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CO-EDITORIAL

March is the month of the lion and the lamb, a stark contrast in weather conditions. As we write this there's no crystal-ball vision that tells us how March 1982 will arrive—gustily and lustily or mild and meek. But let's take the lion and lamb image one step farther and talk about their "lying down together"—a simile for peace.

World peace has always been "the impossible dream." Many churches and groups are working toward making the dream a reality. Why are we talking about peace in a square dance magazine? And what does it have to do with us?

We can do little to change international politics and bring entire nations to better understanding. What we can do is reflect the song words, "Let there be peace on earth and let it *begin with me.*" Peace for *me* begins with *my* family, *my* friends, *my* circle of relationships—even *my* square dance club.

One way to promote inner peace is to lose yourself in recreation. What better place is there than the square dance floor? We've often heard it said that one forgets problems when concentrating on calls. Don't take problems into the dance hall. Push them to a back corner, let them "percolate" while you relax; sometimes this solves the problem but always the "getting away from it" is beneficial. You're developing your own peace—of mind.

One way to promote peace, strangely enough, is to *fight fairly*. Many synonyms describe this—agree to disagree, be assertive but respect other's rights, rebut without being abrasive, decide democratically. It is possible to have varying opinions, even opposing ones, and still work har-



moniously for a common goal. When you can overcome animosity and cooperate with those who differ from you, you're promoting peace. A philosopher once said "People *fight* because they can't *argue!*" Think about it.

Respect for all others is a very important part of peacemaking—respect not just for another's right to disagree with you but respect for what he/she is and can be. Courtesy and consideration follow closely—and should always be part of our square dance picture. A *courtesy turn* is more than a *motion*, it's a *movement*.

Another aspect of building better relationships is support. How much more peaceful our clubs and associations could be if members gave a measure of support (rather than criticism) to the leaders and to other members! Try it, begin it, see what happens.

May a more peaceful world begin with our circles of "eight hands around." Peace is possible!

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Publishers and Editors Stan & Cathie 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 1982 by Burdick Enterprises. All rights reserved.

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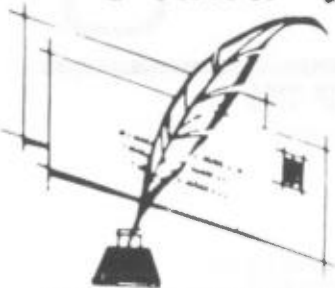
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Grand Zip



Please renew my subscription to your fine magazine for two years. I enclose a check for \$18.00.

I have most of the issues going back thru October 1954, and one of the interesting points I notice in looking thru past issues is that the problems the square dancing world had back 10, 20, and 30 years ago are the same as today.

The fight over new material, the drop out rate, length of classes, tempo of callers, the way the classes are taught, rushing new dancers into levels they are not ready for, all these problems have been with us as far back as I can remember.

Ors is a wonderful activity. If we didn't all love it and feel so strongly about this activity it would not go on. Keep up your good work. I enjoy your magazine very much.

*Bill Hay
Nipomo, California*

Just a short note to thank you so much for featuring our album, *Welcome To My World*, in your January 1982 issue. We received our special interest copy just today in the mail, and are very pleased with the write-up you gave us in the Product Line section on Page 62.

Your kindness in promoting our product like this is much appreciated, and is such a perfect example of the generousities and kindnesses so evident in our square dance activity. We're sure that your comments will boost interest in this, our first long-play album, as well as assist us in our live-music calling and entertaining career in square dancing.

Thanks again— we wish you much success and happiness in 1982.

*Dave & Bonnie
"A-live sound"*

We have enjoyed your great magazine for our five years of square dancing and now wish to share it with our friends. Please send a year's worth of good reading to them.

Thank you for the interesting articles that helped us get started and the updates that keep us going! *Marie Vatter
Port Allegany, Pennsylvania*

We, too, found the "swing" a surprise as a replacement for a "do sa do" on a recent visit to Nebraska. (Ref.— Dec. Straight Talk— June Wallace.) The problem *does* have a solution. Here in Northern England, as Stan knows, what you call is what you get. No swings, no Hungarian twirls, no stomping/clapping, no hip-banging.

When our caller saw the Hungarian twirl filtering in (via guests) he began calling do sa do, PAUSE, go once and a half occasionally (as in the figure of the singing call, "Pickle-up-a Doodle", for example). The "twirlers" were caught out and instead of showing off, they broke down the square. It soon stopped!

Folks hereabouts are still talking about the great evening Stan and Mabel gave us!

*Carol Barnett
APO NY, New York*

Last year was my first as a subscriber, and I really enjoy the American Squaredance magazine. I truly believe any dedicated square dancer should be a subscriber of a square dance magazine like yours. Dancers need a way to share views of square dancing, so that they can organize and promote the livelihood of our square dance tradition. I want to continue my subscription.

*Stephen B. Moss
Bishop, Georgia*

We would appreciate a year's subscription to American Squaredance starting with the January 1982 issue if possible.

We graduated in the class of 1981 from Pairs 'n Squares of Liverpool. We are still trying to "hang in there" even though it is difficult at times remembering the calls.

The magazine should keep us informed about quarterly selections as we just can't remember them after going over them once or twice. We've seldom missed classes, club or workshops but still get discouraged at times.

*Fred & Ginny Bates
Liverpool, New York*

BY-LINE

This March issue brings a combination-platter issue with a touch of the past and a look to the coming spring (with a poem) and to the summer convention. **Bob McNutt**, a LEGACY trustee and Washington State square and round dance leader, pens an interesting discussion of nostalgia, memories and tradition, with a hint of what we should hold dear and what we move away from. **Mary Heisey** sends two poems about spring get-up-and-go— to the square dance! Mary has written many rhymes for ASD in recent years. Another Pennsylvania writer, **Nancy Sweeney**, part of a calling and cueing team, gives a personal account of the decisions the Sweeneys made about priorities in their lives. We reprint it in hopes that theirs might be an example to others facing the same pressures.

Cal Golden authors the lead feature this month, treating a topic at which he is a master. Those readers who have danced to this popular "Arkansas Traveler" know that he is above all a "showman."

The surprise party for another popular caller is described by **Helen Millikan**, who was part of the celebration. Perhaps other groups will be inspired to let their callers know that they are much appreciated by the dancers.

We hope this issue is chock-full of good reading for those March days when the lion roars; when the lamb comes in, get out and go dancing!

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Meanderings

with Stan

styled-it with enterprising Oscar and Ann Palmer out in the Archer sticks, where they've built a beautiful home out of backbone, brow sweat, and elbow grease. Andy Anderson took a cue to cue most graciously.

Sebring, Florida— From north of Tampa I shuttled southward to Sebring, where I was hosted by Max and Pat Newgent and steaked-out by caller Lefty and Georgia Tidd. The Ridge Rollaways rolled out in big numbers again for that ASD dance in the spacious Highlands County Ag Center, south of town. Carma cued so cutely I thought there would be no *tamara*. (Ugh!— Co-ed.) Nice to see friends from the frozen north, such as Noah and Ruth Garris, plus others from *everywhere*, who habitually and instinctively migrate southward over the last maple leaf floats to earth.

Deerfield Beach, Florida— Longer hop today, southeast to Fort Lauderdale area for another Sunday afternoon subscription dance in one of my favorite small halls— Pioneer Park (where 8 sets is a crowd). Super bunch. My hosts, caller Jerry and Pat Seeley, as well as cuer Clyde and Evelyn Kirk treated me royally both that day (Chinese dinner out, apple crisp in) as well as the next two days, when a surprise situation came my way.

I was obliged to check into a rather expensive 9-story "motel" for the next 48 hours. It was called the North Broward General Hospital, or some such name. Cardiac Ward. The top floor. Doctor "A" wanted to give my ticker a check or two. First time ever to be confined to one of these sick factories since the other time, back in Rhode Island, when I couldn't really avoid it— the occasion of my birth.

For some of you this upsetting episode conjures "old memories," or current empathies. I was amazed at how many tests and checks and "samples" and buzz-about nurses and wires and infernal machines one has to encounter every five minutes, day and night, in those places. They stuck me like a pig. (Well?— Co-ed.) I'm now permanently

After spending another warm week in Florida in early December and a partial week down there in early January, covering nine dances in all, I want to assure the S/D reading public that the myth about "a caller behind every palm tree" and the one about "a square within every square mile" and the claim that "every fifth person you meet is a square dancer down there" are all grossly exaggerated.

Matter of fact, I didn't meet even one single caller out in the palms. One *with his palm out*, maybe, but none *out in the palms*. Furthermore, I must have chatted with at least twenty *normal* people before I could find one with *yellow rocks* in his head. And so it goes.

But let's get to the specific Florida flip-flop flit by yours truly. Long before the tin-type tinsel and tiny tot trinkets and tip-top trim triumphantly adorned the Christmas tree, I was off on a jiving jet to the sunny south. First stop, Tampa.

Bronson (Gainesville) Florida— After the Tampa touchdown, I fairly *lived* in the little Hertz that was to garner over 2,000 miles in the week to come. Somewhere between Bronson and Williston lies the wee fabled gabled Clover hall that's truly a lucky place to call, so help me Clancy. (Sounds like Blarney to me— Co-ed.) The Clover Squares packed the place this time for our ASD dance. Caller Paul and Amanda Greer had to regretfully rain-check-it due to Paul's recent illness, but I coked 'n coffeed at their place, then country-

acupunctured. I have a concave chest from being stethoscoped incessantly. My upper arm is as thin as Popeye's from that tire-pump-squeeze-band thing. Whenever I blushed, such as when those nurses unmercifully attacked me from behind— Darn those back-sided open gowns!— my face would flush only half-way up my forehead. This showed I was "down one quart," due to the blood they had let, practicing some 18th century ritual on me. I was forced to wear that heart-thumpin' remote music unit like a R/D cuer wears. Then there was the cardiographic episode, the X-rays, and the diabolic treadmill test, invented by Dr. Frankenstein himself!

Enough! Suffice it to say I came out with a 99% clean bill of health, folks, so don't write. Don't send flowers. Don't send money to my favorite charity, namely, me.

"Slow down a bit," said the good doc, "you've got a one percent irregularity. Almost normal." Thank the Lord! It was only a cautionary warning that the old body whispers to the heart, and the heart broadcasts to the brain, just to keep all faculties happy. And that old "thump pump," no bigger than a fist just keeps on pounding 100,000 times a day. Great machine, this virile vehicle we've been graciously given, by heaven! Right? No more hospitals for a long, long while! (I'll say a *heart-y* "amen" to that!— Co-ed.)

Funny thing, folks. When I walked out of that pulse-pounding place, I took a very deep breath of sheer joy. Do you know the feeling? Somehow every tree, every plant, every green blade of grass and, yes, even a dull old power pole looked fresh and bright and *happy!* (It's rare to meet a happy pole, Stan, or even a happy Pole these days.— Co-ed.)

Zephyrhills, Florida— Now I could put those horrible hospital thoughts far behind me; I continued to the north, back to the general Tampa area (Who's General Tampa?— Co-ed.) where caller/hosts Bob and Dee Barnes (ASD, Oct. '81, p. 74) had set up another *mag jag* at Bahr's Dancers paradise, with a smaller crowd this year. Al and Dottie Brauer rounded out the deal. Good clickin' Clock stop after. While close to the Gulf coast I also coffee-klatched with Joe and Carol Prystupa of Carol's World Travel.

Plant City, Florida— Only fifteen miles away, shortest jaunt of the journey, lies beautiful Strawberry Square (mobile home park), brainstorm of Marty and Byrdie Martin, R/D cuers *par excellence*, where I called the next day. It's a dream place for square/round dancers, folks. Bet your berries on that! Thanks for the jolly good *chimes* in your home, Chet and Julia Vetter.

Altha (Marianna), Florida— Next stop, the panhandle area, where caller/attorney/hosts Paul and Edith Griffith sponsored a first-time ASD dance following a Tallahassee airport shuttle. Nice visit to their hideaway lodge on the lake, too. The dance in that dancer-designed Community Hall with the princely panhandlers was super superb. Paul keeps both *order in the court* and all the *sets in order*, too.

Although the next series of Floridian flurries happened one month later, I'll integrate the two trips.

Orlando, Florida— Due to flight-flow requirements, I landed in Miami, and after fighting an Orange Bowl fiasco that Saturday for three hours, I finally finagled my Alamo car (It felt like the original Alamo encounter.) and drove north, weary and late, to the Disney capitol, where caller/hosts John and Linda Saunders worked a duo mike deal in that palatial Bahia Temple hall. The program was well-rounded by Pete and Janet Shankle. John has cut many Kalox hits. Nice to be a part of his first-Saturday traveling caller series.

En Route East— (Never heard of that place— Coed.) No hurry today, Sunday. No dance to call. After brunch with John and Linda I mounted the Fairmont and *fare-thee-welled* toward the space coast. Intentions were to drift to Jacksonville for kicks, but I sped to Daytona instead. On the way that afternoon I saw a car ablaze on the highway. Exciting interlude. No one hurt but the car was soon a charred shell. Carelessness can lead to car-lessness.

Daytona Beach, Florida— Just bumping around on Monday also, I dropped in at the Highlanders club for a high-flying time (See Rave, p. 22).



St. Augustine, Florida— Here I was, at last, "ready to meet the Saints," after missing that opportunity a month before when I was hospitalized. Caller/hosts Hayes and Vi Herschler (ASD, Nov. '81, p. 66) and the Square Saints helped spell "Welcome" with a capital "W," as we did a dandy duo in that pretty St. Augustine Shores hall. Fine *fun-dango* in an old Spanish setting. Ole!

Key West, Florida— Whatta drive today! Nine hours on the road to get from the extreme northern region to the southern tip, way past Miami, along that spectacular chain of bridge-island-bridge combinations known as the Keys. Most everyone knows where the Keys are, but perhaps a reader in Left Over-shoe, Oklahoma or Chunky Chicken Chow, China might not.....

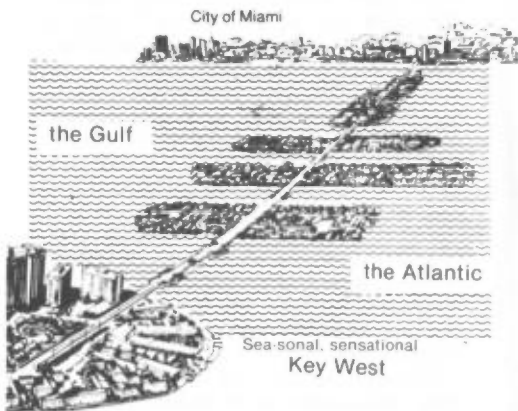
I raised a few mealy-mouthed chickens as a kid, a hundred years ago, back in lonesome Leonardsville, NY, but that's another story.....

So, after another four hours of driving southwest past Miami I reached Key West. There's an interesting city. One way to drive in. One way out. Atlantic/Gulf paradise. Never freezes. Who needs Hawaii?

Nice crowd again at the Nautical Wheelers. Thanks to Evelyn Glace for ticket sales, plus Bud and Lois Specht. Caller/hosts Don and Marguerite Wiley (ASD, Mar. '81, p. 33) continue their fast-paced, low-key S/D "pro"-motion there, *ya-beach-ya* boots! I met a bunch of British folks at that ASD dance. I wonder if they're called *Key Limeys*.

Funny thing. Driving north the next day I saw a sign at a restaurant advertising "crushed conch." Ouch. Not too appetizing, I thought. ("Man bites conch." That's news. Tell it to Walter *Conch-ite!*— Co-ed.)

At that "Nautical but nice" dance, Joyce Runyon, professional writer, made my day when she alluded to my "outrageous puns." That reminds me of a poem, which goes:



PUN-ishment

I never wrote a purple pun,
By profession or in fun,
But once I took a SHE, BOY, and GUN
And made a WHIZ-CON SIN, some, son!
(Talk about "outrageous." I ought to
file for *de-verse!*— Co-ed.)



Jennings, Louisiana— Thursday morning. Hurry to Miami to turn in the rental car and pay huge *Alamo-ny* payment. Then a sky-ride to New Orleans and a good visit/dance in Cajun country with caller/hosts Lem and Sue Gravelle, who'll be Swiss-bound with us next fall. Lem is a Blue Star recording star. Due to work emergencies, he had to miss the dance. Great shrimp gumbo, Sue. Love the deep south, particularly in winter-time. Slidell, LA and other points will be described next month.

Doggone. Outa space again. Better than being in Outer Space. So, I'll just hang up my sign— out to **LAUNCH.**

(Ugh.— Co-ed)



SHOWMANSHIP

by Cal Golden
Hot Springs, Arkansas



Showmanship is a lot of things. Showmanship is the art of selling yourself and your talents to others.

Showmanship, to me is also Phil Donahue, Johnny Carson, Jack Nicklaus, Arnold Palmer, Johnny Cash, Dolly Parton, Barbara Mandrell, Richard Dawson, Dinah Shore, Roy Clark, John Ritter, Bob Hope, Dean Martin, Liberace, Brenda Lee, Roger Staubach, Terry Bradshaw, George Wallace, Billy Graham, Jimmy Swaggart, Paul Harvey and especially President Ronald Reagan and many, many others. These people are entertainers and showmen in their own professions.

Showmanship is taking the skills you have, whether you came by them naturally or by hard work, projecting them to an audience or crowd and making the people watch and listen and participate with you when you do what you do or like to do best.

Showmanship is having a high energy level that comes from within. You have got to have an inner energy level to share with your audience. You must be excited about what you are doing so your audience can be excited.

My personal feeling about showmanship is that it is making people laugh and enjoy whatever they are participating in. In other words, it is being able to create an illusion in people's minds and in their attitudes.

Showmanship is the ability to get up in front of a crowd and have the people laugh at each other and with each other; at you and with you; so they can have an inner feeling when they leave that says, "Oh, I feel so much better and I'm sure glad I came."

A real showman is an individual who has the ability to convince people that what he is saying and doing is exactly what they have been waiting to hear.

Showmanship is being put in a position of exhibition and successfully handling events and persons with good stage presence. The showman must possess humility, charisma and dignity without showing off. The showman square dance caller must cooperate with others and always help others demonstrate their abilities as well as his own abilities and accomplishments. His goal is to satisfy others along with himself, so he must call as well for a charity or a fee of \$20 or \$200. He must do his best under any circumstances. The showman square dance caller maintains good health and becomes used to long hours of hard work. He uses his inquiring mind to seek new ideas. He subscribes to square dance magazines, attends seminars and callers colleges to keep learning throughout his career.

Showmanship is the ability to put on a good show— also the ability to set a good example for others. Even if a showman is not feeling his best he must make everybody else feel they are having the best time of their lives. Your stage setting and personal appearance go into it, but it boils down to helping people have a good time.

Showmanship should be as changeable as the weather. If it is below zero outside, the entertainment should be as warm and lively as possible. If it is 100 degrees outside, make the entertainment cool, smooth and refreshing.

Showmanship is the ability to analyze your audience in a very short period of



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time so you can present what they want with the result that they will want to come back and do it over again.

Showmanship is presenting yourself to others in the way you want them to see you and in an entertaining way— to make people want to be involved with you in the things you are doing.

Showmanship is an art or an activity. It is the things you do that will contribute to having people turn off their television, get dressed up and come out to participate in your activity. The masters of showmanship are on television and one of the biggest competitors for peoples' time is television. So if we can get people to leave their TV sets and come out to participate in this activity, it will be a measure of how effective our showmanship is. The most valuable gift you can give another is a good example.

The professional showmanship of a square dance caller comes through when he can bring together the dancers, the music, the choreography and himself in an atmosphere of fun, friendship and fellowship.

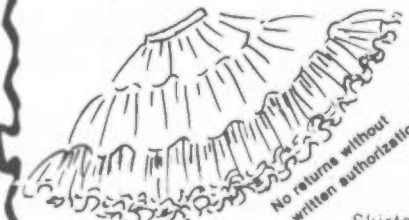
People rarely succeed at anything unless they have fun doing it. The more you enjoy calling, the more the dancers will enjoy dancing. Anything really worthwhile in this life takes time to build.

How does showmanship pertain to square dance callers?

1. Your personality
2. Your dress
3. Your stance
4. Your voice
5. The music you use
6. How you use the music
7. How others see you
8. Attitude towards helping others
9. How you hold your microphone
10. The volume of your voice and music
11. Quality of your P.A. system
12. The enthusiasm in your people
14. Preparation
15. Knowledge
16. Communication ability on and off stage

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APPRECIATION DANCE

by Helen Millikan
Tallahassee, Florida

The Tallahassee Twirlers honored their caller, Elmer Sheffield, Jr., Saturday, December 19, 1981 with a surprise Appreciation/Christmas Dance. To make this a memorable occasion Marshall Flippo agreed to call the dance.

When this project began six months ago there were many concerns and questions. The big question was, "Could we really plan an appreciation dance and keep it a secret from Elmer?" Our biggest concern was how to get the money to finance the dance without depleting the club treasury.

Thanks to an article in *American Squaredance* about a club that raised money by having a garage sale, we decided to have a garage sale, which was an enormous success financially. In addition to the financial reward, working on the garage sale brought the members of our club closer together. Every club member participated and enjoyed the comradery of working for a common goal.

In an effort to keep the dance a surprise for Elmer, flyers were circulated in an invitational style. The flyers also

stated that the dance was a surprise appreciation dance.

200-plus people attended the dinner/dance. Several very special groups were there including Elmer's family and "Southern Satisfaction," the band that he is now recording with.

When Elmer arrived at the door of the dance hall, he was immediately escorted to the stage and told this was an appreciation dance for him. He was presented with a bronze plaque that club members and friends had signed. At this point Elmer was amazed at the number of people in attendance, that retired dancers had come out of retirement for the evening and that so many people had traveled so far to be with him on this special occasion.

The grand surprise and present for Elmer was wheeled in. It was a 3' x 7' gift-wrapped box. Elmer ripped the Christmas paper off, opened the door in the side of the box and there sat Marshall Flippo. Elmer was shocked speechless and slammed the door closed again. Marshall said, "I've been in this box two hours and I'd like to get out." Elmer opened the door and tended a hand to help Marshall out of the box, then was told that Marshall was



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calling the dance in his honor. As usual, Marshall was a wonderful sport and the Twirlers presented him with a bronze plaque to remember the occasion.

The Twirlers' appreciation dance was a big success. The decorations were beautiful, the food was delicious, and the spirit and joy of the dancers could not have been better. Norma Smoyer did a magnificent job cueing the rounds. Was Elmer surprised? Yes, he was surprised beyond belief and overwhelmed at the outpouring of affection and admiration shown him. After the dance he said he had a feeling that the Christmas

Dance was going to be special this year but he had no idea that it was going to be done in such grand style. On Sunday we asked Elmer to make a comment about the dance for this article. He said, "I'm still speechless, it was a perfect evening, I don't know how you all did it."

This dance was only a token of the appreciation and esteem that the Twirlers feel for Elmer. Not only is he an outstanding caller but he is patient in teaching the club new calls and donating his time and talent when the Twirlers dance for local civic organizations.

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HOW DO YOU DO IT?

by Nancy Sweeney

From *Pen-Del
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How do you do it? John and I have been asked this question so often that our stock response is "It isn't easy!" If you're wondering what I'm rambling on about, the full question is "How do you manage to balance a calling career, a cueing career, two full time jobs, a new home, and a marriage?" That's what this article is all about.

First, the background. John Joseph Sweeney was born and raised in Folsom, Pa., became involved in square dancing at the age of 13 as a participant in a beginning square dance group in his parent's basement under the tutelage of Frank Ritter. From there he joined the Church Mice and began calling one year later. His first club Acey Deucey, a youth club, which he called for until 1973. Since then he has taken over two adult clubs: Valley Squares in Ft. Washington, Pa. and 2 x 4's in Newark, Del.

Nancy Kaye Dull was raised in Linwood, Pa., not far from John, but since there is six years' difference in our ages, we never met until many years later. I became a square dancer with a group of explorer scout friends who also danced in a basement to old square dance records. I never took formal square dance lessons and only learned "Plus 1 and Plus 2" by being literally thrown in at club dances!

John and I met at a square and folk dance club in Arden, Del. where he was an occasional caller. We were engaged in 1977 and married in June of 1979 after I had graduated from Millersville State College.

We both are full time professionals—John is a Supervisor of Microbiology at Presbyterian Hospital in Philadelphia and I am a special education teacher of emotionally disturbed youngsters at Interboro School District. So, once again, we come back to the original question, "How do we do it?"

Before our marriage, we decided that it was extremely important for us to

reserve some time **for us** and it is for this reason that we never call or cue over a holiday weekend. We also re-arranged our clubs to have them on the same weekend. This allowed two "free" weekends a month. We decided that we would fill one of those weekends with guest spots and leave the other free. Theoretically this would leave 12 totally free weekends a year, but rarely has this worked out!

Our plans had to be altered when I became involved in cueing and teaching rounds. When our club needed a cuer once a month, I decided to try my hand at round dancing. Since I had never taken formal round dance lessons, I had a lot of self-teaching to do. John taught me the dances he knew and we began taking intermediate rounds from Bill and Carol Goss. I think I learned Torero the same night I learned Frenchy Brown! Since then our round dance activities have blossomed to include two full time clubs, and soon we will be taking over the Roundelays of Springfield when Bill and Betty Marshall leave for Florida. Currently we are also President of the Delaware Valley Round Dance Teachers Association.

Needless to say, our days are busy ones. Occasionally we have to sit down and re-evaluate our goals— where we want to go with our careers and how much time we need free from any outside activity. I'm sure you know that we thoroughly enjoy our calling and cueing activities and all the marvelous friends we have made through them. Perhaps our biggest complaint is that we never have enough time to dance with these friends! For this reason, we set aside a few weekends and conventions a year to just dance and enjoy.

I think the most important thing we always keep in mind is that our marriage— having each other— is the most important thing to us and if our various careers ever got in the way of that, then they would have to go. I'm sure we'll have to make adjustments in the future. We have already cut out almost all our long distance engagements and have stayed a lot closer to home. If we decided to have a family, then further adjustments would have to be made. For now we're just an extremely busy couple (try getting us on the phone) who are doing a terrific job (we hope) of balancing all of the above.

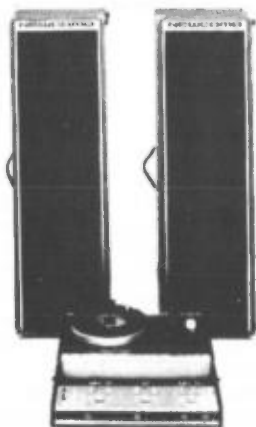
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Nostalgia, Memories And Traditions

by Bob McNutt
Benton City, Washington



The dictionary defines nostalgia as a longing for familiar or beloved circumstances that are now remote or irrecoverable, any longing for things far away or long ago. Memory is defined as the mental function or capacity of recalling or recognizing previously learned behavior or past experiences. Tradition is the knowledge, doctrines, customs, practices, transmitted from one generation to another, also the transmission of such knowledge and doctrines.

As we grow older, we seem to have a tendency toward becoming nostalgic about the good old days and times. This is normal and healthy up to a point. However, nostalgia sometimes has a way of getting in the way of reality. Our memories are our tie with the past, but here again we sometimes find that memories can betray us. Somehow we have a tendency to retain the best of memories and to wax nostalgic over them, while at the same time we may reject or forget the not-so-good parts that have occurred. Traditions on the other hand are those things that are passed on because they have been accepted as proper practices and doctrines, they should not be confused with our memories no matter how nostalgic they may be. We should be careful not to impose one upon the other. To do so can be confusing to the new generation if they are not kept in their own perspective.

We also have wonderful memories of the fun we had while attending dances in our early experience—the en-

thusiasm, the people, and the general atmosphere of fun, and being a part of it all. These are memories to be treasured. To those of us still around from the forties and early fifties, those times are nostalgic and we sometimes forget there was another side to the coin: In some of the halls the dust became so thick you could hardly see the caller; the sound systems were so inadequate and unreliable as to be frustrating to both dancers and callers; the floors were rough, and how about the football fields and baseball diamonds where we held our early festivals? There was the rodeo arena in Penticton but that didn't stop us. We were too busy having fun and making new friends, some of which have lasted ever since. We would not trade these memories for gold even if we could.

We have danced on dirt, gravel, blacktop, cinders, grass, cement, plyboards, on the decks of ships, on ferryboats, in lakes, wading pools, under sprinklers, in the snow, on the beaches (and those were some beaches), in skating rinks, both ice and roller, in gymnasiums, the state capitol building, in coliseums, convention centers, the Salt Palace, also in castles on the Rhine, at the Taj Mahal, in Buckingham Palace, as well as in some of the finest ballrooms in the world. We have seen people square dance on horseback, roller skates, and in wheelchairs. I am sure I must be leaving out many more of the unique ways in which we have exploited our favorite activity, all in the name of fun. This has given us many fine memories, and

possibly some we would like to forget. What other activity offers so much?

I have no intention here of belaboring you with the traditions of the American square dance activity. Suffice to say these traditions go back to a time long before anyone reading this was born. As early as the seventeenth century the American square dance had codes of ethics that were rigidly enforced. If you did not wish to abide by the codes then in effect you were not welcome to participate in the activity. It is true we no longer are so rigid in enforcing those codes and others that have been handed down from generations of the past. But it is still accepted by a majority of dancers today that the traditions of the past are still in the best interest of the activity. Unless these traditions are passed along to the new generation of dancers to be kept and respected they will be lost. Most people once they understand these traditions accept them willingly.

There are now and no doubt have always been a minority who refuse to ac-

cept the traditions of our activity, and who would by their actions attempt to return us to the days of barn dancing, from which our late beloved "Pappy" Shaw resurrected the beauty and grace of the American folk dance. If these few would only examine their reasons for not wishing to abide by the rules and traditions of square dancing, perhaps they might find that square dancing is really not for them. We can always hope that they will be able to put things in their proper perspective, and given time, perhaps they may become our best leaders. It has happened. Square dancing has a way of bringing the best out in most of us

In conclusion let us hope that our nostalgia and our memories do not stand in the way of the continued growth and improvement of this great form of recreation. For those of you who are fairly new to the square dance activity, we beg you to indulge us "old foggies," our memories and our nostalgia. Remember some day you too will stand where we now stand.

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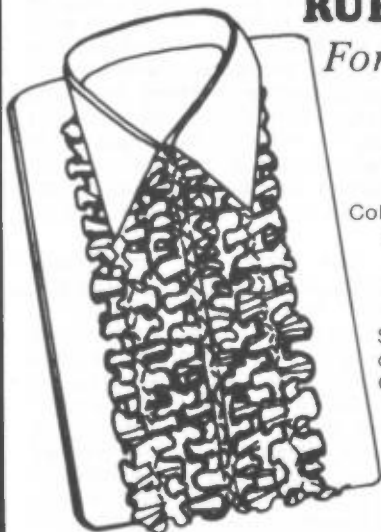
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"YOU GOTTA HAVE HEART"

I will never forget when I first met Bob and Betty Jobe of Beaverton, Michigan. But most of all I will never forget the night I found out Bob was 95% deaf. I had been dancing with this couple several times and knew he wore a hearing aid, but never realized he was being cued and guided by Betty and other dancers.

When Bob was in the service he developed jungle fungus which affected the hearing nerve and gradually destroyed most of his hearing.

While living in Redford Township, Detroit, the Jobes decided to take square dance classes. Bill Peterson, a novice caller at the time, was the instructor. "If it hadn't been for Bill and his patience we would have quit," said Betty, "but that man just wouldn't hear of it, he was going to teach us to dance if it killed him and us too!" The Jobes spent many a night in the basement with chairs as dancers. Practice, practice, practice.

Their determination paid off. They became such good dancers they joined a challenge group. After reaching that desired goal, they then eased back and settled on a comfortable level.

In their 25 years of dancing one cannot begin to list their square dance accomplishments. One of the things they are proud of is the "Job Trotters," their family square, two sons and one daughter with respective spouses. They have a good start on a grandchild square also, with six grandkids.

Since coming to Beaverton 9 years ago, being wagonmaster for the Whirling G's has been a big part of their square dance life. Every spring they set up and plan the campouts, some being held on their beautiful lake property.

In Bob's spare time he makes lovely, melodic wind chimes, constructed of



copper pipe tubing, plastic and fishline. At a campout the varying sizes of these chimes play a symphony of breezes. For campers they have also made many small banners to hang in their camping units.

I couldn't wait to sit down and really chat with Bob about his dancing and how he had survived so long in the square dance world. His comment right away was "You gotta have heart." Bob loves people and he feels if he could overcome his handicap of hearing, he could do anything and feels everyone else should have that attitude. "People have a misconception about eye glasses and hearing aids. They think if you wear glasses, it corrects your eyesight and if you wear a hearing aid, it corrects your hearing but this is not so, a hearing aid is just that— an aid. Some people are not so forgiving if I make a mistake. Folks like myself have the feeling of being left out," quotes Bob.

Bob often watches for people with dancing problems, to help them and also to offer himself as an example. He recalls dancing a whole evening with a blind person and not knowing until the end of the dance that she was blind. Many handicapped people are very adept at what they do.

While dancing Bob reads lips, uses his and Betty's sign language and the body language of the other dancers. Dancers who do know Bob help him a great deal. I sometimes sit on the sidelines and marvel at the way Bob and Betty dance, especially going through a movement such as *relay the deucey* flawlessly.

Bob's greatest attribute is his sense of humor; the next is his genuine smile. There is an instant liking when you first meet Bob and Betty. Right away you can feel the heart of these two.

RAVE

by Stan

Hardly had the new year opened its perpetual portals (It was Monday, January 4) when I had a most rewarding experience in the northern Florida race town/beach town of Daytona Beach. Having no dance to call that night, I let my fingers walk through the yellowed pages of *Bow & Swing* magazine to find a dance and take a chance.

Lo and behold, the Highland Squares in City Island Rec Center popped up from the page, so I steered my sturdy steed (Alamo rental car) to the beach location, filled with apprehension.

The dance had begun, slightly after 8:30, as I walked into the cozy 20-set hall and gave a fake name, hoping to remain incognito for the evening. (Humility is not my most notable virtue, but I'm aghast at callers who visit a dance and flash electronic signals through great green eyeballs that spell out "I want to call a tip tonight.")

Within ten minutes some dancers recognized me (Doggone it, I love it.) and blew my cover. The caller and his wife, John and Mo Barrett from Deland, came down from the stage to make me welcome, along with Virginia & Torsten Colling, round dance cuers; and shortly

a circle around me included Edward & Romona Way (It was his birthday and someone baked a cake that was served to all), Ronita Way, John Pano, Saleen Ismail and others. Norma & Sal Fruscella saw to it that everyone got a smile, some cake and coffee at the refreshment table. Bill & Sue Smith chatted with me (He wouldn't take my admission cash) and I had miles of good conversation with Al & Martha Hixon, Dick & Lou Seiler, Don & Terve Mehlín, new caller Hal Miller, as well as Chuck Lichtenberger, who had previously promoted me. (Now there was a super friendly encounter.)

Ben Custer, whom I had met earlier in Orlando, arranged a dance with Rose Godbold, a pleasant partner for the workshop tip, giving me the *motivation* I needed.

A most interesting chat was held with Len Roberts, a present day *Wright Brother*, who is president of Birdman Aircraft International, and who has spent a small fortune developing the RB-1, a one-man, 122-lb flying machine featured in *Guinness* (1977) as the very lightest powered plane to fly *anywhere*. Golly, think of the thousands of stories each one of those unpretentious dancers could tell if a li'l ol' magazine-maker like me could chit-chat like this around a hundred halls. I loved it.

Afterward the Barretts, the Seilers, the Mehlíns, the Smiths and yours truly went to a local restaurant to top off the evening. Delicious! I'll not soon forget the night a Daytona loner had a high-flung Highlander night of fun.

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The Quadrilles of Birmingham, Michigan, had its beginning when a group of young couples patronized a dance hall near Oxbow Lake. A live orchestra which consisted of a piano, bass, guitar and fiddle provided the music. They would play some square dance tunes when requested by the couples. Clarence and Mel Davey of Birmingham did the calling.

From this a club was formed. They danced for many years to the live music, which then played the traditional dances of the day: "Red River Valley," "My Pretty Girl" and "Comin' Round the Mountain."

While reminiscing with Bill and Callie Gracey (the present caller, along with Chuck Dillenbeck) about the Quadrilles' past, I learned that Bev Tallman and Ed Russell began the transition from traditional to western dancing, and then to recorded sound. But the fun was never lost in the transition. The Quadrilles were a very social club, paying their dues a year in advance to be assured of a place for fun and fellowship.

Lois and Don Dawson, who have been members of the Quadrilles off and on since 1955, filled me in on some of the charter members who are still living but not dancing. It seems the membership rolls have taken their toll in the past five years due to some couples wanting to move forward to APD and Advanced dancing. Let's hope this doesn't mean the end to a half century club and all that fun!

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York, Pennsylvania



SQUARE DANCE FEVER

The farmer trimmed his beard and said,
"This winter was a griever.

At last the fields are free of snow—
I've got me *square dance fever!*"

The farmer donned his new plaid shirt,
A credit to some weaver.

"Earth's gettin' gussied up for spring—
I've got me *square dance fever!*"

The farmer jumped into his jeans
As quick as a retriever.

"Seems long-lost spring has found the
route—

I've got me *square dance fever!*"

The farmer tied his bolo tie
Like some schoolboy achiever.

"Ol' spring sure has been actin' wild—
I've got me *square dance fever!*"

The farmer slicked his hair with grease,
As eager as a beaver.

"Hope spring's earth-cleanin' chores are
done—

I've got me *square dance fever!*"

The farmer got into his boots,
Then stamped like a believer.

"Yep! Spring's sashayin' in my bones—
I've got me *square dance fever!*"

SQUARE DANCE EXERCISE

My husband doesn't like to jog,
He doesn't like to walk.

He likes to sit inside
And watch the television talk.

My hubby doesn't care to golf,
He doesn't care to hunt.

He'd rather stay indoors
And see the television punt.

Alas! I'm tired of watching him
Just yawn and snore and grunt.

We've got to get some exercise,
Some challenge to confront!

Now square dance lessons sound like fun,
Activity well-met.

I'll call about a class today
And disconnect the set.

It won't be long before we two
Fill up life's hourglass

With time well-spent in exercise
At our new square dance class.

New clothes, new friends, new thoughts
to think—

Oh, I can hardly wait!

Goodby, TV! Farewell, ennuï!

We've got a square dance date!



Mac Letson



Larry Letson

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- LM142 THE SQUARE DANCE IS ON
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CALLER SCHEDULE

March	April	May	June
7-12 Tony Oxendine - (SC) Roger Deal - (SC)	4- 9 To Be Announced	2- 7 Mac Letson - (ALA)	6-11 Veron Jones - (TX)
14-19 Darryl McMillan - (FLA)	11-16 Tony Oxendine - (SC)	9-14 Buddy Allison - (GA)	13-18 Damon Coe - (NC)
21-26 Johnny Jones - (TN) (RDS Only)	18-23 Blackfords - (FLA) (RDS Only)	16-21 Harry Lackey - (NC)	20-25 Harold Kelley - (GA)
28- 2 Larry Letson - (IND)	25-30 Tom Miller - (PA)	23-28 Kevin Bacon - (TX)	27- 2 Lee Koyman - (NY) (NO RDS)(Inns to ADV)
July	August	September	October
4- 9 Johnny Jones - (TN)	1- 6 Wade Driver - (TX)	12-17 Cal Golden - (ARK)	3- 8 Tony Oxendine - (SC)
11-16 Tom Miller - (PA)	8-13 Allen Tipton - (TN)	19-24 Bob Augustine - (LA)	10-15 Damon Coe - (NC)
18-23 Tony Oxendine - (SC)	15-20 Tony Oxendine - (SC)	26- 1 Tony DiGeorge - (LA)	17-22 Harold Kelley - (GA)
25-30 Elmer Sheffield - (FLA)	22-27 Keith Rippetto - (WVA)		24-29 Darryl McMillan - (TX) Tony Oxendine - (SC)
	29- 3 Ed Foote - (PA) (No RDS)(A-2)		31- 5 Pat Barbour - (TX) Bob Baiser - (TX) (No RDS)
	November	December	
	7-12 Johnny Jones - (TN) (A-1)	Holiday Classic Dec. 27-Jan. 1 - Tony Oxendine - (SC) Plus Surprise Caller	

DECEMBER - HOLIDAY CLASSIC

Dec. 27 - Jan. 1 - Tony Oxendine - (SC)
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4 dancers sharing condominium - \$105 per person
This will make some dancer a great Christmas Gift.

Most sessions (exceptions noted in schedule) will be Plus I & II levels as defined in callerlab. Meaning one should know the basics through the Plus I list and expect to workshop Plus II. Rounds available most sessions (exceptions noted in schedule).

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March 7 - 26
(Minimum occupancy - 2 dancers) \$129.00 (plus tax) per person
(4 dancers sharing condo) \$ 89.00 (plus tax) per person
March 28 thru May 28th
(Minimum occupancy - 2 dancers) \$142.50 per person
(4 dancers sharing condo) \$ 99.50 per person
SUMMER RATES: May 30 thru August 27th
(Minimum occupancy - 2 dancers) \$210.00 per person
(4 dancers sharing condo) \$130.00 per person
FALL RATES: August 29 thru November 12th
(Minimum occupancy - 2 dancers) \$185.00 per person
(4 dancers sharing condo) \$109.00 per person
Due to limited space, only dancers will be admitted to "O. D." Hall.
Check In time will be 2:00 - 4:00 P.M. Sunday at O.D. Dance Hall
and Check Out at 12:00 Noon on Friday.

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I Am A: Square Dancer Round Dancer
Callor R/D Teacher

Number of Years Dancing _____ Home Phone _____

1st Choice Week _____ 2nd Choice Week _____

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FEEDBACK

TAPING OF RECORDS AS RELATED TO MUSIC ROYALTIES

Grenn and certain other record producers have recently had a problem (again) with certain individuals doing unauthorized taping of the complete music sequence on their records, overdubbing vocal cues, and selling the product commercially. The individuals involved agreed to cease the operation at once when we threatened to go to the F.B.I. with the evidence.

Part of the problem was that some of the individuals involved were confused about the situation on music royalties. These individuals had seen past correspondence in which Grenn and other record producers stated at they did not have ASCAP or BMI licenses. The individuals therefore felt they were free to tape music as they liked. This is not at all the case. This bulletin is intended to clarify the situation.

Virtually all music less than fifty years old is copyrighted. The copyrights are owned by various music publishers. When Grenn and other producers record music, they normally pay royalties directly to the various music copyright owners, based on the number of records pressed. Many record producers likewise pay a royalty to the "artist" on each record.

Unauthorized taping of records to produce items which are sold commercially is a violation of federal copyright law. In other words it is record "piracy." The F.B.I. has prosecuted many cases of piracy in recent years.

The above all relates to records and tapes sold in stores and purchased by individuals for their own use. Records or tapes played in nightclubs, public ballrooms or radio stations where the general public pays admission for entertainment require payment of additional royalty through a licensing agreement with ASCAP or BMI. The owner of the club is required to have such a license.

Square and round dancing is done by private groups where the general public is not admitted for an entertainment fee. Such groups, and the producers of records for such groups, should not need an ASCAP or BMI license.

RUTH & REUEL deTURK

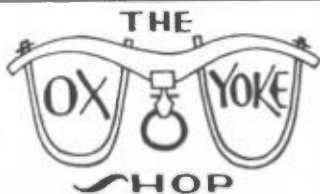
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XL & Multi Pastel - Add \$2.00

CT residents add tax

HEM-LINE



PETTICOAT JUNCTION

Perk up those tired petticoats. First, get a large container and fill it with dirt, then open an umbrella and stand it up in container. This is your drying rack for your petticoat. You may want to cover the umbrella with a trash or laundry bag.

Now, while your petticoat is washing in the machine in warm water with the gentle setting, fill the bathtub with about 3 to 4 inches of slightly warm water and mix in 3 packages of Knox unflavored gelatin. Be sure the gelatin is well mixed into the water. Get a large towel ready for the drippings. Swish the clean petticoat thoroughly through the mixture every-which-way, then shake out over the tub (do not pat, twist or wrap up and shake net petticoats more vigorously), then lay on the towel and carry through the house to where the opened umbrella is and spread the petticoat over the top of the umbrella to dry. Occasionally return and pull and fluff the petticoat with your hands until it is completely dry. Your petticoat will be like new and will last as long as it did originally.

From East TX Assoc. Newsletter

THE COLLEGES ARE COMING

TRAINING
FOR CALLERS

DILLARD, GA— August 15-21, New & Experienced Callers. Staff: Jon Jones, John Kaltenthaler, Stan Burdick, Jerry & Becky Cope. Write Copes, Box 129, Dillard GA 30537.

<p>TURKEY RUN R/D LEADER SCHOOL Turkey Run State Park Marshall, Indiana July 18-23, 1982 <i>Staff: Clancy & Betty Mueller</i> Basic principles of successful leadership, clarification of steps and figures, terminology, programming, cueing, teaching. Write Betty & Clancy Mueller 112 Hollybrook Dr. New Whiteland IN 46184</p>	<p>ESTES PARK, COLORADO Dance Ranch Caller College July 4-8: For callers with 2 years or less experience; August 15-19: For callers with more than two years' experience. Frank Lane—Vaughn Parrish Write Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517</p>	<p>MARSHALL, INDIANA TURKEY RUN CALLERS SCHOOL July 18-23, 1982 Individual Attention to Caller by Experienced Staff <i>Dick Han — George Amos</i> Write Dick Han, 513 S. Bluff Monticello IN 47960</p>
<p>HARTLAND, MICH. July 25 thru 28 HARRISONBURG, VA. August 1 thru 4 TROY, N.H. August 15 thru 19 Sponsored by Earl Johnston & Al Brundage The Most Experienced Caller Training team in the Country Assisted by Top Notch Staff Al Brundage, PO Box 125, Jensen Beach FL 33457</p>	<p>CAL GOLDEN'S 11th Annual CALLERS COLLEGES—1982 April 1-3: Caller Coach, Reno NV May 17-21: Hot Springs, Ark. June 28-July 3: Hot Springs, Ark. July 12-16: Hot Springs, Ark. July 18-22: Jekyll Island, Ga. August 1-2: Clementsport NS Can Aug. 15-20: Vineland N.J. October 18-22: Hot Springs, Ark. November 15-20: Fontana, N.C. Sharon Golden, PO Box 2280 Hot Springs AR 71913</p>	<p>ABC CALLER COLLEGE Silver Bay, N.Y. August 5-8, 1982 <i>Newer Callers</i> Staff: Stan Burdick Orphie Easson, Others FONTANA, NORTH CAROLINA CALLERS COLLEGE Nov. 15-20, 1982 Cal Golden, Stan Burdick Tex Brownlee Write: Stan Burdick PO Box 488, Huron OH 44839</p>



Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— March 1957

Meet Elizabeth Bennett— square dancer worth knowing. From North Carolina, Lib says she has square danced since horse and buggy days. "There was no special caller, but someone in each set would direct the activity of that set, and you did not pay attention to what the other set was doing. We did figures using circles of four, six and eight, lines and stars just as we do now, and we did do-paso but we called it 'grinding apples'."

Since growing up in that farm community, Lib graduated from college in 1917 and began to teach in primary schools. Her recent interest in square dancing began after attending the N.C. Folk Festival, where the special attraction was a team of teenagers from Austin, Texas. Their director, Mrs. Lillie Lee Baker, then led a short course in square dancing and calling which Lib attended. With this start, Lib began teaching her third graders at school. She continued to learn at special SD schools under Jimmy Clossin and Robert Shaw, at American Squares School, Dixie Institute, folk dance camps and country dance schools. She has passed all she has learned on to seven or eight hundred school children in and out of regular classes. She has taught another 200 girl scouts and helped with scores of parties and civic and church groups. Dancing and teaching has continued to fill her life and she is looking forward to retiring soon— so she'll have more time to dance!

10 YEARS AGO— March 1972

John Jones of California offers advice to callers in developing their "mike" personality. He says, "If the personality that comes through the mike is vivid and pleasing, the caller is assured of popularity. If it is bland or, worse yet, drab, he will have to send press gangs

into the streets to bring in dancers. Make it your business to develop a good one. Nearly everyone has some pleasing traits in his natural personality. Do what the pros in 'show biz' do. Either consciously analyze your personality to sort out the best qualities, or noodle around until, by a process of trial and error, you sift out the less desirable ones and retain the better ones. Then develop the good ones to the fullest possible extent.... There you have your own personal 'new sound.' If all this sounds like a whopping lot of work, be assured it is exactly that. That is why so few people in show business make the ranks of headliners, and it is why almost no one in square dance calling has established himself in a comparable position. It all depends on how much time and trouble you want to take. But it can be done."

From "Round Dance Experiment" by Arthur and Vee Leslie of Texas, comes this report of an experimental attempt to teach a square-dance-level round dance during the intermission of the South Texas S&R/D Association dance, in an effort to promote more interest in round dancing among area square dancers. The Leslies comment, "We noticed that out of about 30 couples who attempted the dance ('Strollin'), those who had had no basics dropped out, but the 15 or 20 who had, at any time, even years ago, been 'exposed' to round dance teaching, were able to pick up the dance without much difficulty.... To sum it up, we feel the experiment at Victoria has proven that to be a round dancer, just as to be a square dancer, one must be willing to devote time and effort to it to learn the basics. One can't expect to jump in and start dancing.... Dancers, if you are interested in the rounds, get your caller to teach you the basics or attend a basic round dance class."

Continued on Page 81

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STRAIGHT TALK

RE: The letter from June Wallace in the December "Straight Talk"—

The reason that experienced dancers do an arms-around "Hungarian Swing" in place of a *do-sa-do* rests squarely at the collective feet of callers. It takes a solid eight (four if you hurry) beats of music to do a walk around *do-sa-do*, while you can swing it in two beats—less if you have a sturdy partner. When is the last time you danced to a caller who gave you the necessary musical beats for your *do-sa-do*? Lessons, that's where! Some dancers have even been known to ignore the call, as you end up exactly where you began and if you try it you'll be out of position anyway when the next call happens because most of the time you aren't even given two beats in which to accomplish it. My husband and I prefer to do the walk around *do-sa-*

do and I, for one, am sick of having to run frantically to get myself back into position. I'd rather request that we do a Hungarian swing than ignore the call, and we have on occasion when we drew a really hasty caller. Once a dancer starts doing a Hungarian swing in place of a true *do-sa-do*, he/she is apt to continue it out of habit, as dancers are given little or no encouragement or motivation to do otherwise. Furthermore, the situation will never improve as long as callers continue to call a *do-sa-do* and then give dancers no musical time to complete it. I sometimes wish all callers were locked in a room and dancers had the opportunity to make them try performing one or two beat *do-sa-dos* until they emerged cured of this unspeakable practice!


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RH604 IT DON'T GET BETTER THAN THIS. Darryl & Tony
RH702 BEAUTIFUL YOU by Keith Rippeto

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FACING THE L.O.D.

DOC & PEG TIRRELL

Dancers for over thirty years, Doc and Peg Tirrell of Cresskill, N.J., are entering their third decade of teaching rounds. Currently they have four round dance clubs and two classes, besides cueing at five local square dance clubs. They have choreographed several dances, most recently "Wedding Bells." They are working with their 13th (lucky thirteen) couple, helping them to become round dance teachers.

The Tirrells edit *Grand Square*, the official publication of the Northern New Jersey Square Dancers, and the *Journal* for Roundalab. Last spring they were elected chairmen of LEGACY.

With all these activities, they find time to call for Happy Squares, a group of



retirees who entertain at nursing homes and for other senior citizen groups. They are both "regular" panelists at national conventions and have been active in planning and promoting L.U.S.T., the Northern New Jersey Mini-LEGACY.

Doc is a popular dentist in Cresskill. Peg is busy always with church, scout and craft activities.

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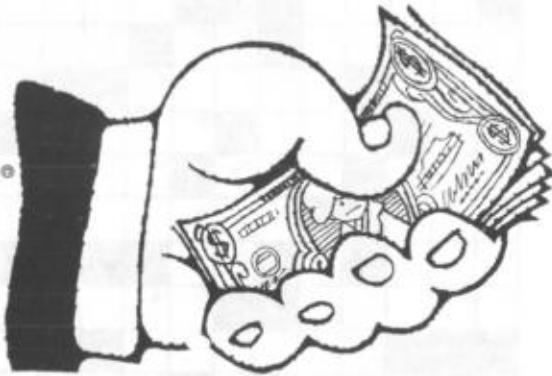
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MONEY MATTERS



By Chuck & Honey Wolfson
From *The Prompter*, California

You may have heard the joke about the modern day Rip Van Winkle, who happened to be a stockbroker. One day, shortly after buying 1000 shares of IBM at \$50.00 per share, he fell into a deep sleep that lasted for forty years. When he awoke, his first thought was the price of the stock. (Remember, this *is* a joke.) He quickly checked the ticker-tape and found that IBM was selling at \$4,650.00 a share! "This is fantastic," he exclaimed, "I'm rich!" He ran downstairs to his favorite watering hole and ordered a martini to celebrate. His happiness ended abruptly when he handed the bartender \$2.00 for his drink and the bartender said, "That will be \$186.50, please."

While the numbers in this story may seem ridiculous, they're not. They were calculated using an inflation rate of 12% per year for forty years. The point of all this is that as the cost of everything else goes up, so too must the cost of square dancing. Clubs are finding that they must pay more for refreshments and supplies, schools are charging more for the use of halls, and fees and expenses for traveling callers continue to go up. As a result, club dues are going up, and so is the price of admission to Saturday night dances.

To put this all in perspective, consider the following comparisons between Jan-

uary 1975 and January 1982, based on 12% inflation per year:

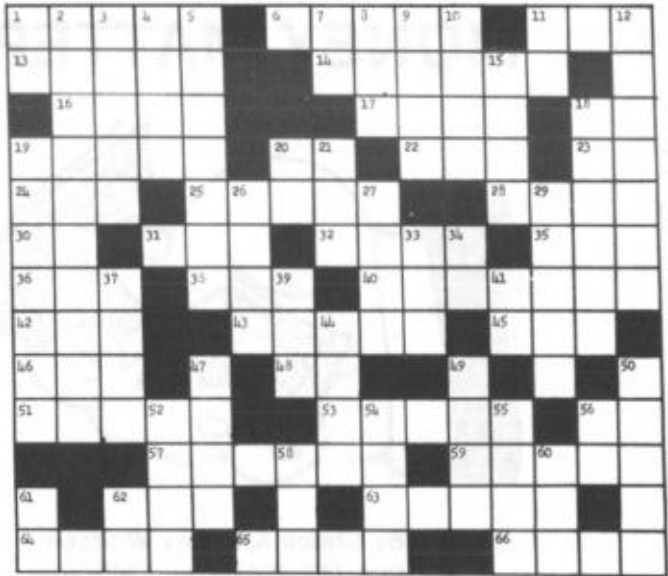
If you paid club dues of \$6.00 per couple in 1975, today those dues should be \$13.50. If your dues were \$8.00 per couple, this year they should be \$18.00. Admission to a hoedown would inflate from \$3.50 to \$7.75, while the fee charged by a featured caller would have gone from \$100.00 to \$225.00. If the caller's round trip air fare in 1975 was \$200.00, today it would be \$450.00.

If these increases seem hard to believe, apply the same rate of inflation to a house and an automobile. A house that cost \$50,000.00 in January 1975 would cost \$110,000.00 today (and would be a bargain in our area— actual market value today for that house is over \$125,000.00. A new Ford or Chevy that cost \$3500.00 in 1975 should cost \$7700.00 today. Sound about right?

What's the bottom line? Not only is square dancing today better than ever, it's also a better *bargain* than ever!

ED. NOTE: This article may prompt some reviewing of costs and revising of complaints that square dancing costs have inflated too much for comfort. Square dancers have done remarkably well at keeping the activity alive without its costs reflecting the 12% increase seen in much of our economy today.

AMERICAN SQUARE DANCE



by Jerry D. Holsey
LaJunta, Colorado

ACROSS

1. Stringed instrument
6. A dance for couples in triple time
11. United Service Organization, abbr.
13. Eating utensil
14. Star of "Happy Days", actress
— Ross
16. Fee for using a turnpike road
17. Residue inside chimney
18. In, on or by
19. In a different place, time
20. Opposite of down
22. Dynamite
23. Non-applicable, abbr.
24. General Robert E
25. To follow or lag behind
28. On the other side of
30. To the same degree
31. 5th sign of the zodiac
32. Instrument in manual work
35. Friend, French
36. The juices of plants (esp. trees)
38. Pounds-per-square-inch, abbr.
40. The 8th sign of the zodiac
42. Tuesday, abbr.
43. In poker, to put up (plural)
45. A large snake
46. Frozen water
48. Company, abbr.
51. Instrument of the violin family
53. Act of uniting
56. To this or that extent
57. To put up with
59. Moves suddenly or impulsively
62. Acid
63. Pertaining to the sun
64. Employee
65. "What time ...?" (2 words)
66. Two or more beasts of burden
harnessed together

DOWN

1. Bachelor of Science, abbr.
2. Apples stewed to a pulp
3. Disturbing sound
4. A funny story
5. Dance before the Two-Step
7. Ante Meridian, abbr.
8. The Spanish plural
9. A reasonable rapid run
10. Temple of David, biblical
11. United Nations, abbr.
12. Large Canadian city
15. — Preminger
18. Blood deficiency
19. Fabric made stretchable with rubber
20. United Artists, abbr.
21. Cavity in the ground
26. Santa Rosa, New Mexico
27. To misplace
29. Moisture in the air
33. Officer Candidate School, abbr.
34. Behold
37. Remove an orange's skin
39. Incorporated, abbr.
41. Rhythm and Blues, abbr.
44. Rambling excursion
47. That which binds or hold together
49. Little girl's favorite toy
50. The human beast
52. Not as much
54. A bird's home
55. Tidy
56. State Penitentiary, abbr.
58. United Parcel Service, abbr.
60. First, second, and third person plural
61. Obstetric, abbr.
62. Los Santos, abbr.

♣ A Best A ♣	♣ K Club K ♣ by Jo Bryer	♣ Q Trick Q ♣
---------------------------	---------------------------------------	----------------------------



Leon, Law Georgia Tidd, Frances & Callie G. N. "Lefty" Tidd, Leon and Frances Bauernfeind

Ridge Rollaways' presidents Warren and Berta Lu Holley presenting Golden Age Champion bars to Leon and Frances

The old cartoons of a tailor usually depicted a little man sitting cross-legged on a hassock, mouth full of pins and sewing a fine seam, with "the little woman" in the background tending squalling children and picking up the cuttings.

Not "sew" with Leon and Frances Bauernfeind. In California, as Leon "tailored" with perfection, Frances took their sixth child to first grade, then headed for class to become first a licensed beautician, and then a cosmetology instructor. Later, after many years of owning and operating a highly successful, top quality tailoring business in Rochester, Minnesota, this industrious couple finally semi-retired in 1977 and moved to Avon Park, Florida. Here Leon still does his customized tailoring to perfection, but on a much smaller scale.

It was through George Burroughs and wife Charlie of Avon Park, charter members of The Ridge Rollaways square and round dance club of Sebring, Fl. that Leon and Frances became intrigued with the world of square dancing; and in May of 1980, they graduated from G. N. "Lefty" Tidd's beginners' square dance class. Along with their classmates, they joined the Ridge Rollaways Mainstreamers unit to workshop mainstream and plus figures and by late fall were dancing the club's Plus Two level.

Along the way, they heard about the many serious and humorous badges dancers worked for, i.e., Knothead for dancing 100 miles from home base, the Rover badge for dancing 1000 miles from home and that intriguing Diehard Badge obtained by dancing five days in a row. And so they started on January 16, 1981. The five days stretched on to six, and six days to six weeks, at which time, while dancing in nearby Lakeland, they met Ronnie Lake of Apopka who, in his mid-fifties, had danced 74 days consecutively and was claiming the record for his age group.

That was just the challenge the Bauernfeinds needed. With 41 days of consecutive dancing already recorded and verified, here it seemed was a Golden Age record since they are both over 65. Just for fun, they decided to try for one day more than their friendly competitor (who by then was egging them on) for a total of 75 days.

With a cheering squad of fellow club members and surrounding area callers backing them, on they went, dancing daily wherever there was a bona fide dance open to the public and called by professional square dance callers, who each signed that important little record book attesting to their attendance and full participation.

The whole adventure culminated
Continued on Page 81

JUNE 24, 25, 26, 1982

DETROIT, MICHIGAN



31st



NATIONAL SQUARE DANCE CONVENTION[®]

FREE "COLLEGE" BADGES

Art and Marie Brown, chairmen of the Education Committee, announced that a special badge, featuring the traditional interlocked squares motif and the words "College of Square Dancing," "Detroit '82," will be awarded to every individual who attends any program sponsored by the Education Committee at the National Convention, June 24-26 in Detroit. The badge will be an appropriate memento of the convention as well as recognition that the wearers endeavor to improve their dancing skills and get more fun from their dance activities. Badges will also be presented to each of the dance leaders who participate in seminars, panels and discussion groups.

CALLER PROGRAMMING

740 calling spots will be filled by the best callers from throughout the world to provide dancing at all levels from Extended Basics through C-3. Three of the ten halls will hold 600 squares

each. Halls will be identified with the calling level and all halls will remain at the posted level for all three days of celebration.

All callers have an equal opportunity to be on the program. Deadline for requesting programming is past but callers should now register as alternates. All alternates will be considered when filling slots for "no-shows."

CONTEST WINNERS

Sheila and Tom Huis, program chairmen, announced the winners of the dance contests. The winners were "Michigan Heart," by Don Tramuolo, a square dance, "Hot Time in Detroit," round dance by Glen and GG Greer; "Detroit Celebration," line dance by Krista Olsen, with honorable mention to the "Cobo Contra," by Lannie McQuaide. There was no contra category in the contest. The Huises hope that dancers will enjoy these dances during the coming months. Basic directions are presented here.

MICHIGAN HEART (Erin Records)

Opener, Middle Break:

Circle left, I've got a Michigan heart
And sometimes it's not fair
My body's here but my heart is living there
Walk around your corner, you seesaw your own
Allemande left that corner girl
And do the right and left grand
I love the lakes and trees and breeze in my hair
Swing your lady round and round and
Promenade that square
My body's here and my heart is living there
I've got Michigan heart even when I'm not there.

Figure:

Heads square thru four hands and go
Do-sa-do your corner lady, one time you know
Curlique, walk and dodge, then partner trade
Do the right and left thru and you turn the girl and

HOT TIME IN DETROIT (MCA 65025)

FOOTWORK: Opposite, directions for man. RHYTHM: All measures S S QQ S. SEQ.: Intro ABBCBBA
INTRO:

1-4 (OP-LOD) WAIT; WAIT; SIDE, CLOSE, SIDE/CLOSE, SIDE L & R;

Pass the ocean, recycle, that corner swing
Swing that corner lady, promenade round that ring
The good thing I remember, the bad things I
don't see

That's why Michigan means so much to me

Close:

Circle left, I've got a Michigan heart
And sometimes it's not fair
My body's here but my heart is living there
Walk around your corner, you seesaw your own
Allemande left that corner girl
Do the right and left grand
When I think of home I see sweet memories
Swing your lady round and round and
Promenade for me. Some things have changed
But it's still the same to me
I've got a Michigan heart, it means so much to me

5-8 ROCK FWD. REC. BK/CL. BK. ROCK BK. REC. FWD/CL. FWD/SIDE. CLOSE. SIDE/CLOSE. SIDE L&R::
PART A:

1-4 (OP-LOD) CIRCLE AWAY FWD L.R/L.R.L: CHANGE SIDES TO BFLY-COH. CHA CHA BASIC::

5-8 (BFLY-SCAR FCG COH)CHANGE SIDES TO BFLY-WALL:: CHA CHA BASIC::

PART B:

1-4 (BFLY-WALL) SIDE. CLOSE. TURN BK TO BK: SIDE. CLOSE. FWD TWO-STEP: SLIDING DOOR OUT & IN::

5-8 (OP-LOD)ROCK FWD. REC. BK/CL. BK. ROCK BK. REC. FWD/CL. FWD: ROCK FWD. TURN & TWO-STEP DOUBLE::

PART C:

1-4 (BFLY-WALL) TOE. HEEL. CROSS/SIDE. CROSS DOUBLE:: SIDE. CLOSE. SIDE/CLOSE. SIDE L & R::

5-8 (BFLY-WALL) TOE. HEEL. CROSS/SIDE. CROSS DOUBLE:: SIDE. CLOSE. SIDE/CLOSE. SIDE L & R::

Dance ends with last step of Part A.

DETROIT CELEBRATION '82 (De-Lite Records "Celebration")

INTRO: Start after the pick-up beat.

1-8 Wait 8 counts

9-16 Bend knees slightly. straighten and snap fingers. Repeat 3 more times.

PART A:

1-8 Walk fwd.2.3. knee up/clap (R.L.R. L knee): Walk fwd. 2.3. knee up/clap (L.R.L.R knee):

9-16 (9)Pt side R. (10) tch R to L instep.(11-16) repeat counts 9 & 10; ARMS: (9)out, (10)clap, (11)down, (12)clap, (13)... (14)... (15)... (16)...

17-24 Walk back. 2.3. knee up/clap (R.L.R. L knee): walk back, 2.3. knee up/clap (L.R.L.R knee):

25-32 Repeat counts 9-16 for footwork and arm motions.

PART B:

1-8 Hustle step to R (step side R, cross L in front, step side R, kick L out to L): hustle step L:

9-16 Pt fwd & back (R). side (R). draw (L): pt fwd & back (L). side (L). draw (R):

17-24 Four fwd two steps (Clap after each two-step):::

25-32 Roll.2.3. clap (to R): side. draw (to L): bounce twice (turning 1/4 R while bouncing) and clap twice:

SEQUENCE: ABAB etc. Repeat until music fades.

COBO CONTRA (Gold Star 402)

FORMATION: Contra lines. 1.3.5. etc. couples crossed over.

1-8 In your lines go forward and back

9-16 With your corner do-sa-do

17-24 Pass by the right, everybody march

25-32 Come back to place

33-48 Balance and swing

49-56 Face across and right and left thru

57-64 Those same two couples half promenade

Dancers cross at the head after the 2.4.6.8 sequence.

Beginning with line 17-24 through line 33-48, the caller can say:

We're on our way to Detroit City

Turn alone, come back to place

Cobo Hall, that's the place

Same girl balance and swing

The 31st National's there you know

So hop a jet plane, train or bus.

And come along and dance with us.

Face across and right and left thru.



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Dancing Tips

by Harold & Lill Bausch

This month let us look into the workings of the office of square dance club president, an interesting job that offers no monetary gain, but can offer much satisfaction and also may be frustrating. Say what you will about the job, it is an interesting and educational occupation.

Club presidents are brought all kinds of problems; some examples are those told to me and heard by me. "Listen, what are we going to do about Joe? He is so rough!" or, "What can we do about Albert, he has such a B.O. problem," or, "Why don't you tell Phyllis that we don't want her dancing a man's part in our square," or, "Say, our Pancake dance is going to be a big one, let's get a bigger hall," or, "The dancers are leaving the hall a mess and not picking up their cups, pop cans, and paper plates. The serving committee (or the officers) is stuck with all the clean up."

You can't imagine the problems a club president gets until you serve in the office yourself. Still in all, many, many ex-presidents will tell you that the most rewarding years of their square dancing were those when they were officers. Some folks can meet the challenges and grow with them; others cannot. It is important to select good, friendly and willing people for the officers' jobs. I must hasten to add that in many clubs the officers all work well together and then the president's job is easier to handle, and can become very rewarding.

But let us continue with some more examples of problems brought to club presidents: "Why don't you tell our caller that he is calling too low a level," or, "Tell our caller he is calling too fast and too complicated, we just come to have fun!" or, "Why can't we book Joe Blow to call for us. I know he caused trouble over in the "High Kickers" club, but boy, he sure is sexy!" or, "Tell our caller that he shouldn't use any mixers. I just want to dance with my wife, besides some of

those people don't know how to dance!" or, "Say, let's go to computer matching for partners. My husband is always asking some young chick to dance and I sit on the sidelines," or, "Why do we have to have a round dance between every tip, I don't round dance and I resent paying for their dancing," or, "We came to steal your banner and it isn't here, so you have to give us your shirt!"

We have seen officers so frustrated with the bickering from some of the members that they just quit square dancing altogether. We also have noted that most of the time the complainers are the people who do the least work helping at the dances. We have also seen past officers who think that since they were officers, they know all the answers and they still want to run the club.

Now before I paint such a dark picture and discourage future officers, let me add that the job can be very rewarding and even a lot of fun. Once you become an officer you will soon become better acquainted with the club members. We find too that you become more aware of what is going on in your club, and in the area clubs. You are invited to area association meetings, where you learn what other officers and other clubs are doing. You become better acquainted with the callers (is that good!). Often times people suddenly realize that you are more than just a name on a badge in their square. You find that some of your ideas were real good ideas, and you find out why some ideas are not so good. You will get the satisfaction out of promoting your club, and square dancing in general. You will get an education on public relations; you will be a more interesting person in the future. I suggest the club's officers get together for a meeting to exchange ideas and get acquainted. If the officers can become good friends, they will soon find that all the work they do is more fun than work, and they will be well rewarded for the term (or terms) of office that they serve. Be aware that the term *serve* means just that, but if approached right, it is well worth the effort. I really do recommend it.



Calling Tips

by Gene Trimmer

How about putting a little variety into our use of another basic basic? The common use of the *thar* family is (1) to a *thar*, with gents in the center and ladies on the outside ring. There is only slight usage of (2) wrong way *thar* with gents in the center and ladies on the outside ring. Those are only two of the four possible arrangements within the square while staying clear of *Arkie* dancing. The other two arrangements would be either (3) a *thar* with ladies in the center and gents on the outside ring, or (4) a *wrong way thar* with the ladies in the center and gents on the outside ring. We can easily use all four arrangements for variety and the dancers will enjoy those uses.

The questions simply must be answered with regard to getting in and out of those arrangements. Number one is most often reached by calling either an *allemande left to an allemande thar, forward two and star*, or by terminating a *do paso* with a turn to the *thar* instead of its basic finish of a *courtesy turn*. Let's look first at the possible get-ins to the formation arrangements and then at possible basic get-outs.

Dependent upon our basic formation, we can use many different basic calls to get into either a *thar* or a *wrong way thar*. We can use *arm turn, do paso, run (from promenade), touch (partner or corner, following all around left hand lady or seesaw law), all four dixie style* (from static square), *single hinge* (from *Alamo style*), and *partner hinge* (from static square). We can get out of the *thar* with several calls also. Besides *shoot the star* or *slip the clutch*, we can use *swing, right and left grand* (either from a *wrong way thar* or following a *slip the clutch* from that formation with the gents in the center—a *wrong way grand* would work from a *thar*), *U-turn back (backtrack), box the gnat* (same use as *right and left grand*), *run, turn thru and cast off 3/4* or *single hinge* (to *Alamo style*). With all of

the above information we can begin to see just how versatile the *thar* family really is and we can reasonably expect dancers who know the mainstream basics to dance the variations with enjoyment.

Let's just move through a little bit of choreography with the four uses, all starting from static squares and all terminating with partners.

Four ladies chain, *allemande left*
To an *allemande thar* (forward two, star)
Shoot the star, right and left grand.....

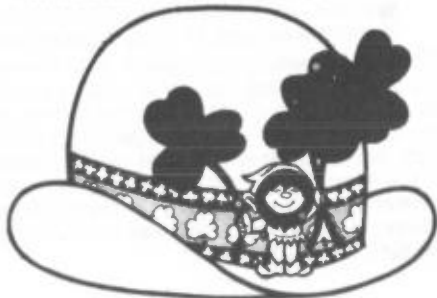
A wrong way thar with gents in center:
Four ladies chain, all circle left
Ladies center, gents sashay, circle left
Walk all around the left hand lady
Seesaw the taw, with corner turn right
To a *wrong way thar* (gents center & star)
Shoot the star, *allemande left*.....

A bit of dancing before turning partner right to a wrong way thar with ladies in the center:

Four ladies chain three-quarters
Circle left, rollaway, circle left
Allemande left, turn partner right
Wrong way thar, *boys run, promenade...
Or, *single hinge, left *allemande*.....

Now let's get partners in the corner slots and get to a thar with ladies in the center:
Four ladies chain three-quarters
Four ladies chain, circle left
Allemande left the corner (original part.)
Turn thru with partner, turn corner left
To *allemande thar*, ladies center & star
Girls run left, promenade.....

Take a little time and work with figures or diagrams. You will begin to see many other ways that you can give your dancers some enjoyment with this versatile basic while staying clear of *Arkie* dancing. The dancers can do and enjoy the figures if you give them the chance, and they will like this better than the *something new* presented so often under different names.





by Bob Howell

easy level

"Happy Hal" Petschke of Hartford, Conn., contributes a solo dance which he wrote called...

PHYSICAL

MUSIC: MCA 51182 by Olivia Newton John

FORMATION: Lines, no partners, arms spread. Footwork starts on left foot.

Wait 16 beats.

1-2 Point L heel fwd and back (2 counts)

3-4 Point R heel fwd and back (2 counts)

5-8 Vine left: L,R,L,touch R (4 counts)

9-12 Vine right: R,L,R,touch L (4 counts)

13-16 Forward four steps: L,R,L,R, (4 counts)

17-20 Toe, heel, toe, heel (4 counts)

(Turn toes in, turn heels in, repeat both, as you raise hands over head to touch.)

21-24 Back up four steps: L,R,L,R,

25-28 Repeat 17-20

29-32 Forward 3 steps, turn 1/4 right.



Mike Lamont of Lyndhurst, Ohio, shared this delightful little Irish dance from the *Vitis* magazine:

DONEGAL ROUND

MUSIC: Folkraft 1425

FORMATION: Single circle of couples facing center. Couples numbered CCW, "one" and "two."

POSITION: Hands joined at shoulder height, elbows bent, left foot free.

NOTE: The *promenade step*, a fundamental step in Irish dances, is a "springy" two-step danced with a slight hop or lift at the beginning of each two-step. In the description, the term *two-step* is used for promenade step.

MUSIC A

1-4 Circle right with the *side step ("seven" and "two threes")

5-8 Circle left with the *side step ("seven" and "two threes")

1-4 Two-hand swing with partner (join hands at shoulder height, elbows bent, with hands uncrossed, or crossed with right hands joined over left, and swing once around with four two-steps starting L foot)

5-8 Two-hand swing with corner (with four two-steps.)

MUSIC B

1-4 Right elbow swing with partner (with four two-steps)

5-8 Left elbow swing with corner (four two-steps, finishing in double circle, "ones" facing "twos")

16 Grand right and left in couples ("Ones" face CCW. Partners join hands or link elbows and with 16 two-steps, weave around in couples without taking hands, girls pass R shoulders, boys L. Finish in single circle facing center, ready to repeat dance.)

*Side step is a combination of "seven" and "two threes." Travel sideward on the "seven," keeping feet close together, counting *and one, two, etc.* to seven.

Side step right: Hop on ball of right foot and step on ball of left foot behind right heel (and One), step sideward right on ball of right foot (two), step on left behind right (three), step sideward right on right (four), step on left behind right (five), step sideward right on right (six), step on left behind right (seven).

"Two threes:" Hop on ball of left foot and step on ball of right foot behind left heel (and one), step in place on ball of left foot (two), step back on right foot (three); hop on ball of right foot and step on ball of left foot behind right heel (and one), step in place on ball of right (two), step back on left foot (three). Repeat, reversing footwork, for *side step left*.

Al Scheer of Littleton, Colorado, shared an idea recently. If you have an E-Z level group or club or a particularly sharp ONS group who have picked up grand square, try last fall's Callerlab QS with them. It is a quick-teach basic that most groups can handle and enjoy. Al uses it in place of the grand square; it counts out at 32 and is a gem for singing calls.

STAR THE ROUTE

Heads (sides) right hand star three-quarters to meet the couple on their right with a left-hand star one full turn; heads will meet back in the center of the set to star right halfway to meet the other sides with a left-hand star, one full turn; heads meet in the center for a right-hand three-quarter star back to home position. Repeat for sides.

Mona Cannell of Kettering, Ohio, has written a very simple triple contra. She calls it...

BROWN COUNTY QUICKIE

FORMATION: Proper triple

- - - - Active couples do-sa-do
- - - - Inactive couples do-sa-do
- - - - Circle left six once around
- - - - Top two couples right hand star
- - - - - Back by the left
- - - - Actives cast off one and bow
- - - - Everybody forward and back



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- PR 1054 DETROIT CITY by Johnnie (Dedicated to the 1982 National)
- PR 1053 OH, I HOPE THIS DAY IS GOOD by Al
- PR 1052 LET YOUR LOVE FLOW by Darryl — Bellamy Bros. Hit
- PR 1051 TEXAS COWBOY NIGHT by Rennie— Mel & Nancy Hit
- PR 1050 HEY JOE by Johnnie— Moe & Joe Top 10

JUST RELEASED

- PR 1049 EVERYTHING'S A WALTZ by Rennie — Ed Bruce Top 10
- PR 1048 14-CARAT MIND by Al— Gene Watson No. 1 Song
- PR 1047 QUEEN OF HEARTS by Vern— Juice Newton Top 10
- PR 1046 DOWN THE WRONG ROAD AGAIN by Chuck— Crystal Hit

RECENT RELEASES:

- PR 1045 HILLBILLY GIRL (BOY) WITH THE BLUES by Johnnie
- PR 1044 RAINBOW STEW by Darryl
- PR 1043 BLAZE OF GLORY by Al
- PR 1042 FOOL SUCH AS I by Renny
- PR 1041 OL' SHOWBOAT by Darryl
- PR 1040 BATTLE OF NEW ORLEANS by Chuck
- PR 1039 I WON'T GO HUNTIN' WITH YOU JAKE, Al
- PR 1038 I AIN'T GOT NOBODY by Chuck
- PR 1037 COUNTRYFIED by Al
- PR 1036 POLKA ON AN OLD BANJO by Renny
- PR 1035 IT TAKES ALL DAY TO GET OVER
NIGHT by Johnnie

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- MR 16 SO IN LOVE WITH YOU by Karen & Gary— Kenny Rogers Hit
- MR 15 KNOCK ON YOUR DOOR by Mark— Crash Craddock Hit
- MR 14 LIGHTS OF DENVER by Dean— Hit Out of Canada

JUST RELEASED

- MR 13 RIDE THE TRAIN by Mark— Oaks Hit
- MR 12 RIGHT IN THE PALM OF YOUR HAND, Mark— Crystal Gayle Hit
- MR 11 I'M GONNA LOVE YOU BACK TO LOVIN'
ME AGAIN by Tom— Joe Stampley Hit
- MR 10 GOOD GIRL'S GONNA GO BAD by Eddie— Billy Jo Spear Hit
- MR 9 I'M LOVIN' WHAT YOUR LOVIN' DOES TO ME
by Mark— Conway & Loretta Hit

RECENT RELEASES

- MR 8 IN AMERICA by Mark
- MR 7 LADY OF SPAIN by Don
- MR 6 GOODBY MARIE by Eddie
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CHALLENGE CHATTER

Russ & Nancy Nichols

Tony and Jackie Simpson, directors of the advanced and challenge program, have things rolling for the 31st National Convention in Detroit. Be watching for the announcements of the upcoming Trail-In and Trail-End dances. Once the convention is under way the schedule of events will take you from 9 a.m. to well past 1 a.m. The after-parties will start at 11 p.m. and will run until ??? We have seen the advanced and challenge program grow at recent national conventions. Having the National Convention in the heart of the advanced and challenge movement should make the program one of the best ever and a very tough act for Louisville to follow in 1983.

A word to the advanced and challenge dancers who are planning to attend: we strongly recommend that you order and practice tapes from the National Challenge Callers before arriving in Detroit. It will help you with the callers' voices and terminology and should insure you of a better time on the floor. However, keep in mind that tape dancing can only be considered as practice time and should never be substituted for a live caller.

We just received the first and current issue of *The Black Sheep News*, a new advanced and challenge newsletter. The new publication is free to any dancer planning to visit southern California. Send a self-addressed stamped envelope to CM Business Service, 3842 Howard Ave. #3, Los Alamitos CA 90720.

We would also like to acknowledge a fine article written for *The Crosstown Rag* by Nancy Harrison entitled, "One Dancer's View of Challenge Levels." Copies of this article are available from *The Crosstown Rag* or from the author.

The official Callerlab position on Advanced Dancing's Basics is: "The calls on the list were selected by vote of a variety of advanced level callers throughout the country and have been approved by Callerlab. The Callerlab all-position concept, which is an option for mainstream and plus level dancing, is considered automatic for advanced level. This does not mean that a dancer is required to be an all-position dancer

to begin learning advanced dancing's basic calls; however, as dancers progress within the advanced program, they are expected to become comfortable with APD for MS, Plus and Advanced levels.

Also from Callerlab, regarding the teaching order for advanced level basics: "The teaching order has been recommended by the advanced committee of Callerlab. The committee has divided the advanced basics into two sections for teaching purposes. Callers are encouraged to teach the A-1 calls before the A-2 calls." We know that in several areas of the country, dancers have an additional level (A-1). In reading the above official statement, we don't believe it was Callerlab's intention to recognize two separate levels within the advanced program. It may be a level of the future but that remains in the hands of Callerlab. If you are a member of an A-1 club, encourage your caller to workshop calls in order from the A-1 side of the official Callerlab list. It will increase your dancing pleasure and make more dances available to you across the country.

After ten years of dedicated hard work, Bernie and Dolores Fiegel are resigning as editors and publishers of *Zip Coder*. In looking over selected issues of *Zip Coder* in the last several years, we are amazed and indebted to the Fiegels for their dedication. As we got into challenge dancing after the National Convention in San Antonio, they were our inspiration to build a challenge community to be reckoned with. Our goals will be fulfilled in 1982 and '83 with the 31st National Convention in Detroit, the American Advanced and Challenge Convention in Toledo on August 12-14, 1982 and the National Challenge Convention in Toledo in June, 1983. MACA has rededicated itself to publish the *Zip Coder* under the direction of its presidents, Ralph and Janie May. We want to wish them the best in their reorganization and hope that *Zip Coder* can continue as the voice for high frequency dancers across the country.

Our closing comment comes from Celia Morris Lovin: "If you don't know the definition, you don't know the call."



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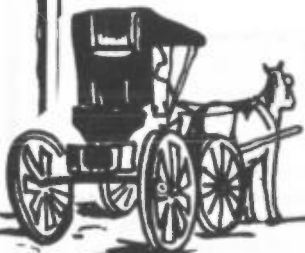
Roger Deal
in February



Jack Flanders
in July



Harold & Judy
Hoover
in July

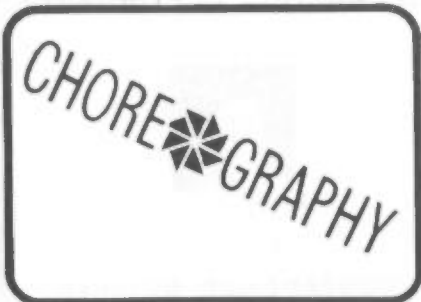


For info: **Barbara Harrelson**
419 Hawthorne Rd., Lancaster SC 29720
803-285-8103



Creative Choreography

by Ed Fraidenburg



USING 3x1 LINES

A 3x1 line is any line of four dancers having three facing one direction, and the fourth facing the opposite direction. Any dancer in the line can be the opposite facing dancer. The most common arrangements are:

Fig. 1



Fig. 2



There are various ways to set up 3x1 lines. Among these are *heads curlique and spread* (from a squared set), which gives you the arrangement in Fig. 2, and *centers walk and dodge* (from parallel right-face two-faced lines), which gives the arrangement in Fig. 1.

EXAMPLE by Ed:

Heads curlique and spread, acey deucey (Ends circulate as centers trade)
Centers partner hinge
Or roll, touch to a wave
Or chase right, hinge a quarter
Or right roll to a wave, single hinge...

All of these set up right-hand, center to center diamonds.

Rip Risky of Haslett, Michigan, sent in

some interesting ways of converting 3x1 lines to diamonds and quarter tags.

- Heads curlique and spread
 - Ends circulate (optional)
 - Centers fan the top
 - Or spin the top
 - Or pass the ocean
 - Or pass thru, chase right, single hinge
 - Or partner hinge
 - Or partner trade and roll, touch to a wave
- All of these set up right-hand, center to center diamonds.

NOTE: If you want a *quarter tag* instead of diamonds, simply have the *ends quarter in (right)*.

Any movement for the centers which ends in a left-hand wave will set up facing diamonds.

Follow up calls from the *quarter tag* arrangement can be: *ping pong circulate, release recycle, chain reaction.*

Another interesting way to come out of 3x1 lines is to have the dancer facing the "wrong way" run around one, two or three people.

EXAMPLE by Rip:

- Heads right and left thru, curlique
- And spread, ends circulate
- Centers right and left thru
- Man facing out, run around three
- Left allemande.....



WHEEL AND DEAL (Callerlab #40)

Starting formation: Lines of four facing in the same direction or two-faced lines.

A. From lines of four, only the left-hand couple steps forward, the couples wheel (180°) toward the center of the line with the center dancer of each couple acting as the pivot point around which the couples turn. The couple which started on the right half of the line wheels in front of the other couple. Both couples end facing in the same direction with the original left-hand couple standing behind the original right-hand couple.

B. From a two-faced line, each couple steps straight ahead one step. Each couple then wheels (180°) toward the center of the line with the center dancer acting as the pivot point about which the couples turn. Couples end facing each other. NOTE: For years, dancers have balked at executing *wheel and deal* from facing lines of four, and for this reason, many callers never use it from this formation. It is the opinion of this editor that the lack of any "flow" from which the dancer can get an idea of which direction the movement is going and the fact that there is a couple in front of them contribute to this problem. Extreme caution should be shown when presenting *wheel and deal* from this formation. Too many failures will turn the dancers off and make it impossible to absorb the mechanics of this or, for that matter, any other basic.

EXAMPLES by Ed:

Heads square thru four, swing thru
Boys run, wheel and deal, veer left
Wheel and deal, pass to the center
Square thru three-quarters
Left allemande.....

Heads square thru four, swing thru
Girls run, wheel and deal, star thru
Chase right, boys run, slide thru
Left allemande.....

Heads square thru four, spin the top
Boys run, wheel and deal
Reverse flutter wheel, pass thru
Wheel and deal, centers pass thru
Left allemande.....

Heads square thru four, spin the top
Girls run, wheel and deal, flutter wheel
Pass thru, wheel and deal
Centers swing thru, ping pong circulate
Centers swing thru, pass thru
Pass to the center, square thru ¾
Left allemande.....

Heads square thru four, sides rollaway
Spin the top, swing thru, boys run
Wheel and deal, wheel and deal

Pass thru, trade by

Left allemande.....

Heads pass thru, go round one to a line

Pass thru, wheel and deal

Girls swing thru, turn thru

Boys courtesy turn, end ladies chain

All pass thru, wheel and deal, zoom

Pass thru, left allemande.....

Heads square thru four, slide thru

Pass thru, wheel and deal

Centers swing thru, extend, swing thru

Girls run, pass thru, tag the line in

Pass the ocean, swing thru

Girls circulate, swing thru, recycle

Pass to the center, square thru ¾

Left allemande.....

Heads square thru four, touch a quarter

Split circulate, boys run, pass thru

Wheel and deal, centers pass thru

Left allemande.....

Heads square thru four, sides rollaway

Swing thru, centers run, wheel and deal

Pass thru, trade by, swing thru

Girls run, turn thru, wheel and deal

Zoom and pass thru, left allemande.....

Heads square thru four, sides rollaway

Swing thru, ends run, wheel and deal

Pass to the center, swing thru, recycle

Square thru three-quarters

Left allemande.....

Heads square thru four, sides rollaway

Spin the top, centers run, wheel and deal

Pass thru, wheel and deal, pass thru

Star thru, ferris wheel, square thru ¾

Left allemande.....

Heads square thru four, sides rollaway

Spin the top, ends run, wheel and deal

Slide thru, square thru three-quarters

Left allemande.....

FROM FACING LINES: A good teaching ploy for facing lines is to have *no* facing lines at all. Examples below.

#3 couples rollaway, heads swing thru

Boys run, wheel and deal

#3 partner trade, you're home.....

#2 rollaway, sides swing thru, boys run

Wheel and deal, #2 partner trade

You're home.....

Now go on to teach *wheel and deal* from facing lines:

Heads lead right and circle to a line

Forward and way back you reel

Wheel and deal, first couple left

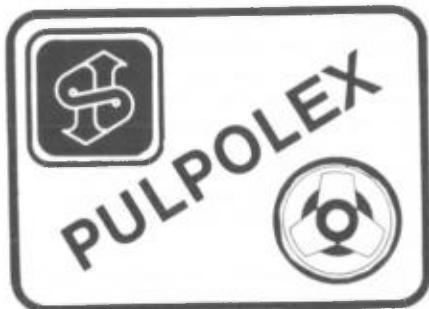
Next right, left allemande.....

Heads square thru four, sides rollaway

Swing thru, boys run, wheel and deal

Peel off, star thru, partner trade

Zoom and pass thru, left allemande.....
 Heads rollaway, square thru four
 Swing thru, girls run, wheel and deal
 Peel off, star thru, zoom and
 Square thru 3/4, left allemande.....



**INPOINT/OUTPOINT TRIANGLES
 INSIDE/OUTSIDE TRIANGLES**
 by Lee Kopman

Four triangles can be identified in any parallel center to center diamond formation. The outfacing point stands at the apex of one triangle and the infacing point stands at the apex of another. The outside center stands at the apex of still another triangle and the inside center stands at the apex of yet another. Each triangle can be directed to *triangle circulate* (inpoint triangle circulate, outpoint triangle circulate).

Each time the dancers do a triangle circulate, the original apex dancer of the designated triangle moves into the apex position of the next triangle. For example, if the outpoint triangle circulates, the apex dancer moves into the apex position of the Inpoint triangle. This makes it possible to call *progressive triangle circulate*.

NOTE: It is not recommended that triangles or progressive triangles be presented at any level prior to advanced. They are included here only because of their inclusion in the Pulse Poll, which seems to indicate a great deal of interest, at least by the callers who contribute to the Pulse Poll.

The diagrams below depict the action of *progressive triangle circulate three*:

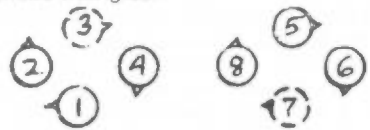


INPOINT TRIANGLES: The infacing point is the apex of this triangle.

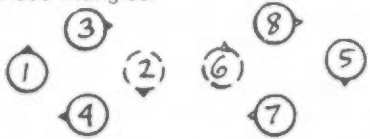
Dancers 1,2,4 make up one triangle, and 5,6,8 make up the other. 3 and 7 are not in these triangles.



INSIDE TRIANGLES: The inside center dancer is the apex of this triangle. Dancers 1,3,4 make up one triangle, and 5,7,8 make up the other. 2 and 6 are not in these triangles.



OUTPOINT TRIANGLES: The outfacing point is the apex of this triangle. Dancers 1,2,4 make up one triangle, and 5,6,8 make up the other. 3 and 7 are not in these triangles.



OUTSIDE TRIANGLES: The outfacing center is the apex of this triangle. Dancers 1,3,4 make up one triangle, and 5,7,8 make up the other. Dancers 2 and 6 are not in these triangles.



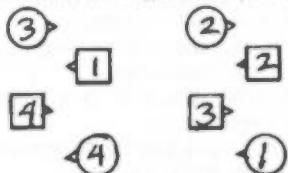
Z-COORDINATE
 by Kip Garvey

From parallel waves or two-faced lines, centers step forward as ends slide together (step and slide), finish as in coordinate (triple trade, lonesome ends and center centers move up to the ends of waves or two-faced lines). Waves remain waves and two-faced lines remain two-faced lines.

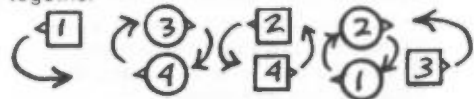
NOTE: From two-faced lines the action feels very much like a regular coordinate. From waves, the action requires the center centers to trade with the op-

posite hand from the other four traders, and this gives the movement a different "feel." For ease of teaching, arrange the dancers in a half-sashayed wave or line before calling *z-coordinate*. This makes the movement end in a normal wave or line.

(From ocean waves), box 1-4, swing thru

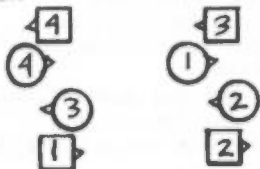


Centers step forward, as ends slide together

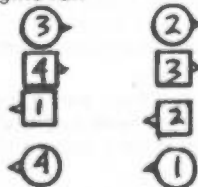


Six trade, lonesome ends and center centers move up...

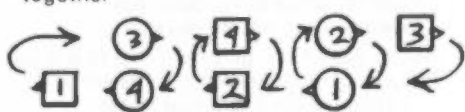
Result



(From two-faced lines), box 1-4, ocean wave, girls run

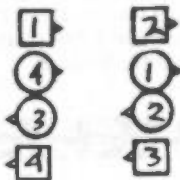


Centers step forward, ends slide together



Six trade, lonesome ends and center centers move up...

Result



EXAMPLES by Ed:

Heads lead right and swing thru
Z-coordinate, left swing thru
Trade the wave, swing thru
Right and left grand.....

Heads lead right and swing thru
Boys run, tag the line right
Z-coordinate, wheel and deal
Swing thru, right and left grand.....

Heads lead right and circle to a line
Touch a quarter, coordinate
Z-coordinate, wheel and deal
Star thru, wheel and deal, zoom
Pass thru, left allemande.....

Heads pass the ocean
Ping pong circulate, extend
Z-coordinate, left allemande.....

Heads lead right and circle to a line
Two ladies chain, chain back Dixie style
To a wave, boys run, girls hinge
Diamond circulate, flip the diamond
Z-coordinate, right and left grand.....

Heads pass thru, go round one to a line
Pass the ocean, *z-coordinate*
Z-coordinate, swing thru, girls trade
Star thru, pass thru, trade by
Left allemande.....

From *Choreo Breakdown*, Bill Peters:
Heads square thru four, swing thru
Boys run, tag the line right
Z-coordinate, left allemande.....

Heads square thru four, swing thru
Z-coordinate, left swing thru
Trade the wave (use any std. get-out)....

Heads lead right and circle to a line
Touch a quarter, coordinate
Couples circulate, tag the line right
Z-coordinate, bend the line
Right and left thru, slide thru
Left allemande.....

Heads lead right and circle to a line
Right and left thru, pass the ocean
Girls trade, girls run, *z-coordinate*
Wheel and deal, star thru
Left allemande.....

From *SCVSDCA*, Bill Davis:
Heads lead right and circle to a line
Right and left thru, pass the ocean
Z-coordinate, boys run,
Z-coordinate, promenade.....

Heads lead right and circle to a line
Pass the ocean, swing thru
Z-coordinate, recycle
Right and left grand.....

Heads lead right and circle to a line
Right and left thru, Dixie derby
Z-coordinate, couples circulate

Z-coordinate, boys run
 Right and left grand.....
 Heads square thru four, swing thru 1½
 Z-coordinate, recycle
 Left allemande.....
 Heads square thru four, slide thru
 Right and left thru, Dixie style to a wave
 Left swing thru, Z-coordinate, extend
 Right and left grand.....
 Heads square thru four, curlique
 Scootback, Z-coordinate, girls run
 Load the boat, left allemande.....
 Heads square thru four, touch a quarter
 Z-coordinate, single hinge
 Z-coordinate, boys run
 Z-coordinate, girls run
 Z-coordinate, left allemande.....



by Ed Fraidenburg

Side ladies chain, heads lead right and
 Circle to a line, pass the ocean, recycle
 Pass thru, trade by, left allemande.....
 Head ladies chain right
 Side ladies chain across, sides curlique
 Walk and dodge, double swing thru
 Scoot back, boys run, ferris wheel
 Square thru ¾, left allemande.....
 Four ladies chain, heads lead right
 Circle to a line, pass the ocean, recycle
 Square thru four, partner trade
 Pass thru, wheel and deal, square thru ¾
 Pass thru, left allemande.....
 Head ladies chain right, heads curlique
 Walk and dodge, touch a quarter
 Split circulate, hinge a quarter
 Girls trade, scoot back, boys run
 Bend the line, left allemande.....
 Heads lead right and do-sa-do to wave
 Recycle, pass thru, left allemande.....
 Sides flutter wheel, star thru, pass thru
 Ocean wave, scoot back, swing thru
 Scoot back, boys run, bend the line
 Left allemande.....
 Heads square thru four, ocean wave
 Recycle, pass thru, trade by, star thru
 Pass thru, wheel and deal, pass thru
 Left allemande.....
 Heads square thru four, ocean wave

Scoot back, swing thru, recycle
 Reverse flutter wheel, slide thru
 Pass thru, wheel and deal
 Centers pass thru, left allemande.....

More Figures by Dean Fischer:
 Heads square thru four, swing thru
 Boys run, couples hinge, triple trade
 Couples hinge, wheel and deal
 Pass thru, left allemande.....
 Heads square thru four, swing thru
 Spin the top, triple trade
 Right and left thru, star thru, pass thru
 Left allemande.....
 Heads lead right and circle to a line
 Ocean wave, triple trade
 Right and left thru, star thru, dive thru
 Square thru ¾, left allemande.....
 Heads lead right and circle to a line
 Swing thru, boys run, triple trade
 Wheel and deal, star thru, pass thru
 Trade by, left allemande.....
 Heads square thru four, swing thru
 Boys run, tag the line right
 Couples hinge, triple trade
 Couples hinge, boys cross run
 Boys circulate, bend the line, slide thru
 Left allemande.....
 Heads lead right and circle to a line
 Swing thru, boys run, crossfire
 Split circulate, boys run, crosstrail thru
 Left allemande.....
 Heads square thru four, swing thru
 Boys run, crossfire, triple scoot
 Boys run, touch to a wave, recycle
 Dive thru, square thru three-quarters
 Left allemande.....
 Heads square thru four, swing thru
 Boys run, crossfire, walk and dodge
 Partner trade, dive thru, square thru ¾
 Left allemande.....
 Heads square thru four, swing thru
 Boys run, couples hinge, triple trade
 Crossfire, scoot back, boys run
 Crosstrail thru, left allemande.....
 Heads pass thru, go round one to a line
 Pass thru, crossfire (follow the same
 rules as for two-faced lines)
 Center girls trade, recycle, pass thru
 Left allemande.....
 Heads square thru four, swing thru
 Boys run, tag the line in, pass thru
 Crossfire, boys extend, boys run
 Star thru, pass thru, trade by
 Left allemande.....



P.S.: MS/QS

by Howie Shirley

One and three touch a quarter, men run
Step to ocean wave, single hinge
Girls fold, do a double pass thru
Quarter right, girls trade, wheel and deal
Go right and left thru, rollaway
Half sashay, step to ocean wave
All eight circulate one-half
Boys run, promenade wrong way round
Four couples rollaway half sashay and
Girls roll back to a left allemande.....

Two and four lead to the right
Circle to a line, right and left thru
Turn a quarter more, girls run
All eight circulate, boys go twice
Cast off $\frac{3}{4}$, girls run, right and left thru
Turn a quarter more, girls run
All eight circulate, centers go twice now
Cast off $\frac{3}{4}$, girls run, left allemande.....

Two and four half sashay, star thru
Slide thru, pass thru, wheel and deal
Center four star thru, ladies chain
Now all four ladies star by the right $\frac{3}{4}$
To your corner left allemande.....

All four couples lead to the right
Crosstrail to the corner, left allemande...

One and three square thru three-quarters
While two and four do a partner trade
All four men run to the right
Left allemande.....

Two and four slide thru and roll
Star thru and circle four to a line
Right and left thru, pass thru
Wheel and deal, do a double pass thru
Lead two couples cloverleaf
While the other two partner tag
Left allemande.....

All promenade and keep walking
Girls run left, turn her left to
Allemande thar, boys turn back
Promenade, backtrack, girls run
Turn her by the right, wrong way thar
Shoot the star, left allemande.....

Four ladies chain three-quarters
One and three half square thru
Step to an ocean wave, girls trade
Girls run, half tag the line, trade, roll
Go right and left grand.....

One and three lead right, circle to a line
Pass the ocean, split circulate
Go two places, boys run, bend the line
Right and left thru, star thru, pass thru
U-turn back, go right and left grand.....

One and three swing thru, don't stop
Spin the top, extend, swing thru
Boys run, half tag now, centers trade
Split circulate, girls run, tag the line right
Wheel and deal, right and left thru
Centers turn a full turn, rollaway
Others face, go right and left grand.....

Two and four rollaway, half sashay
Star thru, swing thru, boys run
Couples circulate, chain down the line
Flutter wheel, sweep a quarter, veer left
Girls cross run, others trade
Tag the line right, half tag, boys run
California twirl, square thru $\frac{3}{4}$
Left allemande.....

One and three slide thru
All do a double pass thru
Lead couple partner trade
Right and left thru, swing thru
Girls circulate, boys trade, all scootback
Boys run, all promenade with partner.....

Two and four touch a quarter
Box circulate, same four scoot back
Walk and dodge, right and left thru
Swing thru, boys run, girls cross run
New centers cross run, wheel and deal
Left allemande.....

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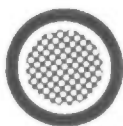
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- A-5—One-Night-Stands Program Tips
- B-5—"So You Want To Be A Caller"
- C-5—Suggested Symbols for Basics
- D-5—Facts to Know about 8-chain thru
- E-5—Caller Rating Form-Self Evaluation
- F-5—Square Dancing—A Blend (Poem)
- G-5—Promoting Your Class with Paid Ads
- H-5—Flyers—Ideas for Designing
- I-5—Theme Nights, Party Ideas
- J-5—Calling Systems (Sight, Image, etc.)
- K-5—Mini-Talks: Caller To Classes
- A-6—What Is A Logo?
- B-6—Organize a PR Committee
- C-6—Dress For the Dance
- D-6—Promote Class Coupons, Tickets, etc.
- E-6—S/D Month Ideas
- F-6—"Let Your Light Shine"

- G-6—Smooth Dancing
- H-6—Virginia Reel
- I-6—Mini-Posters (Humor)
- J-6—"Hard Knocks" (against criticism)
- K-6—Party Fun (skit & game)
- L-6—Make It Fun (club ideas)
- M-6—S/D Is Fun (poster)
- N-6—What is Traditional Dancing?
- O-6—Noah Way (lesson in leadership)
- P-6—Open Letter to Graduates
- Q-6—"Give Eve...." (honor the ladies)
- R-6—Psychology of Leadership
- S-6—Rules for Conducting Meetings
- T-6—Is This Pretty? (styling poster)
- U-6—How to Lose Friends (cartoons)
- V-6—Never Worry (cartoons)
- W-6—S/D Creed
- X-6—What a Leader Wears (poster)
- Y-6—S/D Benefits
- Z-6—A World of Difference (poster)
- A-7—S/D Is This (poster)
- B-7—Ideal S/D Couples (poster)
- C-7—Ideal Caller (poster)
- D-7—What Dancers Wear (humorous)
- E-7—Jingles, Jargon & Blurbs
- F-7—Fit as a Fiddle
- G-7—Calling Is a Science
- H-7—Windmill System of Calling
- I-7—What is Legacy (free)
- J-7—Contemporary Squares (humorous)
- K-7—Anti-Jitter Jottings
- L-7—Getting A Partner
- M-7—Proper Dress (poster)
- N-7—Caller's Wife
- O-7—Leader's Develop
- P-7—Choreo Rating (rounds)
- Q-7—S/D Fever Poster (humor)
- R-7—Tate Family (humorous)
- S-7—Ed Gilmore Tribute
- T-7—Will Orlich Tribute
- U-7—"Femina-Phores" (signals to caller)
- V-7—Modern S/D Is This
- W-7—Sample Club Constitution
- X-7—Triumph = Try + oomph
- Y-7—Caller Training Need
- Z-7—Ethics + Attitudes
- A-8—Tribute To A Caller
- B-8—Exhibition Dancing
- C-8—Commandments for R/D
- D-8—Formations
- E-8—Caller/Image-Maker
- F-8—Protect Your Image
- G-8—Halo On? (angels)
- H-8—Volunteers
- I-8—Learn to Call (poster)
- J-8—Play Party Games
- K-8—Moderators, Panelists
- L-8—Leadership Report
- M-8—Caller-Dancer Dialogue
- N-8—Caller-Club Relations
- O-8—Epitaph of a Club
- P-8—What is a Caller?
- Q-8—What Makes a Caller?
- R-8—Cartoon Grab-bag
- S-8—Thoughts for Teachers
- T-8—Come to Order....
- U-8—Club Performance (Humor)
- V-8—Quadrilles
- W-8—How To Make a Record
- X-8—How to get a Copyright
- Y-8—Caller's Income Tax
- Z-8—Program Ideas for Caller Associations

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Round Dance

PULSE POLL



SQUARE DANCERS' ROUNDS

1. Piano Roll Waltz
2. Could I Have this Dance
3. Elvira
4. Good Old Girls
5. Debutante
6. You Don't Know Me
7. Suzette
8. You're the Cream in My Coffee
9. Diamond in the Rough
10. Wedding Bells

CLASSICS (As Voted by Roundalab)

EASY

1. Dancing Shadows
2. Tips of my Fingers
3. Mexicali Rose
4. Walk Right Back
5. Tango Mannita
6. Frenchy Brown
7. Street Fair
8. Hot Lips
9. Take One Step
10. Sleepy Time Gal

INTERMEDIATE

1. Birth of the Blues
2. Answer Me
3. Folsom Prison Blues
4. Feelin'
5. My Love
6. Continental Goodnight
7. Dream Awhile
8. Green Door
9. Roses for Elizabeth
10. Spaghetti Rag

11. Hold Me
12. Moon Over Naples
13. Neapolitan Waltz
14. In the Arms of Love
15. Patricia

ROUND DANCERS' ROUNDS

1. Write Myself A Letter
2. Begin the Beguine
3. Whispering
4. Til Tomorrow
5. Corredo
6. Hallelujah
7. Lazy Sugarfoot
8. Up A Lazy River
9. Foxy Lady
10. Every Day of My Life

TOP ROUNDS

(Courtesy Carousel Clubs)

ADVANCED

1. Pepito (Rother)
2. Kiss Me Honey Cha (Rother)
3. Smoke Gets In Your Eyes (Landoll)
4. Fortuosit (Rother)
5. Roadhouse Blues (Easterday)
6. Aphrodisia (Ward)
7. It's A Sin to Tell A Lie (Tullus)
8. Temptation (Moss)

HIGH INTERMEDIATE

1. Begin the Beguine (Wolcott)
2. Sealed With A Kiss (Kannapel)
3. Lazy Sugarfoot (Procter)
4. Happy Medley (Sheridan)
5. West of the Moon (Palmquist)
6. Jealous (Barton)
7. Whispering (Roberts)
8. Moonlight (Newby)

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 4B-6047 TIGHT FITTIN' JEANS— Mike
 4B-6046 NEVER BEEN SO LOVED— John
 4B-6045 WHAT A LITTLE MOONLIGHT CAN DO— Bill V.
 4B-6044 HUMMIN' BIRD/TATERS— Hoedown
 4B-6043 BACK IN BABY'S ARMS— Bill

RECENT RELEASES:

- 4B-6042 GUITAR MAN— Bill Dwsley
 4B-6041 I AIN'T GOT NOBODY— Bob
 4B-6040 SMOKEY MOUNTAIN RAIN— Mike
 4B-6039 SOUTHERN RAINS— Bill V.
 4B-6038 SOMEBODY'S KNOCKIN'— John
 4B-6036 LOOKIN' FOR LOVE— Bob
 4B-6035 GONNA SIT RIGHT DOWN & WRITE MYSELF A LETTER— Bill V.
 4B-6034 FADED LOVE— Bill
 4B-6033 THAT'S WHAT I GET FOR LOVING YOU— John
 4B-6032 CORNBREAD/HUSH PUPPY (Hoedowns)
 4B-6029 ALONE WITH YOU— Bob
 4B-6028 KAW-LIGA— Bill
 4B-6026 A GOOD OLD COUNTRY SONG— Bill V.
 4B-6025 EVERYBODY'S SOMEBODY'S FOOL— Bob
 4B-6024 CHAIN GANG OF LOVE— Mike
 4B-6022 HOLDING THE BAG— Bob & Bill
 4B-6021 IT'S CRYING TIME AGAIN— Bill
 4B-6019 ALL THE GOLD IN CALIFORNIA— Bob
 4B-6017 THINGS I TREASURE— Mike

QUADRILLE RELEASES:

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 Q-814 OLDER WOMEN— Bob Osburn
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- Anything and spread
- Chase right
- Coordinate
- Diamond circulate
- Extend the tag
- Flip the diamond
- Load the boat
- Peel the top
- Single circle to a wave
- Spin chain the gears
- Teacup chain
- Track two
- Trade the wave
- Triple scoot
- Triple trade
- Turn and left thru

PLUS TWO

- All eight spin the top
- Crossfire
- Dixie grand
- Explode the wave
- Follow your neighbor
- Grand swing thru
- Relay the deucey
- Remake the thar
- ¾ tag the line

CALLERLAB APPROVED EXPERIMENTALS

- Dixie derby
- Linear cycle
- Ping pong circulate
- Release recycle
- Star the route
- Chain down the line
- Hinge and flutter
- Release the column

ADVANCED

- Zing
- Mini busy

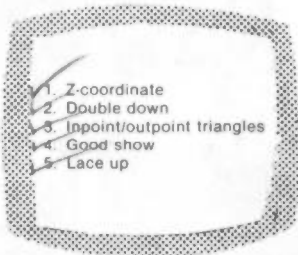
CHALLENGE

- Change the apex
- Triangle identification

ASD PULSE POLL EXPERIMENTALS

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People

IN THE NEWS



It's really an occasion when a club celebrates its 25th Anniversary, and the Prairie Dusters recently held such a celebration at the Red Barn S/D Hall in Pueblo, Colorado. Guests from fifteen clubs joined in the festivities. **Al Horn**, the originator and first caller for the club is joined by his wife **Donna** in this photo, along with **Bill and Carol Renck**. **Al** called for ten years, then **Bill** has called for 15 years for the Dusters.

Some of the charter members attending were **Joe and Dorothy Holloran**, **Doug and Fran Jones**, **Jim and Lou Jean Clark**, **Warren and Thelene Hill**, and the **Wilsons**. A beautiful cake with a pictorial covered wagon adorning it made the scene memorable.

It is great news to hear that **Bob Thronsen** is well on the road to recovery in Janesville, Wisconsin, after a very serious setback a few months ago, and is literally getting back on his feet once more. **Bob** is well-known in LEGACY and Wisconsin National/State Convention circles as an expert promoter/publicist.



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- TRR-201 ROOFER'S SPECIAL/WANDERING
- TRR-106 GOLD AND SILVER
- TRR-105 CALL ME UP
- TRR-104 HONKY TONK SATURDAY NIGHT
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Jim Criswell, our friend and "it'll ole sign-maker" from Bristol, Tenn., showed us a good way to welcome new graduates into the club this spring. All of his signs measure a yard high, a couple of yards wide, and carry a front-yard message that can't be missed. Thanks, Jim.

Speaking of signs, **Jo and Paul Bonnell**, general chairmen of the upcoming annual Buckeye (Ohio) Convention for May 7-8-9 have seen to it that clever publicity blurbs are being broadcast widely. Billed as "Dayton's To-Do in '82," the convention is truly a "square-round-contra" event (with an emblem to match) and designates Dayton as the "Wright Place To Be." We like that. A few years ago, when the event was held in Dayton, this poster was widely used...

DAYTON WANTS YOU



**17th Annual Buckeye
 DANCE CONVENTION**





JEKYLL FUN FEST

The 12th Annual Jekyll Fun Fest will be held July 23 and 24, 1982 at Jekyll Island, Georgia. For the 12th year, Dick Barker and Cal Golden will be calling for the square dancers. Barbara and Wayne Blackford of Jacksonville, Florida, will cue the rounds and Pat Dill, of Brunswick, Georgia, will be the general chairman.

Each year a square dance couple is awarded the Cal Golden-Dick Barker award. This is awarded to those couples who have made notable contributions to the square dance program. The 1981 winners of this award were Jim and

Sharon Crouse of Lima, Ohio. Anyone who has been active in square dancing and participated in the work as well as the enjoyment and fun is eligible for this award, not just those attending the Jekyll Fun Fest.

The Jekyll Fun Fest is held at that new convention center, with headquarters for the staff at the Wanderer Motel, Jekyll Island, Georgia.

For a number of years the Cal Golden-Dick Barker callers college has been held in conjunction with the Jekyll Fun Fest. The callers college will be held this year from Sunday, July 18 through Thursday, July 22, 1982 at the Wanderer Motel. This callers college is open to all callers and the Jekyll Fun Fest will follow on Friday and Saturday, July 23 and 24, 1982.

SQUARE DANCING United States of America's NATIONAL FOLK DANCE

The National Folk Dance Committee has completed arrangements for a Gala Congressional Square Dance Reception, April 27, 1982, at the Longworth House Office Bldg. Cafeteria in Washington, D.C. Dave Taylor, Board Chairman of



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Callerlab will be doing the honors as M.C. and featured caller; Chuck Stinchcomb will do the sound.

All of our U.S. Senators and Congressmen are being invited to meet and dance with square dancers from their state. Invitations have been sent to all state organizations in the hope that a dancing couple from each state will attend. Many square and round dance organizations and publications will have representatives attending.

The committee's goal is to focus the attention of Congress on square dancing, in the hope that more House Members will become co-sponsors of HJR 151, the bill that designates the Square Dance as the National Folk Dance of the U.S.A. SJR 59, a companion bill, was passed by the Senate on September 23, 1981. Both bills now rest in the Census and Population Subcommittee of the Post Office and Civil Service Committee of the House of Representatives. When the required 218 co-sponsors for HJR 151 are presented, the committee will consider these bills and may then report them for a vote by the House. (Please help your Congressman


decide by contacting him with a request for positive action.)


COLUMBINE CONCLAVE

Spotlighting over a year's planning, and a Denver Mini-Seminar, the Colorado State Square Dance Association has announced the dates of their leadership seminar to be held in Denver, Colorado on April 24 and 25, 1982 at Colorado Women's College on April 24 and 25, 1982 at Colorado Women's College, Montview Boulevard and Quebec Streets.


Led by Bob Van Antwerp, experienced leader and caller nationwide in the square and round dance activity, the seminar will cover a multitude of subjects including caller/dancer relations, maintaining levels of dancing, communications between club and caller, club management responsibilities and membership retention.

Taking over the detailed responsibilities for the overall planning of this event was the 3-R committee of the C.S.S.D.A. (Recruit-Retain-Regain), led by committee chairman Bob Brink and his group of past presidents of the







Daryl Clendenin




Jim Hatrick




Joe Saitel



Marlin Hull



Jim Davis






Gordon Sutton

C-050 THE OLD LAMPLIGHTER by Daryl
C-049 DIXIE ON MY MIND by Daryl
C-048 ALONG CAME JONES by Daryl
C-047 I'VE GOT YOU TO COME HOME TO by Jim Davis
C-044 I WANT YOU by Joe
C-043 YOU AND ME by Jim Hatrick

ROUNDS:
C-1005 WHAT'LL I DO by Bud & Irene Hornstein
C-1006 CREAM AND SUGAR by Ernie & Mary Hovey

HOEDOWN:
C-505 MAGMA, Patter by Daryl
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associations. The 3-R committee has compiled, mailed out and collected hundreds of dancer, caller and club questionnaires, finally summarizing the apparent needs and problems that affect square and round dance membership in the CSSDA area.

Aptly named "The Columbine Conclave," this leadership seminar is open to any square and round dancer able to attend this outstanding two-day educational meeting.

A minimal charge of \$5.00 per person will be made to cover printing and advertising costs. Housing and meals are available on the site at the college, and pre-registration is urged.

Registration blanks will be available throughout all areas of the C.S.S.D.A., or you may write for one to: Dewey and Betty Mae Phipps, 6105 Richfield Way, Denver, CO 80239 (303)371-3303

IN MEMORIAM

Well-known caller Johnny Roth has passed away in Glastonbury, Connecticut. He was the husband of Gloria Rios Roth, with whom he operated the House of Roth in Nova Scotia.

A veteran square dance caller from Fairmont, West Virginia, Lou Kabulski, lost his long battle with cancer in January. He had been a caller for 20 years and was responsible for helping other callers get started. Two sons, two daughters and his wife, Vi, survive him. His square dance friends will miss Lou.

Michael Ray Riddle, a 19-year-old caller from South Carolina, died in December of cardiac arrest. Mike traveled over 25 miles a week to call for his club and teach the lessons. He was talented in many ways and shared his talents willingly.

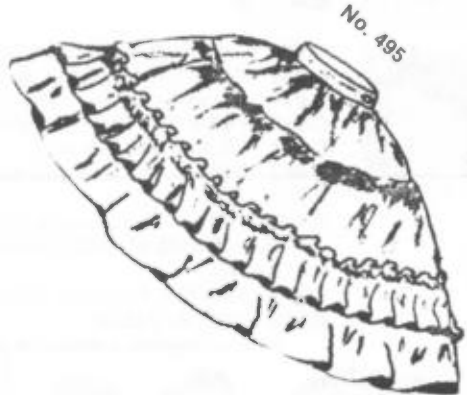
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Ohio— 4th Annual Honeymoon S/D Weekend, Burr Oak Lake Lodge Glouster, Mar. 19-21. Chuck & Janet Marlow, Dick & Gail Blaskis, Dave Stuthard, Write Janet Marlow, 3795 Pamela Dr. Gahanna OH 43230.

Georgia— 16th Annual Spring Swing, Bell Auditorium, Augusta, Mar. 20. Jack Lasry, Harold & Judy Hoover, Richard Chance.

Pennsylvania— 7th Annual Parada R/D & Dinner, George Washington Restaurant Apts, Washington, Mar. 20. Bob & Bobbie Cam, Write Claire Miller, 108 Wally Dr. Pittsburgh PA 15237.

Arizona— 5th Annual Celebration of Mesa's Centennial, Mesa Community Center, Mesa, March 26-27. Gary Shoemaker, Gaylon Shull, Bob Wickers, John & Norma Gordon, Write Mesa Checkmates, 928 E. 8th Pl. Mesa AZ 85203.

Colorado— Annual Twin Quin, YMCA, Longmont, March 27. Dean Salvesson, Alan Stewart, Don Tennant, Dave & Betty Quinton.

Kentucky— 23rd Annual Derby City Festival, Kentucky Fair & Exposition Center, Louisville, April 2-4. Elmer Sheffield, Jr., Roger Turner, Jerry & Barbara Pierce, Clint McLean, Keith Gulley, Write George & Lena Hill, 907 Cannons Lane Louisville, KY 40207.

Canada— Forest City Festival, Montcalm Secondary School, London, Ontario, April 3. Write Ray & Enid Meharey, 1161 Bucke St., London, Ontario Canada N5Y 3S2.

New Mexico— SW District Dance & Workshop, Sacramento School, Alamogordo, April 3. Hap Pope, Write Gene Whitehead, 1204 Canyon Pl. Alamogordo, NM 88310.

New York— 11th FLAC Fest, Broadway Jr. High School, Elmira, April 3. Bud Redmond, John & Marge Clever, Will Larsen, Lynn Brotzman, Gay & Marge Kast, Write Rob & Sue Schlenker, Box 92 Kanona NY 14856.

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- BM021 WAIT FOR ME — Jay
- BM019 YOU'VE GOTTA BE THE GREATEST — Jeanne
- SC643 ANGELINE — Ron
- SC639 DO YOU EVER THINK OF ME — Wes Wessinger
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Speaking Of



Singles

At the Georgia State Convention in September, the Singles of Georgia organized a state association. Anyone interested should contact Betty Ross, president, 332 Valley Hill Rd., Stockbridge GA 30281.

Single Square Dancers U.S.A. will award their fifth Yellowrock Scholarship Award during the 12th Annual Dance-A-Rama in Washington, D.C. The scholarship is for \$250 and may be used at the selected caller's discretion.

All caller associations should consider sponsoring a caller, age 18 through 25, by submitting his resume along with a cassette tape and a validation letter from the state organization president.

The complete package should be sent to: Single Square Dancers U.S.A., Yellowrock Scholarship Committee, Betty Ross, 332 Valley Hill Road, Stockbridge GA 30281.

The resume must be received before August 1 in order to be considered. The resume should contain the following information: years as a caller, attending college, calling for a college club, ability to call a complete program, ability to teach lessons, prior attendance at callers colleges, brief letter from caller about goals, and plans for the money if selected.

The scholarship program was started six years ago. The money is derived from the sale of the Yellowrock Book, a national directory of single square dance clubs. Any individual, club or other square dance organization may contribute to this fund by sending a check payable to Single Square Dancers U.S.A., Yellowrock Fund, at the address listed above.



Oklahoma— The Northeast Oklahoma SD Association Festival, April 3, Tulsa Assembly Center. Bill Wilder John Gorski. Contact: Dean & Ruby Roberts, 2204 W College, Broken Arrow OK 74012.



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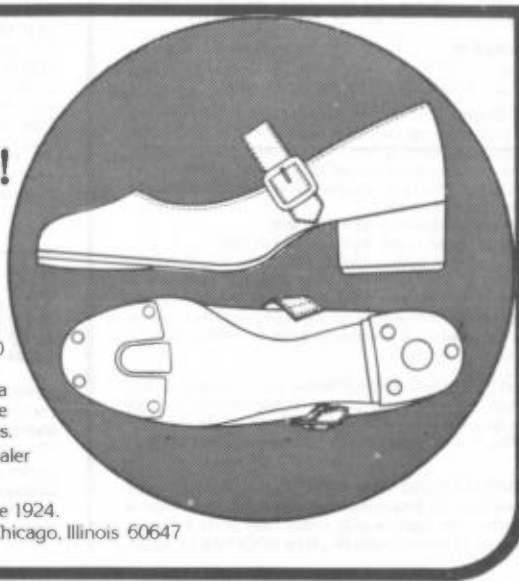
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Choreography by Brian & Sharon Bassett

Good "Angels Sing" music and an interesting, intermediate foxtrot/jive routine.

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Spring is in the air, and a spring is in the steps of our brightly-fashioned, old-fashioned young dancing pair created especially for us by artist/square dancer Kay Hagerty of Cedar Falls, Iowa. The sprightly oil rendering has a companion couple on the walls of the Hayloft, along with other signs and bits of decoration from Kay's brush and palette. Thanks for a stylized peek at our "roots," away back in the barns and halls of a past generation, Kay.

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Walkin' Cha Cha	TNT 181	P2-159/40 = 199A
Crazy Eyes	Millennium	P3-180/25 = 205
Temptation	Kapp KGB19	No rating

Flip Side

SQUARE REVIEWS

by John Swindle

New record labels are popping up all over the place. Four new ones made their way to this month's session. Our dancers enjoyed dancing to 25 singing calls; we also had four patter records. We would like to thank the record producers for their continuing efforts to produce and deliver to dancers and callers a seemingly endless parade of super sounds. It is often a thankless job and we would just like to take our hats off to them and give them a big THANK YOU!

LUXURY LINER— Rhythm 155

Caller: Wade Driver

Wow! It's difficult to describe the sound on the instrumental side— a super sound with a get-up-and-go beat! Wade does an outstanding job with a well-timed figure. Some callers may have difficulty in following the tune because it does not have straight cut melody lines. Any caller who masters this tune will have a barn burner to work with. FIGURE Heads square thru do sa do spin chain thru girls circulate twice turn thru left allemande walk by one swing promenade.

LOUISIANA SATURDAY NIGHT— Chaparral 311

Caller: Gary Shoemaker

This song was no stranger to our dancers; it has become a popular round dance and was released on another label a few months ago. The dancers enjoyed the song for many reasons: its popularity on the CW chart, the round, and the super instrumental with the expected fine calling by Gary. It says in the song, "we're gonna dance all night," and with this type instrumental and beat we would say one could. FIGURE Heads promenade half right and left thru touch a quarter, boys run right and left thru veer left boys run boys trade turn thru left allemande swing promenade ALTERNATE Heads promenade half right and left thru square thru do sa do swing thru boys trade turn thru left allemande promenade.

I'M GETTING GOOD AT MISSING YOU— Rhythm 158

Callers: Wade Driver & Pat Barbour

Wade and Pat pass the mike on the figures and together on the tag lines produce some terrific harmony that adds to the flip side of the record. This song has a nice change of pace tempo that was enjoyed by our review dancers. Wade and Pat used four different figures on the flip but only one is printed on the cue sheet. FIGURE Heads square thru do sa do swing thru boys run tag the line face right wheel and deal turn thru left allemande swing promenade.

IF I KEEP ON GOING CRAZY— River Boat 126

Caller: Dave Hobaugh

Here is another song that is no stranger. The instrumental is clear with a nice, easy-to-follow beat. Dave's figure was well-timed and he was very easy to understand. FIGURE Heads square thru do sa do swing thru boys run bend the line forward and back pass thru wheel and deal double pass thru track two swing promenade.

PRIDE— Red Boot 1265

Caller: Allen Tipton

Don't confuse this with the October 1980 review of the same title, it is not the same song. As usual with Red Boot, this song has a nice beat. We have not heard from Allen in a while but this song was worth the wait, the basics flowed well and were well-timed. A key change at the ending added a finishing touch. FIGURES Heads promenade half square thru swing thru boys trade boys run bend the line star thru pass thru trade by swing promenade.

SHADDUP YOU FACE— Hi-Hat 5040

Caller: Bronc Wise

Novelty records have become very popular. This one has lines a caller will have to learn to use during the *tea cup chain* in the breaks. Our dancers were impressed with the fine job done by Bronc. A good danceable beat also made this release popular. FIGURE Heads square thru do sa do make a wave fan the top right and left thru Dixie style to a wave trade the wave swing left allemande promenade.

JUST SEND ME ONE— ESP 102

Caller: Elmer Sheffield Jr.

We would say you can look for some great sounds to come from this new label, E.S.P. Records. Elmer is the producer and is featured on this first release. Instrumentally this record features a Dixieland sound with some unique lead-ins on all the figures featuring percussion instruments with no melody at all. Give this one a try and watch the dancers' reactions. FIGURE Heads promenade half sides right and left thru square thru right and left thru slide thru lead the hoot swing promenade.

SURROUND ME WITH LOVE— Red Boot 272

Caller: Steve Kopman

Red Boot has released a love ballad with an easy tempo in this song, with a pretty instrumental. Muted trumpet and faint banjo are a surprisingly pleasant combination. Steve's figure worked nicely but our dancers were caught off guard when *box the gnat* was followed by *fan the top*. FIGURE Heads square thru swing thru box the gnat fan the top right and left thru square thru three quarters swing promenade.

BUT FOR LOVE— G & W 600

Caller: Ralph Trout

It's been a while since this song was out on a S/D label. This is another new label from the Red Boot stable. Ralph has added a new figure which adapts well to this instrumental. FIGURE Heads square thru do sa do swing thru boys run tennis wheel right and left thru square thru three quarters swing promenade ALTERNATE Heads square thru do sa do swing thru boys run tennis wheel double pass thru track two swing corner allemande promenade.

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LOVING HER WAS EASIER— Rhythm 156

Caller: Wade Driver

This release is very well done both instrumentally and on the called side. A good clean instrumental with a nice danceable beat was enjoyed by our review dancers along with a smooth flowing figure called by Wade. This is not a foot-stomper but just a nice easy-going song enjoyed by all our dancers. FIGURE: Heads promenade half square thru swing thru boys run couples circulate wheel and deal pass to the center square thru three quarters swing promenade

WATCHING GIRLS GO BY— Quadrille 815

Caller: Gary Mahnken

This song is quite popular on the CW charts and we were not surprised to see it come out as a square dance. Gary does a great job of calling but his opener was a little rushed and there were some pauses in the figure. The instrumental was well done. (A note from this reviewer: some of the tag lines may draw objections from the dancers.)

KEEP YOUR FEET ASMOKIN'— Big Mac 039

Caller: Mac McCullar

Just a good old CW sound with a good strong beat made this nice to dance. Mac used an *eight chain five* which was a pleasant change. FIGURE: Heads promenade half sides right and left thru heads square thru do-sa-do eight chain five left allemande promenade

IF I KEEP ON GOING CRAZY— Circle D

Caller: Charles Wheatley

Circle D gave us good CW sound here with good

vocal harmony on the called side only. A caller wishing to use this song should give each release a listen. Each has its own individual sound and any would be a nice addition to a caller record box.

FIGURE: Heads promenade half curlique boys run swing thru boys run couples circulate wheel and deal pass to the center square thru three quarters swing promenade

I DON'T THINK LOVE OUGHT TO BE THAT WAY— River Boat 127; Caller: Keith Gylfe

Again we have a repeat with a nice sound, but not as clean as most instrumentals we have heard on this label. It's a pretty CW sound with a good beat and a well-timed figure by Keith. FIGURE: Four ladies chain heads promenade half square thru right and left thru make a right hand star turn it half girls turn back swing promenade

UNWOUND— Red Boot 271

Caller: Frank Thomason

Red boot presented us with a super sound instrumentally, a nice, easy-to-follow beat and a song that has all kinds of possibilities. Frank put together a well-timed figure and used *star the route*. FIGURE: Heads promenade half right and left thru square thru do-sa-do touch a quarter scoot back swing promenade

SET OUT TONIGHT FOR NEW ORLEANS— Roadrunner 503; Caller: Randy Dougherty

This instrumental sounds like what you would hear at the old minstrel show: Dixieland jazz with banjo lead. Randy put together a very interesting figure. Some callers may have trouble following



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the tune. FIGURE Four ladies chain $\frac{1}{4}$ heads rollaway sides forward and back lead right do-sa-do make a wave swing thru three hands scoot back swing left allemande promenade ALTERNATE Heads promenade half square thru right and left thru veer left tennis wheel square thru three swing promenade

FEELS SO RIGHT— Hi-Hat 5039

Caller: Ernie Kinney

Ernie has given us a beautiful piece of music. A nice, slow, easy beat makes this a welcome singing call for a hot summer's night dance. Nothing fancy about his figure, but for the middle break Ernie used *star the route* and for the closer, *tea cup chain*. FIGURE Heads promenade half sides right and left thru square thru do-sa-do eight chain four swing promenade.

BLANKET ON THE GROUND— Lazy 8-5

Caller: Johnny Beard

We welcome another new label. The instrumental was adequate, with a busy sound, but a good danceable beat. Johnny's figure was well-timed. He used a *flutter thru* instead of a *square thru* in his third figure, but we have no idea how that danced. This reviewer just does not have time to teach basics to the review dancers and still get this article out. FIGURE Heads promenade half square thru right and left thru slide thru square thru trade by swing promenade

NEVER BEEN SO LOVED— Hi-Hat 5037

Caller: Ernie Kinney

Another fine instrumental from the Hi-Hat stable with a CW flair was enjoyed by our review dancers. Both of Ernie's figures were well-timed.

FIGURE Heads promenade half right and left thru square thru do-sa-do curlique scoot back boys fold girls turn thru star thru promenade ALTERNATE Heads square thru do-sa-do swing thru girls fold peel the top right and left thru square thru three swing promenade

TILL THE END OF THE WORLD— Lazy-8 6

Caller: Marvin Boatwright

The instrumental is cleaner than the previous release on this new label. Marvin chose a real oldie that sounds good and he did a find job on the flip side. FIGURE Heads square thru right hand star touch a quarter scoot back boys run right and left thru slide thru swing promenade

PENNY ARCADE— Quadrille 813

Caller: Gary Mahnken

The only complaint the dancers had was the use of *grand parade*, a call they hear only during our record review and then not every month. Gary did use *grand square* in the middle break and a caller could adapt this also to the opener and closer. The song sounds draggy, but don't let it fool you; it moves right along and was enjoyable to dance.

FIGURE Heads promenade half lead right circle four to a line curlique coordinate bend the line slide thru pass thru trade by swing left allemande promenade

THE LITTLE LADY PREACHER— Four Squares 797; Caller: Bud Taylor

Four Squares put together a nice clean instrumental with great piano lead. The instrumental has a good tempo and was easy to follow. Bud's figure

Continued on Page 82

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The Eastern District Square and Round Dance Association would like to share with other square dancers throughout the country their new *Club Guest Caller—Cuer Contract* form. This form was designed to alleviate many of the problems involved in scheduling a dance. It has been used extensively in the New England Area.

The form begins by listing the name and address of the club involved, the name of a contact person and the name and address of the caller/cuer. This solves Problem 1— "I didn't know who to communicate with." It specifies who will supply necessary equipment and



spells out the type of program, such as class, workshop or regular dance.

Under program information, the type of program, including levels, is specified. If rounds or line dances will be used, this is noted. This solves Problem 2— "I didn't understand what you wanted."

The rate agreed upon is written out and signed by both parties solving Problem 3— "I thought you said you would take blank dollars for this job."

There is a three-part form on NCR paper. One copy is intended for the club, one for the guest caller/cuer and the third goes to the treasurer or person who pays the bill.

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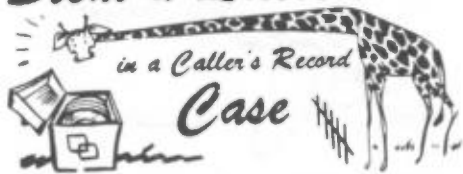
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Steal a Little Peek



Norman Cross of Milnor, North Dakota, is one of the newest members of the Board of Governors of Callerlab. His credits are so extensive space doesn't allow printing all of them. Norman and his wife, Clarice, started square dancing with the Milnor Club in 1957. Norm started calling about a year later. He has been club caller and teacher for the Milnor Merry Mixers ever since, and is club caller and teacher for the Sheyenne Squares of Lisbon. But that's only the beginning. He is a successful farmer as well, and operates a 2500-acre farm raising corn, sunflowers, wheat and beef cattle. Just a few of his many credits are: staff caller at many N.D. conventions, Callerlab



member since 1976, member of several regional S/D leader groups, active in church, community work, members of several area boards and committees, licensed private pilot, caller for events in Minn., S.D., Mont., and other states. Norman and Clarice have four daughters, one son, four sons-in-law, two grandsons and one granddaughter.

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UNDERLINING

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Figuring by Barry Wonson gives some left-handed routines, such as this one:
 Heads curlique, walk and dodge, curlique
 Scoot back, boys run, reverse the flutter
 Dixie style to a wave, left spin the top
 Fan the top, left hinge a quarter
 Left scoot back, men run left, star thru
 Trade by, swing thru, boys run
 Bend the line....(zero line)

Gene Trimmer has some good teaching hints in **Mainstream Flow**:

Release the Column: Above all make sure the #1 and 3 dancers in the column hold their position until the #2 and 4 dancers pair up with them. Then as couples they complete the action.

Hinge and Flutter: Simply have the dancers *single hinge*, then have those facing out do a *U-turn back*. Allow the dancers to see that they have a *facing couples set-up* for a simple *reverse the flutter*. Then do it with continuous flow.

A new idea is explored in **SDDS** from the Strongs in California, as follows:

Cross around (by Mal Minshall): From right-hand *ocean waves*, ends will *trade* as centers *U-turn back*. Ends in parallel two-faced lines.

Heads star thru, pass thru, touch
Cross around, ferris wheel, star thru
 Right and left thru, left allemande.....

Consider this item (also from **SDDS**): Callerlab is about to host its 9th convention in Reno, April 5-7. Although all that has been accomplished might not be just the "thing" to answer all of square dancing's problem areas, this organization has been the most positive national movement ever undertaken. If you are not now a member, why not give consideration to joining. Contact Callerlab, Box 679, Pocono Pines PA 18350 for information.

Some good resolutions are listed in **News 'n Notes** from Connecticut:

1. I'm going to call every dance for the fun and enjoyment of the dancers and not for my own fruition (glory).
2. I'm going to emphasize styling, smoothness and comfortable dancing and use choreography that lets dancers really dance.
3. I'm going to be understanding and tolerant of the slower dancers and the slower learners, and encourage the more experienced dancers to mix

and dance with them.

4. I'm going to program ahead of the dance so that I can get off the stage between tips and be sociable with the dancers.
5. I'm going to do everything possible to make the square dance activity in my area better a year from now than it is today.

In **NCR** from San Diego, Don Pfister says: "Question: Why can't we have Callerlab Quarterlies that cannot be comfortably called directionally?"

"I'm sure many callers have set up normal columns and called *boys move up and veer, join the girls and ferris wheel*. Dancers will do this almost without hesitation. Why do we need *release the column*, except for situations where we don't have all boys or all girls in the #2 and 4 positions? Callerlab asks that we stay away from these set-ups anyway. From a zero box, it is easy to call *touch, single hinge, boys start a reverse flutter, girls told (or flip) and move along*. Again, dancers will do this without question, if the caller times it properly. It seems to me that a call that rates the attention of a group as large and as important as Callerlab should be one that cannot easily be called directionally. *Coordinate* was, and is at the Plus 1 level, such a call. There is so much action in a short time that it is difficult to get the dancers to do it without the name.

Southern California Callers Notes lists some "rhythmaids" or callers' patter, some of which may be helpful:

1. You wiggle those hips as you stroll around
 Like a jaybird walking on frozen ground
 Promenade, go round the town.....
2. Promenade and watch her smile
 Throw your head back and go hog wild.....
3. Meet that lady with a giggle and a grin
 Promenade her back home again.....
4. When you meet that pretty little Jane
 Promenade her down Lovers Lane.
5. Here comes Sal, here comes Kate
 Meet your gal and promenade eight.....
6. Promenade and hold her tight
 Promenade boys if it takes all night.....
7. Promenade and watch her smile
 Promenade, you go about a mile

Continued on Page 82

WOW! WHAT A LINEUP!

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BEST CLUB TRICK, Continued

March 31, 1981 with a gala 75th Day of Dance celebration tended this determined couple by their own club, The Ridge Rollaways. After dancing to 20 different callers, in 12 different locations within an 85-mile radius, and racking up 3000 miles of driving, Leon and Frances Bauernfeind were ceremoniously presented special badges designating them "Golden Age World Champions of 75 Square Dances."

As Leon and Frances can attest, the world of square dancing is a wonderful world, not only a marvelous place to enjoy great fun exercise, but to be enveloped into the warm friendliness that exists there.

ENCORE, Continued

Joe Secor of Washington discusses the caller's participation in club business. "The amount of a caller's participation in club business will, of course, depend on the make up of the club... generally speaking, the regular club caller, the one who calls most of the dances for his club, should be available

to help in any and all club business but... his participation should, in most cases, be limited to advice when needed, suggestions as to ways and means, and as a sort of watchdog to see that only business for the good of square dancing is conducted." A caller should help the members, and especially officers, become aware of the larger picture of square dancing— other clubs, area councils, Federations and national conventions— and a bit of square dancing history.

A club caller should also be prepared to teach beginner classes. Here, it is his responsibility to make the lessons FUN as well as informative. Most clubs expect the caller to inform the classes about wearing apparel, cleanliness, and other common square dance etiquette. Party dances, with other clubs if possible, should be programmed at their own dancing level. The caller-teacher should be the judge of when the class should be released to join the club. Secor advocates a minimum of 30 weeks for classes.

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good caller, Secor says, is to be able to drop the level of the dance when need arises, and still keep the floor moving and the dancers interested.

.....

The New Idea for this issue was Flare the Star, destined for oblivion. But the New Gimmick, Remake the Thar, proved more than just a gimmick and now resides in Plus 2.

UNDERLINING, Continued

8. You rock and roll, get around that line
Meet your little honey, you're doin' fine
Promenade her boys and keep in time.....
9. Promenade, go two by four
Keep on movin' round that floor.
10. Hand over hand, don't be afraid
Latch right on and promenade
Promenade is what I said
Scoot along home with Ida Red.....
11. Promenade, you go high and wide
Meet your gal on the other side.....
12. Promenade, you go pair by pair
Truck on along, get around that square.....
13. Promenade, you go here and there
Scoot right along and you'll soon be there.

FLIP SIDE, Continued

was well-timed. 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 swing promenade

REMEMBER OL' SCOLLAY SQUARE— Grenn 12165: Caller: Earl Johnston

This instrumental's Dixieland sound was enjoyed by the review dancers. There is a noticeable difference in the tempo on the two sides. The instrumental side is very clear and that's the side most important to callers. FIGURE Heads square thru do sa do swing thru spin the top, right and left thru square thru swing promenade




IT'S GOTTA BE THAT WAY— Big Mac 032

Caller: Don Schadt

The instrumental has a good sound and a nice danceable beat. There are many key changes but they are easy to follow and should be no problem. FIGURE Heads square thru eight chain thru right and left thru pass to the center square thru three swing promenade

I THINK I COULD LOVE YOU— Whispering Pines 03: Caller: Gary O'Conner

The instrumental on this new label also has a busy sound, a good beat but no clear lead instruments. Gary put a *spin chain the gears* in his figure that danced well, but the music was almost overriding. FIGURE Heads promenade half sides right and left thru square thru spin chain the gears swing promenade

Joe Porritt
1616 Gardiner Lane Suite 202
Louisville KY 40205
(502) 459-2455

NEW RELEASES:

JP109	SEE YOU IN MY DREAMS— Bob
JP209	COUNTRY WASN'T COOL— Joe
JP108	MATADOR— Bob
JP208	FRIDAY NIGHT BLUES— Joe

COUNTRY/WESTERN

JP1000

**ONE DAY AT A TIME/
GOD MADE LOVE**
(Susan Tomes)

BOB:

- JP107 SHE BELIEVES IN ME
- JP106 HEARTBREAK MOUNTAIN
- JP105 I DON'T KNOW WHY
- JP104 SOMEONE IS LOOKING
- JP103 SELFISH
- JP102 RHYTHM OF RAIN
- JP101 BLUE MOON OF KENTUCKY
- JP401 TENNESSEE SUNSHINE
(with Joe)

JOE:

- JP207 LOVE HAS MADE A WOMAN
OUT OF YOU!
- JP206 I FEEL BETTER ALL OVER
- JP205 I DON'T DRINK FROM THE RIVER
- JP204 GONNA HAVE A BALL
- JP203 ALL AT ONCE IT'S FOREVER
- JP202 TULSA TIME
- JP201 WHEN YOU SAY LOVE
- JP197 ALL I EVER NEED IS YOU
- JP402 FOUR IN THE MORNING
(with Bob)

HOEDOWNS:

- JP501 JOPAT/JOLEE
- JP502 COUNTRY CAT/CITY SLICKER
(Both excellent for clogging)

ROUNDS:

- JP301 ALL OF ME— Loehrs
- JP302 NO LOVE AT ALL— Loehrs

**Joe— Booking New England area
September 1983 & 1984**



"Whispering Pines Records"

NEW RELEASES:

WP-01 WHO'S CHEATIN' WHO
by Gary O'Connor

WP-02 BLACK MOUNTAIN RAG
(Flip Plus II Hoedown) by Gary O'Connor

WP-03 I CAN LOVE YOU BETTER
by Gary O'Connor

WP-06 I GOT A RIGHT TO BE WRONG
by Gary O'Connor

WP-07 IT'S WHO YOU LOVE
by Gary O'Connor

Produced by Whispering Pines Rec., Box 434, Estes Park CO 80517
Dist. by Corsair-Continental Corp., Box 644, Pomona CA 91769
Tweilgrenn Enterprises, Box 216, Bath OH 44210

PATTER RECORDS

DANCING DOLLY/H.O.T. HIGHROAD— Lazy-8 10
Both have fiddle, bass, piano.

BOIL THAT CABBAGE DOWN/GOLD FEVER
Gold Star 403; Cabbage: fiddle, rhythm guitar, banjo, bass. Gold Fever: fiddle, banjo, rhythm guitar, bass.

CLOG/STUART'S DOLLY— Lazy-8 2
Clog: piano, fiddle, bass; Dolly: piano, drums, lead guitar, bass.

BLACK MT. RAG— Whispering Pines 02
Caller: Gary O'Connor
Instruments: fiddle, bass, snares. Flip side called at Plus 1 and 2 level.



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CAL GOLDEN'S 1982 SQUARE DANCE CALLERS COLLEGES

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June 28-July 2
July 12-16

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Hot Springs, Arkansas. Cal with Gene Trimmer
Hot Springs, Arkansas (For Experienced Callers)
Cal's Sight Calling School. A Concentrated Study of Sight Calling

July 18-23
August 1-6
August 15-20
October 18-22
November 15-20

Jekyll Island, Georgia. Cal with Dick Barker
Nova Scotia, Canada. Gloria, Bill, Joe and Cal
Vineland, New Jersey. Cal with Ralph Trout
Hot Springs, Arkansas. Cal with Stan Burdick
Fontana Dam, North Carolina. Cal. Stan, Tex, Brownlee
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Staff: Al Brundage, Cal Golden, Jack Lasry, Jim Mayo, Bill Peters, Bob Van Antwerp

1982—CALLERS SEMINARS—1982

March 7
March 28
April 10
April 25
September 3, 4, 5
September 19
October 23
October 30, 31

Callers Seminar, Beaumont, Texas
Southern California Callers Association, Southgate, California
Albuquerque Callers Association, Albuquerque, New Mexico
Central Kansas Caller Association, Wichita, Kansas
Michigan State Square Dance Leaders, Midland, Michigan
Callers Seminar, Columbia, South Carolina. Cal & Tony Oxendine
Callers Seminar, Natchez, Mississippi
Rainier Teacher & Callers Association, Tacoma, Washington

FESTIVALS

March 5
March 6
March 21
March 28
April 10
April 16, 17
April 24
May 1
May 14, 15
May 22
May 28, 29

Burnham Festival Dance, Beaumont, Texas. Cal, John & Mike Burnham
Lufkin Pine Squares Anniversary Dance, Lufkin, Texas. Cal & Loyd Phillips
Show Your Colors Ball, Wakefield, Massachusetts
Callers Assoc. of Southern California Dance, Southgate, California
Albuquerque Callers Association Dance, Albuquerque, New Mexico
Weekend, Myrtle Beach, South Carolina. Cal, Tony Oxendine & Pai Barbour
South Central Square Dancers & Callers Festival, Wichita, Kansas
All-Niter, Winchester, Indiana
Cactus Twirlers Fiesta Weekend, Del Rio, Texas
Square "A" Anniversary Dance, Grand Prairie, Texas
Arkie Stars Memorial Weekend, Arkadelphia, Arkansas

For Information: Sharon Golden,

PO Box 2280, Hot Springs, Arkansas 71913 (501)624-7274



AMERICAN SQUARE DANCE

SUBSCRIPTION DANCES

Madison SD: March 1, Don Nugent
 Boca Raton FL: March 3, Jerry & Pat Seeley (1/2)
 Okeechobee FL: March 6, Bill & Donna Vroman
 Titusville FL: March 7, Dale McClary (aft.)
 Arcadia FL: March 9, Everett & Jenny Martin (1/2)
 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
 Mission TX: March 22, Dr. Dean Robinson (1/2)
 Birmingham AL: March 23, Jim & Tracy Huggins
 Tyler TX: March 24, Allen & Shirley Garrett (1/2)
 Carlsbad NM: March 27, James & Thelma Lowery
 Columbus OH: March 28, Dick & Roberta Driscoll
 Ogden UT: April 8, Walt & Louise Cole (1/2)
 New Strawn (Topeka) KS: April 9, Dave Wilkins
 Kennewick WA: April 13, Bill Cooke (1/2)
 Lolo (Missoula) MT: April 14, Ray & Alton Granger (1/2)
 New Dancers Hoedown
 Bristol VA (Tri-cities): April 19, Wayne McDonald
 Nashville TN: April 20, Gary & Ann Kincaid
 Charlestown WV: April 21, Erwin Lawson
 Altoona PA: April 22, Emil & Ruth Corle
 Millville NJ: April 23, Ralph & Lois Trout
 Cincinnati OH: April 29, Jerry Daniels
 Parkersburg WV: April 30, Keith & Karen Rippeto
 Staunton VA: May 1, Cecil DePriest (1/2)
 Springfield MO: May 2, Bob & Mona Carmack
 Kenmore ND: May 6, Frank Zettinger
 Monroe MI: May 12, with Ron Shaw
 Elko NV: May 14, Phil & Betty Araguena
 Rapid City ND: May 16, Ray & Lois Anderson (aft.)
 Dalton (Sydney) NE: May 18, Mal & Shirley Minshall
 Grand Island NE: May 19, Virginia Busboom
 Colbert (Spokane) WA: May 21, Jim & Donna West (1/2)
 Auburn (Seattle) WA: May 23, Carl & Sandie Smith
 Eureka CA: May 25, Bob & Jean Jackson
 Tifton GA: May 28, Ed & Wilma Hawkins
 Fayetteville NC: May 29, Charles & Kathy Luther
 Lancaster SC: May 31, Laverne & Barbara Harrelson
 York PA: June 3, Joe & Mary Roth
 Memphis TN: June 9, Eddie & Sally Ramsey
 Mountain Home AR: June 10, E.A. Loomis
 Sandy Lake PA: June 12, Karl & Kay Ruhlmann
 Perry OH: June 13, Barry & Judy Barrows
 Charlotte NC: June 18, Bill & Betty Wentz (1/2)
 Granada MS: June 19, Charles & Sara Leflore
 Minerva NY: July 7, Bill & Mary Jenkins
 Salida CO: July 9, Edith & Paul Brinkerhoff
 Lolo (Missoula) MT: July 11, Ray & Alton Granger (1/2)

St. Albans VT: July 24, Mike Trombly
 Wilmington NC: Sept. 3, Howard & Alice Worthington
 Pekin IL: Sept. 10, Dean & Sharon Larimore
 Johnstown PA: Sept. 12, Richard Knavel
 Berea (Cleveland) OH: Sept. 13, Lou & Al Jaworski
 Wausau WI: Sept. 22, Bob & Pauline Holup
 Park Forest (Chi.) IL: Oct. 4, Donna & Duane Rodgers
 Wyoming MI: Oct. 5, Joanne Humbarger
 Cumberland MD: Oct. 9, Bob Boswell
 Belleville IL: Oct. 15, Joe & Marilyn Obal
 Ogallala NE: Oct. 17, (aft.) Bernard Beckius
 Columbia SC: Oct. 29, Barbara & Laverne Harrelson
 Monroe LA: Oct. 30, Tom & Dawn Perry (1/2)
 Toledo OH: Oct. 31, Jack & Lil May
 Anderson SC: Nov. 5, Doyle McGaha
 Berlin PA: Nov. 21 (aft.), Roy & Ruth Romesburg
 London, Ont: Nov. 26, Ken & Mary Brennan
 Deerfield FL: Jan. 2, Jerry & Pat Seeley
 Gainesville FL: Jan. 3, Paul & Amanda Greer (1/2)
 Virginia Beach VA: Jan. 21, Contact to be named
 Carlsbad NM: Jan. 22, James & Thelma Lowery
 Atha FL: Feb. 5, J. Paul & Edith Griffith
 Sebring FL: Feb. 6, Max & Pat Newgent
 St. Augustine, FL: Feb. 8, Hayes & Vi Herschler (1/2)
 Key West FL: Feb. 9, Don & Marguerite Wiley



GIRL SCOUTS

Girl Scout Week MARCH 7-13, 1982



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Mike Trombly

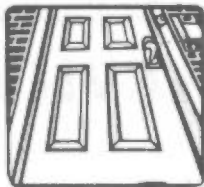
TNT166 THE MORE I SEE YOU by Lee Kopman
 TNT167 GAL IN CALICO by Mike Trombly
 TNT168 YOU'RE THE ONE RD by Bill Hopkins
 TNT169 I'D LIKE TO DANCE by Garland King
 TNT170 THIS OLD WORLD by Bob Van Antwerp
 TNT171 NOTHING WITHOUT YOU RD by Vernon Porter
 TNT172 MENTION MY NAME IN SEATTLE by Gene Trimmer
 TNT173 STALLION GREY (Patter) by Mike Trombly
 TNT174 LITTLE BIT OF COUNTRY RD by Dave Fleck
 TNT175 WROTE ME A LETTER by Hank Hanke
 TNT176 WALK RIGHT BACK 81 RD by Ted May
 TNT177 STRAWBERRY BLONDE by Wynne Mahler
 TNT178 JUANITA JONES by Mike Trombly
 TNT179 LET IT SNOW RD by Stan Bieda
 TNT180 ROGER TWO STEP RD by Gene Trimmer
 TNT181 WALKIN' CHA CHA RD by Vern Porter
 TNT182 THE MATADOR by Hank Hanke
 TNT183 LOVE IN YOUR HEART by Jack O'Leary



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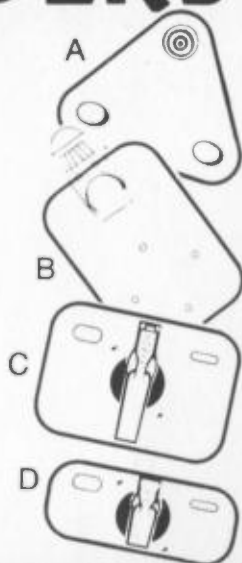
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 PR 1053 OH, I HOPE THIS DAY IS GOOD by Al
 PR 1052 LET YOUR LOVE FLOW by Darryl — Bellamy Bros. Hit
 PR 1051 TEXAS COWBOY NIGHT by Rennie— Mel & Nancy Hit
 PR 1050 HEY JOE by Johnnie— Moe & Joe Top 10

JUST RELEASED

- PR 1049 EVERYTHING'S A WALTZ by Rennie — Ed Bruce Top 10
 PR 1048 14-CARAT MIND by Al— Gene Watson No. 1 Song
 PR 1047 QUEEN OF HEARTS by Vern— Juice Newton Top 10
 PR 1046 DOWN THE WRONG ROAD AGAIN by Chuck— Crystal Hit

RECENT RELEASES:

- PR 1045 HILLBILLY GIRL (BOY) WITH THE BLUES by Johnnie
 PR 1044 RAINBOW STEW by Darryl
 PR 1043 BLAZE OF GLORY by AL
 PR 1042 FOOL SUCH AS I by Renny
 PR 1041 OL' SHOWBOAT by Darryl
 PR 1040 BATTLE OF NEW ORLEANS by Chuck
 PR 1039 I WON'T GO HUNTIN' WITH YOU JAKE, Al
 PR 1038 I AIN'T GOT NOBODY by Chuck
 PR 1037 COUNTRYFIED by Al
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- MR 15 KNOCK ON YOUR DOOR by Mark— Crash Craddock Hit
 MR 14 LIGHTS OF DENVER by Dean— Hit Out of Canada

JUST RELEASED

- MR 13 RIDE THE TRAIN by Mark— Oaks Hit
 MR 12 RIGHT IN THE PALM OF YOUR HAND, Mark— Crystal Gayle Hit
 MR 11 I'M GONNA LOVE YOU BACK TO LOVIN'
 ME AGAIN by Tom— Joe Stamply Hit
 MR 10 GOOD GIRL'S GONNA GO BAD by Eddie— Billy Jo Spear Hit
 MR 9 I'M LOVIN' WHAT YOUR LOVIN' DOES TO ME
 by Mark— Conway & Loretta Hit

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