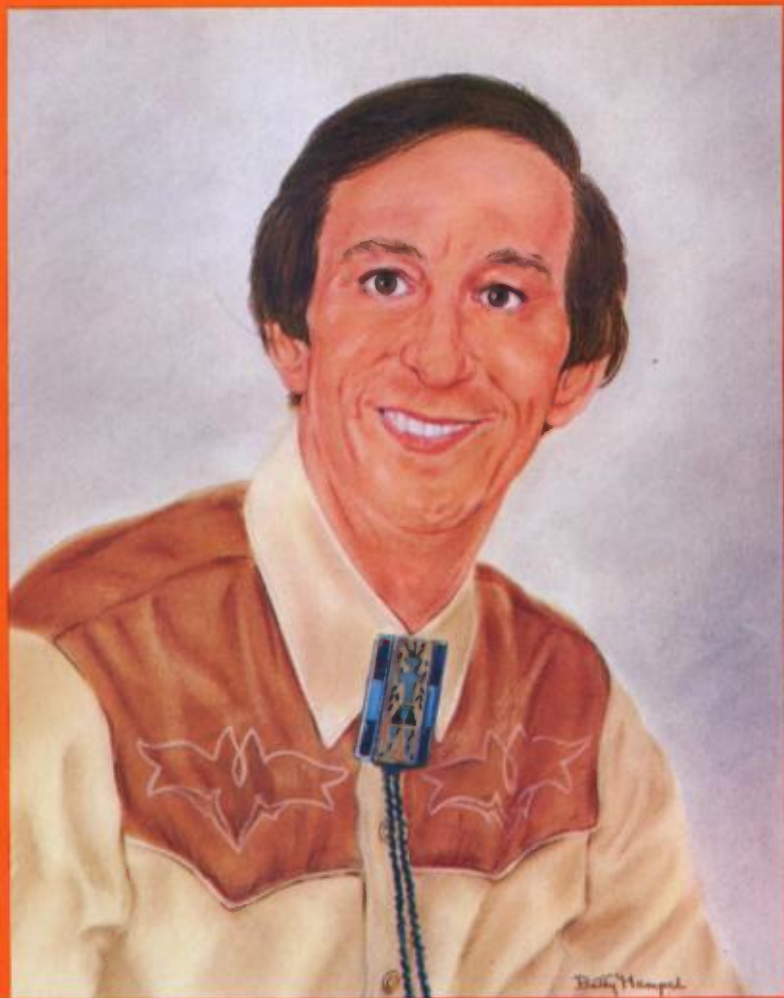


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JANUARY 1983

Annual \$9

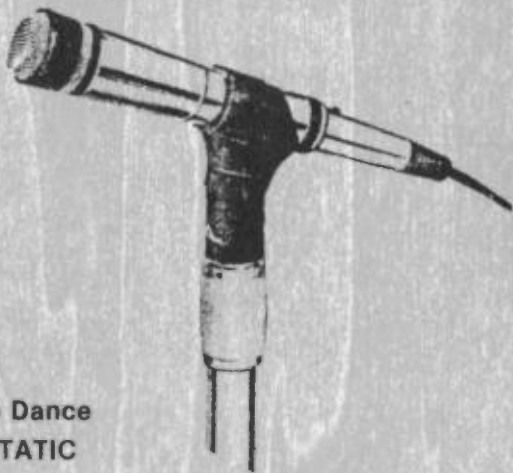
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## Publishers and Editors Stan & Cathie Burdick

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*AMERICAN SQUAREDANCE Magazine (ISSN 0091-3383) is published by Burdick Enterprises. Second class postage paid at Huron, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$9.00 per year. Single copies: \$1. each. Mailing address: Box 488, Huron OH 44839. Copyright 1982 by Burdick Enterprises. All rights reserved.*

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The date, January 1983, means that this is the first issue of the 38th volume of *American Squaredance*. Originated as *American Squares* in 1945 by Charlie Thomas, a New Jersey lawyer, the magazine was to be a means of communication for those engaged primarily in American square dancing, then an integral part of the folk dance scene.

In 1983, the thrust of ASD is still to square dancers. Now the other phases—rounds, contras, clogging, mixers—are all considered part of the American Square Dance scene, and the American Square Dance is our national folk dance.

But the original purpose of ASD has not changed—to be a means of communications.

Last week we received a request to reprint a 1977 article by Allen Finkenaur on economics. The ideas in the article had become discussion points at the St. Louis Mini-LEGACY and now the bulletin editors wanted to share the whole article with their readers.

"We're filters for square dance information," we agreed. We cull from original submissions and from "researched" articles what we think applies to the present-day square dance activity. We sometimes think we present material in "shotgun" fashion—a whole load at a time. Some items find a mark and some don't. The ones that have an effect are sometimes very surprising. Some of the best ideas seem to go unnoticed—until years later when a reader asks for a copy or for permission to reprint.

Once again, in ASD's 38th year, we repeat our pledge to readers: ASD is and will remain a means of communication between dancers, a filter for thoughts suggestions, program ideas, discussion, controversy, a publication where both

# CO-EDITORIAL



sides of an argument may be aired, even when we editors feel strongly about one aspect. We pledge an effort to objectively consider all submissions. Our one restriction is that we will not publish personal remarks that constitute an attack on another reader or writer, rather than an attack on an idea.

Our only other restriction applies to advertising—ads must deal with the square dance activity: products, books, tapes, records, festivals, tours. We do turn down ads submitted by non-dance advertisers to all magazines. This protects you, the readers, to some extent.

So here we are, moving into the 38th year of a publication with the proud history of being the oldest square dance monthly publication extant. Not to say that ASD is a fuddy-duddy; you readers keep it young and modern and up-to-date by sending reports of changing ideas and reactions and new suggestions for teaching and programs. Keep it up!

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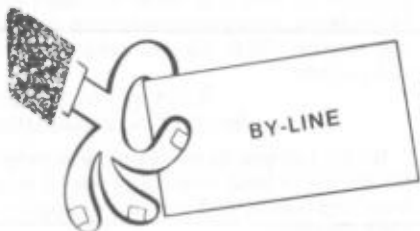
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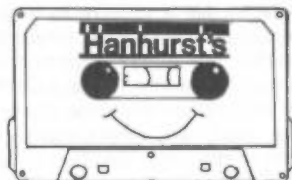
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Will the eighties bring an explosion in our activity? The editors of the *National Square Dance Directory*, **Gordon Goss** and **Charles Waelde** are predicting one. Read their New Year's forecast, and follow it with **Jeanne O'Hara's** conviction that square dancing is here today and will be still here tomorrow. Jeanne's article appeared in the Delaware Valley Convention program book and was forwarded to us. Following the New Year theme, **Mary Helsey** has described the square dance year in verse. We hope 1983 will bring the happiest dancing ever to *all* our readers!

**Ralph and VeVe Hay**, LEGACY trustees, share their thoughts on leadership, which Ralph used as an intro to a discussion at LEGACY '81. Further thoughts on leadership appear in "V is for Vigilance," author unknown, which your editors adapted to square dancing and used at the Prairie Conclave. The audience requested copies, so we share it with you all. **Art and Fran Moore** discuss round dance teaching etiquette that certainly applies to all aspiring leaders who are practicing their "listening" techniques.

One new feature appears along with the new year: "Plumb Line." We collected feature stories on many of the square-dancer-owned/built halls around the country and will be publishing them regularly. The first centers on the Hayloft, a hall in which we danced often during our four years in its area, and which we recall with fond memories.



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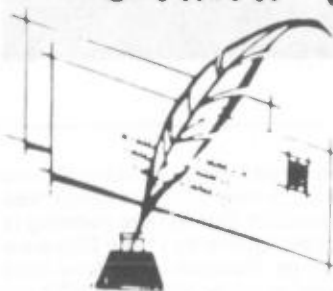
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# Grand Zip



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In behalf of the Plum Creek Promenaders of Lockhart, Texas, I want to thank you for the feature story on our float. We received first place in the Watermelon Thumb Parade, but only a good showing in the Aqua Festival Parade.

*Ed & Colleen Lang  
Austin, Texas*

...Just received my November issue and was very pleased to see the excellent coverage you gave our North Shore Square and Round Dance Association with our picture and all. It's an honor to get a picture in your national magazine. I truly look forward to every month's issue. The number of ideas I have received, not to mention the insight and motivation from the many articles I have read, are uncountable in my 15 years of dancing. You two are to be commended for the fine job, as well as your excellent staff. Keep up the work.

*Donna Jenkins  
Woburn, Massachusetts*

*Ed. Note: It's nice to start the year off with a compliment! Thank you.*

...That sure was a nice (and appropriate) spread you gave Cal in the October issue.

*John Ross  
Green Cove Springs, Florida*

...We are so proud that you could find a place for us in your L.O.D. section of the magazine. We have received a lot of congratulations on the picture and article. We feel we have joined an illustrious group of very find and dedicated people and are most grateful. We are also

pleased to find you have included the Hornsteins, a very wonderful and deserving couple whom we are proud to call our friends.

*Bob & Martha McNutt  
Benton City, Washington*

So nice of you to mention my wonderful tribute in your fine magazine. It was truly and honor, and very much appreciated. Thanks.

*Gerrie Purcell  
Avon, Massachusetts*

Attention: Soo-Z-Q's International Square Dance Club of Soo, Mich. and Soo, Canada, are going to hold a 25th anniversary Reunion Dinner Dance the weekend of July 22, 1983. Anyone reading this who knows of former members and their addresses, please contact Basil & Jean Smith, 1910 Riverside Dr., Soo MI 49783 or Alex & Marge Armstrong, RR2 (Island Lake), Soo, Ontario P6A 5K7.

*Lawrence & Janice Tubman  
Soo, Michigan*

What a good feeling it was to see mention of our Pie Squares in "Product Line, September issue. It provided such an exhilarating lift to have our effort to improve our gratifying activity recognized and acknowledged. Although considerable initial expense was involved to produce the dies we have purposely kept the cost within easy reach and do not mind having it take a while to recover the cost. Many thanks for the editorial plug.

*Russ Hoekstra  
Longmeadow, Massachusetts*

Find enclosed my check...sorry we're late. Wouldn't miss your magazine for anything. We feel updated and in touch with the movement around us. Keep up the good work.

*Bud & Mary Shumate  
Louisville, Kentucky*



# Meanderings with Stan



Here goes with another faddish-additive gaseous adventure with ol' Stan, the unleaded kid.... (It's been a sphinx age since you were a kid.— Co-ed.)

In keeping with the seasons, which seem to pass unbearably fast, I remember turkey-trotting through November, one-hoss-open-sleighting through December, and suddenly the calendar flips to January, 1983. Like Jack Horner, I sit in a corner, eating what's left of a Christmas pie, and approach the new year resolutely, with *aplomb*.

Before we hit the travel trail, could we cover a couple of odds and ends? (Shhh, Stan, that question makes you sound like an *ecdysiast*!— Co-ed.)

**Footnote** to November's USAir story: A USAir official talked with me, and said my story is *almost* unique for that carrier, except for one thing—a guy named Glen from the twin cities, whom I met in Pittsburgh, beat me out on a short-time, one-month basis. He visited thirty cities in thirty days on USAir while on a month's vacation, "just for the heck of it," and they featured him on network TV, broadcast over 25 stations! How about that? Maybe you saw him on the tube. Doggone, I can't beat that record, even though I'll come close to it some months. That's life.

**Family foibles:** Sometimes as I travel out there from the mini-desert of Maine to the salt flats of Utah (U-oughta take U-taw to Utah, too.— Co-ed.) some of the good folks I meet ask about the younger Burdick bunch. So, in a homely, humble way, at the risk of getting a mite personal, I'll familiarize you with the family, neither in a flamboyant nor flimflam way.

Firstly, our daughter Sue (Remember the *treehouse* story, ASD, September

'75, p. 6?) is now studying for a year in Spain, as a college junior *swaparounder* (Espan-ole!). Bruce, our oldest, is completing his doctorate, *paired off* with teaching assignments at Ohio State in Columbus. One tough subject he's *Steppe-ing* through is Russian. (If anyone ever asks me to rush into Russian, I'd answer "Bolshevik!"). After receiving his BA from Heidelberg (Ohio) our *APD-type* son Paul is now a pro magician/waiter/social worker in Akron (the city where people go to *re-tire*). Anybody need an up-coming "Doug Henning" for a show? (There's more *ham* in one Burdick family than one finds in a Kewanee smokehouse!— Co-ed.)

Just to complete this gentle general genealogy, I'll add that Cathie's mother lives in Sandusky, eight miles west of us; and my own parents, still in *relatively* swinging good health, (at 87 and 93, believe it or not!) live near New London, Connecticut. Enough family tree treatise!

**Hometown Huron Homilies:** Another subject I often fail to mention is what's stirrin' in Huron, where we hatch this *glad-mag* each month, rain or shine, snow or blow. Our monthly Monday night Lighthouse club features some tertiary to terrific callers hailing everywhere from Oshkosh to Succotash. These are the names we've enjoyed in '82: Bill Benhoff (OH), Tammy Messbarger (OH), Chuck Marlow (OH), Orphie Easson (Ont.), Jim Davis (WA), Thor Sigurdson (Sask.), Bob Barnes (FL), Dave Stevenson (OH), Dave Stuthard (OH), Perry Bergh (SD), and Larry Letson (OH). In early '83 we'll welcome Keith Zimmerman (OH), Bill Bumgarner (OH), Francis Zeller (KS), Walt Cole (UT), Joe Chiles (OH), Gene Trimmer (AR), Eddie Ramsey (TN) and *Tall Tim* Tyl from Texas. Watta lineup— come visit us!

**Dancemanshipshape** ought to be the theme for a festival with hundreds of square dancers sometime, all willing to attend for the primary purpose of smoothing out their dancing, adhering to good positioning, posture, body flow, and eliminating rough style and

nonsense-flourishes. What a caller's dream that would be! The Styling/Smooth Dancing clinic we did in Detroit and more recently one in Nebraska make the dream so *elephantinely* relevant! Why is it that average dancers today can drift through *load the boat* with barely a ripple in the current, while the combination of *swing thru* and *turn thru* from parallel ocean waves (perfectly legitimate, smooth calls) can simulate the sinking of the Titanic? Pity that a lot of smooth dancemanship never sees the light of day in our Indy-500 dance scene, choreographed by drill sergeant callers and *executed* by herds of lemming-on-the-lam care-less dancers! (Pity your mixed metaphors remind me of a *fruit-basket-upset!*— Co-ed.)

Well, thank heavens Callerlab is proposing to the whole square dance world that we dance two years at the MS plateau. Maybe there will be time at last to put GRACE back into the square. (Who's Grace?— Co-ed.) Maybe then we'll see better *swings* on the dance floor than in the playgrounds!

Whoaaa.... I'm letting this pensive piece get too serious. On with the frivolity!



**Birds-of-a-Feather-Department:** In a recent letter received from the Galluping sage Wry Wheatley (see also *People*), he wonders why a caller who bills himself as Marshal Flippo is neither an officer of the law now a gymnast. Speaking of names, maybe Flip would like to separate the *chaff* from the *Wheatley*. One wonders. Someday we'll get those three punsters together (There are *four*.— Co-ed.) for a Pun-stitute somewhere. I mean Wry Wheatley from NM, Ken Oakley from Vancouver (who said "Mt. St. Helens made an *ash* of itself again"), and Ray Granger from MT (who said "Sweet Afton and I will never buy a waterbed— we might *drift apart!*"').

Gotta get serious again. Let's hit the travel trail.

**Columbia, South Carolina**— It was a busy day of dashing to the capital city in southern hospitality-land. I flew to Knoxville (on USAir, of course), grabbed a \$11. Buick Regal, drove past the last flickering flame of the World's Fair, and puffed through the Smokeys south to Columbia, a 4½-hour drive. It was a plentious ASDERA-sponsored ASDance in that spacious Hugh Dimmery hall. Thanks to Harold Hoover, *maneuvergroover* extraordinaire, Laverne and Barbara Harrelson, R-rangers, plus a good co-op crew with the Howells, Allens, others. Luckily that night in the Thunderbird motel, I caught a half-hour segment of the new TV series "Western Squares" (See ASD, November, center pages; also Nov. '81, p. 19 & Aug. '82, p. 9) and learned a *great* allemande left with Ralph Thrift. (You needed that!— Co-ed.)

**Plattsmouth, Nebraska**— Although this is a bit out of chronological order (.... or *any* order.— Co-ed.), I'm just bursting my buttons to tell about my plains states trips, so here goes....

It was a beautiful bright mid-November Wednesday when I saddled the Malibu for a thousand (plus)-mile trip west, where I was due to do an ASDance in this town south of Omaha, and then go on to Lincoln where Cathie and I were



slated for the annual weekend Prairie Conclave mini-LEGACY event. She flew into Omaha to meet me from Albuquerque, where she'd been attending a national Girl Scout convention. This trip was sort of a switch for me— totally landlubbing vs. sky-rocketing for a half week, and meeting Cathie for an event half-way across the country. Believe me, it was a very merry prairie tarry for a pair o' B's!

The Plattsmouth Promenaders held their first ASDance down where the Platte joins the Missouri. Good one,



thanks to the Kellisons and others. Thanks also to Dick and Jan Brown (former LEGACY Exec's.) for dinner/chat in their home.

## 500-Mile Campus



**Lincoln, Nebraska**— Prairie Conclave IV was an absolute pleasure! About 80 leaders attended from all over Nebraska (West to east is a 400-mile trip!) and Iowa. It was held appropriately in the Nebraska Center of the Division of Continuing Studies of the University of Nebraska (formerly Kellogg Center, I believe). We discussed, fussed, buzzed, quizzed, spieled, mealed, briefed, beefed, danced, enhanced, shared and cared from Friday to Sunday. Thanks to Porters and Bargens and a baker's dozen of topnotch Nebraskans for inviting us to "Behold the Turtle."



**Detroit, Michigan**— Flipping time's pages a bit backward this month, the motor city is notably recountable. It was an ASDance in Lucky and Connie Shotwell's new Dancers Delight hall, a renovated store, nicely done, in the shopping center at Taylor. Both of them lent their R/D and S/D talents to the program (see ASD, last month, p. 63). Choice crowd of Plus people. Great afterparty in a new nearby restaurant to top off the evening with neat eats. First flakes of snow fell today.

**Clinton, South Carolina**— I flew from Detroit to Columbia to escape impending fall freezes, and drove a reliable red Reliant northward one hour to Clinton. The Southern Squares in the hideaway town of Ware Shoals set up a gala 3rd anniversary dance at the armory. Caller

Terry and Emily Campbell (What dillies of Dillard memories!) were my hosts.

**Newberry, South Carolina**— Only a big boulder roll from Clinton is Newberry, a stone's stumble from Prosperity, and that's just a pebble push from the old brick country schoolhouse where area callers gathered on Sunday afternoon for a verbal hash-up and a potluck. Conveners were caller/cuer Earle and Fran Merchant, who hosted me that evening. We had another round of non-stop kitchen table chatter that made night fall so softly we hardly heard it. Sleep fast. Morning breaks. Fly home.

### CONFUSION SAY:

He who gives piece of mind truly may not have much to share!



**Monroe, Louisiana**— Backflipping the pages still further, Monroe beckoned the end of October, so I flew to Dallas and drove a \$13. Datsun wagon straight east (5½ hrs.) to Monroe for a full moon special in one side of the civic center there. In the other side, believe it or not, competing with us, was Conway Twitty. He had the arena, we had the big exhibition hall. No competition really— he had his crowd, we had ours! (My, it's hard to be humble!— Co-ed.)

Caller Tom (Hi-Hat) Perry and Dawn were the R—rangers. Super night. I acquired one of those decorative ceramic pumpkins. Short night at the Ramada, then back to Dallas and onward...

**Toledo, Ohio**— Each year I work an ASDance with Jack May and the May Dancers of the glass city. It was a whopper— 22 sets in the old school gym. Thanks to the Swifts (*Toledo Promenade* editors) for *Swift* management at the door, Lil May, others. The rains came that night, like cats and dogs and little *poodles*.

We'll end with a pennyweight of pensiveness. Square dancing damsels of yesterday may have complained that their farthingales were too loose. Tomorrow the distaff cry may be "My tutu is too tight!" *You've come a long way, baby!* (Oh, go off and play a tune on your *dill piccolo*, Stan— Co-ed.)



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# THE EXPLOSION

in Square Dancing

by Gordon Goss & Charles Waelde

Is square dancing's "time-bomb" ready to go off? The growth of the square dance activity (including rounds, clogging, and contras), encouraging in recent years, may only have just begun. The fuse lit by the proclamation of square dancing as the National Folk Dance could very well lead to the real boom (or, shall we say, explosion) over the next five years.

Why five years? Take a look at the make-up of most beginners' classes. You will see that a large percentage (usually over one-half) of the dancers are in their forties. In five years, the post World War II baby boom will reach this age group seeking new avenues of expression.

The generation that brought you overcrowded schools, rock 'n roll, fast foods, and the Urban Cowboy will be pursuing the fun and fellowship offered by more relaxed and economical activities, such as our great pastime of square dancing. To those with muscles that ache too much and move too slowly for contact sports and disco, square dancing will offer the mild exercise desired.

According to statistics provided by the 1980 U.S. census, approximately 60 million people now comprise the 20 to 40 year age group, or one-fourth of the entire American population. Nearly 2/3 of these are from 25 to 35 years of age, with enough potential to double the total square dance population in five more years. Included are not only family members, but also a rising tide of single dancers to expand the activity in all directions.

Will square dancing be ready to handle these escalating numbers? The explosion can be controlled if we all work

together. The various levels of dancing, under so much scrutiny and criticism of late, will make it possible for those looking for a challenge to climb a new mountain, or for those simply seeking relief from a world of bills, television, and teenage children, to escape to the world of *do-si-dos* and *left allemandes*.

There must be coordination and cooperation of the local, state, and national levels to prepare for and to meet this opportunity for growth. We, the dancers and leaders, must find ways to educate the public about its dancing heritage. More callers and better dance facilities will be needed to meet the requirements of the new dancers. There should be an abundance of mainstream clubs to retain these dancers once their lessons are completed. There will also be an integral place for more festivals, shops, and publications. Only by looking ahead and working together can we meet our challenge to assure that square dancing will remain an accessible activity, available to the public in the quality and quantity needed.

The coming generation, with its impending numbers, is a demanding one. They called for, and got, a peaceful end to the Vietnam conflict, positive social and political reform, increased television programming, better freeway transportation, and more comfortable clothing. They were brought up, not insignificantly, in 4/4 time to the music of the Beatles, Rolling Stones, Johnny Cash, and Willie Nelson (all, by the way, adaptable to square dance rhythms and movements). This generation can make it happen, and often does.

They are coming of age and will soon be ready for square dancing. Will square dancing be ready for them?

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Jack is the tenth in our series of outstanding Professional Profile callers (and cover callers). Counting Cal Golden, who appeared in October, the list also includes Lee Kopman, Tex Brownlee, Harold Bausch, Ken Bower, Orphie Easson, Jerry Haag, Don Williamson and Wade Driver.

No contemporary caller-teacher more richly deserves the honor of our Professional Profile slot than Jack Lasry of Hollywood, Florida. We say that without reservation.

In his 29 years of calling, Jack has perhaps taught/workshopped more dancers and favorably influenced more callers than any living leader today. His devotion to the activity, his concern for the bright future of square dancing through more responsible leadership, his expertise as a teacher and organizer, have made Jack a legendary figure known the world over.

Where does one begin to enumerate Jack's excellent credits? Perhaps a good place to start is right there on the southeast shore of Florida, at his large, beautifully-constructed Trails End Square Dance Center, where Jack can be found most any weeknight, calling and teaching to local crowds of a hundred, two hundred, and more eager dancers. Trails End can boast of a complete program offering, from MS classes through workshop in C-1, plus four clubs.

Jack claims this aspect of his work makes him most proud— his outstanding *local program*, catering to the interests of over 1,000 dancers each week at Trails End. No small measure of his success is due to Carolyn, who is right beside him at every dance, lending her cheerful personality to the program.

There was another Trails End. It lasted ten years in North Miami before the new

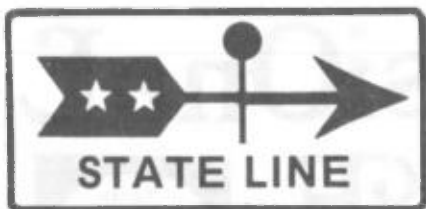
facility was built in Hollywood, made necessary by the popularity of Jack's club/class activity. Now the new building is ten years old.

In recent years, Jack's wider travels to call at the leading festivals coast to coast have been limited, due to a kidney problem and dependence on dialysis treatments, but health restrictions have seemingly strengthened the intrepid spirit of the man who performs work equal to that of two men.

For over 15 years he has published a monthly Note Service for callers that is tops in the field. He records on Square Tunes. As an accredited caller-coach, Jack conducts callers schools and clinics. He has contributed thoughtful articles to many square dance publications, including this one. He is a member of the Southeast Florida Callers Association, as well as the Florida Callers Association.

Jack participated in the founding of Callerlab, and served as chairman of the board from 1977 through 1979. As a long-time member of the Board of Governors, he was also responsible for the Callerlab Quarterly Selection program, and is currently involved with the Education and Research Committee. His persistent urging to caller and dancers through Callerlab and countless media messages has always been to "slow down the rate of teaching to a point where dancers can enjoy square *dancing*— not just rush through a series of dance terms to reach

**Continued on next page**



The Georgia State Square Dancers 11th convention last September was again a great success. The Macon Coliseum was filled to capacity; the Georgia Callers Association members, round dancers and clogging instructors gave the dancers a full program, to everyone's delight.

The state convention is always held on the third weekend in September, a good way to start National Square Dance Week. Convention highlights included festive squares, plus squares, advanced squares, all singing calls, basic rounds, advanced rounds, contra, clogging, teen squares, panels and discussions, leadership clinic, fashion show, sewing clinic, exhibitions.

The Y-Teen Club hosted a party for all teens at the Macon YMCA, featuring a dance, along with hamburgers, fries and Cokes.


Georgia's 4-H square dancing clubs continued their dance activity this fall at

the state and county fairs, with about 400 4-H dancers in attendance. Mac and Virginia McDonald of Macon have organized the 4-H dancers and callers, backed up by Skeet and Peggy Bloodworth of Dublin. Teen dancers were held at 6 Flags Over Georgia (Atlanta); Muscogee County Fair (Columbus) and Heart of Georgia State Fair (Macon).

The Board of Officers to serve the Georgia State Association for the next two years includes: Kimsey and Mary Ann Dickey, presidents; Jabo and Berta Tanner, vice presidents; Warren and Frankie Mosley, treasurers; Richard and Estelene Gerfen, recording secretaries; Glen and Betty Heath, corresponding secretaries.

All dancers going south through Georgia should stop at Georgia welcome stations and ask for square dancing material and information. The GSSDA has placed addresses and contacts for square dancing in these centers.

One upcoming date is January 8, GSSDA Winter Dance with afternoon workshop, hosted by the Cracker Squares. Members of the Georgia Callers Association will do the calling at the Convention Center, Columbus, Georgia.



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another plateau."

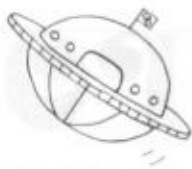
On a more personal basis, Jack and Carolyn have three children; David, 28; Karen, 25; and Julie, 14. Believe it or not, Jack was once a professional baseball player. He is a former teacher in the Dade County School System. He became interested in the calling activity while involved in a recreation program in 1953 as he was attending college. Jack claims George Campbell and Lloyd Lit-

man were strong influences for him at that time.

What is the formula for a successful caller and a successful dance program? Jack certainly has found it, and in his own words: "Square dancing is smooth choreography coupled with lively music and timed for comfortable dancing, along with variety and a spirit of fun and happiness." You said it, Jack!



## HERE TODAY, HERE TOMORROW!



by Jeanne O'Hara

Space, the final frontier; and space travel, man's greatest adventure. Space continues in all directions, and has no known limits. Therefore, let us stretch our minds to *their* limits, not merely to outer space, to the moon and beyond, but to another time and place which exist as yet *only* in our minds, to a world which we will never see, but one which we can sense will *be*, to the world of the future.

Imagine if you will, in a time far ahead, a world vastly different from the one we know today. Space travel has become commonplace; shuttles are used daily by thousands of people commuting to space stations where their day's work is done. Some rarely return to this planet because they prefer the shorter trip to a space hotel, or Space "Centre" where they have orbiting homes and apartments. The population of Earth is now tremendous, so there are many man-made planets; some for housing, some for farming and even a vacation satellite which includes an area devoted to the square dance, America's national folk dance, as designated back in the year 1982, so long ago, but still alive and well.

Let's go one step beyond and envision ourselves at one of these dances. It certainly *looks* different! First of all the people themselves are different, some aren't even *people* as we know them, but are life forms from nearby galaxies, with faces and features quite different from ours. And gone are the full swirling petticoats and ruffled Pettipants which were such fun in our time. Now we see tunics and tights, for both men and women, made mostly of a silvery mylar fabric. Many men are wearing jumpsuits, and *everyone* wears soft fabric-like boots, but the symbols of the dance, the interlocked square and circle are still very much in evidence. There is an area

designated for *solo* dancers, and along this wall stand robots, ready and able to fill in if a partner is needed. You merely program in the level you wish to dance and "he?" becomes the perfect partner. Well, maybe not *quite* perfect, but better than nothing.

Everyone begins squaring up as the caller slides his disc into the module and the music begins. It is the same toe tapping, hand clapping, foot stomping beat we know so well, but the sound is different, due to the new electronic synthesizers used for musical reproduction, which to our unaccustomed ear sounds high pitched and whiney. Soon the square squares are filled and the dancing begins; and *this* is when we come to realize the real difference, the calls are almost totally unknown to us. No one seems to "circle," instead you "orbit," and "energize, crossroll to a shuttle, flip the boosters, gravity gyrate and cosmo curl." When a square "breaks down," they call it a "misfire." Yep, there are many changes.

But one thing which will never change is the fun and friendliness which permeates the atmosphere. All kinds of people, not just different nationalities, but beings as yet unknown in our time are here together, taking no notice of their differences, but enjoying the dancing, and each other, and the time they live in. It is a better time, to be sure. The changes we see have made a nearly perfect existence, and we know now that our favorite hobby has survived the centuries; that it has grown to not merely a world wide, but to an intergalactical activity.

America will be remembered for many things; the first man on the moon, "baseball, hot dogs, apple pie and Chevrolet." But, right up there, at the top of the pile, will surely be square dancing.

# Roundalab

Round Dance Teachers from eighteen states and one Canadian Province attended the sixth annual Roundalab (The International Association of Round Dance Teachers, Inc.) convention in Salt Lake City, Utah, October 24-26. The Utah Round Dance Association went all out in welcoming Roundalab members to their state with a pre-convention dance Saturday evening at which they announced Governor Scott Matheson had declared the week of October 24, Round Dance Week in Utah.

There was a strong feeling of cooperation and purpose as Roundalab members, with diversified backgrounds and experiences gathered together. Everyone was given an opportunity to share their knowledge, expertise and talents. All went home with a strong feeling of comradery and accomplishment.

The Standardization Committee continued with its ongoing job of describing and defining additional dance movements, clarifying the already adopted list of abbreviations, and selecting preferred cue words. Over five hundred Roundalab members returned their ballots to help in determining the preferred cue word, *hitch six*. Directions, positions, rhythms, steps and

movements which have been defined were re-aligned into Roundalab six phases of round dance progression.

The Education Committee sponsored a most enlightening audience participation two-session motivational leadership seminar by Dr. Duane Blake, a professor at Colorado State University who specializes in human resource development. The program for the three two-hour seminars which Roundalab will present at the National Square Dance Convention in Louisville was developed. The Education Committee will also explore the development of a video tape library. The Education Program concluded with a tax seminar presented by Roundalab members, Lee and Nancy Mackay.

Several new committees were established: a Review Committee and a Committee for Teacher Accreditation. A Roundalab Grievance and Complaint policy and procedure was adopted as well as a new Awards and Recognition Program. The 1982-83 Classic List of ten easy level, fifteen intermediate level and ten advanced level round dances was adopted.

Harmon Jorritsma (CA) was elected Chairman for a second term. Also serving on the Board of Directors are Lionel





and Catherine Bourdier (LA), Ray and Anne Brown (CO), Edith Capon (TN), Lyle and Agnes Esch (MI), Irv and Betty Easterday (MD), Don and Pete Hickman (TX), Betty Jorritsma (CA), Charlie and Madeline Lovelace (FL), Ted and Barbara May (LA), Clancy and Betty Mueller (IN), Charlie and Bettye Proctor (TX), Ty and

Ann Rotruck (CO), and Wayne and Norma Wylie (AZ). Charlie Capon was elected Executive Secretary. Doc and Peg Tirrell will continue as *Journal* Editor-in-Chief.

The seventh annual Roundalab convention will be held in Indianapolis, Indiana October 23 through 25, 1983.



When the Utah Round Dance Association realized that Roundalab had chosen Salt Lake City, Utah in which to hold its sixth annual convention, they decided to really roll out the red carpet. A special "Welcome to Utah" Round Dance was held before the convention officially opened with URDA members providing delicious finger food refreshments. Unable to locate a hall within walking distance of the hotel (let us warn you now Salt Lake City blocks are *long*), the local round dancers cheerfully provided transportation to and from the dance hall. All teachers who wanted to were extended the courtesy of cueing and demonstrating a dance.

The highlight of the dance evening was when it was announced that Gov. Scott Matheson in honor of the Roundalab convention in Utah had declared the week of October 24 as Round Dance Week in Utah. We believe this may be a first for state R/D weeks.

Pictured, left to right, are URDA officers, Cella and Wendall Taylor, Tommy and Genevieve Thomas, Ken Taylor, Gov. Scott Matheson, Bettie Taylor and Dave and Donna Altop.

#### DECLARATION

*Whereas*, round dancing is a part of the history, folkways and dancing traditions of our early pioneers dancing in a circle around the campfires while crossing the plains; and

*Whereas*, many round dance clubs throughout the U.S.A. and other countries are devoting many hours to better understanding and teaching of round dancing; and

*Whereas*, round dance clubs in the State of Utah from St. George to Logan are now participating in this wholesome and enjoyable family activity; and

*Whereas*, the International Association of Round Dance teachers have chosen Salt Lake City and Utah for their annual Roundalab meetings; and

*Whereas*, many teachers from across the U.S.A. and other countries will attend to promote education and standardization of the round dancing activity; and

*Whereas*, round dancers have presented signed petitions to the Honorable Scott M. Matheson

*Now, therefore, I, Scott M. Matheson, Governor of the state of Utah, do hereby declare the week of October 24, 1982 as Round Dance Week in Utah and by doing so call attention to the accomplishments of the round dance activity available to all citizens and to increase their awareness of round dance clubs and the services provided by them.*



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- ESP307 AIN'T IT BEEN LOVE by Paul
- ESP308 I CAN'T SEE TEXAS FROM HERE by Paul
- ESP502 AIN'T GOT NOTHING TO LOSE by Bob
- ESP503 CONEY ISLAND WASHBOARD GAL by Bob



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*RECENT RELEASES:*

- ESP101 MIDNIGHT RODEO by Elmer
- ESP102 JUST SEND ME ONE by Elmer
- ESP103 SLOW HAND by Elmer
- ESP104 PREACHING UP A STORM by Elmer
- ESP105 LORD I HOPE THIS DAY IS GOOD by Elmer
- ESP106 ANOTHER SLEEPLESS NIGHT by Elmer
- ESP107 SEXY OLE LADY by Elmer
- ESP108 THE MAN WITH THE GOLDEN THUMB by Elmer
- ESP109 ROLLIN IN MY SWEET BABY'S ARMS by Elmer
- ESP110 BABY MAKES HER BLUE JEANS TALK by Elmer
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- ESP202 GOLDEN MEMORIES by Elmer & Paul
- ESP301 THERE I GO DREAMIN' AGAIN by Paul
- ESP302 NEW CUT ROAD by Paul
- ESP303 MELANCHOLY BABY by Paul
- ESP304 MIS'RY RIVER by Paul
- ESP305 ANOTHER CHANCE by Paul
- ESP306 I NEVER KNEW THE DEVIL'S EYES WERE BLUE by Paul
- ESP400 LIGHTNIN' by Elmer (Hoedown with Plus 1 Calls by Elmer)
- ESP501 EASE THE FEVER by Bob

ESP001 BIRDIE SONG  
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from England



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# LEADERSHIP



by Ralph & VeVe Hay  
Aurora, Colorado

with the majority. These groups are not static. Individuals may shift from one group to the another depending on the issue or the leadership involved. The leader's goal is to expand the supportive group so that the noncommitted will fall in line. Bear in mind, however, that the opposition viewpoints must be heard and carefully considered. Ideas from this group may change goals, plans or objectives in ways which will be most beneficial to the organization.

Leadership is a comprehensive subject which could be discussed in a week-long seminar and still leave many of its facets unexplored. Our purpose in this brief session is to seek ways to make leadership more appealing, more effective, and more rewarding, and how to provide training, guidance and tools to new dancers to enhance their leadership abilities. My remarks and those of the panelist are meant to stimulate your thinking so that each of you can contribute in the general discussion which follows.

A leader is a person who accepts and exercises responsibilities which direct or influence the activities of others. Many traits are discernible in a good leader, but the essential ones are dedication, enthusiasm, ability to communicate, and a genuine respect for the opinions of others. To be most effective a leader needs to recognize the talents of others and delegate tasks accordingly, and must have the courage to make decisions that may be unpopular.

In order to lead, one must lead toward something. Without a goal or objective leadership is vacillating and ineffective. Examples of goals for a square dance club are to increase membership, increase the number of visitors, improve the style of dancing, determine the level at which the club is to dance, plan non-dancing social activities, sponsor a demonstration group, increase club involvement in state and national dance activities, etc. Remember that a plan of action to reach identified goals and objective will make their attainment much easier.

A leader deals with three groups of people, each of which requires different tactics in order to make full use of their talents, knowledge, and abilities. The first is the group which actively supports the leader or the leader's objectives, the second is the group which actively opposes, and the third is the group in the center which waits to see which of the others becomes dominant and joins in



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## NEW RELEASES:

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- 4B-6053 LIZA JANE— Bob
- 4B-6052 MOUNTAIN MUSIC— John
- 4B-6051 TEXAS FIDDLE SONG— Bill
- 4B-6050 PROUD MARY— Mike
- 4B-6013 GHOST RIDERS— Mike
- 4B-6049 MOUNTAIN DEW— Bob
- 4B-6047 TIGHT FITTIN' JEANS— Mike
- 4B-6046 NEVER BEEN SO LOVED— John
- 4B-6045 WHAT A LITTLE MOONLIGHT CAN DO— Bill V.
- 4B-6044 HUMMIN' BIRD/TATERS— Hoedown
- 4B-6043 BACK IN BABY'S ARMS— Bill

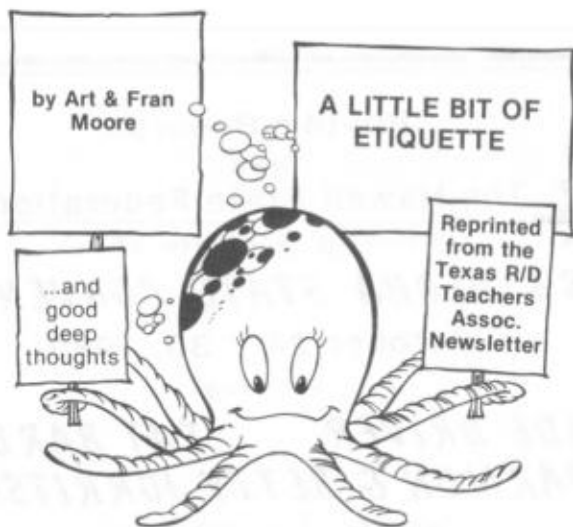
## RECENT RELEASES:

- 4B-6040 SMOKEY MOUNTAIN RAIN— Mike
- 4B-6039 SOUTHERN RAINS— Bill V.
- 4B-6038 SOMEBODY'S KNOCKIN'— John
- 4B-6036 LOOKIN' FOR LOVE— Bob
- 4B-6035 GONNA SIT RIGHT DOWN & WRITE MYSELF A LETTER— Bill V.
- 4B-6034 FADED LOVE— Bill
- 4B-6033 THAT'S WHAT I GET FOR LOVING YOU— John
- 4B-6032 CORNBREAD/HUSH PUPPY (Hoedowns)
- 4B-6028 KAW-LIGA— Bill
- 4B-6021 IT'S CRYING TIME AGAIN— Bill
- 4B-6019 ALL THE GOLD IN CALIFORNIA— Bob

## QUADRILLE RELEASES:

- Q-818 BIG OLE BREW by Lee Main
- Q-817 (I NEVER KNEW) THE DEVIL'S EYES WERE BLUE— Kevin Bersing
- Q-815 WATCHIN' GIRLS GO BY— Gray Mahnken
- Q-814 OLDER WOMEN— Bob Osburn
- Q-813 PENNY ARCADE— Gary Mahnken

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We have been teaching for 4-1/2 years and during this time we have tried to teach as many Classics and Hall of Fame dances as possible. The majority of these dances are well received and as a result become some of the couples "favorite" dances. We have also taught many other dances which were well received and may become Classic or Hall of Fame dances and some on the square dance level that are fun to do. Numerous times we have heard from couples that have gone to various festivals, weekends, vacations, or dances around town and asked another instructor to cue a certain dance and have received replies, according to them, such as "My gosh, that old dance," or "We wore that out years ago," or "I never could stand that dance," or "That dance isn't worth teaching, and some others that we probably have forgotten. We also have heard some of these replies and sometimes they were done jokingly, but the majority of the time they were done in bad taste.

If we, as instructors, would stop and think, the couple or couples making this request must like the dance or else may have just learned the dance, or just simply wanted to communicate with

another instructor because they like you. With one of the negative answers as quoted above, we have not helped round dancing and certainly not helped ourselves as instructors. The comments we hear from the dancers after one of these occasions are that "they don't care about going back to that instructor," or "that instructor sure is snooty," or worst of all, "if that's what round dancing is all about we don't want any part of it."

We believe that all of the instructors can best help round dancing and themselves with an apology for either not knowing the dance, (this is no sin), or not able to remember the dance well enough to cue it, or if you don't care for the dance, to just simply apologize for not having the record, and at the same time keep them talking and find out other dances that they like and that you can do. Also suggest some dances that you do to see if they know them. We've done this and a lot of times received answers like "Oh yeah, I like that dance even better." By keeping them talking you've shown an interest in them and an interest in round dancing, and the majority of the time you have made a friend that you will see again, and to us that's what round dancing is all about.



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# RHYME TIME



## SQUARE DANCE YEAR

In January we begin  
To plan our square dance year,  
For twelve new months are beckoning—  
It's time to get in gear!

In February we'll create  
a dance or two at home,  
Design and sew new outfits—  
When it's snowing, we don't roam!

In March we'll read some how-to books  
And analyze each step,  
Invite some couples over  
and revive our dancing pep.

In April, when we're sure that spring  
Has winter on the run,  
We'll find another square dance club  
And visit them for fun.

In May it's time for "butterflies"  
And testing practice feet.  
We'll do our best, learn from the rest—  
Oh, competition's sweet!

The joy of dancing should be shared,  
For when it is, it grows.

In June we'll brighten nursing homes  
With summer square dance shows

July deserves a picnic  
Filled with laughter, food, and talk,  
And then some square dance moments  
With a lively old cakewalk.

Vacation comes in August  
And no matter where the spot,  
If we can organize some squares,  
The dancing will be hot!

September is a catch-up month  
That urges us to clean.  
"The Calicos" need dough. How 'bout  
A yard sale on the green?

October, with its frosty nights  
And golden harvest moon,  
Means hayride fun and circling  
To a barn dance fiddler's tune.

November makes us long for guests  
As we retreat inside.  
Let's host a Square Dance Open House  
And make our welcome wide.

December curtsies joyously  
With holly in her hair,  
The Old Year bows in gratitude,  
And we dance everywhere.

—Marilyn F. Heisey

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PAT BARBOUR & DARRYL McMILLAN

**Squares Sept. '83:**

TONY OXENDINE

GARY SHOEMAKE & DARRYL McMILLAN

**Rounds:**

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**Clogging:**

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— Information —

**LAVERNE & BARBARA HARRELSON**

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# LINE-LIGHT



## LAVERNE & BARBARA HARRELSON

A more active couple in square dancing than Laverne and Barbara Harrelson of Lancaster, South Carolina, would be hard to find. They have been supporters and servers of the South Carolina S&R/D Federation since 1969, acting as reporters for ten years, secretary-treasurer, vice chairman and chairman. They are currently members of the Chairman's Committee and chairmen of the National Committee and the Planning Committee of the federation.

They are dancers in the Kalico Kapers of Columbia since 1969, serving in every office but president, and in the Red Rose Ramblers of Lancaster since 1975, serving as president and secretary.

The American S/D Education and Recreation Association, Inc. owns the Hugh Dimmery Memorial Center, where there are dance activities every day of the week. Laverne is one of the original board members of this organization, serving for twelve years. He was treasurer for several years and has now been president for the past four. Barbara has been a member of the board for four years and serves as secretary to the corporation. The group is making plans for a new facility which will be completely debt free with a building cost of \$225,538.

Laverne serves on the board of directors of Triple R Ranch, Inc, which was formed in 1980 to own and manage the Triple R Ranch in Lancaster. He has served as treasurer during that time.

Barbara is assistant editor of the *Carolina Caller*, the South Carolina square and round dance magazine.

The Harrelsons have attended each national convention since 1972 and have planned group bus tours to Oklahoma



City, Milwaukee, Memphis, Detroit and Louisville.

Barbara is the correspondent behind the ads in *ASD* for the Myrtle Beach Ball, the Gatlinburg December festival, the Charlestowne Dance and the South Carolina State Convention, we know she is active in planning those events. She operates her own typing business and her quiet manner belies the human dynamo she really is. Laverne is vice president of the First Federal Bank of South Carolina. The Harrelsons have two daughters, Brenda (24) and Linda (22).

The Harrelsons entered on the information sheet opposite "future travel plans"— "as much as possible." They say, "We treasure the wonderful friendships we share with so many. Our greatest reward is the enjoyment dancers receive and the warm friendship developed in working with others and sharing these special times!"

## THIS MONTH'S PUZZLE ANSWERS

new year star  
one eria thru  
lds lady reds  
tals bounce  
teepee oat  
oarer ohm pin  
puns run gato  
sss set unrip  
mil statue  
peseta turn  
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icon turn red  
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# HEM-LINE

by Bev Warner

For those taws looking for dress ideas, we'd like to reprint from the *New England Caller* the sketches and descriptions by Judy Ross Smith of costumes that caught her eye at the 1982 New England Convention:

1. A dress of tiny pink rose buds on white, featuring a hot pink yoke at the shoulders, and hot pink flounce on the skirt, as well as a narrow sash of the same color. The neckline had a stand-up hot pink ruffle that stood away from the neck and allowed for coolness and comfort.



2. A dress with an unusual bodice front, a front side closing with buttons, a squared off neckline and a sash that tied in back but did not come across the front. A beautiful skirt of five tiers of flounces, alternating print and solid color. Cape sleeves with solid color ruffling. The dress was done in a small print of blue and white and the solid color was strong blue.



3. A nice three-tiered skirt with elasticized waist, done in checked gingham and white eyelet. The gingham were in assorted pastels and brown, in patchwork style, and the bottom tier was white eyelet. The top two tiers were divided by white trim. It looked well with a brown gingham short-sleeved blouse, and could look equally well with a white eyelet blouse, trimmed with brown ribbon.



No. 4 shows how effective red and white can be. Simple circle skirt in bright red. No trim, just a nice wide waistband. A long-sleeved white blouse with a hint of the Gibson girl look. A red rose at the throat.



5. A border print used with moderation. Deep blue with a small white print, with borders of vermilion flowers used only in the skirt flounce and ruffle on the sleeves, narrow white trim around the stand up collar at the neck, on the sleeve, waist and skirt. White petticoat.



6. An Indian sheer cotton in black, beige and gold, with the skirt rebuilt for square dancing. The black petticoat was dramatically edged with gold and a wide gold belt at the waist added a great touch. Gold shoes.



7. A classic blue gingham with a different touch. A solid blue bodice with two diamonds of gingham cut on the bias. Could be done by applique or insert.



8. Mother and daughter dress of a small print on beige. Simple styling, made special by the addition of peasant vests in bittersweet.



9. A bright blue skirt and white peasant blouse accented with eyelet ruffling at the neck and sleeves. Blue ribbon laced through and accented with bows tied it all together. White petticoat. Good looking simplicity.



10. A forest green dress with a white eyelet underskirt. The green overskirt had an uneven scalloped hemline, which was called "Peter Pan." This edge was not faced but machine bound all the way around. The white eyelet of the underskirt was repeated down the middle and around the edge of the tiny puffed sleeve. A matching green ribbon sash, tied in front, completed the good looks of this dress.

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# DANCING FOR THE PUBLIC

Demonstrations of square dancing before the general public generate much good will when they are done well. Advance preparations by dancers and callers are most important and should never be neglected. Because of television, theaters, schools, radio, newspapers and other mass education media, dancers must remember that they will be performing for a very sophisticated audience, one that expects to see a well trained group. Here are basic instructions given to new dancers that may help others in exhibitions to dance smoothly.

1. **STAND TALL**— Look Alert.
  - a. Feet together, back straight
  - b. Shoulders back
  - c. No talking to partner or others
  - d. No gum chewing.
  - e. Men stand one half step behind girls, hands clasped behind back, arms straight.
  - f. Girls' skirts held out at sides, with two hands, elbows against body.
2. All look straight ahead, listening carefully for music.
3. **Smile**, look pleasant and assured.

When dancing everyone must be in square dance apparel and everyone must use the same styling:

  - a. Only back to back *do-sa-dos*.
  - b. Twirl girls only when told to— most dances at end of dance only.
  - c. Swing only when told to.
  - d. **SMILE**— square dancing is fun.
  - e. Dance to the music, don't rush the call.
  - f. *Right and left grand*: all must reach out, get hands waist high.
  - g. *Circle left or right*: keep hands shoulder high to girls; walk with no hip wiggles; maintain circle by holding arms rigid.
  - h. At end of dance, acknowledge partner and corners; do not applaud.
  - i. Never use club gimmickery, i.e., trick moves, kicks, patty cakes, hip bumps, grinds, smooches, and other solo acts that distract viewers' attention from the group's dance, confuse other dancers, or embarrass them before the audience.

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# Coming Up Roses



The Square Dance Float has become a special part of the Rose Parade for square dancers all over the country, who tune in their TV sets and watch avidly on January 1 as the magnificently decorated floats with their graceful dancers move across the screens.

In answer to questions, the Square Dancers of America, who coordinate the float project, have submitted some facts for readers.

The basic purpose of the float is to promote square and round dancing and related activities. Stated in the Articles of Incorporation, it reads "...to teach square dancing, to educate people about square dancing, and to encourage people to learn square dancing, the American folk dance, part of our national heritage."

The president, John Fogg, has over 30 years as a dancer and caller leader, having served as president of the first dancer association in California, and later as an officer and director of the S/D Callers Assoc. of So. Cal. He is a member of Callerlab.

Charles Naddeo, vice-president, is a member of LEGACY, with over 40 years of S/D leadership, and a past-president of his association and of the California S/D Council, for many years he has coordinated the S/D insurance and club liability insurance program in California.

Frank Loggins, secretary/treasurer, is the "baby" of the board with only 22 years experience, having served as president of his association, housing chairman for the largest national convention, coordinator of the March of Dimes dance of L.A. County, chairman of many committees.

The Square Dancers of America began when the unique opportunity presented itself in October, 1975, to enter a float in the Tournament of Roses Parade in Pasadena on New Years Day, 1976. Charles and John welcomed it as a golden opportunity to acquaint millions of

non-dancers with the true nature of modern square dancing. With such short notice the first year, the debt runs well into the following year, each year, before it is paid. John and Charles must personally guarantee payment to the float contractor.

Funds for the float, and for expenses and planned operations, come almost entirely from dancer, club and association donations, benefit dances, and purchase of roses, pictures and prize tickets. No director, officer or other person receives any compensation or expense account.

Beside the officers, who comprise the board of directors, the by-laws provide for an executive committee, which handles publicity, mailing, printing, photography, secretarial duties, accounting, hospitality, float decorating as directed by the board. Area representatives from various parts of the country also serve.

The general members consists of members-at-large (contributors of \$1-\$24), sustaining members (\$25-\$49) and honorary members (\$50 or more). All persons, clubs and associations are eligible for membership, renewable annually.

The objectives, besides the annual exhibition of square dancing on the float in the Rose Parade, include maintaining a library/archives center, and making available materials and guidelines for teaching dancing and calling, training in club leadership and organization, and for conducting seminars in those fields. The library/archives materials are at Charles Naddeo's home, 12050 Clora Place, El Monte, Calif., and are open to interested parties by appointment. They include many years of publications, records, tapes and slides. Contributions of materials are welcomed and are tax deductible.

The following dancers were on the 1983 float: Harry and Jacquelyn Lamberty, Las Cruces, N.M.; Bob and Janette

**Continued on Page 39**

You are invited to the first  
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April 3—7, 1983

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Sunday Thru Thursday - Five Nights

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My deposit of \$75.00 (per couple) is enclosed. Please make check payable to **JACKPOT FESTIVAL EAST**. Cancellation may be received by March 1 with full refund of deposit. Any cancellation received after the cut off period will forfeit the deposit.

My preference for dancing is  
 Mainstream + \_\_\_\_\_

Advanced 1 \_\_\_\_\_

Advanced 2 \_\_\_\_\_

Challenge 1 \_\_\_\_\_

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 Jackpot Festival badges at \$5.25 each.

I am traveling by air and would appreciate your  
 assistance \_\_\_\_\_



## FEEDBACK

A big AMEN to several of the points you made in your "Meanderings" in the October issue of *American Squaredance*.

However, I feel I should add a postscript to your mention of "Immature callers (Bless 'em they just aren't teacher-callers yet)." You went on to illustrate this with a "Newer caller teaching his first class" who taught his dancers *spin chain the gears* within the first few weeks of lessons and thought he was doing great.

Lest too many point fingers at newer callers, shaking their heads and saying how true, we should remember some of the "old timers" are just as guilty. Personally, I know a couple of younger callers who do an excellent job of teaching from the Callerlab list and by definition. Further, they do not set a predetermined time for graduation of new dancers telling the club that each class is different and moves at a different pace.

I also personally know a couple of callers who have been in the business for well over 20 years, averaging about three classes a year, who call a really good dance, and *think* they teach well but don't. They call for several clubs, have numerous out of town and out of state calling dates, cut records regularly, etc. BUT when it comes to teaching, they teach several Plus movements to their dancers without teaching them all of Mainstream. They also short cut the movements they do teach so that their dancers can only handle a movement from one position.

Anyway, the point is, before some of the callers who have been around for several years start pointing fingers at new callers for turning out poor dancers, perhaps they should re-examine their own teaching skills honestly. Some of them should stop taking bows long enough to see how many of their dancers are having to be retrained by other callers, new or old.

Of course, the above examples are

only examples and not meant to show the whole picture, but only the other side of the coin.

Keep up the good work, as I've told you before, I always enjoy reading *American Squaredance* from cover to cover. I have for several years now, and plan to for many years to come.

Mike Dabbling

## STRAIGHT TALK

Don't know your feelings regarding Callerlab's decision to combine Mainstream Plus 1 and Plus 2 into a single Plus category, but it distresses us somewhat. I understand that the intention to do so was publicized for a year prior to the actual decision and very few responses were received either pro or con, but the vote by the membership was overwhelming in favor of the change. In our view this is counterproductive to the whole concept established by Callerlab when they completed and presented to the whole square dancing world a framework within which different levels were clearly defined. Clubs, callers, dancers and all became familiar with the calls that comprised the various designations and the steps up the pyramid were there for novice dancers to use for as far as they cared to go. An earlier decision to combine the basics and extended basics seemed to remove a rung in the beginning ladder, but that did not seem to pose the problem that the later change does.

It was pointed out to us that the democratic way was used to make the change and we had the option of either accepting it or making a concerted effort to get it changed back to the way it was. We opt for the latter and have already seen our regional association vote to list their events according to Callerlab's original Plus One and Plus Two designations. We urge you, if you are in accord with this view, to advocate a return to the split where we feel it is really needed.

Russ Hoekstra

Longmeadow, Massachusetts

# THE COLLEGES ARE COMING

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<p><b>HARTLAND, MICH.</b> July 24-27 w/<i>Dick Bayer</i> <b>HARRISONBURG, VA.</b> July 31-Aug. 3, w/<i>S. Layman</i> <b>TROY, N.H.</b> Aug. 15-19, w/<i>Clint McLean</i> Sponsored by Earl Johnston &amp; Al Brundage The Most Experienced Caller Training Team in the Country Assisted by Top Notch Staff <b>Earl Johnston, PO Box 2223 Vernon CT 06066</b></p>	<p><b>TURKEY RUN R/D LEADER SCHOOL</b> Turkey Run State Park Marshall, Indiana July 17-22, 1983 <i>Staff: Clancy &amp; Betty Mueller</i> Basic principles of successful leadership, clarification of steps and figures, terminology, pro- gramming, cueing, teaching. <b>Write Betty &amp; Clancy Mueller 112 Hollybrook Dr. New Whiteland IN 46184</b></p>	<p><b>CALLERLAB-COORDINATED CALLER SEMINAR</b> All 3 Days—Louisville National June 23, 24, 25 AM &amp; PM <b>STAFF:</b> Carl Anderson, Darryl McMillan, Don Williamson, Stan Burdick, Daryl Clendenin, Gene Trimmer, Wade Driver, Bill Davis, Ed Foote, Ernie Kinney, Jon Jones, Gloria Roth, Herb Egenger &amp; John Kaltenthaler</p>



# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO— January, 1958

Rod La Farge writes an interesting chapter in the history of Social Dancing in America about the "only rural fraternity in the world," the Patrons of Husbandry, more usually referred to as the Grange. Organized in 1867, it was so popular among the farm dwellers that by 1875 it was established on a state basis in 36 of the 39 states of the Union and had over 850,000 members. Responsible for the introduction of such innovations as rural mail delivery, parcel post, pure food laws, agricultural college, farm co-ops, etc., the Grange should also be given credit for preserving square dancing as a live recreation rather than a "dusty museum piece revived by some folk-lore group." In the country's nearly 8,000 Granges, the Saturday night square dance continued to flourish as a bright spot alleviating the loneliness of farm life.

Of the nineteen ads in this issue, twelve were exclusively for records and two offered sound equipment. Three record and book order services advertised, two of which mentioned badges and "dancing slippers." The new "Contra Book" was announced and one lone shop offered square dresses, petticoats and materials and braids by the yard. In the classified ads, three square and folk dance magazines were listed, plus one more ad for sound equipment, and one request for old books on American square dancing.

## 10 YEARS AGO— January, 1973

Square dancing has become big business. Ads now total thirty-three: 15 for records, 5 for callers and a caller service, 3 square dance shops, a dance resort, a festival, and four tours, and 4 ads for badges. Add to that 83 listings in directories and classified: 24 callers, 21

shops, 7 places to dance, 10 record dealers, 4 book and record services, 10 books, and 7 sources for badges and s/d products. It obviously pays to advertise.

\*\*\*

John Jones of California believes there's "Too Much Noise." He writes, "It has become fashionable of late to write articles about how the young people are harming their hearing with the din of electronically amplified rock 'music.' The articles are true. But it is high time someone woke up to the fact that we in square dancing are doing the same thing.... I don't think we regularly hit the 110 db level common in rock sessions. But I would hazard a guess that 90 db is not at all uncommon— and friends, 90 db is *loud*— way too loud." He speaks of the vicious circle that is created by harming our hearing or becoming used to too much sound. "To compensate," he says, "we go on to even higher levels of sound, thus doing greater harm to our auditory apparatus. Do you get the picture? I said, 'DO YOU GET THE PICTURE?' Eh?... Let's cut it down— way down."

Jim Kassel joins the ASD staff, writing the challenge chatter feature.

One Million Award. Norman Merrbach presents Marshall Flippo with a gold record for the production of 1,000,000 records on the Blue Star label. Flip has produced 80 single records and 16 long play albums on this outstanding label, totalling one million records— a first for a square dance caller and a first for a square dance record company.

\*\*\*

Workshop Choreography reviews Dixie Chain since "the average dancer still doesn't know where it starts and where it ends." Remember, first two (or right hand persons in facing couples) give

**Continued on Page 86**



# ASD Tours

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I am requesting  Twin accommodations  Single accommodations (Supplement 300.00)  Would like to share if possible  
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Please make connecting flight reservations from \_\_\_\_\_ to Chicago-New York and bill me

Sign here to indicate you've read

"General Terms" on inside of brochure \_\_\_\_\_ Date \_\_\_\_\_

V  
is  
for



## VIGILANCE

This spring when you see geese heading north, flying along in a V formation, you might be interested in knowing what science has discovered about why they fly that way. It has been learned that as each bird flaps its wings, it creates an uplift for the birds immediately following. By flying in a V formation, the whole flock adds at least 70 percent greater flying range than if each bird flew on its own. Leaders who share a common direction, and a sense of community, can get where they are going more quickly and more easily because they are traveling on the thrust of one another.

Whenever a goose flies out of the formation, it suddenly feels the drag and the resistance of trying to go it alone and quickly gets back into formation to take advantage of the lifting power of the bird immediately in front. If we have as much sense as a goose, we will stay in formation with those who are heading the same way we are going.

When the lead goose gets tired, he rotates back in the wing and another goose flies the point. It pays to take turns doing hard jobs with people in your group, or with geese flying south. The geese honk from behind to encourage those up front to keep up their speed. What do we say when we honk from behind?

Finally (and perhaps this is most important for leaders), when a goose gets sick or is wounded by gunshot and falls out, two geese fall out of formation and follow him down to help and protect him. They stay with him until he is either able to fly or until he is dead. And then they launch out on their own to find another formation until they catch up with their original group. If people knew we would stand by them like that in our groups, they would push down the walls to get in. You see, all we have to do in order to welcome those who are missing back to our group is to demonstrate to them and to the world that we have as much sense as a goose in our square dance organizations.

PO BOX 216,

GRENN

BATH OH 44210

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Called by Darryl Lipscomb, Figures Explained on Separate Sheet

- PR 502 8 ADDITIONAL FIGURES IN PROGRESSION

## JUST RELEASE D

- PR 1060 CHIME BELLS by Al— Slim Whitman Hit
- PR 1059 IT'LL BE HER by Chuck— Glazers Hit
- PR 1058 SMALL, SMALL WORLD by Renny— Slim Whitman Hit
- 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



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- PR 1054 DETROIT CITY by Johnnie, Bobbie Bare Hit
- PR 1053 OH, I HOPE THIS DAY IS GOOD by Al
- PR 1052 LET YOUR LOVE FLOW by Darryl
- PR 1051 TEXAS COWBOY NIGHT by Rennie
- PR 1050 HEY JOE by Johnnie
- 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

## DANCE TO AL

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- Jan 21— Quarter's Annual  
Festival, Ogden, Ut.
- Jan 22— Special, Craig, Colo.

## HOEDOWNS

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MR 16 SO IN LOVE WITH YOU by Karen & Gary

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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

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# Best Club Trick



## WAGGIN WHEELERS

The Waggin Wheelers square dance club held its 25th anniversary dance in December at the Carriage Stop, a well known square dance hall in Colorado Springs, Colorado.

Waggin Wheelers is one of the oldest active square dance clubs in the Pikes Peak region. The club was formed in 1957 with the help of the present caller, Harold Palmer.

The Carriage Stop, located in Old Colorado City, was built in 1958 as a place for area square dancers to meet and dance. This was a co-operative effort of Francis Staggs and area square dancers.

Many of the dancers and callers are still active in square dancing, including Harold and Ila Palmer, Zeb Bean, Lou Maddock and Dean and Helen Serena.

The club has an active membership of over 150 dancers, four of whom are pictured in the photo. Left to right are: Lou Maddock, Zeb Bean, Ila Palmer and Harold Palmer. Harold and Ila Palmer are charter members and Harold has been the regular Waggin Wheelers caller since 1961. Lou Maddock is active in the club and in Colorado square dancing activities since 1961. Zeb Bean is also an active member of Waggin Wheelers since 1961 and is a caller for the Seniors Club in the area.

—By Danny Hambley



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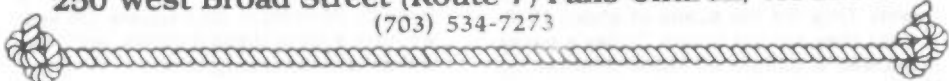
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## Dancing Tips

by Harold & Lill Bausch

The newspapers tell us that we have an explosion of knowledge and technology. Definitely computers have speeded up the explosion and the rapid application of information. This applies to our hobby of square dancing too. Many callers are afraid that someone else may know more than they do, that they all just keep working away to learn more and to spread that knowledge.

Dancers get into the act too— each trying to know as many calls as anyone else, each wanting to dance in higher level halls at the national conventions. Often they try to dance at a level higher than they would at home. Callers schedule in to call for higher level halls so that they are not upstaged by other callers. Where will it end?

Even our retired folks get into the act by dancing at the resorts two or three times a day. Not satisfied to just enjoy and relax, they also want the satisfaction of dancing higher levels. Everyone likes to casually comment, "Oh, we dance high level."

Who is going to help get us out of this rut? I really don't know but I do know that some of the most experienced callers are trying to slow things down. I know proven callers, those who have stood the test of time, who are saying, "I don't care what others call, I will not be pushed into doing all the latest and greatest!"

Some of these callers were the rebels of days gone by. They were the young upstarts, but they have aged and mellowed. Experience has a way of doing that. That's where judgment develops— with time and experience.

Today's daily newspaper brought home this point, "My, how time does fly!" Young Marie and Donny Osmond—the paper was talking about how they have matured, how they have aged so well. They hit the scene at about 1970. Yup! they are old timers. Today's paper showed a picture of Frank Sinatra. My

gosh, who is that old fellow? I remember a skinny fellow who seemed to have to hold on to the mike stand to get support for his frail body! Now he's pudgy and wears glasses. Frank has mellowed too, and I'll bet he would be the first to tell you he has.

I've had people say to me, "It isn't fair that dancers make up over new and young callers, even if they aren't very good. Doesn't that make you mad!" I tell them no, when I started calling, I was the youngest caller in the state. We all get our turn. I don't resent them, because if they are lucky, they will get older too. If they get as much out of square dancing as I did and do, they will be extremely lucky.

We aren't getting older, we're getting better. That's true, I know more today and call a better dance than I did 10-15 years ago. I'm still the kid inside. I still like candy, ice cream and girls, but not necessarily in that order.

I am still from the generation that was taught that our elders had knowledge to share. I still believe experience is the best teacher. I hear experienced callers say, "Don't push the dancers too fast and too hard." I listen. I hear dancers say, "We used to want to do *hot hash* and the more complicated the better, but now we know we can do it and we appreciate the smooth singing calls." I listen to that.

It is much easier for me today to admit that I made a mistake. I have found that everyone makes mistakes, and it is no sin. Better to make a mistake and own up to it— you learn that way. If you keep thinking you're perfect, you will never progress, and what a let down you are building up to!

Oh, how I have learned to appreciate good smooth dancers who are not perfect and better than anyone else. Those who just spread joy, not confusion. Those who treat everyone as equals. Those who are sure enough of themselves that they don't have to prove themselves better. Those dancers who have stood the test of time, and find they can dance any level with a smile. Those who say, thank you for dancing with us, and don't think they have done you a favor by dancing in your square. Oh yes, we have a lot of these dancers, and *they* will be with us a long time.

# Calling Tips

by Gene Trimmer

## FIRST IN A TWO-PART SERIES

Most all methods of calling will, at one time or another, be supported by a switch to modular calling. This switch will likely be a momentary thing but in that time period, a use of zero or equivalent modules will be exercised. We can successfully expand choreography during the switch to modules by knowing how and when to make them work for us.

For example: if we wish to use a zero or a fractional zero we can actually take it apart and insert other zeros or equivalents into it. This can be done at various points within that zero. Let us begin our analysis by taking a look at a zero from normal couple *eight chain thru* formation: *swing thru, boys run, ferris wheel, pass thru*. There are four places within that zero where we can insert another zero: (1) before the *swing thru*, where we are still in *eight chain thru* formation; (2) before the *boys run*, while we are in parallel ocean waves; (3) before the *ferris wheel* where we are in right-hand two-faced lines, and (4) before the *pass thru* while we are in *double pass thru* formation.

To further explain, let's see what we could do at #1, before the *swing thru*. We could insert an almost infinite number of facing couple zeros, such as (a) *touch 1/4, (box) split circulate, single hinge, girls trade, right and left thru*; (b) *star thru, right and left thru, Dixie style to an ocean wave, boys cross fold*; or (c) *pass the ocean, fan the top, recycle*; etc.

At #2 (after the *swing thru* and before the *boys run*), we could insert an ocean wave zero such as (a) *ends circulate, centers circulate, all eight circulate*, or (b) *scootback, swing thru, centers trade*, or (c) (if the zero is started from either a box or box-os) an *all eight circulate*, which is a technical zero, etc.

At #3 (after the *boys run* and before the *ferris wheel*) insert one of the many right-hand two-faced line zeros available

such as (a) *couples circulate, couples circulate*, or (b) *tag the line right, boys cross run, girls trade*, or (c) roll a half sashay, tag the line right, wheel and deal, veer left, etc.

At #4 (after the *ferris wheel* and before the *pass thru*) we could use one of a large number of *double pass thru* zeros. We could also use any of our facing couple zeros, where the dancers would be able to freely work between those trailing couples. Some of the *double pass thru* zeros that would work are (s) *star thru, pass thru, cloverleaf, star thru, pass thru, cloverleaf*, or (b) *double pass thru, cloverleaf, double pass thru, cloverleaf*, or (c) *double pass thru, first couple go left, next couple go right, lines pass thru, wheel and deal*, etc. Any of the facing couple zeros we used at #1 would also work at this point.

Let's now put it all together by getting the square into a zero box with a *heads square thru*, and see how we can provide variety by inserting some of the aforementioned zeros within our original zero, and then finish with an *allemande left: Heads square thru, star thru, right and left thru, Dixie style to an ocean wave, boys cross fold, swing thru, girls circulate, boys circulate, all eight circulate, boys run, tag the line right, boys cross run, girls trade, ferris wheel, star thru, pass thru, cloverleaf, star thru, pass thru, cloverleaf, pass thru, left allemande.....*

You can see that it is relatively easy to insert zeros within zeros any time we wish; we do it all the time. The trick is in knowing just what will work in a particular setup; that is fairly simple. Next month we'll look at how we can use this or any particular zero by starting at any point and using either zeros or equivalents for more variety.

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by Bob Howell

# easy level

Here we go for a brand new year. May it be kind to all of us... Jean Siffin of Solon, Ohio, sends this simple waltz routine along for all to enjoy. A real quick-teach. She learned it from Mike Lamont of Lyndhurst, Ohio.

## CROATION WALTZ

RECORD: Folkcraft 1063A

STARTING POSITION: Couples facing LOD (CCW), M on inside of circle. Inside hands joined (M's R, W's L). Free hands on hips, thumbs to the rear, fingers fwd and grouped.

FOOTWORK: Opposite throughout. M's L, W's R.

Part 1: Waltz; waltz; — Two waltz steps fwd in LOD. M: L.R.L; R.L.R; — W: R.L.R; L.R.L; (Keep inside hand joined) on last step, M makes 1/2 turn to R, W makes 1/2 turn to L to face RLOD and join M's L, W's R hands.  
Part 2: Waltz; waltz; (moving backward in LOD, but facing RLOD, M still on inside of circle). In this position couple executes two waltz steps backward (moving in LOD. On last step, dancers release joined hands and turn to face each other, joining R hands (R-hand star), free hands on hips.

Part 3: Waltz; waltz; (turning CW). Turn CW with two waltz steps. M: L.R.L; R.L.R; W: R.L.R; L.R.L;  
Waltz; waltz; M moves fwd (2 waltz steps) and W goes back (2 waltz steps) to new partners.

The Folklore Village "Saturday Night Book" provides us with out triple this month. A wonderful dance when there are more dancers of one sex than the other present.

## COME MY LOVE

TUNE: Folkcraft 1182

FORMATION: Lines of 3 all facing IOD, hands joined. Directions are for one M between two W.

Song: Music/Measures

A1 1-6 Come my love and go with me (x3)

7-8 And I will take good care of thee.

A2 1-6 You are too young you are not fit (x3)

7-8 You cannot leave your mother yet.

A3 1-6 You're old enough you're just about right (x3)

I asked your mother last Saturday night.

Action: Music/Measures

A1 1-8 All promenade (walk fwd in LOD)

A2 1-8 W join inside hands to make an arch, continue walking in IOD. M turn and go the other way under the arches. Extra M fall in line and go under arches as well. On "yet" W drop hands to "catch" a new M.

A3 1-8 With the new M, W join hands and circle L. Those without partners go to "lost and found" in middle of the big circle. End forming a line of 3 with M in middle and begin dance again.

This very basic square dance will keep the women moving. We use it frequently as an "opener" on a one-night-stand.

## LITTLE SISTERS:

Use any standard simple intro.

First little sister round the inside ring. (Lady #1 promenades once inside the ring)

Turn your partner with an elbow swing. (Turn partner right arm swing)

Two little sisters from a ring (Ladies #1 & 2 hand swing once around in center of the square.)

Back to your partners with an elbow swing (Ladies #1 & 2 right elbow swing partners).

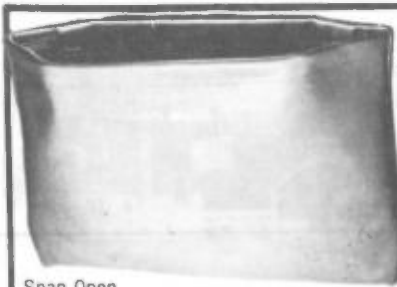
Three little sisters form a ring. (Ladies #1, 2 & 3 circle once around in the center.)

Back to your partner with an elbow swing. (Ladies #1, 2 & 3 return to partner and right elbow swing).

Four little sisters form a ring (All four ladies circle once in the center of the set)

Back to your partners with an elbow swing.

Allemande left, grand right and left.....



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#### **SIMPLICITY II**

**FORMATION:** 1,3,5,7, etc. active and crossed over.

- INTRO:**      *Everybody forward and back*  
 - - - - -      *Do it again*  
 - - - - -      *With the one below, do-sa-do*  
 - - - - -      *Same lady swing*  
 - - - - -      *Put her on the right, promenade half*  
 - - - - -      *Do a right and left thru*  
 - - - - -      *Ladies chain*  
 - - - - -      *Chain back*  
 - - - - -      *Everybody forward and back*



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# PLUMB LINE

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Starting as recreational leaders for 4-H clubs in 1935, Gus and Marian Heismann conducted country style square dances, play party games and international folk dances and continued through the years with western square and round dancing, inspired by Dr. Lloyd Shaw and his Cheyenne Mt. dancers. The first Hayloft in 1949 was a hall in suburban Cincinnati especially programmed for the square dance activity. This led to regular TV programs on local stations from 1951 through 1954. Urban renewal demolished the first Hayloft; and encouraged by loyal supporters, the Heismanns sought a new location between Cincinnati and Hamilton, Ohio.

Using the *barn raising* idea, hundreds of square dancers aided the Heismanns in 1953 and in ensuing years to change a farmer's barn into a delightful square dance facility. Throughout these 30

years, thousands of people belonging to hundreds of groups, clubs and churches have enjoyed one-night-stands and regular square and round dancing under the expert leadership of Gus and Marian Heismann.

During these 30 years the Hayloft has sheltered three fledgling church congregations. Many of the present day area callers and round dance teachers learned their basics in classes at the Hayloft. At the present time there are three square dance clubs (Hayloft Twirlers, Skirts and Shirts, and Grand Squares) and two round dance clubs (Belles and Beaus, with Bob and Bobbie Cain, and Bendaliers, with Ben and Delores Cripe). Square dance classes are held on Tuesday and Thursday nights with eight to ten squares regularly in attendance.

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# RAVE

Picture a gaily decorated hall, an attentive audience and well-dressed models. The narrator, in a very professional manner, reads the description of each outfit as the models show off the creations they had especially made for this occasion. The occasion is the Tammany Twirlers' twentieth festival in Slidell, Louisiana. Everyone is enjoying the fashion show and there are some oohs and ahs over the beautiful dresses.

This scene is one of a typical fashion show. However, this fashion show has one element that others do not. In the midst of describing Frances Mathews' dress, which by the way was beautiful and so was Frances, the narrator and the audience all broke into hysterical laughter. The reason was that hubby

Richard had joined Frances on the stage. Instead of wearing his square dance clothes, he was dressed like a clown. Nice quiet Richard (co-editor of *Hotline Hoedown*)— who would have thought— Anyway, Richard's prancing around the stage had the audience in stitches. The narrator couldn't finish reading the description of Frances' dress without good humoredly scolding Richard and telling him to behave.

This was the kind of fun and excitement enjoyed by all who attended the Twirlers festival. The calling was excellent, the dancing great, the fun funny and Richard— What can we say? We do know Richard's a clown.

John Litzenbarger  
Slidell, Louisiana



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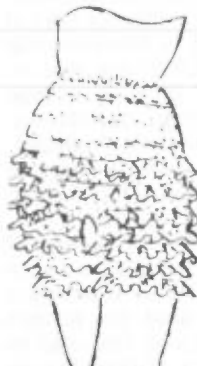
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—Lou Younkin

Remember those television commercials back in the days when that Reagan fellow used to say, "At General Electric, progress is our most important product?" You do? My, we're getting up there, aren't we, Maggie dear?

Well, for the 32nd National Square Dance Convention® in Louisville June 23-25, education will be one of our most important products. No, you don't have to bring a pencil and notebook, but it might not be a bad idea.

Because we'll have non-stop dancing from 9 a.m. to 11 p.m. EDT each day in each hall, followed by after-parties from 11 p.m. to 1 a.m., the chairmen of the education and program committees have gotten their heads together (is it possible for square dancers to get their sides together?) and come up with this plan:

Instead of grouping all of its programs at the same time of day, the education portion of the convention will be spotted every hour from 10 a.m. to 6 p.m. throughout each of the three days.

Why? "For one thing, doing it this way will give the dancers a break when it comes to eating," said Paul Embrey, who with his wife Ruth is head of the program committee. "It used to be that the dancing would stop for a couple of hours for the education programs, and if the people weren't interested in attending them, they all went to eat at the same time. This way we can spread out

the eating times."

While eating may be one of the square dancer's most important activities, that isn't the only reason for the change.

"We're also doing it because the way it was before, you were pretty much stuck with attending only one education program a day," said Dave Hommel, who with his wife Carole is in charge of education. "This way, using a scattered program, you can hit more than one. We'll have the same thing at different times of the day."

"And we'll have something for everyone," said Hommel, who then boggled a reporter's mind by listing just about everything.

The education program will include panels, clinics and seminars on square dancing, round dancing, contra dancing, clogging, and you name it.

The panels, discussion groups headed by nationally known persons, will be on such things as the attrition in square dancing, senior-citizen dancers, solo dancers, handicapped dancers and one of our favorites, "So You Want to Be a Caller."

The clinics will in effect be in-depth workshops. They'll be more than demonstrations. You'll get a chance to do it yourself and then discuss it. You'll be able to tell someone why you didn't pick the right woman out of the middle on the teacup chain.

The seminars will be mainly for callers and those who cue the rounds. In these, the callers and cuers will pass on teaching methods and techniques.

Also among the more than 80 education programs will be a forum aimed at high school teachers in the Louisville area. Approximately 1,500 have been invited to attend, and pick up college credits, for the series of lectures, demonstrations and workshops. Depending on the response, Hommel said, the forum will be either three or four days in length.

And don't forget the Showcase of Ideas. Every square-dance association in the world, some 335 of them, have been invited to show what they've been up to at the 32nd National. This is an interchange of ideas, a chance to see what the other folks are doing.

**Continued on Page 85**



<b>LOUISVILLE METRO AREA</b>	<b>SINGLE \$</b>	<b>DOUBLE \$</b>	<b>DOUBLE DOUBLE \$</b>	<b>SUITE \$</b>	<b>DRIVING TIME MINUTES</b>
1. Admiral Benbow Inn	26	29	33-43	41-46	15
2. Almo Plaza	18	20	22	—	20
3. Breckinridge Inn	40	46	56	—	20
4. Colony	23	24	29	37	20
5. Continental Inn	20	25	28-34	45-85	10
6. Galt House	45	55	62-68	—	20
7. Holiday Inn Central	42-47	50-55	57-68	—	10
8. Holiday Inn East	45-50	55-60	55-69	—	25
9. Holiday Inn Midtown	36-40	42-46	46-54	—	20
10. Holiday Inn Rivermont	45-50	55-60	55-69	—	25
11. Holiday Inn South	42-47	50-55	57-68	—	10.
12. Holiday Inn Northeast	42-47	50-55	57-68	—	25
13. Holiday Inn Southeast	34	42	52	—	15
14. Holiday Inn Southwest	36-42	38-44	44-52	—	20
15. Howard Johnson's Midtown	39	45	51-57	—	20
16. Howard Johnson's	28-30	34-36	40-42	—	15
17. Hyatt Regency	46-56	56-66	86-96	—	20
18. LaQuinta Motor Inn	27-30	31-35	33-41	—	10
19. Leslie	—	19-23	25-40	—	20
20. Louisville Inn	40-43	48-51	48-60	—	20
21. Motel Six	13	17	20	—	15
22. Ramada Inn Airport	34-44	40-50	50-60	60-80	15
23. Ramada Inn Hurstbourne	35	41-47	53-59	200-225	25
24. Red Carpet Inn	18	20	20-25	—	25
25. Red Roof Inn	21-23	26-28	28-30	—	25
26. Rodeway Inn	38-42	46-50	46-58	—	20
27. San Antonio Inn	—	31	37-46	—	20
28. Seelbach Hotel	72	86	—	—	20
29. Sheraton Inn	35-45	40-45	40-50	—	25
30. Thrifty Dutchman	24	28	28-36	—	10
31. Travelodge	29-35	35-40	41-46	—	20
32. Best Western, Clarksville	22	26	30	—	25
33. Colonial Inn, Clarksville	—	26-28	32-34	—	25
34. Days Inn, Clarksville	—	31-33	37-40	—	25
35. Holiday Inn, Clarksville	—	35-40	40-50	—	25
36. Marriott, Clarksville	51-55	59-63	64-73	85	25
37. Thrifty Dutchman, Clarksville	28	35-40	40-50	—	25
38. Hilton Inn, Jeffersonville	39	47	52-57	—	25
39. Holiday Inn, New Albany	35-40	40-50	40-50	—	25
40. Robert E. Lee, New Albany	21	23	26-30	—	25
41. Best Western, Shepherdsville	25-30	31-36	36-44	—	20
42. Days Inn, Shepherdsville	—	28-30	34-36	—	20
43. Melrose, Prospect	12-25	14-28	26-34	—	30
44. Best Western, Middletown	18-20	22-24	24-28	—	25
45. University of Louisville—Dormitories	7	—	—	—	10
<b>ELIZABETHTOWN AREA</b>					
46. Cardinal Inn	24	34	40	50	35
47. Cloverleaf	14	18	20	—	35

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49. E-Town Motel	—	16	18-22	—	35
50. Holiday Inn North	30-33	33-40	36-44	—	35
51. Holiday Inn South	29	37	38-46	—	35
52. Howard Johnson's	30	36	44	—	35
53. Motel Six	15	18	20	—	35
54. Ramada Inn	—	—	42-44	—	35
<b>BARDSTOWN</b>					
55. General Nelson	—	—	36-44	—	40
56. Hagan Town House	—	28	30	35	40
57. Holiday Inn	35	45	45-55	—	40
58. Old Ky. Home	—	—	34-40	—	40
59. The Old Talbott	—	27-31	31-42	38-42	40
60. Parkview	—	30-32	35-42	—	40
<b>FRANKFORT &amp; GEORGETOWN</b>					
61. Days Inn	—	—	30-33	—	75
62. Holiday Inn	—	40	40-50	—	75
63. Horse Park Inn	—	—	44	—	90
64. Scottish Inn	17	25	30-40	—	90
65. Travelodge	22	32	32-42	—	75
66. Winners Circle Inn	21	—	27	—	90
<b>LEXINGTON AREA</b>					
67. Best Western	25	29	33-37	—	95
68. Campbell House	36	42	48	65	95
69. Catalina	25-28	30-33	33-42	—	95
70. Continental Inn	41-49	47-55	53-57	—	95
71. Days Inn	—	—	33-37	—	95
72. ElDorado	32	38	38-50	—	95
73. Harley Hotel	38	48	48	100	95
74. Howard Johnson's North	32-38	—	42-50	—	95
75. Howard Johnson's South	—	36	42-50	—	95
76. Hilton Inn	45-52	55-63	75-87	—	95
77. Hyatt Regency (Fri. & Sat.)	47-62	62-77	—	150-350	95
78. LaQuinta Motor Inn	27-30	31-35	33-41	—	95
79. Quality Inn	22	28	34	24-48	95
80. Ramada Inn Imperial	33-35	38-40	40-50	—	95
81. Ramada Inn North	33-35	38-40	40-50	—	95
82. Sheraton Inn	48	53	63	—	95
83. Springs	31	40	40-50	—	95
<b>INDIANA</b>					
84. Holiday Inn, Columbus	—	46-48	52-60	—	80
85. Imperial House, Columbus	38	48	48-58	53	80
86. Lees Inn, Columbus	29-31	34-36	42-44	62-64	80
87. Marianna, Scottsburg	20	22	25-30	—	35
88. Ramada Inn, Scottsburg	30	40	50	75	35
89. Days Inn, Sellersburg	—	31-33	37-40	—	30
90. Best Western, Seymour	—	—	28-36	—	65
91. Days Inn, Seymour	—	—	23-30	—	65

## CHALLENGE CHATTER

Russ & Nancy Nichols

### HAPPY NEW YEAR!

The second annual Canadian Challenge Convention in Hamilton, Ontario, was again an overwhelming success. We were told there were 122 squares dancing from A-1 through C-4. The tapes are available from RHC Enterprises, 3122 Manand St., Carmichael CA 95608. You may order all or part of the 72 tips from the C-1 or C-2 halls. You may order all or part of the 66 tips from the C-3 hall or the 8 tips of C-4. This year's convention will run November 3,4,5, 1983 and will feature the following callers: Keith Gulley, Dave Hodson, Ross Howell, Lee Kopman, Ron Libby, Don Moger and Johnny Preston. For information, write to Reg and Shirley Adames, 81 Sunning Hill Ave., Hamilton, Ont. L8T 1B6.

Just received our copy of *Chain Reaction* Fall Newsletter. We don't know how many of you subscribe to *Chain Reaction*, but we found the fall issue to be very thought provoking and to the point. It offers Advanced and Challenge News and information aimed mainly at the Canadian dancer; however, it contains news items we have seen nowhere else in print, such as: Did you know that on Saturday in Detroit at the 31st National there were 208 squares out of the 4,500 squares in attendance or about 4½% dancing A-1 through C-2? Of that 4½%, over half (125) were dancing A-2. An interesting follow up to what we wrote in this column last month. To obtain your copy of *Chain Reaction*, write to 4 Caldwell Cres., Brampton, Ont. L6W 1A3.

This was a busy month at the mailbox, for we also received the third edition of *Galburt's Glossary*, produced by our good friends, Paul and Carol Galburt of Melville, N.Y.. They say in their introduction that it is not the purpose of this glossary to enable dancers to learn unfamiliar calls from scratch, but to give the definition a condensed, danceable and *rememberable* version. Callerlab has replaced the term APD (All Position Dancing) with DBD, meaning Dance By Definition. We recommend in our workshops that dancers repeat the definition of calls to themselves as they are dancing, as a way to memorize the rules of a

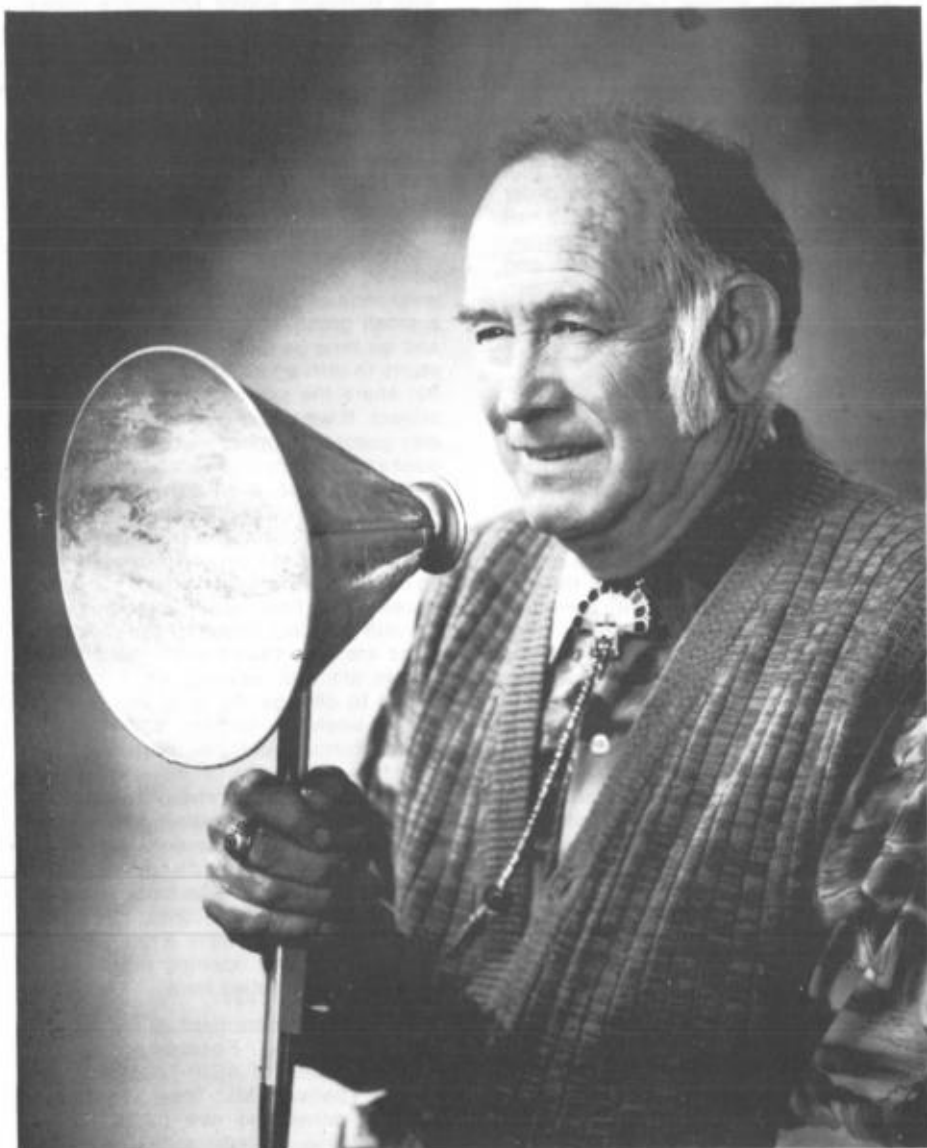
call. What Paul and Carol have put in glossary form are shortened versions of the rules in order to make it easier to remember. We have studied their glossary and recommend it to those working C-1 and beyond, to use in conjunction with Burleson and/or Kopman's books. You may receive your copy by writing Carol and Paul Galburt, 14 Bensin Dr., Melville NY 11747. . . .

Always looking for ideas to better the S/D world, we visited our local advanced basics, class. In talking with one of the new couples, who have had a history of being proficient round dancers, they brought to mind that weekends should be dropped at their peak instead of allowed to run into the ground. Most weekends and many clubs are started by a small group of enthusiastic dancers, and as time passes, this original group starts to drift apart. The new blood does not share the same enthusiasm for the project. If we could only spot when this was going to happen, we could drop that weekend or club and reorganize it with different people, even a different name. As Nancy and I were thinking about how to put this on paper, we recalled several instances where this was the case. It is up to you to review your area's activities, to see if they have reached their peak or are still growing. Some of the tattletale signs are: less than half of the original people are still working on a project; forced to change the original location, day or weekend; forced to change the original format. All these things spell the end for a club or a weekend. That doesn't mean it's the end of the activity in your area; it just means you need to pass the reins on to someone else. That may be very difficult to do especially for a strong-willed leader. As most successful executives know, in order to be promoted, you need to have a replacement trained when that opening occurs. The same thought applies here.

We wanted to comment on the two letters printed in "Feedback" in the November issue of ASD. To answer Mr. Palo of Ypsilanti, Mi.: Tony and Jackie Simpson scheduled two hours of A-1 each morning, the educational committee scheduled two hours of workshop each day and the Simpsons scheduled one hour of Introduction to A-2 each day. *Chain Reaction* reports that 19 squares

Continued on Page 81

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# QueST

## Quarterly Selection Tips

*A Callerlab Quarterly Selection diagrammed and explained for the dancer's benefit*

### GRAND SPIN

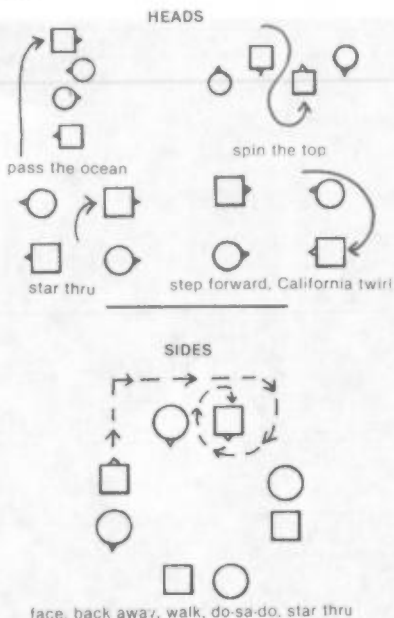
by Ross Crispino, Idaho

Starting Formation: Static Square  
Heads' part: pass the ocean, spin the top, star thru, step forward and California twirl at the sides of the square to become new sides.

Sides' part: Face partner, back away (as in *grand square*, take three steps and turn on fourth step), turn in and walk towards opposite, do-sa-do. Star thru with that person and become new heads.

NOTE: Each part takes 16 beats to complete and each dancer will do each part twice to complete the figure.  $4 \times 16 = 64$  beats.

The beauty of this figure is in dancing to the music. This figure cannot be rushed. If dancers take shortcuts, the beauty is lost. Dancers should remember that each person does each part twice.



Mac Letson

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- LM142 THE SQUARE DANCE IS ON  
by Mac Letson & Tony Oxendine
- LM143 ONLY ONE YOU— Mac Letson
- LM144 WALKING DREAM— Tom Miller
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- TRR-108 SIMPLE SONG
- TRR-107 BLUE EYED BLOND
- TRR-106 GOLD AND SILVER
- TRR-105 CALL ME UP
- TRR-104 HONKY TONK SATURDAY NIGHT
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# Creative Choreography

by Ed Fraidenburg

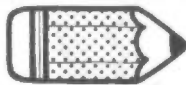
## CHORE\*GRAPHY

### OLD TIME PATER From *Tips to Callers*, May 1970

Calls used in *right and left grand*:  
Whirl 'em high and whirl 'em low  
Keep on a whirlin' that calico  
Meet your honey with a great big smile  
And promenade, go about a mile...  
Big foot up, the little foot down  
Make that big foot jar the ground  
Promenade, go around the town...  
Whirl 'em low and whirl 'em high  
Pass them pretty girls right on by  
Meet your honey and turn her right back  
Keep them heifers in the wagon track...  
Big white horse, a little red wagon  
Hind wheel broke, the axle draggin'  
Meet your little honey, promenade all  
Take a little walk, go round the hall...  
Here we go with the old mess wagon  
Hind wheel off and the axle draggin'  
Meet your honey, pat her on the head  
If she don't like biscuits, give her bread...  
Right and left grand, all around the town  
Like a jaybird awalkin' on frozen ground..  
Hand over hand right and left grand  
Every other girl in every other hand  
Just keep on agoin' and don't be late  
Meet your little honey, promenade eight..  
Right and left and so on around  
Right foot up and the left foot down  
Make that big foot jar the ground  
Promenade eight when you come down..  
Calls used to end dances:  
Bow to the partner, corners all

Wave to the pretty girl across the hall  
Thanks all the folks, that's it, that's all...  
Meet old Sue, now pass old Kate  
Promenade around to the garden gate  
Get along home before it's too late...  
Meet your little lady and promenade  
Well, you promenade, you know where  
I don't care, take her out to an easy chair  
You promenade, go round the town  
Like a jaybird walking on frozen gorund..  
Promenade eight til you get straight  
Hurry up boys and don't be late...  
Take a chaw of tobacco  
Spit 'er on the wall  
Meet your lady, promenade the hall  
(*This is not nice, but it was used.*)  
*Here's a nice one:*  
Gents stand and look silly  
In the middle of the floor  
Ladies kiss the caller before you go...  
All gents stop and stand right there  
Ladies go and find an easy chair...  
Meet your partner, don't stop there  
Take her over to an easy chair...  
Promenade Sue and promenade Sal  
Take 'em all out to the old corral...

## REVIEW



A continuation of "A return look at the QS list:"

### CHAIN DOWN THE LINE

From two-faced lines and left-hand ocean waves, centers trade, ends adjust to courtesy turn the center coming to them. Ends in facing couples.

### SAMPLE ROUTINES by Ed:

Heads lead right and circle to a line  
 Dixie style to a wave, left swing thru  
 Girls circulate, *chain down the line*  
 Pass thru, wheel and deal, square thru  $\frac{3}{4}$   
 Left allemande.....

Heads lead right and circle to a line  
 Right and left thru, touch a quarter  
 Coordinate, couples circulate  
*Chain down the line*, pass thru  
 Wheel and deal, zoom and square thru  $\frac{3}{4}$   
 Left allemande.....

Heads square thru four, pass the ocean  
 Girls trade, recycle, veer left  
*Chain down the line*  
 Left allemande.....

Additional material may be found in  
 ASD, May 1981, pgs. 48-49.

### LINEAR CYCLE

From any right-hand wave, ends and adjacent centers single hinge, outfacers fold and all double pass thru, then individually peel right. Results in facing couples. If done from left-hand waves, the pass is left shoulder and the peel is to the left.

EXAMPLES by Gene Trimmer,  
*Mainstream Flow*

Heads square thru four, touch to a wave  
*Linear cycle*, pass thru, bend the line  
 Pass the ocean, *linear cycle*  
 Square thru  $\frac{3}{4}$ , left allemande.....

Heads pass the ocean, extend  
*Linear cycle*, pass thru, bend the line  
 Swing thru, spin the top, *linear cycle*  
 Pass thru, bend the line, slide thru  
 Eight chain two, touch  $\frac{1}{4}$ , scoot back  
 Hinge  $\frac{1}{4}$ , girls trade, *linear cycle*  
 Right and left thru, flutter wheel  
 Left allemande.....

Heads pass the ocean, fan the top  
*Linear cycle*, pass thru, pass the ocean  
 Fan the top, *linear cycle*, pass thru  
 Partner trade & roll, right & left grand.....

Additional material may be found in  
 ASD, March 1980, pgs. 56-57

### RED HOT

From promenade, normal thar, wrong way thar or a moving circle: all arm-turn the right-hand lady half with the right, partner left arm-turn full around and move to the next dancer (corner), turn corner right arm turn half way, and return to partner for the next command.

*Red hot* is both traditional and currently the Callerlab QS for the second

quarter of 1982. Very little versatility is built into *red hot* so by varying the formation from which we start, we gain some variety.

### EXAMPLES:

#### Promenade

If you don't like the girl you got  
 Pull her across and go *red hot*  
 Right hand lady right, partner left  
 Full around to corner lady right  
 Back to partner left and roll promenade..

Allemande thar (all with partners)  
 Shoot the star and go *red hot*  
 Back to partner, etc.....

Wrong way thar, slip the clutch  
 And go *red hot*.....

Circle left, rollaway and go *red hot*....



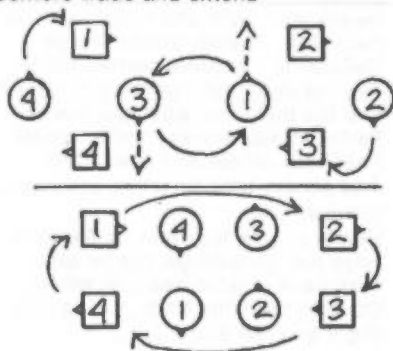
### COUNTER TOP

by Kip Garvey, California

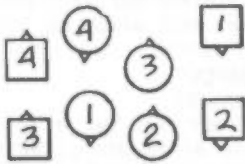
From parallel diamonds: wave ends diamond circulate and roll, wave centers trade and extend to become the centers of the ending formation; diamond points promenade  $\frac{1}{4}$  (counter rotate) to become ends of the ending formation. Regular diamonds end in parallel waves. Facing diamonds end in parallel two-faced lines.

### PARALLEL DIAMONDS

Ends diamond circulate and roll  
 Centers trade and extend



Points promenade  $\frac{1}{4}$ .....



EXAMPLES by Kip:

Heads lead right and circle to a line  
Star thru, swing thru, boys run  
Girls hinge, diamond circulate  
*Counter top*, right and left grand.....

Heads square thru four, slide thru  
Dixie style to a wave, boys run  
Girls hinge, diamond circulate  
*Counter top*, left allemande.....

EXAMPLES by Ed:

Heads square thru four, swing thru  
Boys run, girls follow your neighbor  
*Counter top*, girls trade, ferris wheel  
Zoom, square thru  $\frac{3}{4}$ , left allemande.....

Heads square thru four, swing thru  
Boys run, tag the line left, boys hinge  
*Counter top*, trade the wave  
Recycle, left allemande.....

Heads square thru four, ocean wave  
Boys run, boys follow your neighbor  
And spread, *counter top*, trade the wave  
Recycle, pass to the center  
Square thru  $\frac{3}{4}$ , left allemande.....

Heads square thru four, ocean wave  
Boys run, boys follow your neighbor  
*Counter top*, wheel and deal  
Square thru  $\frac{3}{4}$ , trade by  
Left allemande.....

Heads square thru four, swing thru  
Boys run, girls walk and dodge  
Girls run, boys circulate, boys cross run  
Girls pass the ocean, diamond circulate  
*Counter top*, boys trade, boys run  
Wheel and deal, left allemande.....

*Difficult:*

Heads lead right and circle to a line  
Pass thru, centers partner hinge  
*Counter top*, centers partner hinge  
Flip the diamond, centers partner hinge  
Flip the diamond, walk and dodge  
Partner trade, reverse flutter wheel  
Pass thru, wheel and deal, zoom  
And square thru  $\frac{3}{4}$ , left allemande.....

*Difficult:*

Heads square thru four, swing thru  
Boys run, girls hinge, center girls  
Turn back (interlocked diamonds)  
*Counter top*, girls trade, swing thru  
Right and left grand.....

Heads pass thru, go round one to a line  
Pass thru, wheel and deal  
Centers swing thru, outsides  $\frac{1}{4}$  left  
*Counter top*, swing thru, girls circulate  
Boys run, wheel & deal, left allemande....

Heads curlique and spread  
Centers partner hinge, *counter top*  
Swing thru, walk and dodge, chase right  
Boys run, pass thru, wheel and deal  
Centers square thru but on third hand  
Dixie grand, left allemande.....

Heads curlique and spread  
Centers pass thru, partner hinge  
*Counter top*, split circulate, boys run  
Pass thru, wheel and deal  
Dixie grand, left allemande.....

Heads curlique and spread  
Centers partner hinge, *counter top*  
Swing thru, walk and dodge, chase right  
Boys run, pass thru, wheel and deal  
Centers square thru  $\frac{3}{4}$ , left allemande  
Right & left grand but on the third hand  
Promenade.....

Heads square thru four, swing thru  
Boys run, girls follow your neighbor  
And spread, *counter top*, girls trade  
Recycle, left allemande.....

Heads square thru four, touch  $\frac{1}{4}$   
Split circulate  $1\frac{1}{2}$ , *counter top*  
Recycle, left allemande.....

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , coordinate, centers hinge  
*Counter top*, girls trade, recycle  
Pass to the center, square thru  $\frac{3}{4}$   
Left allemande.....

Heads square thru four, swing thru  
Boys run, tag the line right  
Boys follow your neighbor and spread  
*Counter top*, boys run, girls trade  
Wheel and deal, left allemande.....

### SWING DOWN THE LINE

by Dick Bayer

From left-hand ocean waves with boys in the center, all do a *left swing thru* and finish with a courtesy turn (as in *chain down the line*).

EXAMPLES by Lucky Shotwell, Michigan  
Heads lead right and circle to a line  
Right and left thru, ladies lead  
Dixie style to wave, *swing down the line*  
Crosstrail thru, left allemande.....

Heads square thru four, ocean wave  
Trade the wave, *swing down the line*  
Pass thru, wheel and deal  
Centers pass thru, left allemande.....

Heads square thru four, pass the ocean  
Trade the wave, *swing down the line*

Swing thru, boys run, bend the line  
Slide thru, left allemande.....

Heads square thru four, curlique  
Follow your neighbor, *swing*  
*Down the line*, pass the ocean and  
Swing thru, boys run, couples circulate  
Ferris wheel, centers pass thru  
Pass the ocean, trade the wave  
*Swing down the line*, pass to the center  
Square thru  $\frac{3}{4}$ , left allemande.....

## QUARTERLY SELECTIONS

### FOR THE PLUS LEVEL

#### TRACK TO A DIAMOND

From columns, the no. 1 and 2 dancers do *track two*. Each of these dancers becomes one "point" of the final twin diamonds. At the same time, the number 3 and 4 dancers *single file circulate* once (to a momentary box of four), then *cast off*  $\frac{3}{4}$  forming an ocean wave. Movement ends in parallel, center-to-center diamonds. (8 beats)

#### EXAMPLES:

Static square: Heads star thru  
Double pass thru, peel off, touch  $\frac{1}{4}$   
*Track to a diamond*, diamond circulate  
Four boys swing thru, diamond circulate  
Flip the diamond, right and left grand....  
Heads star thru and spread, all touch  $\frac{1}{4}$   
*Track to a diamond*, diamond circulate  
Center two girls trade, flip the diamond  
All eight circulate to a right & left grand..  
Heads star thru, double pass thru  
Peel off, touch  $\frac{1}{4}$ , *track to a diamond*  
Diamond circulate, flip the diamond  
Girls trade, all eight circulate  
Girls trade, girls cross run  
Left allemande.....

Zero line: Touch  $\frac{1}{4}$ , *track to a diamond*  
Diamond circulate, flip the diamond  
Split circulate, girls turn back  
Crosstrail thru, left allemande.....

#### ZING

Starting from a DPT, completed DPT or Box circulate formation, the leaders in each foursome *zoom*  $\frac{3}{4}$  (270°), as the trailers step forward into the vacated spots, then turn a quarter to face the center of the foursome. Movement ends in facing couples. (4 beats)

For more material on *zing*, see ASD, Nov. 1981, pgs. 55-57.

Static Square: Heads star thru, *zing*  
Star thru, California twirl, *zing*  
Curlique, boys run, centers square thru  
Three-quarter, left allemande.....  
Zero box: swing thru, boys run  
Boys only *zing*, girls only *zing*  
Everybody *zing*, all pass thru  
Tag the line right, wheel and deal  
Pass to the center, square thru  $\frac{3}{4}$   
Left allemande.....

Static square: Heads star thru  
Double pass thru, *zing*, star thru  
Double pass thru, *zing*, star thru  
Centers square thru  $\frac{3}{4}$ , left allemande....

Zero line: Pass thru, wheel and deal  
Centers curlique, center four *zing*  
Centers zoom, new centers curlique  
*Zing*, centers pass thru, swing thru  
Boys run, bend the line, crosstrail thru  
Left allemande.....



STIR THE BUCKET by Patty Ping, Fla.

Head women chain across  
Sides promenade  $\frac{1}{2}$ , lead right, veer left  
Ferris wheel, double pass thru  
Lead couples cloverleaf  
Trailers partner trade  
The bucket is stirred.....

FIGURES by Ed:

Heads square thru four, square thru two  
Partner trade, reverse flutter wheel  
Pass thru, bend the line, ladies lead  
Dixie style to a wave, trade the wave  
Recycle, pass to the center  
Square thru  $\frac{3}{4}$ , left allemande.....

Four ladies chain  $\frac{3}{4}$ , head ladies chain  
Across, heads square thru four  
Swing thru, boys run, half tag  
Scoot back, boys fold, girls turn thru  
Star thru, ferris wheel, zoom  
Pass thru, left allemande.....

Heads lead right, circle to a line  
Two ladies chain, chain back Dixie style  
To a wave, trade the wave, swing thru  
Boys run, wheel and deal, square thru  $\frac{3}{4}$   
Left allemande.....

Side ladies chain right, heads lead right  
Circle to a line, half tag, swing thru  
Boys run, crosstrail thru  
Left allemande.....

**P.S.: MS/QS**  
by Howie Shirley

Four ladies chain, heads pass thru  
Separate around one to a line, star thru  
Centers right and left thru, pass thru  
Circle four, heads break to a line of four  
Pass thru, wheel and deal  
Double pass thru, cloverleaf  
Centers pass thru, left allemande.....

Heads right and left thru, crossrail thru  
Separate around one to a line, pass thru  
Tag the line in, curlique, all 8 circulate  
Two places, boys run, all slide thru  
Pass thru, partner trade, right & left thru  
With a full turn, rollaway half sashay  
Boys run left, left allemande.....

Heads touch  $\frac{1}{4}$ , boys run, touch  
Single hinge, walk & dodge, partner trade  
Right and left thru, slide thru, swing thru  
Single hinge and roll to face  
Left allemande.....

*Following are zeros from 1P2P lines:*  
Pass thru, wheel and deal, outsiders in  
Curlique, 8 circulate two places  
Boys run, centers pass thru, swing thru  
Boys run, bend the line.....

Pass thru, half tag the line (check wave)  
Swing thru, split circulate, boys run.....  
Pass thru, partner tag  
Partner tag, slide thru.....

Pass the ocean, single hinge  
Walk and dodge, partner trade  
Reverse the flutterwheel.....

*Neat gimmick:*  
Heads square thru, split the outside two  
Separate around one to a line  
Just the ends box the gnat, same four  
On the outside track, square thru five  
Others left square thru  
When everyone comes thru  
Left allemande.....

Heads pass thru, separate around one  
To a line, curlique, eight circulate  
Same sexes trade, eight circulate  
Men run, all double pass thru  
First go left, next go right, pass thru  
Wheel and deal, zoom, centers curlique  
Make a right hand star all the way round  
To the corner, left allemande.....

Heads lead to the right, pass thru  
Trade by, swing thru, boys run  
Bend the line, pass thru, wheel & deal  
Double pass thru, all quarter right  
Tag the line in, pass thru, wheel & deal  
Double pass thru, all quarter right

Wheel and deal, \*go right & left grand...  
Or, \*turn thru to a left allemande...  
Or, \*touch  $\frac{1}{4}$  and boys run to 1P2P lines.  
Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , all 8 circulate two spots  
Cast off  $\frac{3}{4}$ , girls trade, swing thru  
Girls fold, peel off, wheel and deal  
To lines, pass the ocean, recycle  
Eight chain one, left allemande.....

Sides pass the ocean, girls trade  
Step thru, swing thru, boys run  
Couples circulate, bend the line  
Right and left thru, pass thru  
Wheel and deal, double pass thru  
Lead two cloverleaf, others partner tag  
Left allemande.....

Sides Dixie derby, when you're thru  
Veer right twice, boys run, swing thru  
Boys run, half tag the line, single hinge  
Tag the line, ladies go left  
Gents go right, left allemande.....

Sides Dixie derby, wheel and deal  
Hold on, California twirl, circle four  
Heads lead out to lines of four, pass thru  
Partner trade, right and left thru  
Ladies lead Dixie derby, girls trade  
Wheel and deal, touch a quarter  
Single hinge to a right and left grand.....

Sides touch and linear cycle, pass thru  
Touch, linear cycle, partner trade  
Roll to face, half square thru  
Partner trade, roll to face, box the gnat  
Change hands, left allemande.....

Sides pass thru, U-turn back  
Join eight hands, circle left  
Four girls pass thru, separate round one  
To line of four, pass thru, wheel & deal  
Double pass thru, cloverleaf, substitute  
Left allemande.....

Heads square thru three hands  
Sides partner trade, all 4 men run right  
Left allemande.....

**COMING UP ROSES, Continued**

Kemper, Oak Ridge, Tn.; Ron and Joyce  
Keeley, Penticton, B.C.; Mike and Berle  
D'Ambrosion, Long Beach, Cal.; Jack  
and Helen Butler, Sunnyside, Cal. and  
Bill and Arlene Ward Upland, Cal.

Businesses who contributed to the  
dancers on the float were Promenader  
Shoes, Coast Shoe Co., DoSaDo Dress  
Shop, Wards Western Wear, California  
Western Wear H Bar C, Norsells, Square  
Dance Land and Yak Stack.

The Grand Float Ball was held at the  
South Gate Auditorium Dec. 26. Float  
decorating started the same day.

# FACING THE L.O.D.

## BEN & DOLORES CRIPE

Ben and Dolores Cripe are delightful round dance teachers who recently celebrated their 40th wedding anniversary. It all began when, after being part of a group of young people for several years, they (both native Cincinnatians) decided they were right for each other and were married May 30, 1942.

In November of 1942, Ben enlisted in the Railroad Battalion and was sent overseas where he served until the end of WWII.

He returned to work at the New York Central railroad, which, after a series of mergers, became Conrail, where he continued working until he retired in 1980, after 43 years of service.

They have two children: a son Larry and a daughter Nancy, three grandchildren, and a multi-talented daughter-in-law who is responsible for creating Dolores' endless wardrobe of beautiful dresses.

The Heismans introduced them to both round and square dancing at the famous Hayloft. In 1969 Ben and Dolores began square dancing with Gus; a year later they began round dancing with Marion.

Their first round dance class originated at Fairfield, Ohio in 1978, from which Bendoliers, (derived from the combination of their names, "Ben-



Dolores') round dance club was ultimately formed.

Ben and Dolores moved Bendoliers to the Hayloft early in 1982, the place where they began dancing. Classes are held there every Sunday, 5-7; followed by the club, 7-9. In addition, they have a workshop the 2nd and 4th Fridays at the Greenhills Community Center, and Ben cues rounds between squares at three other clubs. In 1981 they were the local cuers at the Fall Federation Dance at Middletown, Ohio, and are members of the Callers & Teachers Association.

We think the best way to describe Ben and Dolores is: "Excellent instructors who seem to 'bubble over' with enjoyment when teaching and dancing."

—by Irene Sporel



Robert Shuler



Bill Knecht

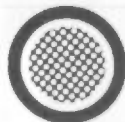


Linda Carol Forrest

- ROC-101 ANOTHER HONKY-TONK NIGHT ON BROADWAY by Robert & Linda Carol
- ROC-102 ONE IN A MILLION by Bill
- ROC-103 JUST LIKE THE WHITE WINGED DOVE by Robert
- ROC-104 ZIP-A-DEE-DOO-DAH by Robert

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# Round Dance



## PULSE POLL



### ROUND DANCERS' ROUNDS

1. Pop Goes the Movies
2. Crazy Eyes
3. Til Tomorrow
4. Begin the Beguine
5. Girl In My Arms
6. You Don't Know Me
7. Corredo
8. Cabaret
9. Whispering
10. Taste of the Wind

### SQUARE DANCERS' ROUNDS

1. New York, New York
2. Japanese Soft Shoe
3. Good Old Girls
4. Blue Heaven Whistler
5. Could I Have This Dance
6. Piano Roll Waltz
7. Here Comes Giuseppe
8. Elvira
9. Louisiana Sat. Night
10. WaWatusi

### ROUNDALAB CLASSIC LIST

#### EASY

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

#### ADVANCED

1. Elaine
2. Riviere de Lune
3. Let's Dance
4. Fascination Waltz
5. Autumn Leaves
6. Marie Elena
7. Singing Piano Waltz
8. Melody Waltz
9. Twelfth St. Rag
10. Waltz Tramonte

#### INTERMEDIATE

1. Answer Me
2. Birth of the Blues
3. Folsom Prison Blues
4. Feelin'
5. Green Door
6. Continental Goodnight
7. Roses for Elizabeth
8. Dream Awhile
9. Spaghetti Rag
10. My Love
11. Moon Over Naples
12. Hold Me
13. Maria
14. In the Arms of Love
15. Patricia

### TOP ROUNDS

(Courtesy Carousel Clubs)

#### ADVANCED

1. PA6-5000 (Glover)
2. Pepito (Rother)
3. Cavatina (Barton)
4. Sam's Song (Shawver)
5. Smoke Gets In Your Eyes (Landoll)
6. Aphrodisia (Ward)
7. Kiss Me Honey (Rother)
8. Years May Come (Rother)

#### HIGH INTERMEDIATE

1. West of the Moon (Palmquist)
2. A Penny Thought (Landoll)
3. Cecilia (Barton)
4. Don't Cry For Me Argentina (Palmquist)
5. The Girl in My Arms (Agler)
6. Besame Mucho (Wolcott)
7. Cabaret (Wolcott)
8. Lazy Sugarfoot (Procter)

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Grand spin

### PLUS OS

Track to a diamond  
Zing

### ADVANCED OS

Double your pleasure  
Cross double your pleasure

### CHALLENGE

Bounce

### PLUS PROGRAM

All eight spin the top  
Anything and roll  
Anything and spread

Chase right

Coordinate

Crossfire

Diamond circulate

Dixie grand

Explode the wave

Extend the tag

Flip the diamond

Follow your neighbor

Grand swing thru

Load the boat

Peel the top

Ping pong circle

Relay the deucey

Remake the thar

Single circle to a wave

Spin chain the gears

Teacup chain

3/4 tag the line

Track two

Trade the wave

Triple scoot

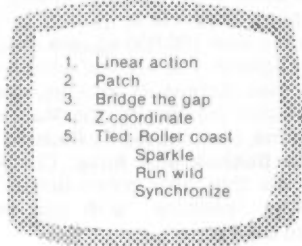
Triple trade

Turn and left thru

### ADD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for dancers prior to Plus level activity.

©ASD— Not a Callerlab level



1. Linear action
2. Patch
3. Bridge the gap
4. Z-coordinate
5. Tied: Roller coast  
Sparkle  
Run wild  
Synchronize

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LB-15 I'M BEGINNING TO FORGET YOU, Marvin

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### RECENT RELEASES

- LB-9 ON THE ROAD AGAIN, Johnnie  
LB-13 14 KARAT MIND, Johnnie  
LB-14 MY JOURNEY GETS SWEETER, Johnnie  
LE-1 I'M A LITTLE MAN, Tex  
LB-2 STUART'S DOLLY/CLOG  
LB-5 BLANKET ON THE GROUND, Johnnie  
LB-6 TIL THE END OF THE WORLD, Marvin  
LB-10 DANCIN DOLLY/H.O.T. HIGHROAD  
LB-11 U-HUH/CLOG U-HUH  
LB-12 AWRIGHT/AWRIGHT II



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# People

**Russ Moorhouse** of E. Windsor, Connecticut, seems to be getting regular coverage for area dance activity in the *Country Music Record*, a new tabloid publication from the Springfield, Massachusetts area. He is quoted as saying there are over 100,000 square dancers in New England. The second edition of this paper has dozens of articles, calendars and photos concerning the Mass./Conn. programs, contributed by **Richard Wylie**, **Louise Bushell** and **Russ**. Congratulations on this new promotional effort, coupling "country" with our modern square dance.

A beautiful color page on square dancing appeared recently in the Augusta (GA) *Chronicle/Herald*, describing area square dancing and quoting callers **Gabby Baker**, **Bill Prather**, **Dan** and **Mary Martin**; as well as dancers **Bobby** and **Sandy Boysworth**, **Marilyn Adams**, **Norma Bragg**, **Dave Houlihan**, **Jack Moody**, **Dan Glover**, **Jane** and **Elton Booth** and others.



**Roy and Sylvia Keleigh** aren't sure yet what they'll do about rebuilding the well-known Hayloft square dance ballroom in Asbury Park, New Jersey, which burned to the ground last summer. Many dancers and callers (including your editors) have fond memories of the Hayloft, shown here with an inset of **Roy**.

**Carl Myhre**, formerly of Janesville, Wisconsin, has just moved to Lakeland, Florida, and in a note claims to have danced to an ASD editor in Texas, Wisconsin and Florida.



## The Winnepeg Crocus Festival

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## NATIONAL SQUARE DANCE DIRECTORY



**1983 Edition Available in March, 1983**

Fourth Edition will list over 9000 square, round, clogging and contra clubs in the U.S., Canada and around the world. Includes type of club, level of dancing, when and where to dance, and a person to contact concerning the club. The new edition includes a Directory of Festivals section. Just great for traveling!

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The new owner/producer of D&R Records is **Bill Gibson** of Crestline, Cal.

An area S/D publication we like to read from Oregon is the *Bellwether*. In a recent issue, **Larry Young** is quoted:

"My only complaint in calling is that there ought to be more instructions for spouses. My wife (**Laura**) is still confused. I taped my last singing call, doing a little yodeling, and when I asked for it she said she had sent it to Hollywood and I could hear it when Tarzan swings through the trees in his next movie."

That reminds us of another piece by "Honest" **Wry Wheatley** of New Mexico, who writes regularly for *Grand Mouth* and occasionally for *ASD*. He says, in effect, that we should adhere to "truth in advertising" and cites several examples of callers who insist on using high school photos when advertising their calling talents, although 20 or 30 years may have passed since the pictures were taken. (Notable example is one *ASD* editor, says **Wry**, who shall remain nameless.) Callers are strongly urged by **Wry** to update their photos every five years, and as an example, he submits his own recent photo, which shows him to be "remarkably preserved for a man of 42..."



**Charles and Phyllis Plimpton** of Sarasota, Florida, have now completed their travels through all 50 states to dance in each, which in itself is remarkable, but even more fantastic is the fact that they drove through each state in a model A Ford auto. When they dropped in at your editor's *ASD* dance in Columbia, S.C. recently, they had only Georgia left to complete the tour, and at that point had driven 26,600 miles. Now that the memorable feat is over, they wish to thank all "nifty fifty" state dancers.

"What a joy to have been able to make this trip, which was a celebration of America in every way, in the year that square dancing was recognized as America's folk dance. Our dancing in all 50 states brought us to every conceivable group...We were delighted to find that modern western square dancing is alive and well in America! For this we thank you one and all, for you all helped make our 'Golden Adventure' exactly that!"



### NATIONAL S/D DIRECTORY

The editors of the 1983 National S/D Directory thank you for all of the information which will make possible the 1983 Edition. Using club information supplied by thousands of dancers, callers, and leaders, the fourth edition of the directory is being put together. This edition contains data on over 9,000 square, round, contra and clogging clubs in the United States, Canada and around the world.

The updated edition has several new and expanded features. A Directory of Festivals section provides dancers with

information on many major festivals, conventions and special dances. A Directory of Callers/Leaders section lets dancers, clubs, associations and other organizations know callers, round dance leaders, clogging instructors and contra prompters who are available for dances and how they may be contacted. The Organizations section and the Products/Services Directory have been expanded to provide additional information.

The 1983 Edition will be published in March, 1983. The Directory is available at over 400 local square dance and western shops. Inquiries about special club prices should be directed to: National Square Dance Directory, P.O. Box 54055, Jackson, MS 39208.

### OVERSEAS DANCERS REUNION

Charlie and Phyllis Plimpton, chairmen, announce that The Overseas Dancers will "reune" for the 21st time at the beautiful Lehigh Resort in Lehigh, FL. Dates are August 4-7, 1983. For further information write Registration Chairmen, Buz and Pat Nocera, 2620



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C. O. D.'s

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Requirements for membership in the Overseas Dancer Association are "a person must have learned to dance overseas or have been or be a member of an overseas club. Dancing overseas while on vacation or as a member of a tour group does not qualify. Overseas is defined as any place outside the United States and Canada and any place within the United States and Canada currently or previously designated as a foreign tour area by either government."

Lehigh is located 12 miles east of Fort Myers, FL, between State Roads 80 and 82, and is only 3 hours from Disney World, 2-1/2 hours from Miami Beach, 2 hours from St. Petersburg, and 6 hours from Key West. This part of Florida is served by major airlines and is easily accessible by any of the major north-south and east-west Highways.

### LEGACY

When LEGACY initiated the first dancer survey in 1980, the questionnaire was designed to define the dancers' feelings about certain aspects of square dancing and related activities. From the

many comments, excellent return rate, extra copies reproduced locally and in publications, and the thought and consideration given to completing them, it became obvious that the dancers really wanted a voice in their activity. This fact was further substantiated by the 50,000 plus words dancers wrote on the back of the questionnaires elaborating on their attitudes and desires for the activity. The mass of data was all compiled, tabulated and distributed to LEGACY trustees, interested organizations and publications.

In 1981, more than twice as many dancers took time to fill out the revised LEGACY questionnaire. Still evident in their responses was the dancers continuing concerns for the overall activity. Again, all comments were extracted, categorized and assembled in bookform for review by interested persons.

As a part of LEGACY's long-standing commitment to function as a listening post for the activity, and as a continuing biennial project, LEGACY is now releasing its third questionnaire. To help identify changing concerns and possible trends, the section asking dancers to

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rate the fourteen aspects of the activity on a +5 to -5 scale has been repeated. New questions included, concern drop outs and leadership.

While the questionnaire is being distributed through its trustees and affiliate members, LEGACY hopes as many publications as possible will include a copy within its pages so that we may have as much dancer input as possible.

All questionnaires returned by April 1, 1983 will be included in Dick and Jan Brown's (LEGACY Questionnaire Chairman) initial report to be delivered at LEGACY VI in St. Louis, May 1983. LEGACY thanks you for your help in getting this survey to as many people in our activity as possible.

#### IN MEMORIAM

John McCannon of San Antonio, Texas, died October 21 in the hospital. John and his wife, Vivian, are past presidents of the Texas State Federation and are on the National Executive Committee of the National S/D Convention, having been general chairmen of the San Antonio Convention in 1974.

They were also members of the board and membership chairmen of LEGACY.

Howard C. O'Brien of Bellevue, Iowa, also passed away in October. Howard was employed at John Deere until retirement, after which he and his wife Dorine devoted their time to square and round dance teaching and calling. Howard was a member of the American Legion and had called for over 25 years.

Clark Cummings of Great Falls, Montana, passed away last August after a long illness. Clark had been calling square dances since 1953. He helped numberless dancers and callers start in square dancing; at least two of "his" callers are calling full time. Clark and his wife, Rose, devoted his entire life to calling and ensuring that dancers had a fun time. By profession, Clark was a locksmith.

Al Schwinabart of Elk Garden, West Virginia, caller for the Wheeler 'n Dealer Club in Berlin, Pa. and other area dances, passed away last summer after a lengthy illness. Sympathy is extended to his wife, Mary.

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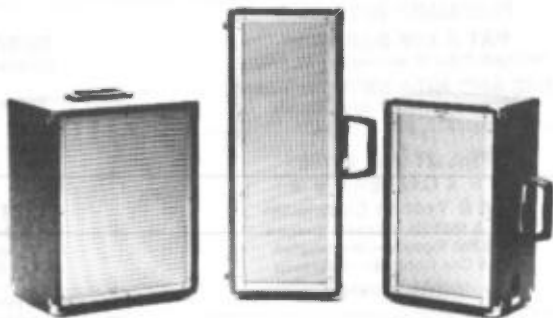
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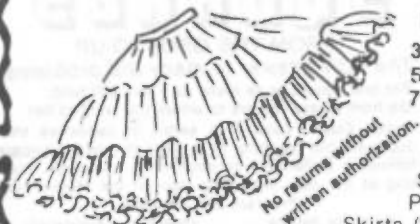
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the contributions all of these men have made to the activity.

### INDIANA S/D CALLERS ASSOCIATION

New officers for the 1983 season of ISDCA are: Larry Cole, president; Ken Hutchins, association vice president; Ron Deal, festival vice president; Dick Han, workshop vice president; Virginia Richards, treasurer; Nancy Brown, secretary. Area representatives are Dick Hamilton, central; Gail Schoeff, northeast; Nita Schmidt, northwest; Dave Fivecoat, southeast; Larry Weekley,

southwest.

### METRO NEW ORLEANS ASSOCIATION

The MNO S&R/D Association elected new officers for the term 1982-83 at their October general business and elections meeting. The officers were commissioned to work for the betterment of square and round dancing and to expedite plans for the 16th Annual S&R/D Festival at the Rivergate Convention Center, August 12-13, 1983. Johnnie and Janie Creel were elected presidents; Bill and Eloise Soletto, first v.p.; Richard and

**Continued on Next Page**

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## Speaking Of



## Singles

The Single Square Dancers U.S.A. official outfit was a feature presentation in the fashion show at the 1982 Dance-A-Rama. Four couples modeled the outfits that are to be a key factor for higher visibility this coming year.

The women's outfit consists of a blue vest and an eight-gore full circle red skirt. It is worn with a long sleeved white blouse, tailored/plain, no lace or frills, with an open collar and pointed lapels. White shoes and a white petticoat complete the outfit.

The men wear a red vest with navy blue trousers, a white shirt and a navy blue scarf tie.

Specific patterns are being used. Vests are similar in style with pointed front. To insure that the same shade of red and blue are worn across the country, all the material used for the outfit is tee shot poplin, sometimes known as racquet cloth.

A patch in the shape of a diamond bearing the SSDUSA logo is worn on the back of the vest.

The outfit is appropriate at any club or special dance. The executive board asks that the outfits be worn in group effort at state conventions or area festivals, perhaps on the Friday night, or during the day of a one-day event. For singles festivals, they should be worn on Saturday night. All singles attending the 32nd National in Louisville next June are requested to wear the outfit Friday evening.

This is one way each single dancer can help promote singles in square dancing across the nation— be visible as singles in the square dance world.



## NEWS, Continued

Frances Matthews, second v.p.; Jim and Millie Newcomb, recording secretary; Woerner and Hilda Koschel, corresponding secretary; John and Evelyn Geauthreaux, treasurer.

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**APOLOGY:** The cartoon this month was "re-searched" from an exchange magazine. However, we cannot identify the issue from which it came. If a reader can help us, we'll be grateful. Thanks to "Loyall" for the clever idea, anyway.

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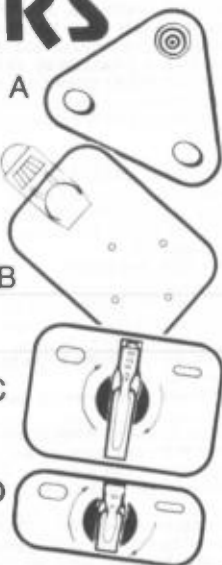
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## ROUND REVIEWS

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Choreography by Gil & Marcia Fernald

Good smooth music and an easy-intermediate two step, cued by Gil.

### JUST BECAUSE— UAxw140

Choreography by Vernon & Sandy Porter

Real country music with a George Jones vocal to "She Thinks I Still Care;" smooth intermediate fox trot.

### DON'T CRY FOR ME ARGENTINA— IDTA 54

Choreography by Eddie & Audrey Palmquist

Good music with an interestingly different high-intermediate tango with a Spanish drag and leg crawl.

### GERONIMO MERENGUE— Roper 507

Choreography by Bev Ramsey, Del & June Wilson

Good music and a three-page advanced routine.

### PROMENADE MIXER— Belco 306

Choreography by Rocky Strickland

Good peppy music for a circle mixer with square dance figures.

### SINGING OUR SONG— Belco 306

Choreography by Art & Gladys Peavey

Good music and a good easy two step cued by Art.

### HOOKED ON SWING— RCA 13219A

Choreography by Rod & Kathy Windhorst

Great music and a lively challenging swing routine.

### ITSY BITSY CHA— MCA 60027

Choreography by Bob & Mary Ann Rother

Good catchy music with a vocal; a novel intermediate cha with several repeats.

### THE PARTY'S OVER— Chaparral 606

### Choreography by John & Wanda Winters

Good music and a comfortable, very easy two step cued by John.

### BAD LEROY BROWN— DAL 6119

Choreography by Bill Grady & Claudia Coleman

Good swinging music for a slightly different, fun-type, intermediate two step.

### NICKELODEON RAG— GP 589

Choreography by Douglas Hooper & Jane Angell

Real swinging Kaye Starr vocal; interesting three-part two step and jive routine.

### SHINE— RCA PB12367

Choreography by Ray & Anne Brown

Waylon Jennings vocal with a good beat; interesting, three-part, intermediate two step and jive routine.

### PUT YOUR DREAMS AWAY— Epic 14-03055

Choreography by Frank & Mavis Ketterer

Good Mickey Gilley vocal for an easy-intermediate two step.

### SWING OF THE ROAD— Hi-Hat BB0007 or 892

Choreography by Phil & Becky Guenther

Good "King of the Road" music and a good easy-to-easy-intermediate two step.

### SASSY LADY— BB0007

Choreography by Jerry Packman & Beety Drafz

Good music and a comfortable easy two step.

### RUM AND COCA COLA— VA 22204

Choreography by Ed & Molly Rzesutek

Good Andrews Sisters music and an interestingly different intermediate two step.

### CHASSE FOR AWHILE— Attic 261

Choreography by Art & Norma Woods

Pretty Hagood Nardy music with a quite different intermediate waltz, part A in skaters position.

### SUMMER COMFORT/OLE SMOOTHY MIXERS

Grenn 15012; Choreography by Bob Howell

Good music for two nice, easy one-night-stand type mixers, cued by Bob.

### DARLING YOU'RE THE REASON— Grenn 17018

Choreography by Bill & Marie Brown

Good smooth music and a nice, easy two step, cued by Bill.

Continued on Page 76



### "Whispering Pines Records"

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by Gary O'Connor

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# Flip Side

## SQUARE REVIEWS

by John Swindle

*Happy New Year! Hey, didn't we just say that? Time sure flies. We are getting the new year off with a bang— 25 flip singing calls. For the most part, these releases are brand new to the S/D scene. We welcome one new label and wish it success. Remember there are only 357 shopping days left until Christmas. Happy Squares!*

**FIVE FOOT TWO— Chaparral 3502; Callers: Ken Bower, Beryl Main, Jerry Haag, Gary Shoemaker** Anybody for a little Charleston? Here's an oldie with all the sounds one expects from a song of this vintage. The entire Chaparral staff does a bang up job on this release. The tune is one that will really get the floor moving. FIGURE: Heads promenade  $\frac{1}{2}$ , right and left thru, rollaway, forward and back, star thru, do-sa-do, square thru three, trade by, swing, promenade.

**CONY ISLAND WASHBOARD GAL— ESP 503**  
Caller: Bob Newman

Music from the same era as above is heard on this release, with a good peppy beat that just got our dancers raring to go. Bob used stars in his figure but with a nice twist that pleased the dancers. FIGURE: Heads square thru, right hand star, left hand star half to opposite two, right and left thru, veer left, couples circulate, half tag, swing, promenade.

**IF YOU'VE GOT THE MONEY— Chaparral 208**  
Caller: Jerry Haag

Let's dance to a CW tune that was popular in the late 40's. This Chaparral release has a little bit of the country sound from yesteryear in it but still gave the dancers that good S/D beat. Jerry's figure was slightly different but did not venture from the MS basic list and was very enjoyable. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, reverse the flutter, star thru, swing, promenade.

**FOOL HEARTED MEMORY— ESP 111**  
Caller: Elmer Sheffield Jr.

Now let's have one of today's CW chart tunes. This instrumental has a good clean mix and is what we would term a change-of-pace crowd pleaser. Junior's figure has become one of the standard star figures, but meters and flows well. FIGURE: Heads square thru, right hand star, left hand star, right and left thru, swing thru, swing thru, swing, promenade.

**AIN'T IT BEEN LOVE— ESP 307**

Caller: Paul Marcum

This ESP release has really hot licks in the instrumental that sound great. It is really peppy sounding and moves right along. Paul's figure worked well and was slightly different from the norm. FIGURE: Heads promenade half, square thru, dos-a-do, swing thru, swing thru, all eight circulate, swing, promenade.

**BEAUTIFUL LADY— Blue Star 2182**

Caller: Marshall Flippo

Key: A

A good country sound made this instrumental sound like it should be at a square dance. The good strong beat usual on Blue Star releases was quite easy to follow. Flip has some help on the called side, which probably kept him from crying as he did on last month's release. FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, right and left thru, swing thru, twice, boys run, promenade.

**LIVING IN THESE TROUBLED TIMES— El Dorado 203; Caller: Don Poling**

It's been a while since we heard from El Dorado but worth the wait. This instrumental has a super sound and a very distinctive beat. Don's figure was interesting and enjoyed by all. FIGURE: Heads promenade half, square thru, touch  $\frac{1}{4}$ , scoot back, boys run, pass thru, partner tag, trade by swing, promenade.

**SQUARE DANCING BLUES— Bob Cat 118**

Caller: Gary Kincade

Key: G

Anybody want to boogie? That's the rhythm here, but for a change it wasn't bad. Gary used two *grand squares* in his opener, middle and closer. The dance was enjoyed by our dancers. FIGURE: Heads promenade half, sides right and left thru, heads square thru, do-sa-do, make a wave, all eight circulate double, swing, promenade.

**WHO CAN I COUNT ON?— Dance Ranch 671**

Caller: Frank Lane

Key: B-C

Frank had a little help on the called side of his release, the same as Flip did on the earlier mentioned release. Sounds great. A key change in the ending really added to this one. Frank's figure uses one of the Plus movements. FIGURE: Heads square thru, do-sa-do, swing thru, girls fold, peel the top, right and left thru, flutter wheel, sweep  $\frac{1}{4}$ , swing, promenade.

**OH WHAT A BEAUTIFUL LOVE SONG— ESP 113**

Caller: Elmer Sheffield, Jr.

The title of this song describes very well this release. The beat is there and the figure works well. A key change in the ending adds extra emphasis needed to express the message. FIGURE: Heads promenade  $\frac{1}{2}$ , lead right, circle to a line, pass thru, tag the line, face in, touch  $\frac{1}{4}$ , boys run, square thru three, left allemande, walk by one, swing, promenade.

**DUMB THING— D&R 169****Caller: Al McCoy**

D&R has been silent for a while. This latest release is a little novelty tune that offers a good danceable beat. Al's figure uses a *grand square* in his opener and a *tea cup chain* in the middle break and closer. For the *tea cup chain* there is just a drum beat, and following the drum beat in the closer, is a key change. FIGURE: Heads promenade  $\frac{1}{2}$ , sides right and left thru, flutter wheel, sweep  $\frac{1}{4}$ , veer left, veer right, eight chain four, swing, promenade.

**SECRET LOVE— Blue Star 2175****Caller: Nate Bliss****Key: D**

Upon hearing the title, the review dancers felt it was an unlikely candidate for a S/D release. They changed their minds when they listened to the music, and after dancing it were won over. For a change of pace this is great. FIGURE: Heads promenade half, sides right and left thru, flutter wheel, sweep  $\frac{1}{4}$ , pass thru, do-sa-do, eight chain four, swing, promenade.

**WHO PUT THE BOMP (In the Bomp, Bomp, Bomp)****Blue Star 2183; Caller: Nate Bliss****Key: G**

Back to the 50's with an oldie but goodie. The sounds are there; the S/D beat is there. All the bomp, bomp, ram-a-lam-a-ding-dong, bop-shoe-bop, and dip-a-dip-da-dip, along with an interesting figure. On the instrumental there is even a bass voice saying ya-a-a-a. FIGURE: Heads square thru five hands, separate around two, make a line, touch  $\frac{1}{4}$ , boys run, pass thru, left allemande, swing, promenade.

**CHRISTMAS ISLAND— FTC 32044****Caller: Paul Hartman**

Whether this release is a little late or a whole bunch early, for your Christmas dance it would have been or will be great. Paul's figure is not for the average MS dance, but does work well. FIGURE: Heads lead right, circle four, break to a line, forward and back, pass the ocean, swing thru, trade the wave, girls trade, girls run left, bend the line, cross trail thru, swing, promenade.

**LOVE'S FOUND YOU AND ME— Lightning S 102****Caller: Lee Swain**

Good clean mix with good lead instrumentation. The beat is there and Lee's figure meters well. FIGURE: Heads promenade  $\frac{1}{2}$ , sides right and left thru, square thru, slide thru load the boat, swing, promenade.

**TAKE ME TO THE COUNTRY— Lightning S 103****Caller: Lee Swain**

This release, instrumentally, is not as clean as the other Lightning S, but the beat is there and the figure Lee used works well. FIGURE: Heads promenade  $\frac{1}{2}$ , right and left thru, flutter wheel, sweep  $\frac{1}{4}$ , pass thru, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

**MONSTER HOLIDAY— Cheyenne 821****Caller: Chuck Veldhuizen****Key: C**

This release is a novelty tune that would fit in nicely during Halloween. The beat is there, the monster screams and laughter in the background add to the overall effect, the instrumental is adequate. Chuck does a nice job with a non-complicated figure. FIGURE: Heads promenade  $\frac{1}{2}$ , right and left thru, square thru, do-sa-do, swing thru, boys trade, swing, promenade.

**DEALING WITH THE DEVIL— Bob Cat 117****Caller: Larry Jackson****Key: G**

This has a nice CW sound that is pleasant to listen to and a good beat that is very danceable. Larry stacked his basics a little, but gave the dancers adequate recovery time. FIGURE: Heads square thru, do-sa-do, right and left thru, veer left, tag the line, face right, wheel and deal, box the gnat, pull by, left allemande, swing, promenade.

**LATE NIGHT LOVIN' MAN— El Dorado 103****Caller: Jerry Bradley**

This release has a boogie beat, again a nice change. It is danceable; Jerry's figure works well and he does a super job on the flip. FIGURE: Heads square thru, right and left thru, swing thru, swing thru, girls run, tag the line, face in, boys fold, swing, promenade.

**HEY BABY— Blue Star 2184****Callers: Nate Bliss, Toots Richardson****Key: C**

Nate and Toots team up to do the old 50's number that has made a comeback on the country charts. Toots uses a fairly standard figure; Nate's figure will take an experienced dancer to get through. FIGURE: Heads promenade  $\frac{1}{2}$ , square thru, right and left thru, veer left, ferris wheel, square thru  $\frac{3}{4}$ , swing, promenade. 2 Heads square thru, touch  $\frac{1}{4}$ , scoot back, fan the top, spin the top, swing thru, swing thru, swing, promenade.

**DO YOU KNOW WHAT IT MEANS TO MISS NEW****ORLEANS— Bob Cat 119; Caller: Mike Holt****Key: A**

You might expect a jazz sound and peppy rhythm. This is the farthest thing from this release— a slow tempo, easy-going, melancholy sound. Mike's figure is well timed and moves along. FIGURE: Heads square thru, do-sa-do, swing thru, girls circulate, boys trade, boys run, bend the line, forward and back, touch  $\frac{1}{4}$ , circulate, boys run, swing, promenade.

**RINGS ON HER FINGERS— TNT 191****Caller: Jim Harris**

This instrumental has a good beat and peppy sounding rhythm. It dances quite smoothly and Jim's figure is smooth flowing, but there were several slight pauses. FIGURE: Heads square thru, do-sa-do, touch  $\frac{1}{4}$ , walk and dodge, partner trade, ladies chain, slide thru, swing, promenade.

**Continued on Page 84**

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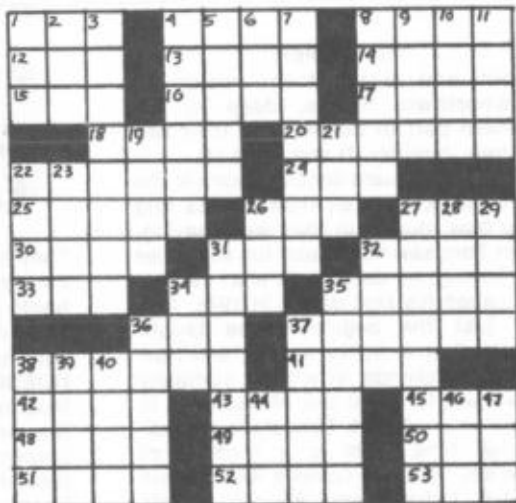
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# Puzzle Page



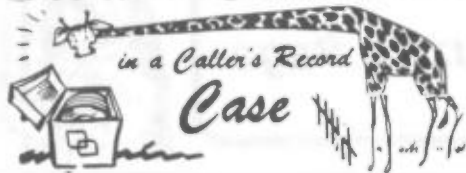
## ACROSS

- With No. 4, Happy ---
- See No. 1
- thru
- Go around ---
- Goddess of discord
- Square ---
- Football scores (abbr.)
- Swing the R-H---
- Color of roses for a blue lady (pl.)
- Basics are s/d fundmen---
- Pulse poll figure
- Indian home
- "---s, Peas, Beans"
- Rower
- Unit of resistance
- Badge part
- Word plays
- Girls ---
- Cat (Spanish)
- Draft initials
- Eight dancers
- Does "to sew" mean this?
- Wire measure
- Image
- Spanish money
- thru
- Handle
- 1983
- Self
- Religious #37
- and deal
- Bright color
- Naps
- Don Belvin: the --- man
- French saint (abbr.)

## DOWN

- Negative word
- s fold
- Movies that might include s/d
- Old time caller was this
- Wipe out
- Assist
- Kentucky caller (2 wds.)
- R/D walk
- Square thru, --- do-sa-do
- American Round Dance Club (abbr.)
- Trick
- Imitates
- Order of Artists & Masters
- Spin the --- (pl.)
- French waters
- Quarter ---
- Swing -----
- Increase The Inheritance
- Slangy no.
- -e deucey
- Growl
- one out
- back
- Ways and ---
- a teacup chain
- Couple
- Noun suffix
- Don't ---, don't slow down
- Equal United Association (abbr.)
- ready!
- Poem

# Steal a Little Peek



## TOM ROPER

Tom and Suzy Roper reside in Shawneetown, Illinois, deep in the southern part of Illinois with their two children, Jennifer (7) and Chris (4).

They took square dance lessons in the fall of 1975, after all their friends told them how much fun they were having. When Tom saw how much fun the caller was having, he decided to start calling, and called his first dance in 1976. This was just the beginning; he taught lessons 3 or 4 nights weekly, and traveled on weekends. When the company he worked for went out of business in the summer of 1981, Tom started traveling full time. Tom is a member of Callerlab, Tri-State Caller's Association (Illinois, Indiana and Kentucky), has recorded on Chaparral's Coyote label, and will host his 4th Annual Square Dance-Canoe Weekend at Current River in Missouri, Labor Day Weekend 1983. Tom and Suzy own TSR Screen Printers, and are kept busy printing T-shirts, jackets, and jerseys for square dancers.



They have attended the last six national conventions, where they always have a booth to display and sell their jackets. Tom feels there are no finer people than square dancers.

### HOEDOWNS

Mountain Dew— Chaparral  
Breezin Easy— Ranch House  
Country Cat— Jo Pat  
Weeping Willow— Square Tunes  
Ragtime Anne— Gold Star  
Crippled Cabbage— Mountain

### SINGING CALLS

Heart of My Heart— Blue Star  
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Gone at Last— Chaparral

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# UNDERLINING

## THE CALLER NOTE SERVICES

We note a little sadly that Will Orlich's original note service (Will was also our ASD workshop editor for many years) entitled **National Callers Report** has ceased publication in San Diego. After Will passed away in 1979, George Jabbusch of Florida edited **NCR** for a while, then sold it to Kenn Reid and Don Pfister, who now find that they cannot continue economically. Farewell, **NCR**...

in **News 'n Notes** from Connecticut, Red Bates talks about the importance of a half hour workshop held prior to his regular Plus level clubs to make things easier for those new graduates having trouble being integrated into clubs. A couple of Plus figures are reviewed and featured each night, and variety added.

Especially covered in the **N 'n N** are *grand spin*, *box/split circulate*, *turn thru*, *zing* and *linear tag*. Best singing call records are "My Bundle of Southern Sunshine" (T-Bird), "If I Were A Rich Man" (TNT), and "Merry Christmas Polka" (4-□).

In **Mainstream Flow**, Gene Trimmer gives us some "third hand" stuff, such as:

Sides square thru, on the third hand  
 Touch ¼, boys run, eight chain four  
 Swing thru, couples circulate  
 Chain down the line, square thru  
 On the fourth hand, allemande left.....

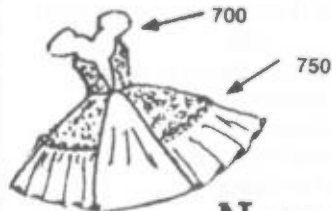
Other items used are *pass the ocean* (lots of "untapped potential" there) and *do paso*.

In the **Toronoto & District Notes**, Don Sherlock makes a strong pitch for contras, a way to "dance to the music," and gives several examples. He urges callers to join the Lloyd Shaw Foundation and gives us a brief history of square dancing. Among sources for contras, he mentions two books available from this magazine, *First Steps to Contra* and *Modern Contras*. Round of the Month is "Blue Heaven Whistler." The weave for round dancers is explained. All Callerlab Quarterlies are given.

The **SDCASC Notes** from Southern California gives a quote from Ed and Pat Russell promoting travel among clubs, exchanging flyers, publicizing your club. ROM is "Wa-Watusi." The *diagonal star* is featured for callers. Other figures "visited" are *tea cup chain*, *explode the wave* and *touch ¼*. Membership in Callerlab is stressed.

**SDDS** by John and Evelyn Strong hits *double your pleasure* and *cross double your pleasure* as two popular new experimentals, and speaks out in favor of "lists" (such as Callerlab programs) as necessary for the good of the activity. Although no one likes to be "structured," a coordinated action

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 TNT185 JOURNEY by Hal Petschke  
 TNT186 MY BEST TO YOU, RD by Bill Kansorka  
 TNT187 SWINGING DOWN THE LANE, RD by Betty Mueller  
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allows dancers to freely "mix and mingle" both at home and away.

Here's a figure using both Plus QS selections (*zing* and *track to a diamond*):  
 Heads lead right, circle to a line  
 Pass the ocean, recycle, veer left  
 Couples circulate, chain down the line  
 Pass thru, wheel and deal, *zing*, touch 1/4  
*Track to a diamond*, diamond circulate  
 Flip the diamond, girls circulate, recycle  
 Dive thru, square thru 3/4, left allemande.

**CHALLENGE CHATTER, Continued**

danced A-1 on Thursday morning and 35 squares on Friday and Saturday morning. Regarding Mr. Gibson of California, it is understood that when you take the step from MS Plus to the Advanced levels that all calls up to that point are to Danced By Definition. The dancer must know the definition of the total call. There is much more to advanced dancing than learning a few more calls; it is learning and remembering the definition of calls that started back in basics class. You must know if it's a centers and ends call or an inners and outers call. Many times taking advanced basics means relearning the entire MS Plus list. This is one reason many square dance

leaders discourage yearling dancers from pursuing their advanced basics, because they haven't had the seasoning to experience the MS calls from unusual positions, where they've had to think about the real meaning of the call. To enjoy your advanced level years to the fullest, learn the definitions of what you are doing. The reason you moved into advanced dancing in the first place is because of the desire to learn more than what is offered at Mainstream. You want something more thought-provoking and DBD will give you what you seek.



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**Arizona**— So. Ariz. S&R/D Festival, Tucson, Jan. 20-23; Tony Oxendine, Jerry Story, Bob & Mary Ann Rother. Write Lynn & Lorraine Ruka, 8090 E. Ft. Lowell Rd., Tucson AZ 85715.

**South Carolina**— 8th Ann. S.C. S&R/D Convention, Convention Center, Myrtle Beach, Jan. 21-22; state callers/cuers & guests. Write Julian Howell, 3216 Blossom St., Columbia SC 29205.

**Pennsylvania**— Snow Escape Weekend, Conely's Best Western Motel, Pittsburgh, Jan. 21-23; Tom Miller, Mark Haslett, Craig Rowe, the Lockermans; MS Plus with A-1 tips. Write Janice Haslett, PO Box 513, Sewickley PA 15143.

**Alabama**— Square Abouts 4th Anniversary Dance, YWCA, Birmingham, Jan. 29; Paul Marcum, Barbara & Jerry Pierce. Write Faye & Charles Gilliland, Rt. 1 Box 573, Remlap AL 35133.

**Alberta**— February Festival, Moose Hall, Red Deer, Feb. 4-5; Gary Shoemaker, Phil Hansen. Write 103 Nordegg Cres., Red Deer Alberta T4P 2B8.

**Alabama**— 23rd Ann. Dixie Jamboree, Montgomery, Feb. 4-5; Lee Swain, Jon Jones, Lawsons. Write Betty Cline, 3407 Buckboard Rd., Montgomery AL 36116.

**Indiana**— Cloud Nine Winter Holiday, Turkey Run St. Pk., Marshall, Feb. 4-6; Dick Han, B. Hitchcock, Stairwails. Write D. Han, 513 So. Bluff, Monticello IN 47960.

**Alabama**— Town & Country Club's 14th Ann. Sweetheart Dance, Comm. Center, Fullondale (3 mi. N of Birmingham), Feb. 11-12; Paul Marcum, Bill Volner, Barbara & Jerry Pierce. Write Tip Blizard, 821 Park Lane, Fullondale AL 35068.

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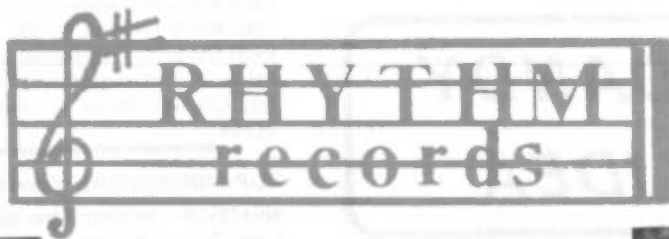


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Key: D

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### ROUND THE CLOCK LOVIN'— Bob Cat 120

Caller: Jack Peterson

FIGURE: Heads square thru, right and left thru, curlique, cast off  $\frac{3}{4}$ , fan the top, recycle, square thru, swing, promenade.

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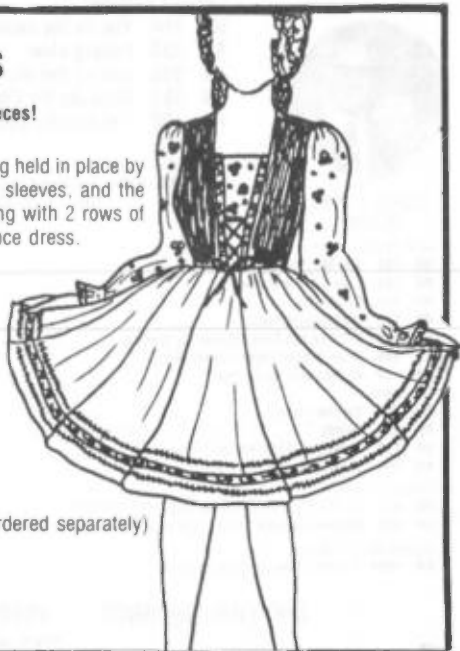
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## NATIONAL CONVENTION, Continued

The Publications Display will show how 200 or more square-dance organizations are getting the news out to their members, from the one-page mimeographed newsletters to the slick-paper, magazine-type publications with color.

As Hommel said, there'll be something for everybody.

To refresh your memories (in case you weren't paying attention the first time), here's where the dancing will be going on each day at the Kentucky Fair and Exposition Center, the 36-acre layout all on one level and all air-conditioned: Plus dancing will be in Freedom Hall; Clogging will be in the East Wing; Round dancing at all levels and contra dancing will be in the East Hall; Youth dancing, plus dancing and challenge dancing will be in the West Wing; Advanced dancing and solos will be in the West Hall; Mainstream dancing will be in Broadbent Arena.

There will also be mainstream dancing to local callers outdoors in the East and West gardens from noon to 11 p.m.

each day.

Round dancing will be interspersed with the square dancing in Freedom Hall and Broadbent Arena. "We'll try to mix it up, maybe have three tips and two rounds," Embrey said, "but we'll do both. These are the halls where we'll have spectators and this is our chance to show our wares. This is our chance to recruit new people into square dancing."

The only time the dancing will cease during the convention is from 7 to 8 p.m. June 25 for the Parade of States. That'll be right behind the Kentucky Fair and Exposition Center building in Cardinal Stadium, the home of the Triple-A baseball Louisville Redbirds and the University of Louisville football team. If it rains on our parade, Embrey said, the states will line up in the West Wing, parade through Freedom Hall to the East Wing, then return to 16,000-seat Freedom Hall for the formal program.

As you can see, we're getting ready for your visit. Louisville is the place to be in '83, so y'all come. I'll see you at the clinic on the teacup chain. I'll be the one with the confused look on my face.

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### ENCORE, Continued

right hands and pull by, then all give left hands and pull by, then the trailing two give right hands and pull by. All finish single file, back to back with those pulled by. Got that?

\*\*\*

From Calling Tips: A bit of sage advice from one of the all-time great callers of the past was recalled when a new caller asked recently what the single most important qualification of a caller was.

That master of the dance said, "First, you've got to be MARRIED to the beat of the music."

\*\*\*

Murray Horne, lawyer and caller's law from New York, advises clubs and leaders to "Consider the Legal Angle" of liabilities in running square dances. Clear and definite contracts, safety precautions, understanding of tax laws, club insurance and/or incorporation are advised in order to guard against possible dancers and liabilities.



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# CALLERLAB CONFAB

For the quarter beginning January 1, 1983, the Mainstream Quarterly Selections Committee has selected one new move for workshops at MS dancers. Please note that not all groups want new material and not all groups desire the moves from other than standard positioning. The move selected is *divide to a column*. The definition and some dancing examples follow:

## DIVIDE TO A COLUMN

Starting formation:  $\frac{1}{4}$  tag formation (wave between facing couples).

Definition: Outsides divide and touch  $\frac{1}{4}$ , wave ends and adjacent centers cast off  $\frac{3}{4}$ . Move ends in right-hand columns. Timing is 6 beats, based upon the timing for cast off  $\frac{3}{4}$ . The divide and touch  $\frac{1}{4}$  can also be accomplished in this same time.

Dancing Examples (from static squares): Heads pass the ocean, *divide to a column*  
Single file circulate, boys run, pass thru  
Trade by, star thru, crosstrail thru  
Left allemande.....

Four ladies chain, heads pass the ocean  
*Divide to a column*, single file circulate  
Boys run, square thru  $\frac{1}{4}$ , left allemande.

Heads square thru, pass to the center  
Centers touch, *divide to a column*  
Single file circulate, boys run, touch  
Everybody fold, right and left grand.....

Callerlab's Plus QS Committee, chaired by Jerry Schatzer, announces no Plus QS for the first quarter of 1983. The committee of approximately 100

members recently polled its members regarding this decision. No selection was made since there was no consensus for a suitable call. Questions and/or comments should be directed to the Callerlab office or to Jerry Schatzer, 1203 N. Sweetzer Ave., W Hollywood CA 90069.

The results of the 1982 elections to the Board of Governors of Callerlab have been announced. Bob Van Antwerp was elected for a third term. He is joined by Bob Osgood, who was a charter member of the board and has now been re-elected. Reelected after a one year absence was Lee Kopman. Elected for the first time are Wade Driver and Don Hanhurst.

Other nominated candidates were: Bill Addison, Carl Anderson, Don Beck, Bill Davis, Ed Foote, Betsy Gotta, Larry Ingber, Martin Mallard, Osa Mathews, Roger Morris and Francis Zeller.

Members currently serving on the board include Dave Taylor, chairman, Harold Bausch, Al Brundage, Stan Burdick, Norm Cross, Curley Custer, Orphie Easson, Bob Fisk, Marshall Filippo, Ed Foote, Kip Garvey, Cal Golden, Jerry Haag, Jon Jones, Ernie Kinney, Frank Lane, Jack Lasry, Melton Luttrell, Jim Mayo, Bill Peters, Jerry Schatzer and Don Williamson. John Kaltenthaler is executive secretary and Herb Egender the assistant executive secretary of the square dance callers organization.

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**NEW RELEASES**

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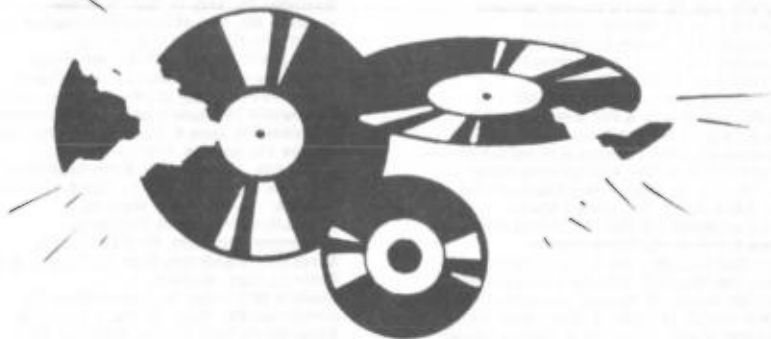
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Jennings LA; Jan. 23, Wilson Cormier  
Mt. Sterling IL; Jan. 30, Jim Blackwood  
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Gulfport MS; Feb. 4, Bruno Trujillo  
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Bowden (Carrollton) GA; Feb. 24, Jimmy Moore  
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Stone Mt. GA; Feb. 26, Jack & Fran Line (1/2)  
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Carlsbad NM; March 18, James & Theima Lowery  
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Oklahoma City OK; March 22, Gerald McWhirter (1/2)  
Springfield MO; March 23, Bob & Mona Carmack  
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Sidney NE; April 11, Mal & Shirley Minshall

Ruskin NE; April 12, Elliot Krutzfield  
Minden NE; April 13, Elliot Krutzfield  
Sargent NE; April 14, Verla May  
Houston TX; April 15, Delton & Fran Price  
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Wilmingon NC; Sept. 10, Nancy Wolfe  
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JP111 NEVERTHELESS— Bob

JP211 FIGHTIN' SIDE OF ME— Joe

JP503 SUNSHINE/MOONSHINE  
(Hoedown)

JP210 BLOW UP THE T.V.— Joe

JP110 FOR ONCE IN MY LIFE— Bob

### 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

JP402 FOUR IN THE MORNING  
(with Bob)

Joe— Booking New England area  
September 1983 & 1984

### BOB:

JP109 SEE YOU IN MY DREAMS

JP108 MATADOR

JP107 SHE BELIEVES IN ME

JP106 HEARTBREAK MOUNTAIN

JP105 I DON'T KNOW WHY

JP104 SOMEONE IS LOOKING

JP103 SELFISH

JP102 RHYTHM OF RAIN

JP101 BLUE MOON OF KENTUCKY

JP401 TENNESSEE SUNSHINE  
(with Joe)

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JP502 COUNTRY CAT/CITY SLICKER  
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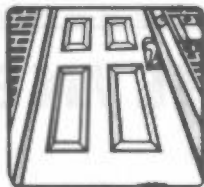
JP503 SUNSHINE/MOONSHINE

### ROUNDS:

JP301 ALL OF ME— Loehrs

JP302 NO LOVE AT ALL— Loehrs





# Book Nook



by Mary Jenkins

## THE COUNTRY DANCE BOOK by Beth Tolman & Ralph Page

*This book is now available at Cole Bookstores in paperback, so we are re-printing our 1977 review:*

The first edition of *The Country Dance Book* was published in 1937, 40 years ago!

Bicentennial celebrations aroused the interest of many and gave them the desire to learn and to dance the dances of our forefathers. The contras especially became quite popular and in many areas contra clubs were formed.

Country dances have survived in New England because people continued to dance them. They never stopped dancing them, nor did they allow modern square dancing to "crowd them out of the picture." Musicians have been available to play the correct music correctly.

"Modern country dancing has been responsible for a friendship of town and country, young and old, beginner and veteran, "high and low." Your husband dances with the maid, your daughter with a millhand and you may be teamed up with the oldest inhabitant, all of you in the same set. It's a workable democracy, a rare find in these democratic days."

*The Country Dance Book* has the best of the early contras and squares, their history, lore, callers, tunes and joyful in-

structions. Many of the reels, jigs, quadrilles and polkas originally came from other lands, but the interpretations of American "prompters" (callers) and dancers have made them their own.

A chapter on music includes sheet music and record sources, the tunes to be danced to (and pages to find them on).

The general index lists alphabetically the dances, steps, people and terms.

The background and history of country dancing, the clear descriptions of dances, the memories shared make this book a fine addition to any collection.

Beth Tolman, originally of Nelson, N.H. is a former editor of *Yankee*, now living in West Virginia. Still writing, she edits a monthly, *Denmar Digest*, for the Denmar State Hospital for the chronically ill and contributes to the *Charleston Gazette*.

Ralph Page, still an active teacher, caller and dance-session organizer, lives in Keene, N.H. In 1956 he was an emissary to Japan for the U.S. Dept. of State, Exchange of Persons branch. He traveled in England in 1966 for the Country Dance Society. He edits *Northern Junket*, a bi-monthly magazine, and has completed a book, *Heritage Dances of America*.

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*Anne Morrow Lindbergh*



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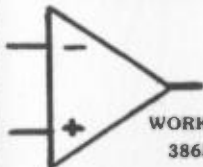
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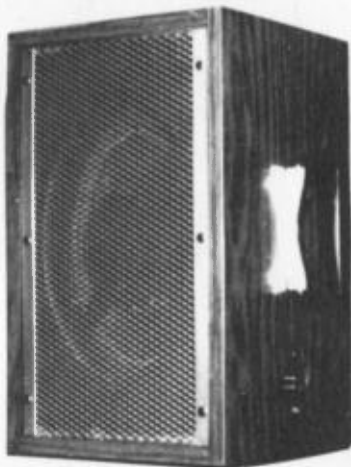


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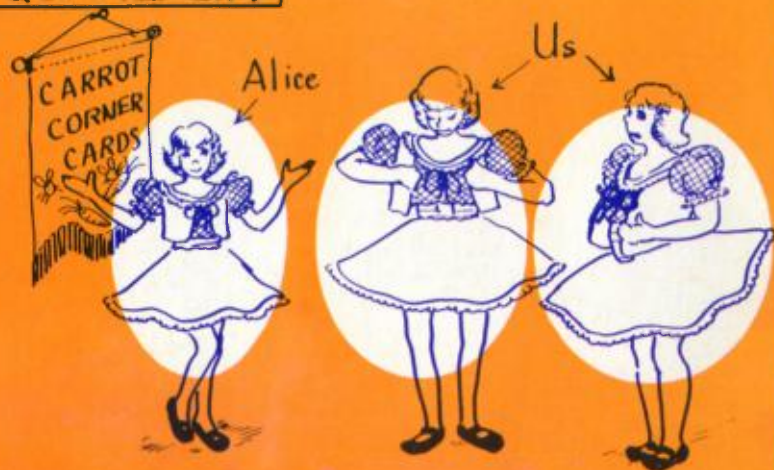
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**CONFIRMATION OF REGISTRATION WILL NOT BE MAILED AFTER . . . . . MAY 1, 1983**

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<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>					
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CHECK DAYS AVAILABLE →

Thr.	Fri.	Sat.
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Check appropriate Calling Codes in squares at left and check days available in boxes at right.

**DEADLINE FOR PROGRAMMING — FEB. 1, 1983**

**HOUSING**

Indicate your preference of accommodations NOW. Your selections WILL BE Processed by our Housing Director, and ONLY through him can reservations be approved. Please refer to the REVERSE SIDE for names, rates and locations. Indicate four choices. Your selections will be honored if possible; otherwise comparable accommodations will be arranged.

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Please check nights accommodations needed.

Check if housing is **not** required.

- ↓ Indicate type & number of rooms required
- Room(s) with one double bed for two persons (double)
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**INSERT CODE NO. FROM REVERSE SIDE**

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