

OCTOBER 1982

AMERICAN SQUARE DANCE



1947



1968



1950



1969



1951



1970



1958



1973



1961

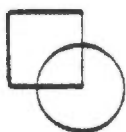


1982

CAL RETIRES
(See Center Pages)



1981



National Square Dance Directory



Dear Fellow Dancers,

In March, 1983 the Fourth Edition of the NATIONAL SQUARE DANCE DIRECTORY will be published. Your current club information is needed by **November 1, 1982** to assure that your club is included in the new edition. The purpose of the Directory is to provide dancers, callers and leaders with information on square, round, contra and clogging clubs in the U.S., Canada and around the world. The Directory has been a great help to thousands of dancers while traveling and planning vacations.

Will you and your club help?

Clubs are listed in the Directory at no charge. Just complete the Questionnaire on the next page. Printing and mailing costs are high, so there is a nominal charge for copies of the Directory. For only \$6.00 plus postage, you will receive a copy of the 1983 Edition.

Because of increasing costs, a limited number of the upcoming edition will be printed. Please help us cover these costs by purchasing one or more copies and by letting others in your club know about this opportunity. Square dancing needs a National Directory.

Happy Dancing,

Editor

FESTIVALS

A new feature in the 1983 Edition will be a Directory of Festivals section. If you would like information on listing a special dance, festival, or convention in this section of the Directory, please send us the form below.

CALLERS, LEADERS

Another new feature of the 1983 Edition will be a National Directory of Callers and Leaders section. If you would like information on a listing as a square dance caller, round dance leader, clogging instructor, or contra prompter, please send us the form below.

-
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If you dance in a suburb of a major city, you may be listed under the major city if you prefer.

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Place where you dance: _____

Days you dance: Mon Tues Wed Thurs Fri Sat Sun

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Does the Club dance in the summer months? Yes No

Person to contact concerning your Club:

(May be club president or other officer, regular caller, or a dancer who is usually available to provide dance information.)

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**INFORMATION DEADLINE FOR THE 1983 EDITION:
NOVEMBER 1, 1982.**

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PUBLICATION OF THE 1983 EDITION WILL BE: MARCH, 1983



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Consider a paradox: within the square dance activity, we hear constant discussion of smaller clubs and lesser dance attendance. Yet, last summer, at the eight fun dances we called for the conference center near our vacation cottage, the start of the music drew record crowds similar to those of 25 years ago at the same site. Ten years ago three sets was a "good" crowd; this past summer saw 15 at nearly half the dances.

Square dancing is in! It is an appealing activity to all ages. Grandparents and their grandchildren squared up together, teens and college-age staff members filled their own sets. Judging by the laughter and the joyous thank-yous, all had fun. Many asked about pursuing the activity into class and club.

Consider the challenge: Class dances must continue this fun and build upon this interest. The enthusiasm that drew these folks to answer the lure of lively music and the promise of good fun and healthful exercise must be sustained. Can we, at present, do this in the pre-club and early club stages?

No morale builder is stronger for us than watching a floor (or in this case, a volley ball court) full of dancers with smiling faces and happy feet. Program note: If you haven't yet used "The Birdie," (Easy Level, June, 1982) do give it a try! The crowd reaction is hilarious—first a snicker and a giggle, then wholesale enjoyment of watching those

CO-EDITORIAL



across the circle flap their "wings" and wiggle their hips. Silly dance but all-inclusive and great fun! Other perennial favorites are the "Salty Dog Rag" and "Jessie Polka," as well as the Virginia Reel and a combo of traditional figures. One youngster requested them all "before I have to go to bed"—every night! If you haven't already guessed, we had fun, too!

When these folks and all the others who have tasted the fun of dancing come to your classes, when the children grow into an interest in square dance clubs, be kind and gentle with them. Keep the fun there, whatever the level, and we won't have to worry about attendance figures and door admissions. We'll have the crowds—enthusiastic, happy, joyous dancers who have found a very fulfilling hobby! Let's encourage them! And let's *find* a place in our program for the occasional dancer!

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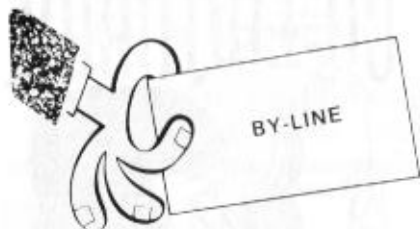


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Listing the index for typesetting, we note that three titles in a row ask questions, with the answers lurking in the lines of the articles. Be sure to locate Grayson Stile, a product of Florida caller **Danny Robinson's** fertile imagination. **Bill Litchman**, keeper of the archives for the Lloyd Shaw Foundation and for LEGACY (in Albuquerque), tells us why these collections are vital. We've often wondered (Have you?) how international round dance steps differ from the basics we learned. **Charles and Nina Ward** tell us exactly what we wanted to know.

For those who wonder what Callerlab is or does at its conventions, **Ted Nation** describes his reactions to the busy 1982 conclave. **Don Malcom's** poems, promised in last month's "By-Line," appear here. At the last moment, they were removed from the September lineup.

We call your special attention to the "centerfold" which features cover caller, Cal Golden. Cal has often teased about making the cover of ASD someday. This month he is also our centerfold—a real first. We only regret that the sad news of his retirement prompted this double honor! Cal and Sharon have given a great deal of themselves to square dancing; we're honored to spotlight these accomplishments.

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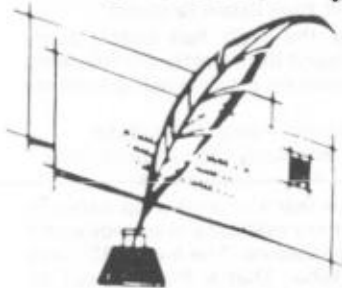
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Grand Zip



We particularly enjoyed your "Facing L.O.D." column this month as we have the pleasure of knowing and respecting Herb and Erna Egender. They are the kind of people who make square and round dancing such a special activity.

*Ed & Virginia Moore
Aurora, Colorado*

Enclosed is \$9.00 for a year's subscription. We didn't renew when our subscription ran out. We've been sorry ever since! Miss the magazine! "Meanderings with Stan" often names square dancers we have met. The articles keep us in touch with square dancing outside the New England area. It is a fine publication and we are anxious to be back in the fold.

*Arthur & Dolores Ballard
Peabody, Massachusetts*

Just an additional thought for you. Up here they're always talking about *drop-outs*. Recently I spoke to heads of Kiwanis, Weight Watchers, Dancercize, groups, the Y Directors, priests at local

churches and directors of marching bands. They all expect a certain percentage of dropouts and have concluded that people overreach their abilities and join "things" as part of their dreams and wishes, but many are unable to fulfill those commitments. Life is pulling from many sides. Demands on one's time far exceed our available resources. So, stop blaming square dance people, clubs, callers, etc., etc. Accept it as a fact— I'll bet you knew it all along!

*Charlotte Horne
New York, N.Y.*

On behalf of the National Folk Dance Committee we would like to take this opportunity to say "thank you so very much" for all of your kindnesses extended to this committee in our efforts to get our country a National Folk Dance.

We appreciate your being able to attend the dance on the Capitol steps and the Congressional Reception that we hosted, so that you could be a part of history in the making! We hope that you had as thrilling a time as we did!

Words cannot express our gratitude to you for always being so willing to print information that we needed to get communicated to dancers across the U.S. Because of your willingness to help, we were able to have the Square Dance as our national folk dance.

*Lois & Bob Ferber
Secretary, NFD Committee*

The August issue is just great. I really liked the Detroit Convention by Yeeds— give him or her my compliments. But there you go again, using my photos without a credit!...I'm kidding, I love it!

You two must stay awake nights wri-

Continued on Page 80



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Guess what! Due to taking a l-o-n-g vacation in our northern hideaway this summer (see last month's report) and the fact that heavy fall travel hasn't started, this paltry piece will take on a new look. For one thing, the "forever ambler" won't be ambling much. (Goody, more room for cogent comments by—Co-ed!)

Secondly, we're going to swish out the cobwebs, flip through the clippings, grope through some quotes, refile the files, read some readings, flush some facts, and form a new format. (It's about time. I can hardly see over the piles of files now!—Co-ed)

We'll include a wide variety of items gleaned from a ton of catch-up reading completed this summer, and we hope they'll be interesting to everyone. Wherever you see a coffee cup, you'll know I took a break for an hour or a day and then came back with a subsequent thought. (Wish it were a relevant thought— And who do you suppose washes all those cups you leave around? Co-ed.)

From the complete set of cassette tapes purchased at the Callerlab convention in Reno, I heard a hundred voices discussing dozens of subjects of

interest to callers, cuers, leaders, dancers. One tiny excerpt that I'll certainly use in future class or workshop groups is this:

"You've got to learn to listen,
And then listen to learn!"

To beat the high hall costs, many groups around the country are following this schedule on a combined class/club night:

7-9 p.m.— beginners class
(brief overlapping refreshment time)
9-11— club dance

When we teach or workshop dancers, there are many methods to employ in our teaching procedure. The big "DBD" was born in Reno. That's the concept of "Dancing by Definition," which replaces APD, or "All Position Dancing." But that's only the beginning. There are five separate methods we may use, as follows:

- Teach by Definition
- Teach by Formation
- Teach by Concept
- Teach by Step-Count
- Teach by Demonstration

That reminds us of the old rule, coined by someone, used by Vaughn Parrish— "Talk it. Walk it, Dance it, Enhance it."

"Big Ray" Smith in the Rio Valley of Texas and many other callers hardly ever square-up beginners in class, but use the big circle of facing couples (Sicilian Circle) and then with a series of *pass thrus*, have them dance with all in the hall. Reason: *everyone* dances *all* the time, versus heads, then sides, as long as the basics (most of them) can be danced in two-couple formations.

Did you know that years ago Flip gave up *barge thru* in exchange for Frank Lane's promise to drop his *snaperoo*?

Jack Lasry has convinced at least six callers in the SE Florida area to teach (*really teach*) forty-eight (48) basics in the first year of dancing. Number 49 is taught only at the beginning of the second year, which assures that none of those dancers will be "crash-cursed" into Plus activity prematurely— at this level it would be practically impossible. This assures a sane second-year progression, and produces better dancers. (Editorial note....and fewer dropouts, we'll wager.)



Dropouts are still the plague of the activity, accounting for a sickening loss of 50% of those taught after the second year, in many areas. Does it remind you of suicidal lemmings dashing into the sea? No wonder Callerlab says: Hold all Plus teaching programs until the second year. Slow down, we've been going too fast! Never has there been an activity where we "work so hard to get 'em in, and then work so hard to get 'em out!"

One resolute caller tells his class people as well as his eager-to-get-'em club people that he wants no time-table imposed. "We'll be through class," he says, "when I feel these dancers can really dance all sixty-eight basics." Bravo!



There was lots of discussion in Reno about retaining these graduates in the club setting. One caller, with 20 years of teaching experience behind him, keeps 'em all. He has almost zero dropouts. Some of his methods are recorded and will be revealed in these pages shortly. We asked him for a further article on the subject. Watch for it.

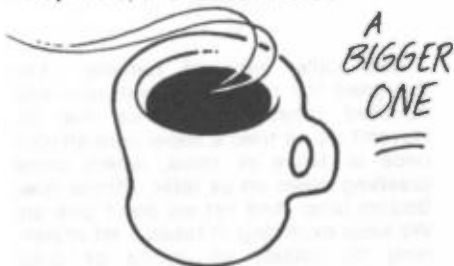
"Do you dismiss a couple for their inability to keep up with the others?" was the question. "Rarely," was the overwhelming consensus of the group discussing this proposition. Solutions: Fifteen minute workshop before the next class. Private session in the couple's home. Simultaneous attendance at two neighboring classes. Tapes of the class instruction danced again in a home. Split the problem couples with "angels." Study guides with diagrams. Repeat the class. Says one sixth-time repeater (aged 75), "I guess I'll just be a beginner forever!"



A BIG ONE THIS TIME!

Immature callers (Bless 'em, they just aren't teacher-callers yet) abound in every area. I shudder to remember the newer caller teaching his first class, who came to me and said, "My dancers have learned *spin chain the gears*. Isn't that great? And this is only their *fifth* lesson!"

Moving through the plateaus too swiftly will destroy the very fabric of our activity. The answer involves *attitude adjustment* on the part of the caller, as well as the dancers. Disavow the theory that dancers need to "climb the levels" to be allegedly *good dancers*. First of all, let's destroy the "ladder" of "levels." There are no plateaus, either— only *programs*, on an equal plane. Help create the feeling that *Mainstream* is the place to be, and the place to stay, if one wants to stay there, and dance forever.



As unbelievable as it may be, square dancing just doesn't appeal to everyone. Some would rather *bowle*. ("How can this be?" one caller exclaimed.) Competition for a person's time is not *within* the activity itself so much, but tends to be from outside sources. Bowling, tennis, bridge, work shifts, having babies— other interests take priority positions. We have to make square dancing so *appealing* that it can assume top priority. Strangely enough, the bottom line is *people*, not choreography or levels or gimmicks. We've got to *please the people*. That starts with a certain *rapport* between caller and dancers. Friendliness. Laughter. Good teaching. And above all, dancing in the *comfort zone*! (That phrase was repeated many times in Reno— let's get back to the *comfort zone*.)



"Hold up your head, but don't turn up your nose." —from Callerlab *Guidelines*.



Callers need to learn that it is well to encourage dancers to dance to other callers. Let the unselfish attitude prevail. You won't destroy that magic bond that you've established in class. They'll be back.

Again and again the value of beginner "hoedowns" (a series of all-class, all area "fun" dances at pre-grad progressions) was emphasized by callers coast-to-coast. Substantiating phrases used were "broaden their horizons," and "mix 'em with club dancers at their level of achievement," and "give 'em the feeling of family," and "dance early to other callers to catch subtle differences," and on and on and on.



One caller moaned ruefully: "I've designed the perfect mousetrap— *one hundred times!*" How true that is. Haven't we all tried a super cure-all idea once or twice or more, which came crashing down on us later. Utopia now, Sodom later. And yet we don't give up. We keep exploring. It takes a lot of panning to collect an ounce of gold. Sometimes in building that mousetrap, we've got the proper *machinery* in order, but we somehow lack the *spring*. *Spring* is the dancer's response to what we design. The successful caller takes an introspective look at himself periodically, to see if he may need a personality adjustment. Call it *caller-maintenance*. The "sets-are-in-order" but the *caller* may not be.



This reminds us to mention caller clinics and caller colleges. Great place for callers to get their "batteries recharged." Unfortunately, due to Cal Golden's retirement from the activity, two big ones (in Arkansas and North Carolina) scheduled for one week each this fall, in which I was to be involved, will not operate as scheduled. Also two others were cancelled this summer due to too few signups. So I'll miss working with Cal and John and Jon and Tex and Jerry. That's the bad news. The good

news is that I worked with three callers this summer on an individual basis on three occasions, and the South-Central Oklahoma seminar, working with 20 callers for two days in Lawton, was a great experience for me. Thanks especially to Glenn and Nancy Raiha (hosts), Chuck Skaggs (R-ranger), Carl Anderson (program advisor) and Gerald and Jim and Bill and on and on....



I shouldn't discuss one visit, even briefly, without mentioning a couple of others, equally enjoyable, that were on my summer agenda. The inimitable Cessna Club (Cessna Aircraft connected?— Y'betcha wingflaps, Clyde!) in their cool hall in Wichita was a treat, and I'll be back this month again. Thanks to R/D cuer Bill Tracy for the use of the solemn column.



While in the northern New York area... oops, perhaps you've heard enough of our summer hideaway hutch...but I promise this will be the last fingerprint of it...which is to say it's an *add-a-round-dactylogram*... (And you've just pulled a *logodaedaly*, which is a capricious coining of words!— Co-ed), I must mention that I had a ball calling again for the High Peaks club of Lake Placid (That's the bunch that runs the famous Flaming Leaves Festival), and the Adirondack Angels of Broadalbin (in that choice little Smokey's Den hall near Schenectady), and the TNT gang that came to Mike Trombley's beautiful basement hall in St. Albans, Vermont, for a subscription dance. Mike is the guy behind TNT Records. On that explosive note, I'll wind up this yard o' yarn till next month.



Where Is Grayson Stile?

by Danny Robinson
Orlando, Florida

I was walking toward the drink machine during one of the breaks of a beginner square dance session; she came up from behind me and asked, "Where is Grayson Stile?" I turned toward the voice. She repeated the question. I hesitated for a moment and said, "I don't know a Grayson Stile." With what seemed a devilish smile, she said, "You must know him, 'cause you're always talking about him."

"Okay," I countered, "What gives?" She began, "I'm only quoting you. You always tell us that a smooth dancer dances with Grayson Stile." She paused, looked at me with that same smile and said, "I want to dance with him. Where is he?"

The class dancer was having her fun. She knew quite well that I actually had said, "Dance with grace and style." She knew also that smooth and graceful dancing is what square dancing is all about—that the true mark of a good dancer, and this includes all dance forms, is how well he moves in time with the music, and that his body carriage and movement complement the dance patterns.

Many times the new square dancer is so caught up in the mechanics of dancing, e.g., executing figures, that our good friend, Grayson Stile, suffers a bit. In other words, dancers tend to forget the fundamentals of smooth dancing. Basic things—like correct hand holds, courtesy turns, pivot points on arm turns, hand contact with adjacent dancer and other styling points—are put on the "back burner" as more emphasis is placed on getting through the dance routines. Given the opportunity to acquire "floor time," (ample nights to

dance the basics) most dancers add polish, style and a degree of finesse to their dancing.

We say "square dancing is fun," but it is an absolute *joy* when all eight dancers in a square have mastered some self-discipline and perspired a quart of dedication to dancing the figures with graceful flow. If you want to get the most out of your square dancing, put forth that extra effort to "dance" it well.

Extra effort can come in many forms. One of them has to be the *time* factor. Given the time, a square dancer can hone his dance skills to a fine edge. Simply stated, this means that you shouldn't rush through each dance level hastily and plod on to the next plateau. Savor and stay at each dance level until you feel confident to move on.

Callerlab, the International Callers organization, appears to have underscored these same thoughts recently at the Reno convention when they went on record with the following recommendations: that dancers dance one full year or one year of dancing after class prior to attending a Plus Program workshop; and that six full months or thirty full sessions (be acquired) to complete the calls in a Plus Level workshop.

Grace, style and skill are enhanced by the time factor. All callers may not endorse Callerlab's recommendations for one reason or another, but most callers today are providing more instructional opportunities for dancers to become better and smoother dancers.

As the fall season approaches, I hope you find the time to dance with Grayson Stile. You'll find it rewarding. You just might get an extra "yellowrock" from your corner.

DO WE NEED AN ARCHIVES IN SQUARE DANCING?

by Bill Litchman
Albuquerque, New Mexico

What a question! Of course...Hmmm! I wonder what an archives is... Let's see, an archives is... "A place for keeping public records." Or, a second definition is... "A public record." Well, I guess that we don't need an archives, whatever that is.

Wait a minute! Let's go back a little bit. An archives isn't *only* for public records like marriages, births and deaths. It's more than that. A square dance archives is a place for the preservation of records dealing with our heritage in dance. That's public. And it's a place for people to go for information about the square dance. That's public. And it's a place where research can be done to help promote and advance square dancing. That's public. And...

Well, we could go on and on. Actually, the Lloyd Shaw Foundation Archives is a place where all of these things can and do go on and where many more services to dancers, callers, and just plain interested folk are available, all dealing with the square dance. In fact, the archives doesn't just have materials dealing with the square dance...there are things there about New England contra, round dances, the mountain dances, traditional squares, historical dances...even ballet. *Ballet!* Yes, even ballet, because it is all related, you know. Our square dance is related to the ballet, to the Morris dances of England, to sword dancing, to international folk dancing, in fact square dancing is even related to disco. Dancing is all one big happy family, in a way. Some of the relationships are fairly remote, like third cousins four times removed, but still related. In fact, kissing cousins!

What about the archives, then? Do we need one? Don't we know most of all that we need to know about square dancing? Who uses the archives?

To answer these questions and more is the point of this article. Certainly we

need an archives in square dancing. Many folks know nothing about square dancing, or if they do, it is information biased by having had a bad experience in school or by seeing something on TV or by hearing something from a friend which isn't true. So we need a place where the *facts* of square dancing exist. In fact, many folks who know much about square dancing want to know more. The archives is the place for them to find this kind of detailed information. Articles on the history of square dancing and all other kinds of dancing help us begin to make sense out of the hodgepodge of dance history.

People have written to the archives to find out what kind of dancing was done in their community (home town, ancestral home, etc.), in some period of the past, as far back as the 1600's, so that they could reconstruct the social life of the period and get a better feel for how people lived at that time. Dancing has always played a large role in our social life, regardless of where we come from, even in religious communities where "dancing" is not allowed. They just don't call it "dancing." Even today, dancing is a big part of people's lives. Consider the present fad for country western dancing, which is very big right now. Even non-square dancers find recreation in dancing, perhaps in other forms, but still dancing.

I remember one letter from a woman in Missouri who wrote in to find out what kind of dancing they did in her home town during the 1850's. The answer made it important to her to find enough music and dance directions to form a dance team to perform these dances and then to gather folklorists, story tellers, anthropologists, archeologists, and all other kinds of historically inclined folk and have a weekend seminar to talk all about life at that time. That

Continued on Page 82

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What Is International Dancing?

by Charles & Nina Ward
from *Canadian Dancers News*

It might be useful to take a look at International dancing, what the term means, where it comes from, its influence on round dancing.

In the beginning, about the time of World War I, the foxtrot, which was a current rage in the U.S.A., found its way to Britain via service personnel. Here it was an immediate success. However, it gradually evolved from a rather wild fun dance into a very beautiful smooth flowing dance, characterized by long passing steps.

About 1920 the first three of the so-called "informal conferences" of dance teachers were held in Britain. A committee was set up which was able to make certain minimum recommendations for the basic figures of foxtrot, waltz and tango. Here is an example: "In modern dancing the committee suggests that the knees must be kept together in passing and the feet parallel. They also repeat the suggestions that all eccentric steps be abolished and that dancers should do their best to progress always around the room." This is a quote from "Social Dance" by A. H. Franks as is the following:

"By the end of the 1920's dance teachers in Britain had created several examining bodies. Most of them covered several kinds of dancing, including such branches as ballet and tap, but the majority carried out the bulk of their examining work in the various kinds of social dance. All these bodies soon found the need for a central organization by means of which they could cooperate and work for the common good, and the official Board of Ballroom Dancing came into being. Its function has been until recently almost entirely concerned with the control of competition dancing. Today, however, this Board is beginning to concern itself more actively with the development of social dance, while still maintaining diligent control of

competitions. Shortly after World War II the need was felt for an international body of a similar character, leading to the birth in 1950 of the International Council of Ballroom Dancing, in which all countries concerned with competition dancing and with the development of an international style of dance, based firmly on English Style, are able to cooperate. Through the agency of this Council international championships have been created, starting with European events, and in 1959 to World Championships.

"In the 1930's there were far fewer teachers of dancing than there are today. An important stimulus was administered in 1934, when one of the examining bodies inaugurated what are known as medal tests. These tests were arranged to fix a certain standard for pupils and proved an almost instant success. Soon all the examining bodies included bronze, silver and gold medals in their syllabuses. For a modest charge (this was written back in 1963 and applied to Britain) pupils can, after undergoing a short course of classes take a test, the passing of which ensures the achievement of this standard."

Charlie and I first encountered this style of dancing through an English woman who taught some "keep fit" classes at our church. At this juncture in our lives, with the family grown and more time on our hands we were looking for some kind of dance instruction. We asked her to recommend someone and to make a long story a little shorter she began to teach us herself. This immersed us immediately into quickstep, foxtrot and waltz English style. When she was re-called to England, we found a dance studio where this style of dancing was taught and became involved in the fore-mentioned medal tests. That was twenty years ago. Now English dancing is called International dancing and to what was called "smooth" dances ie:

foxtrot, quickstep, waltz and tango, have been added Latin American rhythms. These also have been re-born to a standardized English style. They would never be recognized in the lands of their birth.









All of this is influencing round dancing a great deal. The earliest examples go back about twenty years. Among the first were "Boo Hoo" (so much before its time that it took about ten years before it could be taught), "Let's Dance," and "Lazy Quickstep." These were all quicksteps taught step by step without knowledge that these figures had names. No one had ever heard of a *fishtail*, a *spin turn*, or an *open impetus*. The first waltz was "Dance, Dance, Dance," a creation unrelated to "waltz away— waltz together" and very exciting to Charlie and me, as we vaguely recognized some figures we were struggling with at the dance studio. For round dancing, the advent of international style has been a blessing. It has introduced a text book full of completely new basics at a time when practically everything that could be done with the existing round dance basics had been done. It has broadened the horizon so that more than ever there is a level to meet every taste. For those who are keen, standards are set for which to strive, and at the easier level, these new basic somewhat moderated have injected new life.

There need be no fear that round dancing will go any further along the "International" path than to borrow, that which is useful and congenial to us. We have always tried to avoid competition, except the healthy type, where we are in competition with ourselves to try to excel. Health, recreation, friendship and

barrels of fun come first. We hope also that too much standardization can be avoided. As we have already said more than once, dancing is a creative art, and round dancing is especially so because we are free from too much regulation and because we have such a vast input from so many talented persons.

One of the most useful new concepts introduced by International dancing is that of the diagonals. The progress around the floor moves diagonally LOD and COH, then there will be a LF-Turning figure to a line progressing LOD and wall preparing for a RF-Turning figure. This is a very comfortable pattern and cuts down on the amount of turn. In round dancing we have aimed at full 180 degree turns and still been asked to close our feet. We are referring, in this instance to waltz and foxtrot. This leads to unattractive foot positions. Another useful concept comes from the suggestions given for suitable figures that go before and after certain given basics. The interesting thing about all these new ideas is that they are all very logical. Dancing almost becomes a science and a most fascinating study.

Now many of the round dance teachers who are lucky enough to live in cities where competent International teachers are available are studying with them and passing on to the round dance movement what they are learning. It takes a fair amount of experience to sort out what is useful to us and a lot of patience to pry the information out of the professional dance teacher. Furthermore it takes a long, long time. One may wonder why all this effort. Once more it is the challenge that beckons and it is enriching round dancing.

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UNITED SQUARE DANCERS OF AMERICA

The United Square Dancers of America, Inc. culminated its inaugural year with the acceptance of eleven Charter Member organizations representing ten States and 110,000 square dancers, thereby making it the "largest square dance organization in the world." These are very strong credentials for an organization which is just one year old. Those groups being designated as charter members of the USDA are: Alabama S&R/D Assoc., Arkansas State S/D Federation, California S/D Council, Inc., Colorado State S/D Assoc., The Federation of Delaware Valley S&R Dancers, Florida Federation of Square Dancers, Lubbock Area S&R/D Federation— Texas, Missouri Federation of S&R/D Clubs, Inc., New Mexico S&R/D Assoc., North Dakota S&R/D Clubs, Inc., and Panhandle S&R/D Assoc.— Texas.

Membership in the USDA is open to "any organized non-profit square dance group or other organized groups representing the square dancers within a state that will subscribe to the purpose, rules, by-laws and policies." In states which do not have a statewide square dancers organization, or when the state organization elects not to join USDA, area or regional organizations may join to represent the dancers of their state, but "no state shall have over two votes at any time." While charter membership status is no longer available, applications for affiliation are available from any of the organization's officers.

An entire agenda of decisions was presented for the consideration of the delegates in attendance at the USDA, concurrently with the 31st National S/D Convention. Among the major topics discussed and adopted at the annual meeting held in Detroit, Michigan, on June 25, 1982, was a plan for the development of a square dancers museum and hall of fame to recognize those dancer leaders who have contributed to the development and advancement of the movement. This project was one of the early goals established by the USDA Executive Board in 1981, and is now proceeding under the

leadership of George and Judy Garland of North Carolina.

The resolution adopted in Seattle supporting the Square Dancers of America's Tournament of Roses Parade Float was reaffirmed in Detroit. A resolution was adopted to support the annual National S/D Convention and to encourage member organizations to assist with its promotion. A resolution acknowledging the importance of cooperation among the major national and international square dance organizations: Callerlab, LEGACY, Roundalab, USDA, National S/D Convention, National Association of S&R/D Suppliers, etc. was unanimously accepted. This resolution parallels one which was adopted by Callerlab at its 1982 Convention held in Reno.

With the June 1, 1982, signing of the bill by President Reagan identifying square dancing as the National Folk Dance through 1983, efforts are now being directed toward the state level, seeking to have each state designate the square dance as its folk dance.

USDA is seeking further distinction for the activity through the issuance of a postage stamp depicting square dancing. Additional details will be available in the near future.

Among the most significant programs presented and adopted in Detroit was a national accident/liability insurance which provides the individual dancer with accident coverage, and the affiliate member organization together with its member clubs with public liability insurance. This insurance will be available to all members of an affiliate organization of the USDA. Complete details of this program, which takes effect as of January 1, 1983, are available from Charles Naddeo, USDA Insurance Chairman.

Serving on the Executive Board of the USDA for the 1982-1983 fiscal year are: Jim & Jan Maczko, Jim & Peggy Segraves, Walter & Ruth Henderson, Ed & Mary Barbee, Claude & Polly Potter, Nate & Margaret Reynolds, Joe Vaccari, Walter & Esther Stoltz and Charles Naddeo.

Continued on Page 80

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The Turn-Over Book

This good leadership tip was included in the notes from the St. Louis, Mo. Mini-LEGACY, 1981:

Every president has been in the position of assuming responsibilities shortly after election and wondering if he will make the same mistakes as his predecessor.

Here is an idea from a square dancer in Rising Sun, Maryland who suggests the following:

A president's Turn-over Book! This is a book that is kept up-to-date by each president, listing all the minute details with which the president is concerned to enable him to efficiently keep the club running smoothly.

The book may be divided into two sec-

tions.

Section One: General Information—i.e. monthly report to Park and Rec with a sample form. How to request the use of the school each year. Janitor's phone number and address.

Also included: Ten Commandments for Square Dancers; Constitution and By-Laws of the Club; Other useful knowledge.

Section Two: Badge Information; Class Promotion Ideas; Constitution and By-Laws (old samples); Dance Schedules (samples); Association By-Laws & News; Financial Reports (yearly); Initiation Ceremony/Skits; Insurance Papers/Correspondence; Letters, etc. from/to the President; Lists of Club Members (old samples); Publicity Samples; Special Dance Flyers.

We all know that an outgoing president does his club and the square dance movement itself much harm if some form of continuity is not provided for his office.

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A CALLER'S PERSPECTIVE



by Ted Nation
from *Blue Book*,
California

An interesting thing happened to me at the first dance I called after the 1982 Callerlab convention in April. I welcomed everybody back and explained where I had been the week before. Because this was a class dance I explained why I hadn't told them I'd be absent and proceeded to give a brief explanation of what Callerlab is. During the break I became aware that my explanation was, perhaps, too brief.

"Hi. Good to see you tonight."

"Hi Ted. How'd you do? Did you pass?"

"Pass what? I'm afraid I don't know what you're asking me. Did I pass what?"

"Your test. Didn't you have to take a caller's lab test or something."

What? You mean at the Callerlab convention?"

"Yeah."

"Oh! I'm sorry. You've misunderstood. The Callerlab convention isn't a performing thing."

"Oh, just a dance then."

"No. Actually there is very little or no dancing at all. It's a two and a half day business convention. It's all meetings. We get together once a year and try to do some constructive things for square dancing."

If I'd had this conversation with a new dancer I wouldn't have been surprised. However, I've seen this person at dances for about two years now. It's occurred to me that there may be others who aren't clear on just what Callerlab is.

Callerlab is an international association of square dance callers. This year's convention was held in chilly Reno,

Nevada, and was attended by callers from Canada, New Zealand, England, Australia, and Japan as well as by people from the United States.

This was the Monday schedule. Breakfast was followed by a general meeting where the first timers were welcomed and everyone indoctrinated to the convention's agenda. This session was followed by a voice session with Arden Hopkin. Arden is a voice coach of some notoriety. In this capacity he demonstrated some techniques for better civilization of our voices. The demonstrations were followed by critiques of some chosen guinea pigs. By helping a few callers publicly, everyone in attendance benefited.

This was followed by lunch.

After lunch the convention really got rolling. This marked the first session of multiple meetings. There was one interest session in which the member had a choice of six or seven different meetings to attend. After this session was another one with different choices.

Dinner was a dinner show, "Hello Hollywood, Hello." They say the show was good. I was in the campground playing with a problem camper.

Tuesday held the same type of schedule. Breakfast, two interest sessions, lunch, interest sessions, and the awards banquet.

Wednesday morning was the last general meeting where all the suggestions that were discussed at the interest sessions were voted on by the general membership. The Callerlab convention is a serious, three-day working convention. Serious dedicated callers from all over the world meet once a year to try to determine what the problem areas are in square dancing and further, what can be done about them. Some of the discussions get rather lively.

Not everything that Callerlab has done has worked out as well as we hoped. But, over all, Callerlab has had a lasting, positive effect on square dancing. Never before have we enjoyed such a high degree of standardization. Never before has it been so easy to square

Continued on Page 80



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STATE LINE

Kentuckiana Square Dance Association: Young and Experienced

No square-dance group in history ever came out of the blocks any faster than the Kentuckiana Square Dance Association, Inc., did in 1957.

The organization was formed May 25, 1957. In July of that year, another city lost its scheduled bid for the 1958 National Square Dance Convention and in August the three-month-old KSDA got the convention for Louisville. Never before had such a young organization with so few members been asked to stage an event of that magnitude.

The national convention went off without a hitch in 1958, in no small part through the efforts of chairmen Eddie and Alice Colin. The 1970 National Convention, under the direction of Roy and Marita Davis, was another success in Louisville, drawing a then-record attendance of more than 19,000 dancers.

And now the KSDA is girding its loins for its third extravaganza, the 32nd National June 23-25, 1983. The chairmen for the third time around are Russ and Roberta Carty.

But before we go any farther, let us explain that word "Kentuckiana." Louisville is situated on the Ohio River. As you have probably already guessed, it's in Kentucky. Across the Ohio from Louisville is Indiana, and the KSDA is

made up of clubs from both sides of the river. So, by putting the names of the two states together, you have Kentuckiana. Indiucky was considered, but only briefly. That sounded like a disease.

Anyhow, when the Kentuckiana Square Dance Association was formed in 1957, there were only about six clubs in the area. The first clubs were formed in 1952 and 1953. The first round-dancing club, and round dancers are included in the KSDA, came into being in 1955.

A few callers (there were only a few in the Louisville area back then) correctly predicted a tremendous growth in square dancing and were the driving force in putting the KSDA together. They urged that it be a dancers' organization, which it is.

By 1973, the KSDA has its own magazine, too, *Squares and Rounds*, which is published every other month and includes a calendar of events for the whole area.

Besides preparing for its third national convention, the KSDA has also put on the tremendously successful Spring Festival (Derby City Festival) since 1959. It began as a one-day affair, but grew into a three-day dance in 1961. The Derby City Festival is held at the Kentucky Fair and Exposition Center. That's where next year's 32nd National will be held. And that's where the 1958 and 1970 Nationals were held.

It was "Kentucky's the State in '58" and "Heavenly in '70." Now, Louisville is "The Place to Be in '83."

The Kentuckiana Square Dance Association has come a long way, baby.

—Lou Younklin



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- ESP106 **ANOTHER SLEEPLESS NIGHT** by Elmer
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- ESP201 **HONKY TONK QUEEN** by Elmer & Paul
- ESP202 **GOLDEN MEMORIES** by Elmer & Paul
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RHYME TIME



by Don Malcom
Sheldon, Missouri

STARTING CLASSES

I never met a dancer— not one, I did not like,

The one I met just while ago,
Was standing there behind the mike.
It seemed so strange that what he said
Could be so kind, but yet so sad.

"Tonight we start a square dance class,
Which one is yours," he dared to ask.
"Not one at all," was my reply.

He smiled at me, I wondered why—
I counted five upon the floor.
Who brought them all, but why not more?

It came to me right there and then—
If I'd brought five, then there would be ten.

Next week you know we'll try again,
If I try hard, I bet I can
Bring one next week, just one and then,
If each of us brought one you know,
Our club would grow and grow and grow.

WHO STRANGERS

Rich man, poor man, beggar and thief
Doctor, lawyer, or Indian Chief,
Ask just one or ask them all
At least bring one to a class this fall.
Who do I ask, the question said.
Why not ask a newly wed,
Or someone new who just moved in,
They left their friends, they're lonesome then,

Try Mom and Dad, whose kids are grown,
And left them home to sit alone.
They'll say for sure, what's your reply
To the answer, No, not me— oh my!
Smile and then, give your answer
What square dancing does for many a dancer.

For all those folks not in our midst
We go abroad to cheer their wits—
An elderlies' home, a real nice place,
We go out there for a smiling face.
If someone's hurt or down on their luck,
We'll hold a dance and give a few bucks.
To each it gives a different pleasure,
No one knows just how to measure.
There's many a thing that we can do—
Come join our club and we'll help you.

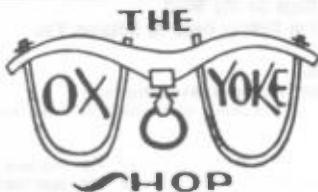
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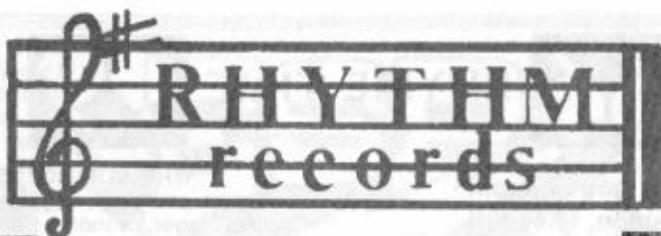
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- RR 166 **Golden Memories** by Wade
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- RR 150 **Dream Lover**
- CD 211 **Don't It Make Your Brown Eyes Blue**

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- RR 3000 **It's Almost Like Starting Over (Album)** by Wade

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HEM-LINE

by Bev Warner

Many times an item in the wardrobe can be saved if we only knew what to do, so don't despair and let's give it a try:

A too-short skirt can be saved with the addition of a ruffle or a flounce of a contrasting fabric. Add a bow to your blouse and perhaps a ruffle to the sleeves to make a co-ordinated look.

Skirt too long: Shorten and make an easy hem with the help of binding or ribbon or decorative stitching.

Front seams of sleeves cut into upper arms: Bodice is too tight across shoulder. Sleeve seams need letting out.

Sleeve seams cut into underarm: Armholes are too small. Sleeve seam allowances need clipping under the arms to expand armhole dimensions. Restitch a new line.

If back zipper stands out from the neck, bodice is too wide across the back. Zipper seam needs taking in.

Out-of-date or tired look: Salvage the skirt and add a new bodice of a co-ordinated fabric. Use some of the discarded top to add touches (such as a collar, bow, sleeve edge or applique) to complete the new look.

Bodice too short but too nice to throw away: Add an inserted cummerbund, again from a contrasting fabric, perhaps add a matching vest.

Long sleeves that are too tight to allow arms to rise over head: Cut off to a generous 3/4 sleeve, finish with a casing and add elastic, or finish with a small band from the fabric that was cut off.

Gathered skirt too puffy at waistline and not flattering: Open waistline seam and add darts about every 10-12", make darts about 8" long— this should take up much of the fullness and the rest can be gathered softly and resewn to the bodice or waistband. If darts are wide, they can be trimmed before gathering.

A neckline can be spruced up with the addition of some ruffles, or a removable jabot or just some embroidered wide banding.

by Rose Erickson
from **Grand Square, N.J.**




Jack and Carolyn Theobold of Chicago, Illinois, model the striking red and black outfits which they wore at the Congressional square dance reception last April. All piping, embroidery, ruffling and sleeve linings are bright red. The sweep of the ruffle from hem to waist is an eye-catching touch.



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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— October 1957

Roving editor Rickey Holden reports that festivals and conventions planned entirely by dancers seem to be coming up more and more these days. This is the prime accent at the National Convention, wherein it's almost a law that the general chairman be a dancer, not a caller. Clubs, councils and large area associations are beginning to follow the same plan.

Holden also ventures to prophesy; "Cross trail is here to stay. It first appeared in modern square dancing via Pat Pattison's 'Corners of the World' figure about 1940. The title words 'cross trail' came to us about 1950 in one of Shaw's August classes...However we doubt that such weirdies as 'half breed thru' or 'cross breed thru' will last any better than did the 'dosiding' and the 'cidoci.' 'Dixie chain' and 'square thru' will probably be around for awhile. Or so say us second guessers."

Squaw dresses for the square dancing ladies are definitely *in*. On the program of the Atlantic S/D Convention is a fashion show followed by instruction by Jo Spencer on making squaw dresses.

(Post office, please note!) A letter from a reader says, "Thank you for the very fine service on this emergency order. I sent my letter airmail at 10 A.M. on Sunday and had the records from you via airmail at 4 P.M. on Tuesday." Those were the good old days.

10 YEARS AGO— October 1972

(Post office, P.S.!) "September issue slow— Even now, as the October issue goes to press, we are receiving inquiries about the lateness of the September issue. We aren't sure what happened.

The issue went out of Sandusky, as usual, a few days before the end of August."

The Round Dance Terminology Panel at the National Convention in Des Moines in June approved the following terms: Basic two-step, running waltz, chasse, cut-step and heel pivot.

Char Weiler celebrated his 70th birthday calling a dance in the Chicago area. Char says he has now abandoned his dream of being the best caller in the world and is concentrating on being the oldest. (Char is still active in Chicago.)

From a Grand Square Dancer: This month we salute "the host and hostess with the mostest," Ernie and Lee Wehausen of the Chicago area. Their guest book reads like a "Who's Who" of the calling world. These grand square dancers are typical of others located at keypoints across the nation, known well to traveling callers, whose doors are open, whose coffee pot is on the stove, and who say, "Relax— you're at home."

New idea: Diamond circulate.

Need an idea to promote more regular attendance at your club dances? From "Best Club Trick" comes this idea of the Hillsborough S/D Club in Auckland, N.Z. Attendance of each member couple is kept from the sign-in register (starting with lessons) and as each couple hits 50, 75, 100, etc. club dances, they are presented with a "chip" marked with that number to be glued on their badges. A special presentation is made at 100 because this indicates that a dancer has been present for approximately three years.

Continued on Page 81

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GENE & ALICE MAYCROFT

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Dear Sir,

We are sending "Olga" home to you for some tender loving care. She has just about had it after traveling hundreds of miles under most grueling conditions. She has performed on the "Great Wall of China" in "Red Square in Moscow" at "Presidential Palace in Bucharest" with thousands of stops in between. She never failed us until I set her up on my back porch for a block party. Please do what you can for her and send her back. We are very attached to her.

*Thank you
Gene*

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LINE- LIGHT



John and Margaret Cox of Sarasota, Florida, marked their sixty-second year of marriage last November by square dancing with close friends in the Snapperoo Square Dance Club, and caller Spencer Yates. They are proud 83-year-old enthusiasts who perform their do-sa-does with this group every Wednesday.

The Coxes moved to Florida from Michigan in 1964, when he retired from Motor Wheel Corp. after 45 years. Margaret and John had never had a formal church wedding so the Snapperooos surprised them with a complete mock



wedding ceremony composed of square dance terms and phrases. Margaret was delighted to wear a veil, carry a wedding bouquet and receive a ring, which she still has not removed from her finger. The wedding party was complete with flower girl, ring bearer, mother and father of the bride, best man, maid of honor, ushers, and, of course, a minister. All enjoyed the beautiful wedding cake they cut with the appropriate ceremony at the reception that followed. Margaret and John loved every minute. Best wishes to the Coxes on their sixty-third anniversary next month.



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PR 1059 IT'LL BE HER by Chuck

PR 1058 SMALL, SMALL WORLD by Renny, Glazers Hit

VERY RECENT RELEASES

PR 1057 ROCKY TOP TENNESSEE by Al, Lynn Anderson Hit

PR 1056 SHE'S WEARING HER JEANS A LITTLE BIT TIGHTER by Al,
Hit by Tammy Wynette

PR 1055 DO ME WITH LOVE by Al, Top 10 by Janie Frickie

PR 1054 DETROIT CITY by Johnnie, Bobbie Bare Hit

PR 1053 OH, I HOPE THIS DAY IS GOOD by Al, #1 Song, Don Williams

PR 1052 LET YOUR LOVE FLOW by Darryl, Bellamy Bros. Hit

PR 1051 TEXAS COWBOY NIGHT by Rennie, Nancy & Mel Hit

PR 1050 HEY JOE by Johnnie, by Moe & Joe

RECENT RELEASES

PR 1049 EVERYTHING'S A WALTZ by Rennie

PR 1048 14-CARAT MIND by Al

PR 1047 QUEEN OF HEARTS by Vern

PR 1046 DOWN THE WRONG ROAD AGAIN by Chuck

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PR 2005 STAR WARS/DON'T DO IT

PR 2006 FOGGY/GOOD BAD UGLY

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- MR 21 THE SWEETEST THING I'VE EVER KNOW IS LOVIN' YOU by Tom, Top 10 by Juice Newton
- MR 20 I'M ALREADY BLUE by Eddie, #1 by Kendalls

RECENT RELEASES

- MR 19 MOUNTAIN MUSIC by Mark, #1 Alabama Hit
- MR 18 LATE NIGHT COUNTRY LOVIN' MUSIC by Mark, Dave & Sugar Hit
- MR 17 FANCY FREE by Vern, #1 Oaks Hit
- MR 16 SO IN LOVE WITH YOU by Karen & Gary, Top 10 by Kenny Rogers

PAST RELEASES

- MR 15 KNOCK ON YOUR DOOR by Mark
- MR 14 LIGHTS OF DENVER by Dean
- MR 13 RIDE THE TRAIN by Mark
- MR 12 RIGHT IN THE PALM OF YOUR HAND, Mark
- MR 11 I'M GONNA LOVE YOU BACK TO LOVIN' ME AGAIN by Tom
- MR 10 GOOD GIRL'S GONNA GO BAD by Eddie
- MR 9 I'M LOVIN' WHAT YOUR LOVIN' DOES TO ME by Mark
- MR 8 IN AMERICA by Mark
- MR 7 LADY OF SPAIN by Don
- MR 6 GOODBY MARIE by Eddie
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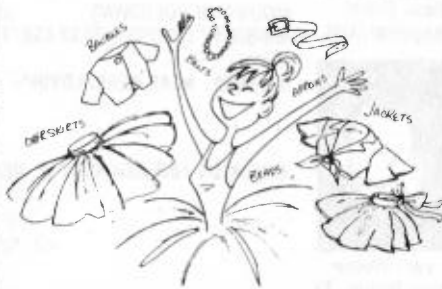
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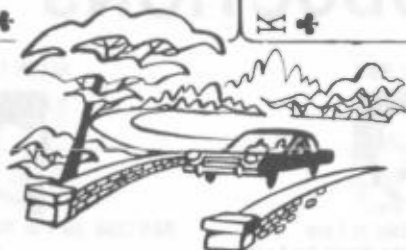


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**MYSTERY TRIP/CAR RALLY THEME
IN PORTLAND, OREGON**

An idea for a club mystery trip with a "car rally" theme has been tried and is now shared by the Dudes and Dolls square dance club of Portland, Oregon. This report comes from presidential couple Norm and Maggie Wood.

Drawing upon past experience in a sports car rally, Wally Warmoth and his wife Jonnie developed the unique event. Club members were interested in a local area visit but did not want to charter a bus.

All 17 participating couples were instructed to meet at an intersection near their hall. An envelope of instructions, some with riddles and others with clues related to roadside objects, was provided for each vehicle. The cars were dispatched one at a time and the challenge was to cover the course at the exact legal maximum speed. Earlier the Warmoths had charted it for 30 minutes flat. The route was such that any one of two or three halls could be anticipated as the eventual destination.

"Panic packs" with information to be used in the event drivers became lost were included for each vehicle.

The rally destination was the motorhome of Wally's parents, dancers Ed and Mary Warmoth, which was stationed a few blocks from the Lads and Plaids hall which was to be visited. An elapsed time for each vehicle-team was recorded as they arrived at the rendezvous point. Hot coffee and fudge was served as the group talked and greeted each new arrival with hoots and hollers.

Prizes for the best time, which was an even 30 minutes, were presented during break-time at the dance. Fastest time was 24 minutes which indicated speeding or deviating from the full course. Slowest time was 46 minutes and that earned a booby prize.

This mystery trip idea probably ranks along with the time two Portland area clubs panned to end their mystery trip at a darkened hall, which the committee had decorated earlier in the day. A planned dance program and catered refreshments made it a great evening. But that's another story!



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JOHNNY JONES



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RON LIBBY



RBS 1267 Mountain of Love
RBS1266 Make the World Go Away

ALLEN TIPTON



RBS1268 All I'm Missing
Is You
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RALPH SILVIUS



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We'll have plenty of room for square dancing for the 32nd National. The Kentucky Fair and Exposition Center is just a little smaller than Rhode Island. All right, it's quite a bit smaller, but it does have 36 acres under one roof, all on one level, and all air-conditioned.

It is the only facility of its kind in North America. The only larger one, all on one level and all air-conditioned, is reported to be a warehouse on Guam, and as far as can be determined no square dance conventions are scheduled for Guam in the next few years.

But we digress. Getting back to the Exposition Center. It is centrally located, two minutes from Standiford Field, Louisville's major airport, and at the interchange of Interstates 65 and 264, a beltway that joins I-64 and I-71. If you can't find it, you're not trying very hard. It's pretty big. Not only does it have 36 acres under one roof, on the outside it has room for at least 2,000 campers, more than 20,000 parking spaces, a baseball-football stadium, two motels, more horse barns than it has horses, a

bowling alley.

The hub of the center is Freedom Hall, an arena that has 14,171 permanent, theatre seats and will have 39,000 square feet of room for square dancing. It's in the center of everything and will be used for mainstream dancing and for the fashion show on Saturday morning.

The East Wing has 221,825 square feet, which will be partitioned off for clogging, the Showcase of Ideas, a registration area and the 256 exhibitor booths.

In East Hall, two rooms with a total area of 5,928 square feet will be used for contra dancing. Two others, one 18,193 square feet and the other 14,000 square feet, will be for round dancing. And another, 5,184 square feet, will be for round dancing clinics.

Also in East Hall are six 30-by-30-foot rooms that will be used for the Sew and Save clinic.

The West Wing has 181,970 square feet, which will be partitioned off for teen dancing, plus 1 and 2, and for a cafeteria.

In West Hall, the six 30-by-30 foot rooms will be used for Education. Two rooms with a total area of 5,928 square feet will be used for challenge 1 dancing and a 5,184-square-foot room will be for challenge 2 and Education. A room with 18,193 square feet will be for advanced dancers and a 14,000-square-foot room for solo dancers and their hospitality area.

The ticket office for tours will be in the lobby of West Hall.

Beyond the West Wing is a pavilion with 75,838 square feet of room. It will be used as the practice area for the exhibition dancers. Also in that area is Newmarket Hall, a 9,000-square-foot facility with 600 seats that will be used for callers' seminars.

And if you haven't been to Louisville since the 1958 or 1970 national conventions, something new has been added. It's called Broadbent Arena, on the far west side of the Center and, remember, it's under the same roof. Broadbent Arena is sort of a Freedom Hall Jr. It, too, has 39,000 square feet of space, but it has *only* 8,500 permanent seats. It will be used for plus 1 and 2 dancing and for the Showcase of Rounds.



Dancing Tips

by Harold & Lill Bausch

We have a problem in the fact that we keep graduating Mainstream dancers, and many of our so-called Mainstream clubs are really dancing Mainstream and about half the Plus level and many of the approved experimentals. So what is the less experienced dancer, or the low frequency dancer, going to do? Especially when the club dancers keep putting pressure on the callers to call the more complicated calls, because they want to be challenged.

We often see a group of dancers, between tips, all squared up and walking through calls with which the less experienced need help. We sometimes go over and help. It is very nice of the more experienced dancers to take the time to help like that, and we encourage all areas to do just that. First, it does help the newer dancer learn; second, it shows that the experienced dancers do care about them, and that is important.

On the second level near Freedom Hall is a room with 7,162 square feet that will be used only as a hospitality area. It's the only time you'd have to go upstairs, and if you just want to dance you don't have to. And then there aren't any stairs. There are ramps from one level to the other.

That's inside the building. Outside is Cardinal Stadium, which seats 37,000 for football and about 21,000 for baseball. Since the convention is in June, the stadium will be in its baseball configuration and it will be used for the Parade of States, weather permitting, Saturday evening. Also outside, in front of the East and West wings, are courtyards. Weather permitting, chairmen Russ and Roberta Carty have ordered good weather, the courtyards will be used as dancing areas.

I once had a group of dancers tell me, "If you walk *load the boat* one more time, I'm going to kill you!" Of course, they were having fun with me, but at the same time they were letting me know just how tired they were of walking through that call. Better they tell me than to just keep getting more upset about it. We need that kind of communication. Callers are very concerned about our new dancers and have a tendency to keep protecting them. When the dancers help them with walk-thrus between tips, it cuts down on walk-thrus during the dance.

The time has arrived in our area where we now am featuring several Plus level dances, and advertising the fact that there will be no walk-thrus during the dance. The more experienced dancers need this type of dance once in awhile, to just let them really cut loose and dance, and maybe for some, to prove they really do need the occasional walk-thru. These dances will help us all find out just what the situation is.

The levels established by Callerlab were merely to tell us just what is being offered, so that you will know if it is your type dance or not. There should be no class label attached, merely the showing of a preference. Just like some folks like chocolate, others vanilla.

It has been estimated that it's possible, with all this room, there could be as many as 19,600 dancers doing their thing at the same time. Indoors, that is.

Eating won't be any problem while you're at the Fairgrounds. All the concession stands inside will be open throughout the convention and there will be portable restaurants outside that will specialize in foreign foods. It has been said that to a square dancer no food is foreign, but that's another story.

It is estimated that half of the population of the United States lives within 500 miles of Louisville. But no matter which half you live in, y'all come. We've rented the Fairgrounds from fence to fence for the duration, and we'll have it all to ourselves. And we want to share it with you!

—Lou Younkin

Calling Tips

by Gene Trimmer

As a caller, ask yourself this question, "What is my attitude toward teaching and calling the full Callerlab programs—Mainstream basics 1 through 68? If you have a definite negative attitude about some of them, a self-evaluation might be in order. In general, a negative attitude affects many of those in the area with negative results and any negative influences the entire program. It is established fact the only thing that makes a job or recreation work is the attitude you develop toward it.

Quite often we hear dancers saying that the caller who taught them failed to teach certain basic calls. They have no idea why those basic calls were not taught. We also hear callers saying they do not "waste time" teaching certain basic calls. When asked, "Why not?" they state either that the calls are not used much or they just don't like them. The ones who must endure the consequences of this attitude are the dancers and they are the ones who are paying to be taught the program.

William James, Harvard professor and father of modern psychology, said, "The greatest discovery of my generation is that men may alter their lives by altering their attitude of mind." So long as you foster negative results with a negative attitude, you are really causing two things to happen. First, you are in the process of producing dancers whose education in the Callerlab programs falls short of what they pay for. Second, you are limiting your own education and knowledge of those basic calls you refuse to understand and call. Try altering your life by altering your attitude.

The profession of square dance calling has become more technical over the past few years. All of the changes that have come about and all of the calls that are on the list are not necessarily good

but that does not alter the fact that they exist. You cannot make them go away by ignoring them or by refusing to teach them.

An impressive list of callers with many years of experience have worked hard to produce the workable programs on the Callerlab list. The order of the MS program (Basics 1-68) was established after many hours of study and time in conferences. It should be taught in its entirety and as much in depth as possible with any group.

If you will take time to explore the choreographic possibilities of those calls which hold a negative niche in your mind, you will find it to be a wise investment of time. It is quite likely a pleasant surprise will emerge when you find a call to be better than you thought.



If, after giving them a fair trial, you still believe them unnecessary, then set about to get them deleted from the program. You can do your part by either writing to Callerlab or telling your area Callerlab member. Some calls may be unnecessary but they should be deleted by positive attitude and actions instead of negative. To think they will just go away is, at best, wishful thinking. If you have limited knowledge or limited experience with a particular basic call, don't allow that to deter you from its use. One thing is certain—the right attitude and limited experience will beat the wrong attitude and extensive experience any day of the week.

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by Bob Howell

easy level

Folk Valley, Illinois, will be celebrating its 35th anniversary this month and I will be calling their dance. Here is the...

FOLK VALLEY RAMBLE (Couple Mixer)

FORMATION: Double circle. Woman on man's right, both facing CCW.

MUSIC: "Who Were You With Last Night," TOP 25361A.

ROUTINE: Inside hands joined. Opposite footwork throughout, man begins on left foot, woman on right.

- 1-4 Two-step forward (L foot lead) on left, two-step forward on right.
 - 5-8 Walk four steps forward.
 - 9-16 Repeat previous actions.
 - 17-20 Vine away from partner (M steps to L with L foot, cross behind L with R, step L again on L foot, touch R toe to L instep, clap hands on count 4. W does opposite.)
 - 21-24 Balance to the right, balance left.
 - 25-28 Vine diagonally right and to the rear to a new partner (woman moves forward) R, cross L behind R, R again and touch L toe to R instep, clapping hands on last step of vine.
 - 29-32 Balance left and right.
- Repeat from beginning. The tune has a real lift.

Ed Gilmore of Yucaipa, California, who was a great leader in the early square dance movement, wrote this dance which I still use today:

COUPLE AROUND ONE

- First couple balance and swing
- Go down the center and split the ring.
- Four in line you stand
- Forward four and back you run
- Go down the center and have some fun.
- Break in the middle go round just one
- And four in line you stand
- Forward eight and back with you
- Center four pass right thru.
- Pass right thru and split the ring
- Then pass your honey to a corner swing.
- Give her a swing and promenade
- Take a little walk with a brand new maid.
- Repeat for couple -3, then -2, then -4.



Two years ago I wrote up a little "triple" sent along by Stew Shacklette of Brandenburg, Ky. He called it "Something Old." Following is another delightful triplet which he calls...

SOMETHING NEW

FORMATION: Improper triplet, -1 couple active, only -2 couple crossed over. (For 3 couples only)

MUSIC: Any 64-count reel or jig

INTRO: With the one below, right hand star

- 1-8 — — — — Go back with a left hand star
- 9-16 — — — — Top two right and left over
- 17-24 — — — — Actives do-sa-do in center
- 25-32 — — — — Actives swing in center
- 33-40 — — — — Actives down the center, turn
- 41-48 — — — — Come back and cast off (with -3 couple)
- 49-56 — — — — Just those four box the gnat
- 57-64 — — — — (New actives) Star right with couple below.

Continued on Page 47

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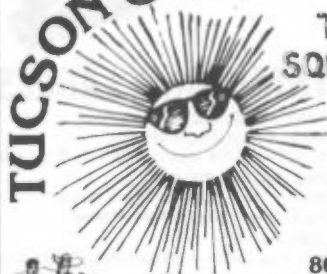
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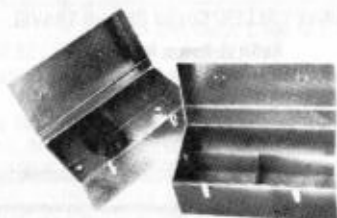
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STAFF CALLER PROFILE (Second in a series)

Hats off this month to

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Mark was the second staff caller to join the fledgling label shortly after it started and had big hits with his first two records, "*Smokey Mountain Rain*" and "*Dig a Little Deeper in the Well*." Other hits include "*Ride the Train*," "*Mountain Music*," "*Lovin' What Your Lovin' Does to Me*," and a new release this month, "*What More Could A Man Need*." A future release already recorded includes "*Star Wars II*."

Mark started calling in 1973 while with the Naval Air Reserve in Memphis. His career in calling was moving rapidly ahead and in June of this year in Detroit, he received the *Master Salesman Award* from Prairie-Mountain-Desert Records while at the first Awards Banquet given by the company. Other awards included the "Key to the City" of Memphis in 1976 for his work with the teens, and Navy awards of "Sailor of the Month," "Sailor of the Year," and "Sailor of the Quarter."

Mark has called at many major festivals throughout the country but is known fondly by many of his dancers as the *Rhinestone Cowboy*, having had five famous *Rhinestone Cowboy Dances* in Memphis, Norfolk and New Orleans, receiving many awards and certificates.

Mark resides in San Diego with his wife, Ada, and son, Andy, calling for three clubs and many festivals and specials in the area. Mark travels extensively on his off time from the Navy. Mark is a member of Callerlab and the San Diego County Callers Assn. With his exciting style of calling he will continue recording, and go full-time upon retirement from the Navy. This month we tip our hats to **MARK CLAUSING!**



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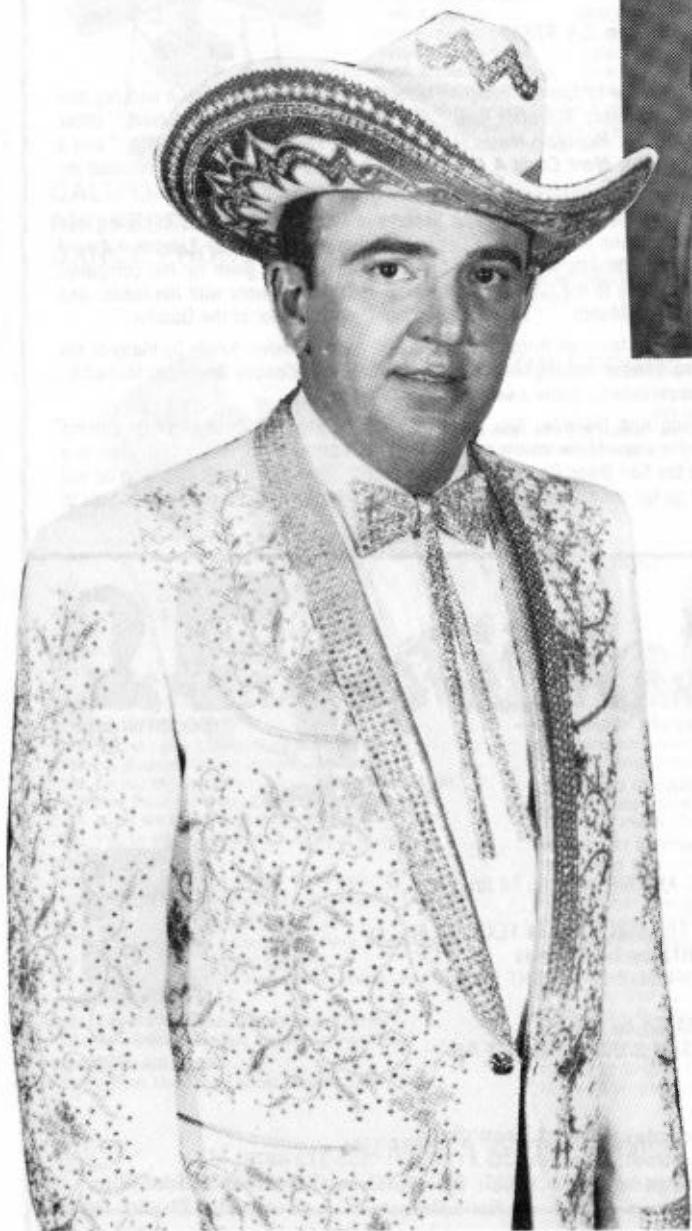
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The Golden



35 Years of

An illustrious square dance field. For health reasons, Cal has interests in Gold Star Records and

Cal is a native of Hot Springs, Arkansas, and has called in 49 states, all providing records on Old Timer, Hoedown dancing, as well as his own calling.

Many callers have become organized and some he staffed for 12 weeks a year.

In 1952, Cal emceed and called in Europe. Cal. He was well known in Europe at dance events. He called at SHAPE in 1968, he called at NATO in Brussels, and he called at the Palace Hotel in New York.

Cal has spent his 35 years in the industry, innumerable films and TV appearances.

Cal served on the committee for the 1970s, working on panels. Cal and his wife were one of 23 callers who formed the American Square Dance Callers Association since its inception, as well as the first president.

Among Cal's awards are the "Distinguished Service Medal" from the Governor of Arkansas, "The Highest Call of America," and the highest Callers' Award.

One of Cal's favorite commitments is as a sales counselor, a super sales counselor, a super sales counselor, a super sales counselor. We also remember Cal's "God I'm A Country Boy," no fool when we say, "Thank you for

ten Years



Square dancing will always hold an important place in Cal and Sharon Golden's life because it was while Sharon was teaching in Germany that she and Cal met, were married and started square dancing together. Sharon has enjoyed traveling with Cal for the past twelve years and meeting many wonderful dancers and callers whom they call their friends.

Sharon acted as hostess for Cal's caller colleges and square dance weekends. She is an afterparty coordinator extraordinaire. Working quietly behind the scenes, Sharon keeps dancers and staff happy.

Sharon says she's looking forward to seeing all these wonderful people around the square again when she and Cal join them as dancers. Sharon also hopes to resume her teaching career.

of S/D Calling Come To An End...

Sharon's calling career is coming to an end with the retirement of Cal Golden from the calling. Cal has put an end to his 35 years of square dance calling, selling his P.A. system and his records and G & W Records.

Cal was born in Arkansas, who started dancing in 1947 and calling in 1948 in Colorado Springs. He has danced in the provinces of Canada and 18 foreign countries, and has taught thousands to dance. Over 135 square dances, Folkcraft and Gold Star feature his calling. Cal has written two books on square dancing: a callers college manual and many magazine articles.

Cal has become acquainted with Cal through his callers colleges and seminars, some of which he organizes for various callers organizations. In the past 11 years, he has run full-week colleges from five

times. Cal called the world's longest square dance. He was on the stage 25 hours at San Bernardino, California, Europe, where he called the first jamboree in Germany and was featured caller for three later jamborees. PE headquarters in Paris where 18 different nationalities were represented on the floor. In Brussels, to again present American square dancing to foreign dignitaries. The same year he danced at a hotel in St. Moritz where four kings danced to his calling.

Cal has spent years in promoting the square dance activity and the fun involved in it. He has made innumerable appearances both in the U.S. and overseas.

Cal and his wife, Sharon, were general chairmen for the 11th Overseas Dancers Reunion. Cal was the founder of Callerlab, the international association of callers, and has served on the Board of Governors as well as several committees.

Cal has received the Goodwill Ambassador's Award by the Governor of Arkansas, a Kentucky Colonel's commission for Kentucky, membership in the National S/D Hall of Fame, a Gold Record for "God Bless America" Callerlab award, the Milestone.

Cal's comments is, "I'm just a country boy." His friends know that behind the "country boy" is a salesman of square dancing (and diet products), a ready wit and an enormous capacity for hard work. Cal remembers that when the needle spun on the record at his dances, and Cal warmed up on "Thank You for the Foot that could possibly be still. We know that we are joined by thousands of Golden friends and for all you've done for square dancing and best wishes for a happy and healthful future!"

DANDY IDEA



Spurred on by a letter he read and a heart attack he experienced in 1981, Paul Greer attempted to locate all the dancers in his area who had experienced heart surgery, from by-passes to transplants, and heart attacks. He encountered a large number, some of whom he had danced with, unaware of their condition, proof that heart patients can and do continue with many activities.

The 18 dancers he found decided to conduct a demonstration for the local Veterans Hospital as a form of entertainment as well as proof of their medical standing. Seven couples had a most enjoyable time dancing and talking with the patients.

Attending was Laura Blitzer, field con-

sultant for the Heart Association, who discussed the performance with her supervisor, who in turn picked up the ball. The result is blossoming into a Heart Fund event to be shared with all square dancers in the area. Each day turns up new interest.

Dancers were called Paul and Amanda Greer, Mel Tuck, John and Ethel Knuth, Don and Flo Smith, Oscar and Eunice Jordan, George and Betty Lee, Larry and Minnie Murphy, George and Sheila Beazlie. They would like to hear of any similar activity by couples in which one or both partners are heart patients.

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STRAIGHT TALK

"Are you trying to get fresh with my wife?" The voice was deadly, cold, and sent shivers racing up and down my cowardly spine. I wanted to explain that I was just trying to be "friendly" but quickly vetoed that idea as not displaying a prudent or proper choice of words. The red-faced man had started rolling up his sleeves in preparation to applying some corporal punishment upon my quaking and innocent body. I tried to see who was about to be my executioner.

"Hey! Are you trying to get fresh with me?" The anger in his voice had been replaced with concern, and he cautiously pushed my nose away from in front of his chest. He grabbed his wife by the arm and they both hurried off.

"Goodbye, Mr. and Mrs...ah?" Do you know, I didn't even know their names. Perhaps you are wondering why I didn't read their badges. They were wearing big, lovely badges with the most artistic design. And the club's name was so big, one could read it across a crowded room, but...

Have you noticed that there is a trend in name badges to give all the information at a glance in nice, big print, but—the name. I knew that Mr. and Mrs...ah? danced with the Panhandle Promenaders from Frying Pan, Texas. That was in big letters. Some clubs include everything on the badges, large pictures of frying pans, blood types, how many in the club,

when that member last paid his dues... but the name is down in the footnotes in very fine print.

I think the problem is caused by clubs wanting publicity for themselves and being willing to subordinate the name of the dancers to this cause. But I believe dancers would appreciate being addressed by their names and not as, "Oh, there're those nice 'Frying Pans.'" I know I would rather be greeted by, 'Hello, G. Wry Wheatley, it's nice to see you again,' as opposed to 'Hey, honey, here's that clumsy Red Rock Rambler who spilled coke all over your dress in Globe last year.' "

As you should know, it is my practice to never discuss a problem without coming up with several brilliant suggestions. Brilliant suggestion -1: Have 2/3 of the badge contain the name and cram everything else (like six of Amazing Grace's petticoats in a suitcase) into the remaining space. Brilliant suggestion -2: For those belonging to more than one club, a name badge with dangles for each club would be appropriate. Brilliant suggestion -3: Two badges, a club badge to be worn on the left side and a name badge to be worn on the right side.

Brilliant suggestion -4 will have to come from you. If you have any suggestions or comments on this subject, please write. No letters will be accepted from those having 20-20 vision or those who can hear and remember a name the first time they hear it.

*by Wry Wheatley
Gallup, New Mexico*

Stew also wrote this nice mescolanza which he calls...

LIMITED ACTION

FORMATION: Mescolanza

MUSIC: Any 64-count reel or jig

INTRO: The one you face do-sa-do

- 1-8 — — — — Swing end facing partner (down the line)
- 9-16 — — — — Star left once around
- 17-24 — — — — Center star right, ends swing (end in eight chain thru position)
- 25-32 — — — — Same two right and left thru
- 33-40 — — — — Right and left back
- 41-48 — — — — Slow square thru
- 49-56 — — — — — — — —
- 57-64 — — — — The one you meet do-sa-do.

CHALLENGE CHATTER

Russ & Nancy Nichols

BACK TO PHILADELPHIA IN '84

We were informed that the 1984 National Challenge Convention will be returning to the Philadelphia Centre. An informal poll of staff callers showed that all agreed that the hotel had treated the convention extremely well in 1982, and has a proven track record of handling square dance groups. Being at the hotel would eliminate the problem of carpeted dancefloors and since the convention will be Toledo, Ohio, in 1983, it would be logical to go back east in 1984.

The 1st American Advanced and Challenge Convention was held at the University of Toledo with 305 couples attending. The university proved to be an excellent facility, the PALS proved to be gracious hosts, and the 14 callers proved capable of calling advanced through C-2, with a sprinkling of C-3. The convention is scheduled for next year with all callers returning except Mike Jacobs. Dewey Berry will be replacing him. Next year's convention should be bigger and better, even though it follows the National Challenge Convention into the same facilities only two months later.

At the AA&CC we met many readers who were kind enough to mention reading this column every month. We won't try to run down the list, but would like to mention that we met Russ Harris, director of Advanced and Challenge Dancing for next year's National Square Dance Convention in Louisville. Also, we'll mention that John Sybalsky wrote a *square thru three hands* get-out for yours truly in the C-3 session. Some months ago, we

mentioned in this column that Clark Baker's get-outs do not include *square thru three hands to the corner*. Oh well, it just proves we are being read in California, too.

Speaking of California, the *Black Sheep News* reprinted one of our articles on backing down gracefully. We appreciate the mention and welcome other reprints if you think the material bears repeating in your home area. We also would welcome ideas and thoughts coming from your home areas that we could use in a national publication. (Ed. Note: *When you reprint, just mention where you "researched" it!*)

It is good to see that the advanced and challenge community is becoming more organized: MACA on the east coast, PACE for both north and south on the west coast, PALS of Toledo, ACES of Albuquerque, WACA OF Wisconsin and MAGIC of Minnesota. All were organized with the betterment of square dancing in mind and in particular, the advanced and challenge movement which is growing by leaps and bounds across the country. It is only fitting that the advanced and challenge dancers become organized as they are the driving force behind square dancing in general.

We were told that Mike Jacobs did an outstanding job as a fill-in caller for Keith Gullely at Cherry Ridge's Challenge Week. We also understand that next year's challenge week will open with Dave Hodson, followed by Ross Howell, Keith Gullely and Lee Kopman. What a power-packed week for C-2-plus dancers. The organizers of Cherry Ridge (Pennsylvania) are pulling out all stops to attract the top dancers from across the country. The 1983 Challenge Week should be interesting!



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EXAMPLES:

Head men slide thru, pass thru
Do-sa-do the man, make a wave
Swing thru, boys trade, wheel and deal
Centers star thru, circle three
Ladies break to lines of three
Two boys turn back and swing thru
Centers turn back, lonesome men..
Pass thru, turn right, go round two
To a line, all star thru
Left square thru $\frac{3}{4}$, square thru $\frac{3}{4}$
Left allemande.....

Head ladies chain $\frac{3}{4}$, lines of three
Pass thru, boy run right, swing thru
Ends trade, ends star thru
Lonesome man squeeze in to line of three
Pass thru, end man run right, swing thru
Boys trade, lonesome ladies pass thru
Turn right go round three to a line
All box the gnat, crosstrail thru
Left allemande.....

Head men slide thru, pass thru
Split two go round the man to line of three
Pass thru, wheel and deal
Sides square thru four, go round the girl
Line up three, pass thru, wheel and deal
Girls pass thru, go round the man
Left allemande.....

Heads right and left thru
Side ladies chain $\frac{3}{4}$, lines of three

Pass thru, wheel and deal
Girls square thru four, go round the man
Line up three, pass thru, wheel and deal
Centers square thru four
Walk around the man, all join hands
Circle eight, sides star thru
Right and left thru, dive thru, pass thru
Left allemande.....

Head men slide thru, pass thru
Do-sa-do the man, spin the top, pass thru
To a line, head girls run right
All wheel and deal, double pass thru
Cloverleaf, zoom, centers turn thru
Slide thru, square thru four, trade by
Pass thru, left allemande.....

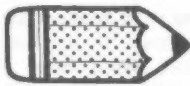
Four ladies chain, head ladies chain $\frac{3}{4}$
Rollaway, pass thru, head ladies run right
Spin the top, pass thru to line of four
Side men run left, couples circulate
Bend the line, star thru, pass thru
Star thru, crosstrail thru
Left allemande.....

Head ladies chain $\frac{3}{4}$, lines of three
Pass thru, boys run, swing thru
Spin the top, pass thru to line of four
Head men run left, wheel and deal
Boys swing thru, pass thru, star thru
Couples circulate, wheel and deal
Dive thru, square thru $\frac{3}{4}$
Left allemande.....

Head ladies chain $\frac{3}{4}$, rollaway
Pass thru, boys turn back
Spin chain thru, ends trade
Ends star thru, pass thru
Head men squeeze in to a wave
Spin chain thru, boys trade
Left allemande.....

Side men slide thru, pass thru
Squeeze in to a wave, spin chain thru
Make a wave, spin chain thru
Ends trade, ends star thru, centers out
Wheel and deal, girls pass thru
Boys squeeze in to a wave
Left allemande.....

REVIEW



EXPLODE THE LINE

From a line of four dancers (facing lines, back to back lines, 3x1 lines, inverted lines), centers step forward and turn to face, ends face and step forward, then everyone right hand pull by to end in back to back lines.

EXAMPLES by Ed:

Heads lead right and circle to a line
Pass thru, *explode the line*, quarter in
Right and left grand.....

Heads lead right and circle to a line
Explode the line, tag the line in
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers pass thru, centers in
Explode the line, partner trade
Reverse flutter wheel, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers pass thru, centers in, cast off $\frac{3}{4}$
Explode the line, partner trade
Pass thru, wheel and deal, swing thru
Extend, centers trade, girls trade
All pass thru, wheel and deal
Pass thru, left allemande.....

Heads pass thru, go round one to a line
Pass thru, *explode the line*
Ends cross fold, square thru $\frac{3}{4}$
Trade by, left allemande.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal
Centers pass thru, centers in
Explode the line, girls fold, star thru
Wheel and deal, pass thru, trade by
Left allemande.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal
Centers pass thru, centers in, cast off $\frac{3}{4}$
Explode the line, boys fold, star thru
Wheel and deal, dive thru, square thru $\frac{3}{4}$
Left allemande.....

Heads pass thru, go round one to a line
Explode the line, cast off $\frac{3}{4}$, star thru

Track two, girls trade, recycle
Pass to the center and square thru $\frac{3}{4}$
Left allemande.....

Heads curlique and spread, *explode line*
Wheel and deal, zoom, girls swing thru
Turn thru, boys courtesy turn them
Left allemande.....

Heads curlique and spread
Centers pass thru, *explode the line*
Chase right, boys run
Reverse flutter wheel, pass thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande.....

Heads curlique and spread, acey deucey
Explode the line, wheel and deal
Girls pass thru, touch a quarter
Same sexes trade, right and left grand....

Heads square thru four, slide thru
Pass thru, *explode the line*
Ends fold, left allemande.....

Heads square thru four, swing thru
Boys run, girls walk and dodge
Explode the line, boys cross run
Cast off $\frac{3}{4}$, boys fold, girls swing thru
Extend, swing thru, walk and dodge
Boys cross run, cast off $\frac{3}{4}$, boys fold
Girls turn thru, star thru, ferris wheel
Zoom and pass thru, left allemande.....

Heads square thru four, sides rollaway
Swing thru, spin the top, boys run
Explode the line, partner trade
Veer right, wheel and deal
Turn and left thru, left allemande.....

Heads square thru four, centers in
Explode the line, chase right, boys run
Reverse flutter wheel, pass thru
Wheel and deal, zoom and pass thru
Left allemande.....

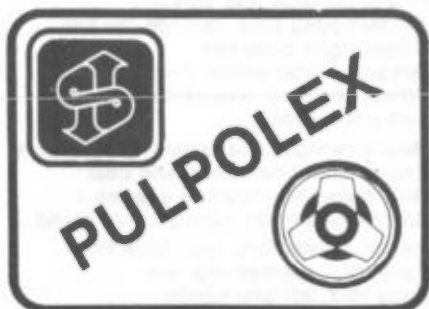
Heads square thru four, centers in
Cast off $\frac{3}{4}$, *explode the line*
Partner trade, reverse flutter wheel
Sweep $\frac{1}{4}$, pass to the center
Square thru $\frac{3}{4}$, left allemande.....

Heads square thru four, swing thru
Girls run, boys walk and dodge
Explode the line, girls run
All cast off $\frac{3}{4}$, girls fold
Boys swing thru, extend, boys run
Pass thru, wheel and deal
Square thru $\frac{3}{4}$, left allemande.....

Heads square thru four, ocean wave
Boys run, boys walk and dodge
Explode the line, girls fold
Star thru, wheel and deal, swing thru
Same sex trade, right and left grand....

Heads square thru four, swing thru
Boys walk and dodge, *explode the line*

Boys crossfold, star thru, circulate
 Boys crossfold, girls turn back
 Double swing thru, boys trade
 Right and left grand.....
 Heads square thru four, swing thru
 Boys run, girls walk and dodge
 Girls trade, *explode the line*
 Boys fold, star thru, promenade....



DOUBLE YOUR FUN

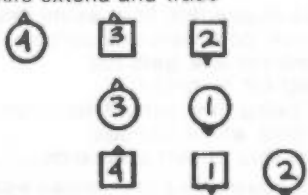
by Lee Kopman, Wantagh, N.Y.

From columns, lead dancer in each column does a *track two*, remaining six extend and trade, lead dancers in each of these columns do a run, remaining four extend and trade. Movement ends in parallel two-faced lines.

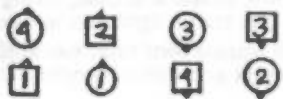
COLUMNS



Leaders track two
 Trailers extend and trade



New leaders run
 Trailers extend and trade



EXAMPLES by Ed:

Heads lead right and circle to a line
 Touch a quarter, *double your fun*
 Couples circulate, ferris wheel
 Centers swing thru, extend, swing thru
 Right and left grand.....
 Heads lead right and circle to a line
 Rollaway, touch $\frac{1}{4}$, *double your fun*
 Ferris wheel, swing thru
 Ping pong circulate, recycle, square thru
 On the third hand, Dixie grand
 Left allemande.....
 Heads pass thru go round one to a line
 Touch $\frac{1}{4}$, *double your fun*, tag the line in
 Pass thru, wheel & deal, boys swing thru
 Extend, boys trade, all pass thru
 Tag the line in, pass thru, wheel and deal
 Square thru $\frac{3}{4}$, left allemande.....
 Heads pass thru, go round one to a line
 Touch $\frac{1}{4}$, circulate, *double your fun*
 Half tag, split circulate, scoot back
 Boys run, pass thru, wheel and deal
 Zoom, pass thru, left allemande.....
 Heads square thru four, spin the top
 Hing $\frac{1}{4}$, *double your fun*, ferris wheel
 Swing thru, girls trade, extend
 Swing thru, right and left grand.....
 Heads square thru four, swing thru
 Boys run, crossfire, *double your fun*
 Ferris wheel, zoom and pass thru
 Swing thru, girls trade, pass the ocean
 Girls circulate, recycle, pass to center
 Square thru $\frac{3}{4}$, left allemande.....
 Heads lead right and circle to a line
 Swing thru, hinge $\frac{1}{4}$, *double your fun*
 Left allemande.....
 Heads half square thru, swing thru
 Boys run, crossfire, *double your fun*
 Tag the line in, left allemande.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, boys run
Double your fun, circulate
 Bend the line, star thru, double pass thru
 Track two, recycle, square thru $\frac{3}{4}$
 Trade by, left allemande.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, girls run
Double your fun, wheel and deal
 Star thru, boys trade, ferris wheel
 Zoom and pass thru, left allemande.....
 Heads square thru four, split two
 Line up four, touch $\frac{1}{4}$, *double your fun*
 Centers hinge, diamond circulate
 In the wave recycle, others quarter in
 Centers pass thru, left allemande.....

Heads pass thru, cloverleaf
 Double pass thru, boys run
Double your fun, ferris wheel
 Zoom and girls swing thru, turn thru
 Boys courtesy turn em, pass the ocean
 Girls trade, recycle, left allemande.....
 Heads pass thru, cloverleaf, boys run
Double your fun, bend the line, star thru
 Swing thru, extend, centers trade
 Girls trade, all pass thru, wheel and deal
 Centers pass thru, left allemande.....
 Heads lead right and circle to a line
 Left touch $\frac{1}{4}$, *double your fun*
 Wheel and deal, pass to center
 Crosstrail, left allemande.....
 Heads lead right and circle to a line
 Dixie style to a wave, left spin the top
 Hinge $\frac{1}{4}$, *double your fun*, ferris wheel
 Centers swing thru, recycle, zoom
 Pass thru, left allemande.....
 From Bill Davis, SCVSDCA Notes:
 Heads lead right and circle to a line
 Touch $\frac{1}{4}$, *double your fun*
 Couples circulate, ferris wheel
 Swing thru, extend, girls trade, recycle
 Star thru, touch $\frac{1}{4}$, triple scoot
Double your fun, left allemande.....
 Side ladies chain, sides lead right
 Circle to a line, curlique, circulate
Double your fun, left allemande.....
 Side ladies chain, heads lead right
 Circle to a line, pass thru, tag line right
 Couples circulate, bend the line and roll
Double your fun, promenade.....



SHIFT LEFT

by Don Beck, Stow, Massachusetts

Starting from two lines of four, facing each other, on the call *shift left*, all dancers will side step to the left one position. (Do not step ahead as in *veer to the left*.) This will leave two couples facing each other (the couples who were originally on the right ends of their lines) and two couples offset to the left. The offset couples then *bend the line* while the facing couples take the next com-

mand. A *shift right* may be done by moving in the opposite direction.

COMMENTS: Setting up the right body flow with the previous call is important for good dancing but does not determine the direction of shifting as it does in *sweep $\frac{1}{4}$* or *roll*. Examples of calls that work well to set up a *shift left* are:

- Right and left thru (from lines)
- Flutter wheel (from lines)
- Linear cycle (parallel ocean waves)
- Recycle (from end to end waves)
- Sweep $\frac{1}{4}$ (from eight chain thru formation)

The left hand or reverse version of the last four calls above nicely set up a *shift right*. Examples of calls which follow *shift left* nicely (and the resulting ending formations) are:

- Square thru (eight chain thru)
- Star thru (double pass thru)
- Pass the ocean (quarter tag)
- Centers sweep $\frac{1}{4}$ (double pass thru)

For those who want to get fancy, you may call *shift right and pass the ocean, benders roll*. This gives diamonds!

This is a very simple call that provides variety without much effort. The instruction is quick, retention is high, APD is no problem and dancer acceptance is good. Enjoyment of the call is highly dependent on the selection and the timing both the calls before and after it.

EXAMPLES by Ed:

Heads lead right and circle to a line
 Right and left thru, *shift left and*
 Pass the ocean, ping pong circulate
 Recycle, zoom and half square thru
 Partner trade, sides lead right
 Left allemande.....

Heads lead right and circle to a line
 Right and left thru, *shift left &*, touch $\frac{1}{4}$
 Walk and dodge, left allemande.....

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, coordinate, bend the line
Shift left and, star thru, pass thru
 Square thru $\frac{3}{4}$, left allemande.....

Heads square thru four, spin the top
 Boys run, wheel and deal, *shift left and*
 Square thru four, slide thru
 Crosstrail thru, left allemande.....

Heads square thru four, ocean wave
 Linear cycle, reverse flutter wheel
Shift right and touch $\frac{1}{4}$, walk and dodge
 Pass thru, trade by, left allemande.....

Heads lead right and circle to a line
 Double swing thru, recycle, *shift left and*
 Pass thru, clover and, square thru four

Clover and, pass thru, star thru
Pass thru, wheel and deal, pass thru
Left allemande.....

Heads pass thru, go round one to a line
Pass thru, tag the line in, *shift left and*
Pass the ocean, extend, swing thru
Split circulate, boys run
Couples circulate, girls trade
Bend the line, left allemande.....

Heads pass thru, go round one to a line
Touch $\frac{1}{4}$, circulate, trade and roll
Shift left and star thru, zoom
Crosstrail thru, left allemande.....

Heads lead right and circle to a line
Swing thru, turn and left thru
Shift left and pass the ocean, extend
Recycle, left allemande.....

Heads promenade half, lead right, circle
To a line, right and left thru
Shift left and you've stirred the bucket....

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, boys run
Reverse flutter wheel, sweep $\frac{1}{4}$,
Shift right and, star thru
Double pass thru, track two, acey deucey
Recycle, square thru $\frac{3}{4}$, trade by
Left allemande.....

Heads pass the ocean
Ping pong circulate, extend, recycle
Reverse flutter wheel, sweep $\frac{1}{4}$
Shift right and right and left thru
Others star thru, pass thru, swing thru
Right and left grand.....

From Bill Peters, *Choreo Breakdown*:
Heads lead right and circle to a line
Right and left thru, *shift left and*
Pass the ocean, recycle, pass thru
Circle to a line, left allemande.....

Heads lead right and circle to a line
Pass the ocean, linear cycle
Shift left and square thru four
Swing thru, boys run, wheel and deal
Left allemande.....

Heads square thru four, ocean wave
Recycle, sweep $\frac{1}{4}$, *shift left and*
Star thru, double pass thru
Leaders trade, star thru
Left allemande.....

Heads square thru four, pass the ocean
Recycle, *shift left and*
Right and left thru, pass the ocean
Recycle, pass thru, left allemande.....

Heads lead right and circle to a line
Right and left thru, flutter wheel
Shift left and star thru, zoom
Centers pass thru, touch $\frac{1}{4}$
Walk and dodge, partner trade
Reverse flutter wheel, *shift right and*

Square thru four, swing thru, girls fold
Peel off, boys fold, right and left grand....



Head ladies chain, heads lead right
Circle to a line, star thru, swing thru
Ends trade, centers trade
All eight circulate, swing thru
Ends trade, centers trade
All eight circulate, swing thru
Ends trade, centers trade
All eight circulate, change hands
Left allemande.....

Heads swing thru, ends trade
Centers trade, swing thru, ends trade
Centers trade, crosstrail thru
Left allemande.....

Heads spin the top, ends trade
Centers trade, spin the top, ends trade
Centers trade, crosstrail thru
Left allemande.....

Heads swing thru, ends trade
Centers trade, spin the top, ends trade
Centers trade, swing thru, ends trade
Centers trade, spin the top, ends trade
Centers trade, crosstrail thru
Left allemande.....

by Don Wood, L'Anse, Michigan:
Heads lead right and circle to a line
Dixie style to a wave, left swing thru
Boys trade, boys crossfold
Right and left grand.....

Heads lead right and circle to a line
Dixie style to a wave, ladies trade
Ladies circulate, left allemande.....

Heads lead right and circle to a line
Left swing thru, girls trade
Girls circulate, girls trade
Left allemande.....

Heads lead right and circle to a line
Dixie style to a wave, boys U-turn back
Same boys trade, ferris wheel
Centers sweep $\frac{1}{4}$, bow to partner.....

Head ladies chain, heads lead right
Circle to a line, Dixie style to a wave
Left swing thru, ladies trade
Left allemande.....

In answer to several requests, here are some figures using Advanced calls:

Heads square thru four, touch a quarter Scoot chain thru, boys run
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, switch to a diamond
Boys swing thru, flip the diamond
Recycle, pass to center, square thru 3/4
Left allemande.....

Heads square thru four, ocean wave
Switch to hourglass, hourglass circulate
Flip the hourglass, turn thru
Left allemande, walk by one, promenade

Heads promenade half
Sides right and left thru
Four ladies chain 3/4, heads slide thru
Swap around, recycle, right & left grand
Box the gnat, change hands
Left allemande.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal
Centers pass thru, arky star thru
Half breed thru, pass thru
Wheel and deal, Dixie grand,
Left allemande.....

Heads lead right and circle to a line
Right and left thru, pass the ocean
In roll circulate, in roll circulate
Right and left grand.....

Heads lead right and circle to a line
Pass the ocean, trade circulate
Acey deucey, trade the wave, recycle
Square thru 3/4, trade by
Left allemande.....

Heads pass the ocean, sides rollaway
Spin the windmill left, ferris wheel
Boys pass thru, left allemande.....

Heads lead right and circle to a line
Pass the ocean, motivate, boys run
Pass thru, wheel and deal, zoom
Pass thru, left allemande.....

Heads pass ocean, chain reaction
Switch the wave, crossover circulate
Boys trade, turn and deal, square thru 3/4
Left allemande, walk by one, promenade

Heads lead right and circle to a line
Pass the ocean, out roll circulate
Out roll circulate, right and left grand....



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Heads lead to the right, veer left
Half tag the line, walk and dodge
Tag the line, leaders turn back, star thru
Lines forward and back, pass the ocean
Cast off $\frac{3}{4}$, boys run, crosstrail
To the corner, left allemande.....

Heads flutterwheel, square thru four
Circle four to a two-faced line
All four couples rollaway half sashay
Couples circulate, tag the line all the way
Face right, ferris wheel
Centers partner trade, right and left thru
Centers turn a full turn
All double pass thru
Lead couples partner trade
All swing thru, turn thru
Left allemande.....

Heads flutterwheel, pass thru
Cloverleaf, others swing thru three
(Stay in wave), Now step thru, do-sa-do
To ocean wave, linear cycle, pass thru
Partner trade, star thru, dive thru
Centers touch and cast off $\frac{3}{4}$
Men run, same couples cross-trail
Separate round one to a line
All square thru and on fourth hand
Left allemande.....

Heads right and left thru, rollaway
Half sashay, turn thru, step forward
And cloverleaf, others touch, fan the top
Single hinge, walk and dodge
Right and left thru, centers full turn
Then zoom, new centers give opposite
Right and pull by, pull next one by
By the left, all pull by with right
Left allemande.....

Heads touch a quarter and boys run
Spin chain thru, girls circulate
Scootback and do-sa-do, swing thru
Boys run, wheel deal, curlique, girls run
Lines pass thru, tag the line
Leaders turn back, all pass thru
Go right and left grand.....

Heads right and left thru, ladies lead
Dixie style to ocean wave, step thru
Circle four, heads lead to lines of four
Pass thru, boys run to ocean wave
Centers trade, swing thru
All go right and left grand.....
Sides right and left thru, pass the ocean
Swing thru, turn thru, do-sa-do
To an ocean wave, single hinge
Split circulate, boys run, right & left thru

Ladies lead Dixie style to ocean wave
Girls circulate, boys scootback
Left swing thru, girls trade and run
Bend the line, square thru three-quarters
Left allemande.....

Sides pass thru, partner trade
Reverse flutterwheel, rollaway
A half sashay, pass thru, cloverleaf
Others right and left thru, pass thru
Touch, centers trade, men run
Right and left thru, pass the ocean
Cast off $\frac{3}{4}$, men run, crosstrail
To an allemande left.....

Sides lead right and circle to a line
Pass the ocean, girls trade, girls run
Half tag the line, cast off $\frac{3}{4}$
Right and left grand.....

Sides star thru, California twirl
Swing thru, boys trade, boys run
Bend the line, pass thru, tag the line
Face in, touch a quarter, boys run
Touch and girls trade, boys run
Ferris wheel, centers veer right, veer left
All veer left, girls trade, bend the line
Now pass the ocean, girls crossrun
Boys trade, left allemande.....

Sides ladies chain, rollway half sashay
Slide thru (face out), swing thru
Boys trade, boys run, ferris wheel
Centers veer left, then veer right
All pass thru and left allemande.....

Sides rollaway, half sashay, touch $\frac{1}{4}$
Boys run, square thru $\frac{3}{4}$, do-sa-do
To an ocean wave, girls trade, recycle
Pass thru, trade by, left square thru
Count to four, add one more but do a
Left allemande.....

Left allemande and allemande thar
Right and left and make your star
Shoot the star with a full turn
Turn corner right to a wrong way thar
Back along back, slip the clutch
Go red hot, right hand lady right
Corner left, full turn, new corner right
Partner left and roll promenade.....

THE BOTTOM LINE

Since we've had requests for our "Toucan" cover (last month's issue) for square dance promotion purposes, we can now send you one poster size (double size image) printed on poster stock for \$3. postpaid. it will be uncolored, so get your crayons ready. The lower wording has been changed to "Learn to Square Dance," so it can be used any time of the year. Order yours from this magazine address now.



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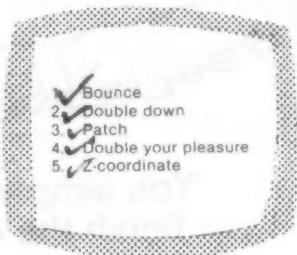
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Flip the diamond
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Relay the deucey
Remake the thar
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Teacup chain

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Round Dance



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ROUND DANCERS' ROUNDS

1. Pop Goes the Movies
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3. Crazy Eyes
4. Til Tomorrow
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6. Girl In My Arms
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8. Up A Lazy River
9. Corredo
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3. Mexicali Rose
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5. Tango Mannita
6. Frenchy Brown
7. Street Fair
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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
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5. Cavatina (Barton)
6. Fortuosity (Rother)
7. Aphrodisia (Ward)
8. Kiss Me Honey (Rother)

HIGH INTERMEDIATE

1. West of the Moon (Palmquist)
2. Besame Mucho (Woicott)
3. Sealed With A Kiss (Kannapel)
4. Lazy Sugarfoot (Procter)
5. A Penny Thought (Landoll)
6. The Girl In My Arms (Aglar)
7. Cecilia (Barton)
8. Whispering (Roberts)

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IN THE NEWS



A square dance wedding united **Mildred Ruel** and **Normal Kinsel** of Marissa, Illinois, in May. Attendants were the children of the bride and groom by previous marriages: **Dennis Kinzel**, **Debbis McDonald**, **Larry Kinzel**, **Vicki Lehr**, **Bruce Ruehl** and **Claudia Hauch**. Naturally, the bride wore a chiffon over taffeta dress designed for square dancing and the groom wore a western suit. **Mildred** credits an ASD subscription dance in Belleville, Illinois, for helping set the stage for the romance.

The official retirement of **Cal Golden** (cover and center pages) has already effected changes for others. **Dr. Carl Anderson**, caller/educator from Stillwater, Oklahoma, has purchased **Cal's** record businesses, **Gold Star** and a share in **G&W Records**.

Speaking of sales, "**Big Bob**" **Harrelson** of Greensboro, North Carolina, has purchased the record/caller supply store operated by **Ed and Carolyn Raybuck** of Advance. New address for the store will be 2304 Maywood St., Greensboro NC 27403.



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Mark Clausing of San Diego, California, received a Master Saleman Award, along with other callers previously mentioned, at the special Prairie Records party held in Detroit, according to producer Al Horn.

Frank and Helen Cavanaugh, LEGACY trustees, point out that the Congressional legislation making square dancing our national folk dance is only the beginning. All states should now follow suit, as Washington, Oregon, Tennessee and Alabama have done, to get similar state legislation passed.

Caller Ken and Sharon Kernen have moved from Phoenix to Albuquerque.

Full-time caller Gene and Thelma Trimmer ("Calling Tips" editor of ASD) will not be returning to the Rio Valley in Texas this fall, but will continue calling, writing, publishing in their permanent home in Paragould, Arkansas. Gene was reported to have done a "superb job" as the keynote of the Washington State Leadership Seminar in Ellensburg this summer, according to Bob and Martha McNutt.

Gwenn Manning of the London, England area, wife of the late Fred Manning, was honored recently by Ken Reid, on behalf of Bob Osgood of SIOASDS, to receive the Silver Spur Award, the first such award made outside the USA.



One of the several Prairie Recording "Spectaculars" featuring callers Al Horn, Chuck Donahue, Darryl Lipscomb, Vern Weese, Tom Trainor and Troy Ray, along with live music by the Western Swingers Band was held at the city auditorium in Holdredge, Nebraska. Shown here are Chuck and the band.

Carole Wakeling reports on a "Night of Tribute" for Gerrie Purcell, wife of caller Jim Purcell, sponsored by the Happy Squares in Stoughton, Massachusetts, which included an oil portrait

Continued on Page 81



FAN CLUB DANCE

The Tea Cup Chains Square Dance Club of Orange, California, are proud to honor Dave Rensberger with his first Fan Club Dance. Moving back to Southern California in early 1979, after some years calling in Idaho, Dave soon become club caller for various clubs around and become caller/instructor for some also.

Rounds will be cued by Della Downs starting at 7:30 p.m. Saturday, October 16, 1982. The dance will be at the Peralta Jr. High School, corner Meats and Canal (back of The Mall), Orange, California. All square dancers will very much enjoy the evening.

For more information, write Leonard and Anita Gardner, 1400 S. Douglas #201, Anaheim, CA 92800.

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LEGACY Leadership Manual

Valuable suggestions for leadership training and all the steps involved, are embodied in a clear, concise manual offered by LEGACY, the International Square Dance Communications organization.

Besides a very helpful leadership outline, the manual deals with such topics as: Publicity, promotions and communications, classes, duties and responsibilities of club officers, callers, cuers, and association officers, rules of order, and aspects and traits of leadership.

A talent bank of LEGACY trustees, included in the manual, serves as a resource from which mini-legacies may draw.

The LEGACY Leadership Manual is available to associations, clubs and individuals for \$5.00, plus \$1.39 postage.

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IN MEMORIAM

Angus McMorran of Ottawa, Ontario, Canada, died during the night of Aug. 26-27, following a month-long illness. Angus called and taught square dancing for 27 years. He and his late wife, Catherine, also taught rounds and were leaders in the Ottawa and Toronto Square Dance Associations. Angus was

a member of the board of governors of Callerlab and a LEGACY trustee. Angus held a B.A. from McGill University and worked until retirement as director of data processing statistics for the government of Canada. Angus and Catherine organized the well-known Ottawa S/D Leadership Conference and directed it for six years. They had two children and two grand-children. Square dancing has lost a fine leader and an ardent supporter.



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Ohio— Splendor of Fall Festival, Atwood Lake Lodge, Dellroy, Oct. 15-17, Darryl McMillan, Keith Rippeto. Write Keith Rippeto, Rt. 3 Box 585, Parkersburg WV 26101.

Wisconsin— Royal Interlaken Weekends, Lake Geneva, Oct. 15-17, Jerry Story, Stairwatts, Nov. 5-7, Darryl McMillan, Tony Oxending, The Holubs, Nov. 12-14, Gary Shoemaker, The Holubs, Write 1257 Franklin Lane, Buffalo Grove IL 60090.

Kansas— South Central Kansas Festival, Century II Hall, Wichita, Oct. 15-16, Nelson Watkins, Jim & Bonnie Bahr, Write Don & Dolores Miller, 1441 Fieldcrest, Wichita KS 67209.

California— All States Square Dance, Hayes Gym, 29 Palms, Oct. 15-16, Johnnie Scott, Al Horn, Write PO Box H441, 29 Palms CA 92277.

Alabama— Druid Promenaders Fall Festival, Shelton Comm. College, Tuscaloosa, Oct. 15-16, Mac Letson, Alan Tipton, Jerry & Barbara Pierce, Write Bettie Brookover, 5 Flarway Dr., Tuscaloosa AL 35405.

Ohio— 10th Octoberfest, Ashland College, Ashland, Oct. 17, MS, Plus, Adv. & Rounds: Mike Jacobs, Jeff Barth, John Steckman, Hugh Johnson, Dick & Gail Blaskis, Lou Lucius, Write Mike Trbovich, 1186 Yorkwood Rd., Mansfield OH 44907.

California— Swinging Stars Special, Conf. Bldg., Balboa Pk., San Diego, Al Horn, October 18, Call 714-267-5008.

New Zealand— Oktoberfest, Hagley H. S. Gym, Christchurch, Oct. 22-24, Dick Houlton, Art & Blanche Shepherd, Write PO Box

15045, Christchurch 6 N.Z.

Ohio— Maple Leaf Weekend, Atwood Lake Lodge, Dellroy, Oct. 29-31; Webb Mills, Jerry Cochran, Emma Lou & Dan Risley, Write Elsie Mills, 315 Myrtle Ave., Newark OH 43055.

Texas— 22nd Nortex Yellow Rose of Texas Roundup, Tarrant Cty. Conv. Ctr., Fort Worth, Oct. 29-30; Jerry Schatzer, Melton Luttrell, Joe Lewis, Ray & Julie Remley, Richard & Jo Anne Lawson, Write Walt & Martha Bailey, 3109 Parker, Irving TX 75062.

California— Dynamic Duo, 4th Fan Club Dance— Johnnie Scott; 2nd— Stan Trefren, Oct. 29; S/D Land, Highland, Call 714-862-4969.

Florida— 8th NW Florida Roundup, Chipley, Oct. 29-30, Elmer Sheffield, Jack Lasry, Norma Smoyer, Write Ray & Nellie Ashe, Rt. 1 Box 201A, Chipley FL 32438.

Mexico— Cruise with Johnnie Scott aboard the Fairsea, sailing Oct. 30. From \$1003.50. Palm Springs Travel Service, 1729 E Palm Canyon Dr., Palm Springs CA 92262.

Ontario— Fall Fling, Newmarket, Oct. 30, Leo Ducharme, Des Hetherington, Jeff Priest, Mac Marcellus, John Marshall, Bill & Irene Morrison, Leslie Priest, Write Howard & Betty Northey, Apt. 305, 795 Davis Dr., Newmarket, Ont. Can. L3Y 2R6.

Alabama— 22nd Rocket City Roundup, von Braun Ctr., Huntsville, Nov. 5-6, Johnny Jones, Dave Taylor, Mac Letson, Ed & Sharon Campbell, Wilson & Ann McCreary, Write Merry Mixers Club, PO Box 3058, Huntsville AL 35810.

Arizona— Adv. Weekend, Nutriosa, Nov. 5-7; Dave Stevens, Write Bernie & Mary Rott, 7753 N. 33rd Ave., Phoenix AZ 85021.

Indiana— Potawatomi Weekend, Angola, Nov. 5-7; Chuck Myers, Bill Peterson, Lehnerts, Write Bill Peterson, 30230 Oakview, Livonia MI 48154.

Oklahoma— 36th S/D Festival, Myriad Ctr., Oklahoma City, OK, state callers; Nov. 6, Write Jim & Mamie Dunn, 2821 NE Heritage Ln., Lawton OK 73501.

Continued on Page 78

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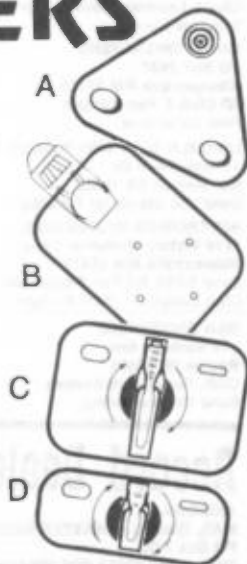
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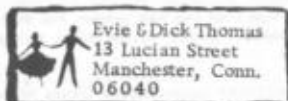
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Flip Side

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by Frank & Phyl Lehnert

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LOUISVILLE NATIONAL— ST610

Choreography by Tom & Jan Kannapel
Good "I'll Be Your Sweetheart" music and a flowing, nice, easy-intermediate waltz.

BLUE OVER YOU— Columbia 13-33154

Choreography by Tom & Jan Kannapel
Catchy Barbara Streisand vocal and a tricky but good, high-intermediate two-step.

TRES PALABRES— Roper 268

Choreography by Bennie & Dixie Humphreys
Good Latin music and a interesting, solid, intermediate rumba.

WHEN SAINTS GO MARCHING IN— TDR106

Choreography by Larry Segal & Carol Leger
Good lively music and a peppy, three-part, intermediate two-step.

SENTIMENTAL ME— MCA 60002

Choreography by Roland & Betty Hill
Good Ames Brothers music and a smooth, easy-intermediate two-step.

BLUE HEAVEN WHISTLER— Hi-Hat 854

Choreography by Ken Croft & Elena DeZordo
Good "My Blue Heaven" music and a flowing, easy two-step.

AMORE BACIAMA— Telemark 4952

Choreography by Charlie & Nina Ward
Pretty music for a high-intermediate, international waltz with several basics.

YOU'RE PLAYING HARD TO FORGET— Elektra

47469; **Choreography by Sam & Wilma Brooks**
Good music with an Eddy Raven vocal and a nice, flowing, easy-intermediate waltz.

LIFE IS WHAT YOU MAKE IT— Circle 701

Choreography by Ted & Berma Holub
Excellent music, interestingly different, a good intermediate combination two-step/foxtrot, cued by Berma.

I STILL BELIEVE IN WALTZES— MCA 51114

Choreography by Jack & Lee Ervin
Good country music with a vocal by Conway Twitty and Loretta Lynn; a nice, flowing easy waltz (42 rpm).

OH HONEY, OH BABE— MCA 51114

Choreography by Bob & Barbara Wilder
Country music with a great beat and a Twitty-Lynn vocal; a good, three-part, easy-intermediate two-step.

AIN'T NO MONEY— Columbia 18-02937

Choreography by George & Johnnie Eddins
Good music with a Rosanne Cash vocal and an interesting, easy-intermediate, three-part two-step.

PENNSYLVANIA POLKA— MCA60012

Choreography by Bob & Rosemary Holiday
Snappy Andrews Sisters music for a busy, intermediate polka.

NEVER BEEN SO LOVED— RCA-PB12294

Choreography by Peg & Joe Dickry
Good Charlie Price vocal and a comfortable easy-intermediate two-step/cha cha.

WA-WATUSI— ABKO-75019

Choreography by Frank & Mavis Ketterer
Swinging music, easy two-part two step.

COCA COLA COWBOY— Belco 304

Choreography by Art & Evelyn Johnson
Good smooth music and a flowing, easy two-step; flip cued by Charlie Proctor.

WALTZ OF LOVE— Belco 304

Choreography by Joe & Alice Hill
Pretty music and a good, smooth, easy waltz, cued by Charlie Proctor.

Continued on Page 79

Choreography Ratings

by Dave Fleck, Toledo, Ohio

For Rating Formula,
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SQUARE DANCE: 61-125

Sassy Lady	Hi-Hat 910	P2-80/0 = 80
Your Cheatin' Heart	WW 3-6	P2-89/0 = 89
Sleepy Time Gal	Grenn 17011	P2-90/0 = 90
By the Phone	Grenn 17015	P2-98/0 = 98
Castles in the Air	Millinn YB11819	P3-116/0 = 116A
Cruising down the River	RB-906	P2-120/0 = 120A
De Maris	Grenn 17009	P2-125/0 = 125

EASY INTERMEDIATE: 126-175

Shortcake	Grenn 17012	P2-130/0 = 130
Invitation to Love	HTR 505A	P2-128/5 = 133
That Certain Quickstep	TDR 119	P2-147/0 = 147
Love Is A Beautiful Song	Grenn 17013	P2-156/0 = 156A
Chit-Chat Cha	Wild West 3-6	P2-136/25 = 161
Life is What You Make It	Circle D 701	P2-153/12 = 165A

INTERMEDIATE: 176-250

Here Comes Guseppe	MCA 51053	P2-144/30 = 178A
Rumba Tonight	Sid Thom 607	P2-179/0 = 179
Ridin' My Thumb to Mexico		P2-163/25 = 188
Tropical Night	Grenn 17014	P2-158/30 = 188
A Happy Day	HTR 505B	P2-173/25 = 198A
Lollipops and Roses	Roper 2758	P3-238/0 = 238A

Flip Side

SQUARE REVIEWS

by John Swindle

A welcome rest was enjoyed by our review dancers this month. We just breezed through 12 flip singing calls and four patter records. The records were enjoyed by our dancers, especially the ones with the varied figures. We had some interesting openers, not the standard circle left, four ladies promenade or ladies chain. Have more treats than tricks this Halloween and we'll be with you next month!

ANYTIME— Blue Star 2167

Caller: Marshall Flippo

Key: D

The instrumental on this Eddie Arnold CW hit is very good, as is expected on Blue Star. As usual Flip gave us a well-timed figure. He stacked his calls in the opener and breaks but not to the point where the dancers had difficulty keeping up. Flip called an *all eight spin the top* directionally, which worked nicely in the opener and break. FIGURE: Heads promenade half, right and left thru, square thru, slide thru, right and left thru, Dixie style to a wave, boys cross run, boys run right, promenade.

MISSISSIPPI— Dance Ranch 669

Caller: Al Stevens

Key: C

It has been a while since this song was released as a square dance. Al does a super job and changed nothing as far as figures used. The instrumental is very similar to the first release on another label; it was a big hit then and with all the new dancers and callers, this will probably be just as big a success. FIGURE: Heads promenade half, right and left thru, do-sa-do, face corner, swing, left allemande, weave the ring, do-sa-do, promenade.

ALL I'M MISSING IS YOU— Red Boot Star 1268

Caller: Allen Tipton

Allen and Red Boot joined to give us a real smoothy. Allen's figure was slightly different but extremely well-timed. The smooth rhythm to which we danced made this a very enjoyable release. FIGURE: Heads flutter wheel, slides flutter wheel, sides square thru, spin chain thru, turn thru, swing, promenade.

EARLY MORNING RAIN— Pioneer 123

Caller: Charles Ashby

This is a well-done release of a song that is no stranger to the S/D world. The instrumental has a good strong beat and some fine banjo lead for banjo lovers. Charles uses *four ladies chain* in his

opener, figure and closer, which got a little old, but his figure timed well. An alternate is on the cue sheet. FIGURE: Four ladies chain, heads promenade half, square thru, do-sa-do, swing thru, boys run, half tag, swing, promenade.

ANOTHER HONKY TONK NIGHT ON BROADWAY— Rocket 101; Robert Shuler & Linda Carol Forrest

We welcome a new label with a super sound. Robert and Linda do a super job on a record where, after hearing the CW version, one expects to hear both male and female voices. This fine instrumental with a good beat danced nicely. The woman's part in this CW release is also done by Linda on the flip. FIGURE: Heads lead right, circle to a line, forward and back, right and left thru, pass thru, wheel and deal, centers pass thru, swing thru, boys run, tag the line, boys go left, girls go right, swing, promenade.

BOYS NIGHT OUT— Kalox 1268

Caller: Billy Lewis

Kalox and Billy have put together a fine novelty tune with some really clever tag lines. The beat is not what one expects on a S/D record but is danceable and what we believe to be a crowd pleaser. Billy's figure will work and the dancers will execute it, but this reviewer questions the call *scoot back and roll*. FIGURE: Heads promenade half, sides right and left thru, heads square thru, do-sa-do, touch a quarter, scoot back and roll, swing, promenade.

IF I WERE A RICH MAN— TNT 189

Caller: Ken Crowley

We heard mixed reactions on this one. The song is from "Fiddler on the Roof" and when you first listen to it, your reaction may be negative. Better give it a second listen and try shuffling to the beat—it's there. This has a different sound, one your dancers may turn their noses up to, but believe you me, it may surprise everyone. Ken's figure is well-timed and quite interesting. FIGURE: Heads promenade half, curlique, boys run, swing thru, boys run, ferris wheel, double pass thru, leaders zoom, others partner trade, swing, promenade.

BROAD-MINDED MAN— Lore 1202

Caller: Johnny Creel

Key: C

Johnny used a variation of what is almost a standard singing call figure that was an interesting change. This instrumental has a good strong beat and a nice rhythm. FIGURE: Heads square thru, right and left thru, swing thru, girls fold, peel the top, right and left thru, slide thru, swing, allemande, promenade.

I JUST CAME HOME TO COUNT THE MEMORIES— Red Boot 276; Caller: Johnny Jones

A nice, smooth rhythm makes this a good relaxing singing call. The instrumental is pleasant to listen to and has some really tough licks that have a super effect. Johnny's figure works well but has

some pauses in it. FIGURE: Heads square thru, single circle to a wave, boys trade, ladies fold, peel the top, right and left thru, square thru three, swing, promenade.

GOLDEN MEMORIES— Hi-Hat 5046

Caller: Joe Johnston

As is common with Hi-Hat recordings, this one has a good clean beat and a good sounding instrumental. This is a fine release and very well done by Joe, who uses a *teacup chain* in the breaks. FIGURE: Heads curlique, walk and dodge, circle half, veer left, couples circulate, wheel deal, swing thru, turn thru, left allemande, do-sa-do, swing corner, promenade.

WHO WERE YOU WITH LAST NIGHT— Top 25361

Caller: Tommy Cavanagh

This instrumental is lively sounding and received good reaction from our dancers. Good beat, lots of brass and woodwinds, give this instrumental a good sound. Tommy's figure is well-timed and danceable. For some of the dances it involves using the right hand three times in a row and this felt awkward. FIGURE: Heads fan the top, step thru, circle to a line, pass thru, chase right, touch a quarter, scoot back, turn thru, swing corner, left allemande, promenade.

YOU ARE MY SUNSHINE— Petticoat Patter102

Caller: Sharon Short

Key: D

This instrumental of a real oldie has a good S/D

beat. The majority of lead instruments are guitars with some good licks, and the same good licks on piano. Sharon's figure is standard and times well. FIGURE: Heads square tharu, do-sa-do, swing thru, spin the top, right and left thru, square thru three, swing, promenade.

PATTER RECORDS—All these records are called on both sides by Jack Lasry using the Plus basics. They are all very good and would be excellent for dancers to use for review practice sessions.

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SQUARE TUNES 610

All eight spin the top & Dixie grand (Weeping Willow)/Remake the thar, ping pong circulate (Dixie Breakdown)

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$\frac{3}{4}$ tag the line (Boiling Cabbage)/Grand swing thru (Ragtime Anne)

SQUARE TUNES 612

Trade the wave, explode the wave, crossfire, follow your neighbor and spread, $\frac{3}{4}$ tag the line, relay the deucey, all eight spin the top, remake the thar, grand swing thru, triple trade (Detour)/Follow your neighbor and spread, explode the wave, load the boat, crossfire, relay the deucey, all eight spin the top (Singing the Blues)

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Puzzle Page



by Al Paulson
Boston, Mass.

Five different people originate five different calls in five different years. From the following clues, see if you can determine the full name of each person, the call he originated, and the year he did it. One first name was Dewey. One last name was Gaut, and one year was 1971. Stewart is a last name. One call is *peel off*.

1. Neither Ed's call, nor Hilding's call, nor Stewart's call originated in 1962 or 1972.
2. Neither Jim's call, nor Hilding's call, nor Liffick's call was *diamond circulate*.
3. Neither Ed's call, nor Berry's call, nor Liffick's call was *box circulate* or *remake the thar*.
4. Neither Oscar's call, nor Berry's call, nor *pair off* originated in 1962 or 1968.
5. Neither Jim's call, nor Howard's call, nor Berry's call, nor *remake the thar*, originated in 1959.

Reference: *American Squaredance*, August 1980, pp. 34-35. Ed. Note: Al has created his logic puzzle from actual fact but it's cheating to look up the reference before working out the clues!

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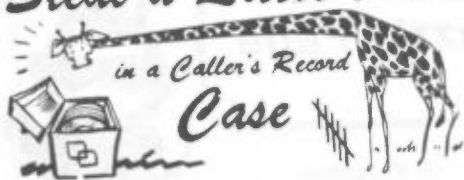
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Swingin' Bill Squires and his wife, Rita, entered square dancing in the 1950s. He is celebrating his 25th year in 1982. His yearly teaching programs have brought countless people into square dancing. He has called for numerous clubs throughout Michigan and has been an inspiration and help to many new callers. The Squires' busy schedule includes beginner programs, MS and Plus programs. During the summertime, he calls and introduces square dancing at various campgrounds.

Hi-Nabors of Fruitport celebrated their 20th year as a club last month. Bill has been their teacher and caller the entire time. He also calls for Funplastic Squares, Hi-Way Nabors and area workshops.

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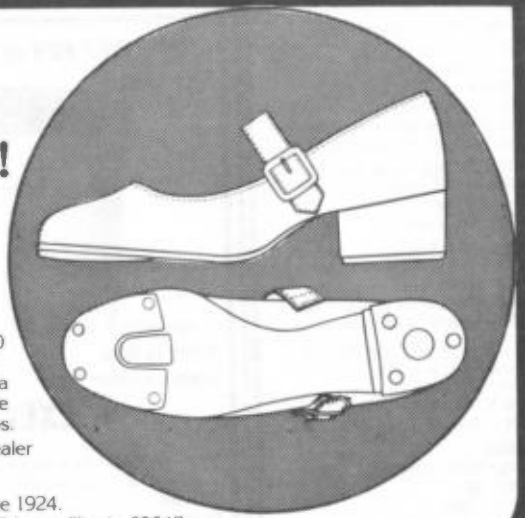
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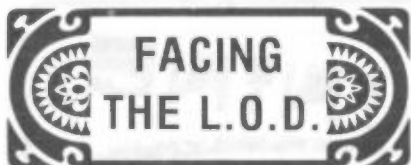
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Bob and Martha McNutt began round and square dancing with an organized club in 1950 in Ritzville, Washington. Bob had been associated with square dancing most of his life, since his father was a caller and the McNutt home in Colorado was a common meeting place for dancers.

Bob and Martha have taught round dance classes each year since 1952. Bob gave up calling in 1972 after 21 years; Martha also called, combining with Bob on duets. Since 1973, the McNutts have concentrated on round dance teaching and on square dance leadership. They were the instigators of the Washington State Leadership Training seminars and served as chairman or committee persons for nine years.

The McNutts attended the first LEGACY session in Cleveland, Ohio, in 1973, and are presently on the board of

directors. They are the choreographers of "Blue and Silver Waltz" and members of Roundalab and the Lloyd Shaw Foundation.

Bob and Martha have five children, two of whom learned to dance from Bob. Martha designs and makes all her square dance clothes. Bob now paints in his spare time, a talent he discovered recently. The McNutts are dedicated leaders who have held many offices in their club, council and state organizations.

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UNDERLINING

THE CALLER NOTE SERVICES

Barry Wonson in **Figuring** features *peel off and cloverleaf*. The idea is that from a completed *double pass thru* formation, dancers on one side of the file do a *peel off* while dancers on the other side do a *cloverleaf*. This type of material should be used sparingly as repetition can become monotonous to the dancers...

Heads pass the ocean, recycle
Double pass thru, boys cloverleaf
Girls peel off, boys face the girls
Pass thru, wheel & deal, boys turn back
Curlique, boys run, promenade...

Barry's record choices are "Bobby Sue," Red Boot; "Everything's A Waltz," Hi-Hat; "I Don't Want To Be Alone Tonight," Dance Ranch; "What Are We Doin' Lonesome," Hi-Hat.

In News 'n Notes from Connecticut, Al Brundage says: Have you ever analyzed where you would stand if you were to grade yourself or your dancers on the true square dance scale representing the other aspects (besides "level") of the activity? 1. Rhythm, 2. Timing, 3. Styling, 4. Friendliness and sociability, 5. Tolerance of slow dancers, 6. Years you have contributed to the activity, 7. Teaching beginner classes, 8. Welcoming new members and guests to your club, 9. Making sure that no dancer is left alone in the parking lot at the end of

the dance. Al concludes: "The recreation you save may be the one you love." New call idea is *patch the boys/girls*; "Pick of the Discs" lists "Mountain Dew," Chaparral; "Liza Jane," 4BarB; "Walkin' Dream," LouMac; "Round the Clock Lovin'," Red Boot; "Everything's A Waltz," Hi-Hat; "Bestest Friend," Red Boot; "Sioux City Sue," Dance Ranch.

John and Evelyn Strong in **SDDS** list experimentals and other ideas: *rotation ideas, bridge the gap, turn and left thru, flip the diamond, clover and, cross, clover and..., peel and trail*. Good mainstream figures are offered, among them:

Heads curlique, walk and dodge
Slide thru, turn thru, bend the line
Pass thru, tag the line in, star thru
Dive thru, curlique, walk and dodge
Cloverleaf, star thru, left allemande...

Bill Davis says in the **Santa Clara SDCA** Notes that the current experimentals getting the biggest play are: *Z-coordinate, bridge the gap* and the *patch* group. A good experimental gimmick is *almost*. This is a modifier added to any call that ends with *courtesy turn*. Thus, from any *courtesy turn*, do half the *courtesy turn*, then all *roll*. If more than one turn is involved, the call applies to the last one only. The experimental especially featured is *synchronize*.



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Bill says he has been using a get-out routine using *allemande left with the right-hand lady* (with all in sequence), then call *right and left grand but on the third hand, promenade*.

Callers Notes Service of So. California Callers Assoc. has a quote from Callerlab's *Guidelines*: "One frequently hears that the reason dancers rush from one program to another is that they are bored at the level at which they are dancing and are seeking new challenge. Often, it is pointed out that, most likely, it is not the dancers who are getting bored, but it is the caller who is getting tired of his own material, and is seeking new areas of experimentation, and is pushing the dancers to so-called higher levels of dancing. In either case, it would appear that dancers and/or callers run out of material too quickly at a level they are capable of handling comfortably. Is this really true? Or is it that callers just do not really investigate and use fully the material at hand?"

The So. Cal. ROM is "Shadow of Your Smile," and the featured experimental is *counter top*. A good stir-the-bucket figure is offered:

Couple #1 promenade ¼ round
Behind #3 you stand, substitute
Back over two, couple #2 promenade ¼
Behind #3 you stand, substitute
Back over two, couple #3 promenade ¼
Behind #4 you stand, substitute
Back over two, couple #4 promenade ¼
Bow to partner, corners, you've rotated..

Gene Trimmer in **Mainstream Flow** discusses *separate and divide*. After *consideration in Reno*, these calls seem to be finalized: *divide* does dictate movement of ¼ around the square, no more, no less. *Split circulate* was hashed over quite a bit with the *box* being confused with *split*. Gene says the definition is very explicit in saying: *Split*. Starting formation: lines, waves or columns. The parallel waves, lines or columns divide into two separate boxes and dancers circulate within their own foursome.

ASD TOURS

As you read this, 300 + square dancers are bound for Swiss and European destinations, as part of the ASD tour program, along with nearly 20 callers and cuers (See ASD, May, center pages). For further tour opportunities, check our last issue, p. 53, or this issue, p. 28.



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All single square dancers are encouraged to stay at the Ramada Inn-Hurstborne, Redd Carpet Inn, or the Holiday Inn East. Most rooms are double-doubles, therefore in order to house as many as possible, please sign up for four people in these rooms. Get your roommates together and send in your applications stapled together. Remember, housing is on a first come, first served basis.

The Ramada Inn-Hurstborne will be the headquarters for the singles; the trail-end dance is scheduled here for June 22.

It is important that you, as a single: 1. Register as a "Single," 2. Wear your "Singles" ribbon, 3. Dance in the Singles Dance Hall some of the time each day to be counted in the statistics.

DATELINE, Continued

West Virginia— Calico & Jeans Fall Festival, Wilson H.S., Beckley, Nov. 6. Write Zell McGriff, 204 Highland St., Beckley WV 25801.

Virginia— 27th Fall Festival, Hotel John Marshall, Richmond; Nov. 12-13; Larry Letson, Claude Ross, Harry Lackey, Tim Scholl, Bob Fiske, Helen & Koit Tullus, Betty & Irv Easterday. Write Gray & Joann Jackson, 8801 Belmont Rd., Chesterfield VA 23832.

Nebraska— Prairie Conclave, Neb. Ctr. for Continuing Education, Lincoln; Nov. 12-14. Stan & Cathie Burdick. Write Don & Norma Bargen, Nora NE 68962.

Louisiana— 20th Tammany Twirlers Festival, City Auditorium, Slidell; Nov. 12-13; Pat Barbour, Chris Vear, Richard & Jo Anne Lawson. Write Charles & Tag Hogue, 3815 Cambridge St., Slidell LA 70458.

Tennessee— Great Smoky Mt. Festival, Civic Audit., Gatlinburg; Nov. 12-13; Keith Rippetto, Ted Frye, Ron Marion, Grant & Barbara Pinkston. Write 236 Walker Spgs. Rd., Knoxville TN 37923.

Utah— OASDA 25th Square-A-Rama, Weber State College, Nov. 12-13; Jerry Haag. Write Fred & Pat Marlow, 5185 Fillmore Ave., Ogden UT 84403.

Pennsylvania— 16th Horn of Plenty, LeBoeuf H.S., Waterford; Nov. 13; Gary Brown, Hal Greenlee, Ron Libby, Lloyd & Eileen Lockerman. Write Jim & Ruth Gray, 2851 Euclid Av., Erie PA 16510.

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USDA, Continued

New Orleans is the site for the mid-year planning meeting to be held on January 29, 1983. During these meetings the progress of the organization is charted, goals established and programs discussed for presentation to the entire USDA Board of Directors for their final decision at the annual meeting. The 1983 annual meeting is scheduled for Friday, June 24, 1983, 1-5 p.m. in the Lion Room at the Executive West, Louisville, Kentucky, concurrent with the 32nd National S/D Convention. All interested dancers are welcome to attend these meetings.

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ped. But, for the good of square dancing I'll not use those that were voted out and I will enthusiastically use those that remain.

In reading the Callerlab press releases look for the reason that the majority of the members voted for the stated action. There's always a reason. If you look for it with a sharp eye for the positive results of the action you will find the reason.

In square dancing's world of pluses and minuses, Callerlab is a definite plus. I'm proud to be a member and will live by its decisions.

GRAND ZIP, Continued

ting the "Meanderings" and "Co-eds." They are delightful. Thanks for everying nice you say and do.

*Bev Warner
Saginaw, Michigan*

NOTE: Bev told us in Michigan that she was the photographer of all those Detroit pics, including the June cover. When we pulled some from the file to use with our August story, we did not recall the fact...but we know now! Actually, this month's editorial was written at 3 A.M. one insomniac night!

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ENCORE, Continued

Some rules for goof-proof dancing: 1. At completion of any figure, take the hands of those next to you. 2. Use hand turns if already holding hands, otherwise use forearm grip. 3. If lost, don't turn around. Someone can guide you into the proper position from the back. Expect someone to help you and be ready to respond. 4. Pass thru with right shoulders. 5. In crossing trails, the person on the right always cuts in front of the person on the left, regardless of sex. 6. If your square breaks down, reform the original square and then have head couples slide to the right to make lines facing in with the side couple. From this position you may not have to wait for a left allemande to resume dancing. 7. Learn the definition of a call, not just the part done from your position. 8. Believe the caller and do what he says.

From Mac Parker of Virginia: "The 1972 fall beginner classes are now in full swing— let's teach them to dance." Teach the right number of steps to execute each figure, and give them time to

do it correctly. Teach them the balance at the beginning of the grand right and left and the twirl that ends it. Teach skirt work and standing tall, and smooth gliding steps, and teach them to dance from the beginning.

PEOPLE, Continued

of **Gerrie and Jim**. This carries on a tradition of honoring worthy leaders.

As reported in the last *S/D Bulletin*, it's wedding bells for caller **Susan Elaine Adams** and **Harry Packer**. The event took place at Slovak Gardens, Maitland (Orlando), Florida, with a square dance reception following the ceremony.

A well-deserved tribute to caller **Jack Lasry** appeared recently in a Fort Lauderdale, Fla. paper.

Vernon's in Waltham, Mass., operated by **Vernon and Sandy Porter**, has begun to produce a new record review service for callers, cuers and leaders.

Floyd Kalsen of Bellflower, California, has been elected president of Cal. Carousel of Callers and Cuers. Every Saturday a free square dance workshop is held for all newer square dancers at Compton College from 1-3:30 p.m.



Bob Vinyard

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JP103 SELFISH
JP102 RHYTHM OF RAIN
JP101 BLUE MOON OF KENTUCKY
JP401 TENNESSEE SUNSHINE
(with Joe)

HOEDOWNS:

JP501 JOPAT/JOLEE
JP502 COUNTRY CAT/CITY SLICKER
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RECORDS

NEW RELEASES:

JP504 UPTOWN/DOWNTOWN (Hoedown)
JP111 NEVERTHELESS— Bob
JP211 FIGHTIN' SIDE OF ME— Joe
JP108 MATADOR— Bob
JP208 FRIDAY NIGHT BLUES— Joe

ROUNDS:

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



Joe Porritt

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JOE:

JP209 COUNTRY WASN'T COOL
HP208 FRIDAY NIGHT BLUES
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
JP1977 ALL I EVER NEED IS YOU
FOUR IN THE MORNING
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CALLERLAB CONFAB

Callerlab has announced that there will be no QS selection for the last quarter of 1982, according to a phone conversation with Harold Bausch, the newly-appointed chairman of the QS Selections Committee. Harold replaces Cal Golden as chairman of the committee.

The group is suggesting that callers and dancers review *grand spin* during the quarter.

ARCHIVES, Continued

simple question developed into a real wing ding of a dance and a lovely time for all concerned. Another thing to note is that none of these people were square dancers but they came away from that weekend having had such a good time dancing that it wouldn't be very hard to convert them to trying square dancing sometime.

Well, these are only a few of the things that the archives can do for you, the square dancer and for your caller as well. I hope your interest has been piqued and that you are willing to go back to the dictionary and read the definition of archives as "A place for keeping (and using) public (square dance) records."



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- ST197 SINGING THE BLUES by Jack Lasry
- ST198 I'LL GET OVER YOU by Vaughn Parrish
- ST200 YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD
by Randy Dougherty
- P121 WHEN I STOP LEAVING I'LL BE GONE by Ron Marion
- P122 GREATEST AMERICAN HERD by Ron Marion
- P123 EARLY MORNING RAIN by Charlie Ashby

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- ST607 Review of Plus Calls
- ST608 Follow your neighbor/Explode the wave
- ST609 Relay the deuce/Cross fire
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 Raleigh NC; Oct. 8, Martha Derbyshire
 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 (Jack & Stan call)
 Taylor (Detroit) MI; Nov. 5, Lucky Shotwell
 Plattsmouth NE; Nov. 11, Richard & Pat Kellison
 Berlin PA; Nov. 21 (aft.), Roy & Ruth Romesburg
 London Ont; Nov. 26, Ken & Mary Brennan (1/2)
 Greenville OH; Dec. 7, Jack Reno (1/2)
 Deerfield FL; Jan. 2, Jerry & Pat Seeley
 Gainesville FL; Jan. 3, Bud York (1/2)
 Zephyrhills FL; Jan. 6, Bob & Dee Barnes
 Jacksonville FL; Jan. 15, Eddie & Ann Millan
 Virginia Beach VA; Jan. 21, John & Lyn Koren
 Rosewell WV; Jan. 22, Bob & Colleen Boswell
 Mt. Sterling IL; Jan. 30 (tent.)
 Citrus Springs FL; Feb. 3, Art Larimer (1/2)
 Gulfport MS; Feb. 4, Bruno Trujillo
 Altha FL; Feb. 5, J. Paul & Edith Griffith
 Sebring FL; Feb. 6, Max & Pat Newgent
 Orlando FL; Feb. 7, John & Linda Saunders (1/2)
 St. Augustine FL; Feb. 8, Hayes & Vi Herscher (1/2)
 Key West FL; Feb. 9, Don & Marguerite Wiley
 Naples FL; Feb. 10, H. Williams, Russ Barber
 Mission TX; Feb. 19, Dean & Peg Robinson (1/2)

Augusta GA; Feb. 23, Dan & Mary Martin
 Bowden (Carrollton) GA; Feb. 24, Jimmy Moore
 Stone Mt. GA; Feb. 26, Jack & Fran Line (1/2)
 Columbus OH; March 6, Roberta & Dick Driscoll
 Plainwell MI; March 16, Howard & Juanita Cowles
 Carlsbad NM; March 18, James & Thelma Lowery
 Los Alamos NM; March 19, Bob & Marilyn Gill
 Alamogordo NM; March 20, Ron & Viv Gilsdorf
 Oklahoma City OK; March 21 (tent.)
 Springfield MO; March 23, Bob & Mona Carmack
 St. Louis MO; March 24, Bob McQuie (Bill Stephenson)
 Altoona PA; April 7, Julia McIntire
 Torrington WY; April 10, Ed & Phyllis Spurgeon
 Sidney NE; April 11, Mal & Shirley Minshall
 Ruskin NE; April 12, Elliot Kruitziel
 Minden NE; April 13, Elliot Kruitziel
 Sargent NE; April 14, Verla May
 Charleston WV; April 20, Erwin Lawson
 Cincinnati OH; April 21, Gene Record, Reggie Korte
 Parkersburg WV; April 22, Keith & Karen Rippeto
 E. Brady PA; April 23, Ed Hoffman
 Tifton GA; April 29, Ed & Wilma Hawkins
 Mt. Home AR; April 30 (Tent.)
 Jackson TN; May 10, Ray & Bettye Hopper
 Nashville TN; May 11, Gary Kincaid
 Madison SD; May 16, Geraldine Fischer (1/2)
 Rapid City SD; May 17, Bruce & Carol Phillips
 Gillette WY; May 20, Bill & Irene Moser
 Tri-Cities TN/VA; June 5, (tent.)
 Memphis TN; June 8, Eddie & Sally Ramsey
 Kilgore TX; June 18, Tim Tyl (1/2)
 Salida CO; July 8, Paul & Edith Brinkerhoff
 Missoula (Lolo) MT; July 11, Ray & Afton Granger (1/2)
 Broadalbin NY; July 29, Fay Barber
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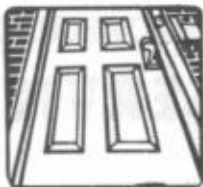
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All of the 1982 revisions are now incorporated in the new ASD Calleraid book, renamed *Plus Program*, formerly *Plus 1 and 2*. Sample figures for callers to use are plentiful. See back page for ordering.



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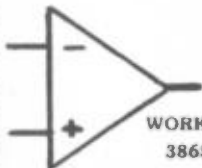
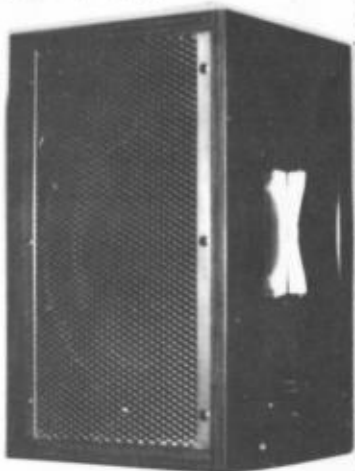


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The Golden Years



Square dancing will always hold an important place in Cal and Sharon Golden's life because it was while Sharon was teaching in Germany that she and Cal met, were married and started square dancing together. Sharon has enjoyed traveling with Cal for the past twelve years and meeting many wonderful dancers and callers whom they call their friends.

Sharon acted as hostess for Cal's caller colleges and square dance weekends. She is an afterparty coordinator extraordinaire. Working quietly behind the scenes, Sharon keeps dancers and staff happy.

Sharon says she's looking forward to seeing all these wonderful people around the square again when she and Cal join them as dancers. Sharon also hopes to resume her teaching career.

35 Years of S/D Calling Come To An End...

An illustrious square dance calling career is coming to an end with the retirement of Cal Golden from the calling field. For health reasons, Cal has put an end to his 35 years of square dance calling, selling his P.A. system and his interests in Gold Star Records and G & W Records.

Cal is a native of Hot Springs, Arkansas, who started dancing in 1947 and calling in 1948 in Colorado Springs. He has called in 49 states, all provinces of Canada and 18 foreign countries, and has taught thousands to dance. Over 135 records on Old Timer, Hoedown, Folkcraft and Gold Star feature his calling. Cal has written two books on square dancing, as well as his own callers college manual and many magazine articles.

Many callers have become acquainted with Cal through his callers colleges and seminars, some of which he organized and some he staffed for various callers organizations. In the past 11 years, he has run full-week colleges from five to 12 weeks a year.

In 1952, Cal emceed and called the world's longest square dance. He was on the stage 25 hours at San Bernardino, Cal. He was well known in Europe, where he called the first jamboree in Germany and was featured caller for three later events. He called at SHAPE headquarters in Paris where 18 different nationalities were represented on the floor. In 1968, he called at NATO in Brussels, to again present American square dancing to foreign dignitaries. The same year he called at the Palace Hotel in St. Moritz where four kings danced to his calling.

Cal has spent his 35 years in promoting the square dance activity and the fun involved in it. He has made innumerable films and TV appearances both in the U.S. and overseas.

Cal served on the committee that formed the first national convention and has attended 14, emceeing, calling and working on panels. Cal and his wife, Sharon, were general chairmen for the 11th Overseas Dancers Reunion. Cal was one of 23 callers who formed Callerlab, the international association of callers, and has served on the Board of Governors since its inception, as well as several committees.

Among Cal's awards are the Goodwill Ambassador's Award by the Governor of Arkansas, a Kentucky Colonel's commission from the Governor of Kentucky, membership in the National S/D Hall of Fame, a Gold Record for "God Bless America," and the highest Callerlab award, the Milestone.

One of Cal's favorite comments is, "I'm just a country boy." His friends know that behind the "country boy" is a sage counselor, a super salesman of square dancing (and diet products), a ready wit and an enormous capacity for friendship. We also remember that when the needle spun on the record at his dances, and Cal warmed up on "Thank God I'm A Country Boy," no foot could possibly be still. We know that we are joined by thousands of Golden friends when we say, "Thank you for all you've done for square dancing and best wishes for a happy and healthful future!"