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Annual \$9.

MARCH 1983

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CO-EDITORIAL

Yesterday was a "crazy" day in the office. Each phone call, letter and remark produced a new laugh, perhaps because of the variety of requests and work being handled. We were mailing one issue and gearing up for the last mad plunge toward deadline for the next. Advertisers wanted more space and more copy in ads already crammed full; a telephoner wanted the graduation ceremony he "knew we had;" a bill collector wanted our accounts to pursue. We changed hats so quickly our heads spun and ultimately we all became immersed in laughter—a day we'll remember!

During the same day, the mail brought our exchange copy of the Washington State *Footnotes*, and editors Lee and Catherine Eason posed a question we'd like to repeat: "Are we taking ourselves too seriously?" We echo their sentiment that in light of our National Folk Dance status, we need to extend the "fun" to everyone and perhaps concern ourselves less with the "burning topics of the day— dance levels, dropouts, teaching methods."

While one of our intentions has been for much of ASD to take a light, humorous and joyful approach to square dancing, we bog down in serious discussions of problems and in the "mundane" problems like making ends meet. And then there comes the day when laughter just takes over, making tasks more fun and refreshing one's whole outlook. We feel better today for the frivolity. Steve Allen says, "Nothing is as funny as the



unintended humor of reality." True!

The next few months include meetings for Callerlab, LEGACY and the National Convention. Much serious discussion will occur. When recreation leaders gather, their humor is part and parcel of the agenda. Let's keep it there— right in the foreground. The weightier the problem, the more a humorous approach will help. We're only in trouble when we lose the ability to laugh at ourselves— and to share a laugh with others.

Square dancing has problems? Your association/federation/club is confronting them? Meet them with humor—the problem won't go away, but you'll feel better able to deal with it positively.

Laugh it up this month! Humor may become a habit you'll never break! Winter fades. Spring is around the corner.



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Mike Trombly

- TNT175 WROTE ME A LETTER by Hank Hanke
- TNT176 WALK RIGHT BACK '81, RD by Ted May
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- TNT182 THE MATADOR by Hank Hanke
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- TNT184 ALPINE HOEDOWN/EXPRESS HOEDOWN
- TNT185 JOURNEY by Hal Petschke
- TNT186 MY BEST TO YOU, RD by Bill Kansorka
- TNT187 SWINGING DOWN THE LANE, RD by Betty Mueller
- TNT188 ROW ROW ROW by Al Brundage
- TNT189 IF I WERE A RICH MAN by Ken Crowley
- TNT190 HAPPY GO LUCKY MORNING, RD by Jerry Packman
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- TNT192 MAKE SOMEONE HAPPY by Jack O'Leary

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BY-LINE

Two "double" articles are highlighted in this issue. Two clubs who wanted to show appreciation to retiring callers, sent stories for publication written by **Ila Jean Boggs** and **John Talbert Smith**. The second "double" was taken from *Canadian Dancers News* and contains rationales for caller and dancer-run clubs by **Burt and June Harvie** and by **Ron and Barbara Lowe**. The question of who should operate S/D clubs is an often asked one.

Shelia Popwell, author of *Clogging* and *Teaching Clogging*, becomes a published poet this month. Don't miss her "fugue."

Shelley Emshoff, a student at Texas A & M, upped her grade by sending her ac-
Continued on Page 80

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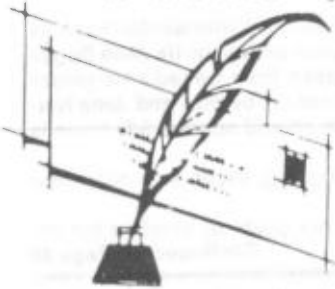
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During the recent flooding in our state we received a phone call from Patsy and Dick Tomlinson of the Mason-Dixie S/D Federation in Baltimore, Md. This group was prepared to send clothing and linen to any square dancers in our area. Fortunately, none of our dancers were in need of assistance, but we would certainly like to acknowledge this wonderful and thoughtful group of dancers. Our hats are off to you!!

Tom & Dawn Perry
Monroe, Louisiana

Needless to say, *American Square-dance* magazine is one of the best promoters of square dancing and its affiliates. Without this magazine, square dancing would not be appreciated all over the world as it is today! Through *American Square-dance* we can continue to improve and promote square dancing as an art. Keep up the good work. Enclosed is my two year subscription! If you ever extend the subscription beyond two years, I will be the first to sign up!

Stephen B. Moss
Bishop, Georgia

I noticed a paragraph in the "Underlining" page of the September '82 issue where a comment was contributed to Don Pfister regarding dancing at MS for one year before taking on the Plus I figures.

I must strongly disagree with Don! Until he tries it he is not able to make such a strong statement. It does work! It has worked for years. If only the callers would lead instead of thinking about "dollars and cents."

In our 17 year old club, with a membership of 450 dancers, it has worked because we, the leaders, want it to work.

When we see, overseas, the result of *not doing it*, we feel sorry for the dancers who flounder, first because music means nothing to them (or in some cases the calls) and the dance is a walking exercise. It takes two years to learn to dance. Some may get through the MS list in one season but they sure don't dance the MS list.

If we could rely on callers to do it, we would not have needed Callerlab in the first place.

Art Shepherd
Christchurch New Zealand

FRONT LINE COVERAGE

Our cover this month features an especially hand-carved wooden replica of Ben D. Line, the *famous caller*, painted in natural colors, ready to brighten your desk, den, library shelf. A great gift. See full details of this and other available wood figure carved by John Erikson, page 36. Mention ASD and receive a 25% discount.

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Mandering with Stars



ON THE

NORWAY

Great Neptune's network! There simply aren't enough superlatives to describe our incredible Caribbean cruise that took us southward out of the port of Miami on the SS Norway in early January with our group of 54 (count 'em— 54) VIPassengers from twelve (count 'em— 12) states, all for one solid, glorious, watery week!

That ship is absolutely the biggest (bar-none) cruise ship on the high seas. We got a filial feeling for the old tub over the half-a-fortnight's sun and fun-y float, traveling at eighteen *knots* and three *tie-ups*. She was seventeen stories high from keel to stack, three football fields long, and an eon away from the cares of the world.

She carried 2600 souls, counting crew, staff, stars, and a heckuva bunch of next-door neighbors. The food was fabulous. Seven meals a day, topped off with a midnight buffet that Solomon would glory in, complete with spectacular ice carvings. I went on as a passenger and they rolled me off as cargo. (*Unload the boat* was no joke— Co-ed.)

Our square dance group had a dance-a-day in one of the bigger lounges. We performed at the talent show. There was hardly a rock in Rosalie's boat. We lined up to shake the hand of Captain Hartvig Von Harling at a formal affair. (There's a name to make one click one's heels and salute!)

Talk about shows and endless entertainment— there was the Sea Legs Review (sensational), a full Broadway-

type production of "My Fair Lady," appearance of singer Buddy Greco, a magic show, a masquerade march, big band renditions, little calypso combo sessions, disco, bistro, bingo, solos, Country Fair, and sports galore.

Each day Cathie and I ate our lavish meals at the same table with our friends from Ohio, Dick and Mary Fabik. (She's staff.) It took two hands to handle the *menu*! And then there was Oscar....

Memories? A million! My first snorkel experience. Beautiful tropical fish gawking close up in my face. (They didn't think whales came that close to shore!— Co-ed.) Skeet shooting off the bridge. I missed everyone of those elusive clay pigeons. The dumb things actually flung debris back at me in total disdain for my feeble attempts.

Ports en route? Three of 'em. Nassau, the Bahamas. Slightly British, very international. Coral World. We were *in* the aquarium, looking out at the fish. Furious shopping to buy bargains of little *nothings* to impress the back-home bunch more with the *where* than the *what*. Straw hats to wear once.

St. Thomas, Virgin Islands. More shopping. Bluebeard's Castle. Tours, hawkers, carved hawks, gulls and buoys. White beaches and tanned bodies. To get the effect, spill a container of stick pretzels on a rumpled white tablecloth.

The so-called "out-island" we visited was Great Stirrup Cay, Bahamas. Very exclusive, remote beach party with 1800 passengers. Holy purple anemones! The *groupers* came ashore as numberless as



barnacles, carefree as sea *urchins*, colorful as *lobsters*, bare as *barracudas*, many as soft as *sponges* and others as manly as the mite-y blue *muscle*. Good REEF, Charlie Brown! I got a good chance to study the natural environment there— the flora and fauna. (... and Flora and Shawna, too, Stan. We watched you watch the shapely calves and high thighs.— Co-ed.)

The tenders that took 450 passengers each from ship to shore were like WWII landing barges. Off the ship they go with cranes, load up, charge inland, grind onto the beach with a thud, and herd the howling *heifers* off the frontal flip-down cattle ramp onto the crystal sand. Remarkable. (Ironic that tenders are not *tender*, but solid as rocks.)

Cathie's earpatches to prevent seasickness were miraculous. Best thing since sliced bread. Elsewhere in this valuable volume you'll find a shot of our splendid *splinter* group, who *bark* as one— "Wooden you like to join our cruise next winter?"



Now we'll drift back to earth from that heavenly sailing sojourn and get to the belated November-December-January jaunts and jaw-full, joyful gibberish.

Berlin, Pennsylvania— Beautiful 23-set crowd for the annual Sunday afternoon ASDance for the Somerset Wheeler-Dealers. Ruth and Roy Romesburg were coordinators. Fred Strang is their new caller replacing the late Al Schwinabart. Fall decorations and food abounded. (Bet you *a-bounded* to the latter.— Co-ed.) Caller Jim Crawford introduced me to a neat innovation of "Little Black Book." Bunch of guys, with me, back to back, standing while cute gals galore galloping gazelle-like around us to the music, rushing in to

yellow-rock us in turn at the end of each sequence. Wow. Makes a gushy old geezer wish he were 25 years younger. (Tch, tch.— Co-ed.)

London, Ontario— Time to fly to two Canadian landmarks for three benchmark events of hallmark quality. First, caller Ken and Mary and family (even Tim, the friendly dog) hosted me when I called again for the Centennial Beavers at Princess Elizabeth School. It was a half-'n-half dance, which means all dancers present get to subscribe to the glad mag for about half rate. There were the usual cartoon signs to grace the place. The Brennan after-party was good from the tea to the croissants. Thanks, Mellings, Mehareys, McNichols and all. I'll be back.

Pointe-Claire, Quebec— On I flew to Montreal, ready for an afternoon clinic with the Champlain Valley Callers after the Louthouds saved me from terminal tediousness, salvaged me from the jaws of starvation, and shuttled me shivering to the site where a couple dozen maple-leafers/stars 'n strippers/hasheppers had a yack and a yuck about leadership/choreo quirks and whatnot all on a Sunday afternoon. Good fun. Then on we went to Charles and Jennifer Norman's place for dinner and lodging and spirited chitchat at their hot fireplace. The MS Sadie Hawkins Special for Circles and Squares that night was *tremdendu-i* (*Latin, plural.*) Watch for their story in "Best Club Trick." The after-party was at the home of prexies Wilf and Helen Dennis. Cozy home. Cozy den. *Cozier* laundry room! Next morning I *USAir'd-it* home.

Miscellaneous, Ohio (Where in the world is *Miscellaneous*?— Co-ed.)— There was a good baker's dozen dances in December all over Ohio, all festive and holiday-ish, worth more than a mention, but I'm a man of few words. (Ha!— Co-ed.) Square Pairs in **North Olmstead (Cleveland)** took a double-dance gamble on me in December, bless their square-paired hearts. Wam Bams of **Oberlin (or Grafton)** swung at Henrietta one more time. A bunch of us sweetly solo'd for the Solos in **Brookpark (Cleveland)** for a new charity. **Cleveland Callers** partied prettily at the Y. An ARC party (another caller's club) bagged a band, a buffet,

and a friendly l'il ol' clique-klatch at **Cleveland's** Hofbrau House. The FADS of **Norwalk** put me at their *Beck* and call with a booking by *Boots*. There was a rip-pin' Tappan good time with caller Jack Naylor in **Oberlin**. **Lighthouse of Huron** ran lighthearted. **Greenfield** (not Greenville) gave me the Star Thru treatment upstairs in that Eagles hall where Jack Reno usually *wheels and deals*. A few O/N/S events and private parties made December truly a "Yule you'll love, and such."

Florida, all over— Before the cruise there was a full week of bouncing about the sunny state for me in my no-hurts Hertz Squirt, covering such exciting places as **Deerfield Beach** (Caller Jerry and Pat Seeley Red Lobster'd me, Pioneer Park'd me for ASD, freshly grapefruited me greatly, and lighted my life, as always.); **Gainesville** (Caller Paul and Amanda steak'd me out again, Bud York did the promo and condo deal for me, the S/D Council and the Gators gave me the gate, and I was welcomed by Wells, willingly wound-up by Williams, and Coffee'd continuously.); **Ocala** (Full house at the City Auditorium— thanks, Lacys, Prices.); **Brooksville** (Splendid night off for a gab-fest with Mary (Book Nook) and Bill Jenkins in their home); **Naples** (Cambier Rec hall Plus bunch for caller Don Hanhurst, off cruising); **Homestead** (Flying Squares again on the *handle* of the Keys, with A-1 people like Colleen Griffin and the Cheesmans.); and **Jacksonville** (Caller Eddie, ASD, Aug. p. 68) and Ann Millan set up the Gateway caller clinic for me, set up a good ASDance, set up super personal home lodging, and even set me up on a howling Honda to dash past the pastures.)

Virginia Beach, Virginia— On a dull Friday I flew AK to PIT to ORF (US Air, of course), ready for a bright encounter with the inimitable Riptides. The annual ASDance drew only 20-plus sets this year but it was still a winner. Warren Berglund (and June, by proxy) hosted me, caller Ron Williams set sound, Debbie cued cupidly, and the Korens coordinated the whole deal. It's always a rip-pin' pride to ride inside the wide Riptides tide, Clyde!

Romney, West Virginia— A little tri-cycle weather (that's rain, slush and snow) closed in on the Norfolk-Pit flight and over the 3-hour mountainous road route to Cumberland, MD, where caller Bob and Colleen Boswell were my hosts, before we wound southward to Romney for the Highland Twirlers ASDance. Lot of what-not weather caused some "whether to dither or gather" holdouts, but it was a small ball. Next morning early I slushed my flotsam Datsun (Hertz, \$15.) back to the "Pits" airport.

Jennings, Louisiana— It was Sunday, and time to move southward to sunny climes again, via New Orleans to Jennings, by air and muttering Mustang (Hertz, \$15.) where caller Lem and Sue Gravelle hosted me in fine style, by *gumbo*. The afternoon dance at the fairgrounds hall was a choice one. Thanks Lem and Chuck for kicking it off, and to Wilson Cormier for arrangements. It had been a long day, so about 7 p.m. I *arched in the middle* and let my *ends turn in*.

Speaking of bridges (Who did?— Co-ed.) that Pontchartrain chain of stilted spans on I-10 must be the longest bridge in the world, save the Mackinac in Michigan. The highest may be over Royal Gorge in Colorado. The widest is right in downtown Providence, RI, believe it or not, and half of little Rhody doesn't even know it's there. I'll not close with my favorite appeal to "send me your bridges" for my collection. Last time one guy did it. It won't fit in my home. Another guy sent an upper plate. (Knew we'd both be longer in the tooth by the time you spit out the last word.— Co-ed.)



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- ESP112 SPEAK SOFTLY by Elmer
- ESP113 OH WHAT A BEAUTIFUL LOVE SONG by Elmer
- ESP203 I THINK ABOUT YOUR LOVE by Elmer and Paul
- 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
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RECENT RELEASES:

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- 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
- ESP201 HONKY TONK QUEEN by Elmer & Paul
- 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
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REACH OUT

by Beverly Warner
Saginaw, Michigan



Hugs Are Magical:

I could tell when student Onalee had lost it totally. I watched her fall apart in the square. When the tip ended she struggled to the hallway and burst into sobs. Tears flowing in torrents, she trembled all over.

I reached out and gave her one of those, "pour it all out" hugs. I give a great hug, a specialty of mine, the only magic I can do.

Hugs are magic. They work wonders unbelieved and untold. Personally I believe they may be the single best form of communication. The compassionate embrace, the reassuring hug, speak all languages.

I could feel her calming down. It was several moments before sobs became sniffles, shudder, shudder, sniffles and a final shudder sigh.

You see Onalee had every reason to be crying her heart out. She was brand new to the world of dancing and was recovering from a stroke, which had left her right arm and leg partially paralyzed. With the newness and her impairment she was totally frustrated.

I just could not imagine living in a world without hugs. Up 'til now Americans have never been a people to hug indiscriminately, but if an outfit called the Hug Club has its way that will soon change. A Hug membership sells for \$3 and the sales pitch is "Hugging makes you Healthier." They say medical and lay experts have found that hugging helped remove depression, tension and stress, created a stronger will to live and tunes up the body's support system. In short, hugging is as healthful as dancing and just as fun.

A well known therapist says that four hugs a day will chase away the blues, but four is just a minimum daily requirement for survival. Eight hugs are necessary for maintaining a vigorous healthy body and mind. Twelve hugs are needed for sustained growth of the mind, spirit and body. All of this indicates we have our work cut out for us. And to get them, you have to give them.

Hugging friends of course is another matter, but it can get tricky. Hugging is a lot like waltzing, somebody has to take the lead.

In my hugging experience, I've always been comfortable with any hug. Many people want to be hugged, but absolutely cannot get the thing started. So we are dealing with two distinct classes. Huggers and Huggees. The trouble arises when two huggers meet. I have a friend who like me is a hugger. Our greetings are like the opening steps of a wrestling match.

Ever notice the A-frame huggers? They both bend at the waist and give a slight hug. Or the cheek to cheek huggers? Babies are probably the best of all hugging materials. They smell good, can't squeeze the life out of you, never suspect you of being a dirty old lady and can't do anything but howl if they object.

As Onalee's tears subsided, she said, "Thanks, that really helped. I wish there were someway I could show you how much I appreciated what you did." I told her to just be there to hug somebody who never knew they needed hugs before. You can do it too! Whoever invented the yellow rock, sure knew what he was doing.

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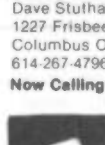
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You Don't Have To Be An Officer

by Chuck Vetter
Plant City, Florida

A flyer promotes a Leadership Seminar. An article in the square dance publication tells of a Mini-LEGACY. Your local association is sponsoring a meeting on square dancing. You think, not having been an officer nor interested in becoming one, none of this concerns you and you will not get involved. But if you have a feeling for square dancing and have some ideas, then you should get involved.

Most of the dancers attending these gatherings have been going for years and the topics and discussions tend to become repetitious. Many of us have been there so long we have hardening of the ideas and need some new thoughts and approaches to shake us up. That is where you can help.

Do you remember those discussions you have had with other dancers over a late snack after the dance? You and your buddies think you have some pretty good ideas and they may work. What are you going to do about them? The leader you talk to between tips has other things on his/her mind and forgets, or might even be one of those with hardening of the ideas. Then you get another idea, one you have not considered before. What if you take this to the next association meeting? Or better yet, there is an area Leadership Seminar coming up so you do some research, get your thoughts on paper, attend the seminar and during one of the discus-

sion periods, present your idea. You are surprised how easy it was to present it and amazed at the vast knowledge of square dancing represented by the moderator, panelists and other participants.

Your idea may or may not have been approved but you heard a lot of pros and cons on it. This increased your knowledge of our activity, which gives you a better understanding of the why's and wherefore's. And as an added bonus you can now expand the talks over that late snack.

So you see, you don't have to be a leader to attend these meetings. As a matter of fact, the leaders need your input. There must be a dialogue between dancers and leaders, particularly at the local level. This can be done at association meetings but is much more effective at a meeting set up specifically for the purpose of dialogue and exchange of ideas.

Don't let the title "Leadership Seminar" or "Mini-LEGACY" throw you off. You don't have to be a leader to attend, you don't have to be a leader to get involved, but you do have to have a feeling toward our activity other than criticism and "let the other guy to it." The next time you see or hear about one of these conferences near, you make an effort to attend. You don't even have to take part in the discussion. Just your presence is involvement enough.

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The "PRO" Side

from *Canadian Dancers News*

Caller-Run Club

by Burt & June Harvie
Delta, B.C.

I have chosen to take the side of Caller Run Clubs, for in today's dancing, I firmly believe that a caller-run club is the only way to operate. I must say at this point, that I have never had nor do I now have, a caller-run club. I call for two clubs and a beginner class and all are executive run.

First of all, in today's dancing, I believe that any dancer who dances beyond mainstream level is what we classify as a high frequency dancer, dancing at least twice a week and sometimes more often. As a general rule, this type of dancer does not wish to be tied down to an executive position because he hasn't the time to spare. The mainstream dancer is normally a once a week or maybe twice a month dancer because that is all the time he can afford to the movement and he or she does not want to be burdened with the headaches and time involved in running a club. I must say here that there are exceptions to the rule and again I am speaking generally.

I have discovered, that by listening to dancers talk and watching their reactions, most dancers would rather pay their admission at the door, have coffee, enjoy the fellowship of the evening and then go to the door without having any more worry.

The following are points of interest that support my feelings in this matter:

1. Being caller-run, the caller can establish and maintain the level and type of programs he feels are best suited for the dancers. Dancers who do not like the level or type of program are free to dance in a club in which they are happy. (The caller must maintain an interesting program to retain the dancers.)

2. Dancers who cannot handle the level can be advised by the caller that he

Dancer-Run Club

by Ron & Barb Lowe
St. John, New Brunswick

So there will be no misunderstanding, I want to make it clear that I feel both types of clubs can work and do work successfully, but keeping within the framework of a proper debate I will present to the best of my ability the pro side of the executive run club from the caller's viewpoint.

I will now present a list of the advantages as I see them:

First of all, to the dancers;

1. All dancers who are involved with an executive run club come away with a better understanding of the activity.

2. Those involved in the executive of various committees will derive a degree of personal satisfaction and feel a sense of achievement from their work in the club.

3. The more opinions expressed and considerations made before a decision is made in the running of the club, the greater are the chances that a high percentage will understand and be satisfied with the directions taken by the decision makers.

4. If a club suddenly loses the services of its caller they will find themselves in a better position to carry on until another caller is found, otherwise club closure is a definite possibility.

5. The more people involved with the running of the club, the more personal contact there will be within the club, which will aid in club growth and will promote the continuity of a healthy and concerned club, with each and every dancer being touched with a sense of personal responsibility and control in the overall club operation.

Advantages for the caller;

1. The most important and obvious plus factor for the caller is that he will be free to devote a high percentage of his

CALLER RUN CLUBS, Continued

or she would be best suited for another level. Any other problems can be decided on the spur of the moment and do not have to wait for an executive meeting for a decision.

3. His job, as a caller, is secure as long as he is doing a good job.

4. A wise caller can impart his attitude and feelings to the dancers and thereby giving the dancers a better and healthier outlook towards the square dance movement.

It would be unfair not to point out that an executive-run club can operate without a caller (tapes or records).

One of the big disadvantages of the caller-run club is that it puts a heavy burden on the caller's wife. She must look after the door, administrative work, and take care of the refreshments.

A caller must be honest and sincere with the dancers and at all times present the best possible program. Whichever way you choose to go, good luck and have fun dancing.

COMMITTEE RUN CLUBS, Continued

time to matters which relate directly to calling and teaching.

2. Because the caller is free from other responsibilities he will be free to

devote more of his time to his spouse and family.

3. The caller's spouse will be free from the work which often falls on the shoulders of the caller's partner in the caller run club.

4. A new caller starting out will benefit greatly from calling and teaching for a group which has had operational experience.

5. There is also a sense of team spirit from which the caller will benefit when working with executives and committees.

6. The caller is free from the financial burden which a club must carry and is also free from most legal liabilities should they arise.

7. The caller does not have to act as P.R. man or policeman.

8. Some dancers unjustly look on a caller run activity as someone trying to make a buck, which would not occur if they were involved and knew the reasons for fee increases and other financial considerations.

9. The caller is free from the booking of callers and halls and the many other odd jobs which must take place in the operation of a successful club.

Remember— many hands make light work!



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FISH CAMP



by Shelly Emshoff
Texas A & M

Nestled in the Piney Woods of Texas is a camp where about 3,000 students shuffle their feet to familiar music, but on this night it is to a different beat. Instead of the usual two-step, they have come together to square dance. Excitement shows in their eyes and their feet move accordingly.

These dancers are united as freshmen Aggies of Texas A&M University attending Fish Camp and their first square dance. The difference between this dance and the average square dance makes the evening as unique as Fish Camp.

Just like all square dances, everyone comes to have a great time. There is a caller present; however, he is unable to make the evening a typical square dance. Gary Felton, a caller for 10 years, says the main difference is because of the group of people and the circumstance.

Fish Camp, a Texas A&M tradition since 1954, is held four days several times during the two weeks prior to the Fall semester.

On the first day of camp, the freshmen, counselors and faculty members gather at Texas A&M. They load on buses and are taken to Lakeview Assembly, near Palestine, Texas. The noise of talking, singing and yelling begins on the bus as everyone gets to know each other. The enthusiasm crescendos throughout the week as the freshmen, or "Fish," are introduced to college life.

The camp involves about 2,800 students from a total enrollment of 36,000. The entire camp is divided into

four "mini-camps" consisting of about 150 students each. Because the camp is so popular, the upperclassmen must apply and interview before being accepted as counselors. About 550 are chosen from more than 1,000 applicants. One reason the counselors go, paying their own way, is because of the benefits they received as freshmen. Also because they have as much fun as the "Fish."

During the day the campers attend sessions and discuss such topics as study habits, roommate relations and goals they wish to obtain while in college. They learn about the traditions that make Texas A&M famous. One tradition that is unique is the yells. The entire student body bends over and yells in unison during football and basketball games. Not only do the freshmen learn these yells, but each mini-camp has its own yell. When the four mini-camps come together, they battle to see which camp can yell the loudest. They take this spirit of enthusiasm and competition as they attend the square dance held one evening towards the end of camp.

"They're like little kids with a new toy," Felton said. "They are excited about college and know a lot of new yells. It's a mistake to ask them what camp they are from," he said. "Everyone begins their yells in unison."

Felton is probably as excited about Fish Camp as the rest who attend. Also a student at Texas A&M, he is working on his doctorate in Agricultural Engineering. Besides working with water conservation and pollution prevention, he finds time to call for a community club and special events such as Fish Camp.

He said he thought the camp was simply a big pep rally, but when he arrived and talked with counselors and saw the students' expressions, he realized how it benefited those attending.

"I wish someone would have done that for me when I was entering college," Felton said. The students are taught how to handle potential problems and that what one receives from college results from what he gives, he said. He was amazed at the togetherness of the students. The square dance enhances this concept because it allows the students to be united while meeting new

people and having fun together.

Just as Felton didn't understand what Fish Camp was like until he attended, the students had misconceptions about square dancing. Probably one of the most important concepts they learn is that square dancing is not the old-fashion barn dance of 100 years ago, Felton said. Many thought of square dancing as the clogging they had seen on TV.

By square dancing under instruction, they learn that the dance involves cooperation and concentration. It is a great listening exercise in addition to a social function.

The dance was held on a cement slab. Even in 97 degree temperatures, the Aggies didn't seem to mind.

Felton began the dance by placing everyone in large circles. The size of his audience was larger than a usual class, he said. He teaches the students about 10 basic moves, then puts those together and they dance to music.

"If you give them 30 seconds, they go wild," Felton said. He played songs for country and western dancing between

calling tips, because resting wasn't on the agenda. Part of the fun is to keep moving.

Later in the evening the Aggie Allemanders, a club from Texas A&M, gave a demonstration. Felton said he only allows the experienced dancers to perform after the students have had a chance to learn some calls. If the demonstrators danced before the lesson, the students would feel intimidated, he explained.

After the dance, the students do not have to remember anything they learned. After all, they came only to have a good time. Some wanted to learn more, so Felton gave them fliers concerning classes taught at the university on square dancing. The lessons are offered as extracurricular activities.

Felton doesn't make much money from calling. At Fish Camp there wasn't even any money from a door fee. He had to drive an hour and 45 minutes twice a week to call for camp. So why does he do it?

"Just because I like to see a smile on everyone's face," he said.



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JULY 3-9	Plus Advanced and Experimental Workshop	Dick Parrish Earl Rich Beryl Main	Gen & Beth McLevid
JULY 10-16	Plus with A-1 Workshops	Ken Gower Beryl Main	Shirley & John Ivans
JULY 17-23	A-1 A-2 with Workshops	Gary Shoemaker Beryl Main	Dinge & Dottie Wheeler
JULY 24-30	Plus with Advance Workshops	John LeClair Beryl Main	Charlie & Bettey Proctor
JULY 31-AUGUST 6	Plus Dancing	Alan Schultz Beryl Main	Wayne & Norma Wylie
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Everybody loves a wedding— more so when it is not traditional, but one of the same shared hobby. Claudia Messler and Mark Perry decided to go against convention and have a lovely square dance wedding in August.

Claudia's parents, Cliff and Agnes Messler of Dearborn, Michigan, introduced Claudia to square dancing and she began her lessons in 1981 with the Lucky Stars in Allen Park.

Mark's parents, Earl and Velma Perry, enticed Mark into lessons with the E-Z Shufflers about the same time.

Lucky and Connie Shotwell, callers for both groups, decided to introduce the two singles and put them together in one class. This makes sense, but we denote a role of Cupid here. You guessed it. A romance bloomed. Along with falling in love with square dancing, Claudia and Mark also fell in love with each other.

The wedding was held in Trenton at the United Methodist Church with Connie Shotwell as matron of honor. Ruthad designed square dance gowns for the bridal party. Claudia's wedding dress was of white border eyelet, with a sweetheart neckline and three-quarter sleeves. She wore her mother's headband, a tiara with pearls, from which flowed her lovely fingertip veil. All carried nosegays of silk flowers. Mark wore a tan western suit with short jacket. The men in the wedding party wore brown tuxedos with colored ruffled shirts to match the women's dresses. Shades of yellow, light blue, pink and lilac prevailed.

The reception was also a colorful array of square dancers where Lucky called a variety of dances for everyone.

It seems that Mark is a very good cook and was going to bake the cake, but time ran out so a bakery did a lovely job. Mark and Claudia are remodeling a home they purchased in Southgate with emphasis on the kitchen, where Mark can continue his gourmet cooking.

When the newlyweds returned from their honeymoon to Toronto and New Brunswick, they began their travel chairman duties with the E-Z Shufflers. If they happen to travel to your club, be sure to kiss the bride.



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THAN-N-K YOU

by Ila Jean Boggs
Birch Run, W.V.

The "Wahoo Travelers" Square Dance Club of Craigsville, West Virginia would like to say than-n-k you to our first caller, Bill Gassaway. Bill called at our club from October, 1977 to October, 1982.

The reasons that Bill is so endeared by the "Wahoo Travelers" will be explained here. Several years ago the club's founder, Vodra Bragg and his wife, Virginia, wanted to learn western square dancing. The area around their home in Craigsville, West Virginia, did not have any club available where they could learn how. The Braggs traveled some distance for lessons.

After their graduation, the couple organized and formed the first square dance club in their home county. There wasn't a caller, so the club members used records and taught themselves the steps.

Then, in 1977 Bill Gassaway came to the club's attention. He was invited to call their annual Labor Day Corn Roast Dance. He accepted the invitation. Afterwards, he was offered the job of being the club's caller.

Bill Gassaway did not live near Craigsville. He would have to drive 95 miles one way. But accept the job, he did.

Every Saturday night from October to May, Bill, accompanied by his wife Nella, came to call the "Wahoo Travelers" dances, and to teach square dance classes and workshops. In the summer months, he came twice a month.

During the winters, he seldom cancelled. If he could get through the snow he came. Sometimes while calling a dance a snowstorm would come and make it difficult for Nella and Bill to return home. When this happened, they would have to stay overnight at the home of club members.

Bill Gassaway also taught squaredancing to the younger children. Most club members brought their families to the classes and they all learned together.

by John Tolbert Smith
Nortex President

We joined a square dance club because of the people and its dance location. We did not hear their caller until three weeks after we joined. After dancing for several years, we know we couldn't have made a better choice, because this caller led us through that awkward stage that dancers go through from lessons to MS. He loved us when we couldn't do simple movements, he loved us enough to keep us excited, yet worked us hard so we could grow. He understood when his wife was expected to dance with the slow, rough or problem dancer. He loved us when we brought back from other dances some wild bumps and extra movements. He loved us even when we talked about how much we enjoyed some other caller and we wished our caller could do as well. He kept us excited about square dancing. He understood the stages of learning and he kept it fun. He understood when the club wanted someone special to call their "big dance." He understood when times got rough and the club lost money, and there were not enough students to pay for the hall. I saw him tear up his check. He gave of himself time and time again, yet he understood when club members didn't even tell him they enjoyed the night. He understood when some nights everyone wanted to help him take down his equipment (causing damage in their zeal) or the many nights they were all in a hurry to go fellowship over pizza. He understood when club members insisted upon hearing "their" record and others wished loudly that he would get some new records. He understood when he was expected to load his equipment and set outside McDonald's and lost two records in the sun. He understood when this pattern repeated many times with new club members and officers. He understood when some prize students went to other clubs after he taught them. He lost count of how many he taught to dance. He tore up more checks, replaced more equipment and drove more miles. He was the caller who never became a big name or record seller, but he is the caller who makes square dancing what it

The children were generally 8-13 years old.

Bill also trained one of the club members to be a caller. When this person expressed a desire in learning to call, Bill encouraged him. He let the apprentice use his microphone and equipment. At least once during a dance, Bill would "turn it over" to the apprentice.

This year, Bill talked about slowing down and not calling as many times as before. Finally, he informed our club he did not want to call as a steady caller anymore. He explained that he "had too many miles on the old body."

The apprentice who Bill trained was offered the job and he accepted. October, 1982 was the last scheduled time Bill called for the "Wahoo Travelers".

That is the story of our club's exceptional square dance caller, Bill Gasaway. We think he had earned our special than-n-k you.



is today.

The years have taken their toll, the equipment gets heavy, it's hard to stay up late so many nights. This teacher opened up the wonderful world of square dancing to me and thousands like me. I can't thank him enough.

This club caller's name is Jim. Jim Thomas. Jim has been calling over 20 years. He helped form the North Texas S&R/D Association and has served faithfully in every job he was given. Jim has called many festivals, mid-winter dances, and roundups, also state festivals, NTCA dances, club specials and weekend retreats. Many callers received help and encouragement from Jim Thomas. To me, Jim and Thelma Thomas are Mr. and Mrs. Square Dancer. *Jim called his final dance on December 11, 1982.*

THE BOTTOM LINE

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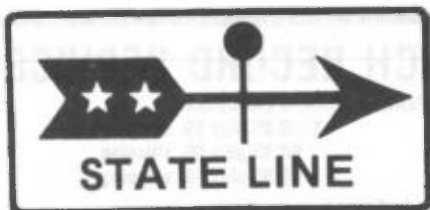
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Tan Lee & Garland King present check to Dr. James Morris.

On Saturday, September 25, 1982 the North Carolina Folk, Round, and Square Dance Federation held their fourth annual Charity Dance in ten locations across the state.

At the November Federation, Tan Lee, who was the state chairman this year, presented Dr. James Morris, head of cardiology at Duke Hospital, a check for \$26,541.12. The money will be used to buy a fellowship for a student who is studying cardiology at Duke.

The dances this year, plus the next two years, will be a memorial for Ruth Jewell, who was a great leader and promoter in our state for round and square dancing.



Ed & Carolyn Rayback are inducted into the Hall of Fame. Bill Dobbins & Garland King presented plaque.

Ed and Carolyn Rayback were inducted into the North Carolina Folk, Round, and Square Dance Federation

Hall of Fame, as cuers, at the winter meeting November 20 in Wilmington.

Ed and Carolyn have been cueing since 1962. Ed has cued for several clubs in the area and in 1970 they formed Rayback Rounds, a round dance club that is still very active today.

Ed and Carolyn have been great supporters of square dancing since they started dancing in 1959, and round dancing in 1962. They have worked hard for the federation, being elected to many offices and serving on many committees.

For the past several years Carolyn has been chairman of the round dance clinic in North Carolina. She is responsible for booking the cuers and all the arrangements, and has done a fine job.

Ed and Carolyn have never missed a Tar Heel Square Up in all 23 years. They have only missed two federations and council meetings in that time.



Ken & Bea Seal receive the Golden Slipper Award. Bill Dobbins, v.p., and Garland King, president, look on.

At the same winter meeting, a fourth couple received the Golden Slipper Award. To qualify, one must have danced and supported the federation for at least ten years.

The deserving couple who received the award was Bea and Ken Seal from Washington, N.C. The Seals moved to North Carolina in 1970 and since then, they have worked for and belonged to several round and square dance clubs.

Bea and Ken are great supporters of the federation. Bea, a Methodist minister, is chaplain of the federation. She has served as chairman of the round dance program for four years. Ken has served on many committees also. This couple is always there, and willing to do any job that they are asked to do. They have really been an asset to square and round dancing since they have lived in North Carolina.

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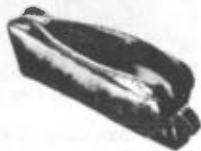
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ROCKIN A RELEASES:

- 1374 James, David Cox*

BEE SHARP RELEASES:

- 120 You're Singing Our Love Song, Mal Minshall*

SWINGING SQUARE RELEASES:

- 2379 Should I Do It, Caller: Robert Shuler*

PETTICOAT PATTEN:

- 112 Love Never Dies, Caller: Toots Richardson*
- 111 She's Not Really Cheatin', Toots Richardson*
- 110 Gonna Hire A Caller, Caller: Toots Richardson*

LP ALBUMS:

- 507 E-Z 34 Basics of Square Dancing, Lem Smith
- 1021 Blue Star 50 Basics, called by Marshall Filippo
- 1025 Blue Star 75 Plus Basics, by Marshall Filippo
- 1034 Blue Star Mainstream Plus by Marshall Filippo

BLUE STAR CASSETTES:

- 1037— 10 Singing Calls by Johnnie Wykof
- 1038— 10 Singing Calls by Johnnie Wykof #2
- 1039— 8 Singing Calls by J. Wykof & Pat Barbour

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One of the early actions by the Roundalab (The International Association of Round Dance Teachers, Inc.) membership was the adoption in 1978 of a Code of Ethics. All Roundalab members are expected to subscribe to the principles expressed.

At the sixth annual Roundalab convention in Utah in 1982, the membership adopted a formal Grievance/Complaint policy and procedure. This grievance procedure provides for expressing and seeking a solution to any misunderstanding of professional ethics between teachers, or between a non-member of Roundalab and a teacher member.

Roundalab recognizes the fact that a complaint does not become a grievance until a first attempt towards its solution has been made without satisfaction to the aggrieved. The intent of this grievance procedure is to settle all grievances on a professional level at the earliest possible time, and is based on the cooperation of all involved.

Working within the framework of Roundalab, the teacher or complaining party must make his/her grievance in writing to first his/her local teacher or teacher/dancer organization if one is

CODE OF ETHICS FOR ROUNDALAB MEMBERS

By joining Roundalab I am affirming that I am a professional instructor of round dancing. As such I subscribe to the declared purposes and objectives for round dance teachers. I shall be guided by the following:

1. As a professional, I have an obligation to maintain the highest level of ethical and moral behavior in all relationships with dancers, other square and round dance leaders and organizations.
2. As a professional instructor, I have an obligation to the dancers for they are the whole reason for the existence of the activity. Therefore, I must:
 - a. Provide instruction and guidance to assist the dancers to develop to their desired level. I shall not push the dancers beyond their own capabilities for my own satisfaction or use my limitations to stifle their growth.
 - b. Provide leadership to dance organizations to ascertain that the dancers participating in their activities are having their needs fulfilled.
 - c. Remember that the majority of dancers joined the activity for recreation sociability. I shall try to provide a healthy social, educational and recreational balance.
 - d. Continue my own education so as to improve my dancing, instructional and leadership skills.
3. As a professional instructor of round dancing, I have an obligation to the activ-

available, and if both parties are members of the same organization. If satisfaction is not obtained, or there is no local organization available, then the grievance should be filed in writing to the Executive Secretary of Roundalab. Action must be initiated by the Grievance and Review Board within three months. The teacher in question shall be notified in writing of the complaint submitted and be given thirty days in which to reply.

After a thorough investigation, the Grievance and Review Board's written decision will be sent to all parties and to the Executive Secretary of Roundalab. All parties have the right to appeal to the Board of Directors (via the Executive Secretary) within sixty days after the decision. If no appeal has been received, the Board will consider implementing the necessary actions. If an appeal had been made then the decision of the Board will be considered to be final. Current Chairman of the Ethics Committee are Lyle and Agnes Esch of Lansing, Michigan.

Another new committee, called the Review Committee, and chaired by Lee and Nancy MacKay of Provo, Utah has been established to receive ideas and concerns from the Roundalab membership itself. The MacKays' responsibility is to see that all concerns are put through the proper channels.

All committees will operate under the belief that concerns shared are most often concerns solved.



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NEW RELEASES

- BC119— DO YOU KNOW WHAT IT MEANS TO MISS NEW ORLEANS— Mike Holt
- BC120— ROUND THE CLOCK LOVING— Jack Peterson
- BC500— MUSIC MUSIC MUSIC— Joe Fioretti

CURRENT RELEASES

- BC117— DEALING WITH THE DEVIL— Larry Jackson
- BC118— SQUARE DANCING BLUES— Gary Kincade

BEST SELLERS

- BC101— BOB CAT RAMBLE— Bob Augustin
- BC105— DOWN ON BOURBON STREET— Bob Augustin
- BC116— PREACHIN' UP A STORM— Gary Kincade

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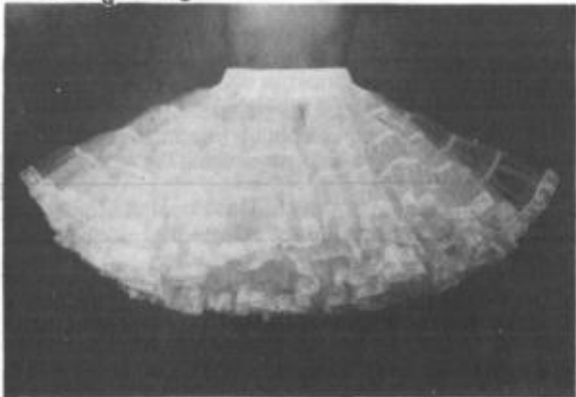
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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO— March 1958

The lead article this month is "Competition Is the Life." The North American S/D Championship will be held in North Bay, Ontario, Canada. The first prize is \$1500 and the second and third prizes, \$700 and \$200 respectively. There is also a junior division for ages 14-19.

American Squaredance endorsed the event with the comment: competitions of this kind are good for square dancing. The world loves good competition. (How times change!)

The previous editor has something in common with one of our current editors. From the news item that the Homesteaders S/D Club held a combination moose dinner and S/D last month: "Our news source didn't say how many 'horned in' on the affair, but I gather they all enjoyed the moosic."

"Northern Lights" by Floyd Parker was the No. 1 selling S/D record, and Fred Bailey of Las Vegas, Nevada, was the featured caller.

Rod LaFarge continues with his history of Social Dancing in America: Due to urbanization of the country and the consequent desire of the hall owners to accommodate this profitable trend, the tendency was toward couple dances rather than formation dances. "Close" dances required less space, to the delight of dance promoters seeking to pack a hall. High society still maintained most of the conventions of the ballroom, but the middle and lower middle classes were rapidly adopting the dance manners and techniques, causing Mr. Dodsworth, author of *Dancing 1885* to bewail "deterioration in the general tone of motion and manner."

10 YEARS AGO— March 1973

John Saunders in "Challenge Chatter" sees challenge dancing as doing the unknown. Therefore, challenge to a beginner is "circle to the left" on the first night of class; thereafter, there will be a new challenge every night. His first night at an open dance with a different caller is a challenge. The older dancers (in years of dancing) should realize they were once challenged by a lower level of dance and had fun meeting that challenge.

Stan B. answers the question, "Where Do Cartoon Ideas Come From?" Generally, the "germ" comes at a dance. Close to deadline times, cartoonists usually shut themselves in closets, and rant and rave until the ideas burst forth or until clothes racks fall from their mounts, whichever comes first.

The Workshop Choreography reviews *scoot back*. Willard Orlich cautions: If those facing in on the call *scoot back* will walk *straight* forward and stop shoulder to shoulder, the correct inside hand for the turn thru will be available. A *scoot back* is the same as a *trade* by the two dancers involved.

In "Dancing Tips," the Bausches reminded us that a welcoming ceremony into the club for newly graduated dancers is not enough, that we must remember as experienced dancers to help newer dancers learn to dance in the club, and we should feel good in doing our part.

"National News" reports that planning for the 22nd National S/D Convention in Salt Lake City is taking place. Planned are club booths and a display of over 200 publications. Cal Golden was the featured caller in "Steal A Peak." The new idea of the month was *spin chain the diamond* by Ed Fraidenburg.

You are invited to the first **JACKPOT FESTIVAL EAST**



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SMILE AWHILE With DALE CASSEDAY

by Iris A. Crowell



"Who, who, who is your lady friend?" the clear pleasant voice of Dale Caseday asks as the senior citizens twirl their square dance partners in the activity hall of the Lost Dutchman Travel Trailer Resort in Apache Junction, Arizona.

The men, gallant looking in their neat, western outfits, lead their dainty partners with their colorful, billowing dresses and many crinoline skirts to gracefully execute the intricate steps of a complicated call.

"Do a flutter and say, O boy!" Dale directs and every voice echoes, "O boy!"

When Dale is calling the squares there is always a smile on his face and he seems to infect the dancers with his enthusiasm and enjoyment. The dancers, though mostly senior citizens, respond with an alacrity and eagerness which belies their years. Their smiling faces seem so joyful that it is a pleasure to just be a spectator.

Dale Caseday, a nationally-known square dance caller and his wife, Edna, spend their winters (from mid-October until mid-April) at the Lost Dutchman Travel Trailer Resort where he teaches and calls for eight sessions each week.

Dale and Edna have travelled all over the western part of the United States calling and teaching the square dance.

They have worked at various festivals around the country. He was twice the caller for the square dance festival held

on London Bridge at Lake Havasu City, where as many as 125 squares were on the floor at one time.

He has called at the Montana State Roundup and at three National Conventions, Omaha, Denver and Salt Lake City. He has called at festivals in Elk Mountain and Laramie, Wyoming, also at West Yellowstone and the Rapid City Hoe-down. Almost every summer weekend finds Dale and Edna winging in some direction to call for a square dance.

Dale believes that keeping a calling engagement is a sacred commitment; however, twice through no fault of his own he was unable to make an appearance.

One winter he flew from Denver to Kansas City via Chicago to keep a calling engagement, but the plane couldn't land in Kansas City because of a bad snow storm so they had to return to Chicago. They tried it the second time, but there was still too much snow on the runway for the plane to land so they returned to Denver.

One other time they were unable to keep a calling appointment because of the weather. They were traveling through Russell, Kansas when a blizzard struck and they were detained there and could not get to their destination.

In the summer they travel by air most-

Continued on Page 88

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Now if you want to get in trouble folks, I'll tell you how to do it—
Just buy yourself some clogging shoes and you're right into it.

Well, I took clogging lessons 'bout a year ago,
Learned my left from my right in ten weeks or so.
I figured I'd done right well to get that,
But they told me I hadn't seen nothing yet!

So I practiced at night and *double-toe stepped* down the halls
At home and at work and at bus stops and malls;
I *toe-heel-brushed* (Across) and put up with the grins
And the stares and the head shakes and the bruised, aching shins.

I *shuffled* and suffered and stumbled on through it
And suddenly one class night I found I could do it!
They put on a record and with skill, grace, and pride,
I swiveled and slurred and *clicked* (Out to the Side).

Well, the next thing I knew, when my head cleared a bit,
I was standing on stage in my new team outfit;
And from that moment on it was pack up and go
To Kentucky and Stone Mountain and, well, you know....

Yeah, I could tell I was Hooked on Country and such,
And I thought about quitting, not travelling so much;
But I reckoned I could take it or leave it alone,
(So I was out on the road when they foreclosed my home.)

But that wasn't really much loss, 'cause all I did there
Was wash up my clothes and then head out somewhere;
So to help make ends meet, I just lived in the car
(Which I put up for a loan on an amplifier.)

You see, I figured the only thing could add to it
Would be to have somebody pay me to do it;
So I borrowed some speakers and a mike from my friends...
(And you probably know how *that* story ends!)

Well, the students are flocking in, wanting to learn,
But my hall rent and records cost twice what I earn;
And all I can show for those festival workshops I'm doing
Are these ragged old tee shirts with badge holes all through 'em.

So I'm running seven teams and four classes a week,
And I juggle our bookings (and occasionally eat).
My family situation is a shame and disgrace
(But one team's just three points from NCHC first place!)

Oh, this clogging addiction's as destructive as dope,
And I've sworn that I'll quit it with each tap I broke;
I'll give it all up, the music, the laughter,
(On the day that I die— or shortly thereafter...)

But I've got this vision that's disturbingly clear,
Of me standing there whispering in St. Peter's ear:
"Just build me a wooden-floored hall, not a mansion;
And with a couple of lessons, I'll have you all dancing!"

by Shelia Popwell
Hampton, GA

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May 15-21, 1983 LEE KOPMAN, NY. STEVE KOPMAN, TN. CHALLENGE WEEK C-1	May 22-28, 1983 Ph'd for Newer Dancers PAUL GREER, FL. RED HENNEN, MI. LAWTON SMITH, FL. bs BASIC	May 29 - June 4, 1983 ED FRAIDENBURG, MI. RIP RISKEY, MI. THE BLACKFORDS, FL. BLUE PLUS	June 5-11, 1983 ED FOOTE, PA. RAY DENNY, TN. ADVANCED WEEK A-2
June 12-18, 1983 CHUCK DONAHUE, VA. THE ADCKOCKS, VA. GREEN PLUS	June 19-25, 1983 ROGER CHAPMAN, FL. THE BRISSETTES, FL. GREEN PLUS	June 26-July 2, 1983 Ph'd for Newer Dancers GORDON BLAUM, FL. WINTRO, TO ROUNDS BASIC	July 3-9, 1983 TONY OXENDINE, SC. THE EBERHARTS, OH. BLUE PLUS
July 10-16, 1983 ED FOOTE, PA. BEN RUBRIGHT, NC. CHALLENGE WEEK C-1	July 17-23, 1983 MIKE LITZENBERGER, LA. RON RAY, FL. THE LUGENBUHLS, LA. GREEN PLUS	July 24-30, 1983 BILL PETERSON, MI. THE LEHNERTS, OH. BLUE PLUS	July 31-Aug. 6, 1983 CHUCK DURANT, FL. THE BEATTIES, FL. BLUE PLUS
Aug. 7-13, 1983 GORDON BLAUM, FL. THE BEATTIES, FL. BLUE PLUS	Aug. 14-20, 1983 DAMON COE, NC. THE HENSLEYS, NC. BLUE PLUS	Aug. 21-27, 1983 ART SPRINGER, FL. THE MARTINS, FL. BLUE PLUS	Aug 28-Sept. 3, 1983 RON SCHNEIDER, FL. EVENING ROUNDS ADVANCED A-2
Sept. 4-10, 1983 SAM MITCHELL, FL. DAVE CRISSEY, MI THE FIYALKO'S ADVANCED WEEK A-1	Sept. 11-17, 1983 CHUCK LEAMON, FL. THE CUREWITZ'S, FL. GREEN PLUS	Sept. 18-24, 1983 ELMER SHEFFIELD, FL. THE McCORDS, AL. BLUE PLUS	Sept. 25-Oct. 1, 1983 AL BRUNDAGE, FL. THE REEDERS, MD. BLUE PLUS
Oct. 2-8, 1983 SAM MITCHELL, FL. THE JAYNES, FL. BLUE PLUS	Oct. 9-15, 1983 ROGER CHAPMAN, FL. THE LOVELACES, FL. BLUE PLUS	Oct. 16-22, 1983 ART SPRINGER, FL. JOHNNY WALTER, FL. CHALLENGE WEEK C-1	Oct. 23-29, 1983 ERNIE BASS, FL. JACK FLANDERS, SC. THE STOCKFEDER'S, FL. GREEN PLUS

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Linear Cycle Round the Globe



The smiling faces above belong to the dancers at one noontime session aboard the SS Norway (See Meanderings). Starting with the first row, these seagoing sashayers were: Jeanne and A.J. Crowley, Elaine and Vern Olberding, Bill and Mary Porter, Neola Barr, Patty and Tom Thorsen, Margaret and Lee Saunders. Next row: Myrtle Lewis, Peggy Hill, Don and Melva Beck, Marie Jones, Jack and Maude Rothgeber, Pat Christmas, Laura Bolinger. Next row: Paul Lewis, Bill Hill, Marjorie Hall, Dolores Rapp, Frances Haas, Thelma Lowery, Jackie Rayroux, Otis Jones, Cathie Burdick, George Christmas, Irene Jack, Bill Moser, John Bolinger. Back Row: Larry Hall, Douglas Rapp, Alfred Haas, Jim Lowery, Roy Rayroux, Bill and Nita Fry, Stan Burdick, Anne Gillam, Irene Moser, Jolienne Nault. Missing from the picture are Dick and Mary Fabik, John and Aline Mankin, John and Phillis Filbeck, R.E. and Gladys Womack, Charles, Eloise, Jim and Connie Galloway.

Two squares from the tour group danced a tandem square for the talent show, to great applause. Participating couples were the Hills, Thorsens, Saunders, Mosers, Rapps, Crowleys, Becks and Porters.

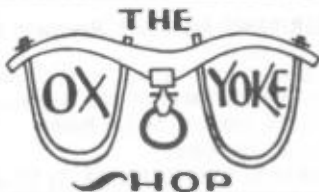
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1st Band Music Only; 2nd Band, Cues by Richard Lawson

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Ed Bruce Hit
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by Art, Ry Cooder Hit
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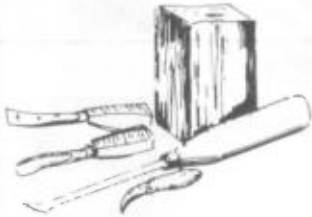


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(See also cover figure, Ben D. Line)

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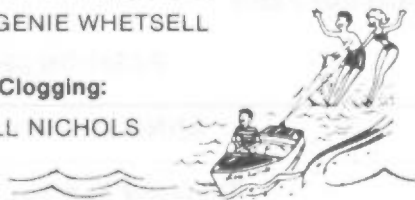
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HEM-LINE

by Bev Warner

The High And Low Of It:

Dancers are debating whether they want a high or low heel on their dancing shoes.

A good-fitting shoe should have four characteristics according to the podiatrists across the nation:

- 1— Heels no higher than 1½".
- 2— Broad rounded toes that allow toes to remain in a natural position, prevent cramping and reduce the possibilities of corns and bunions.
- 3— Soles flexible enough to allow the foot to roll naturally from heel to toe.
- 4— Materials that allow the foot to breathe, eliminating perspiration and odor.

We have all of this in a well made square dance shoe, providing you get a proper fit. Perhaps the biggest single source of problems is shoes that are too small. There's a saying that goes, "There's a fortune waiting for the guy who invents the shoe that's bigger on the inside than on the outside."

In adults overly tight footwear may only cause corns and blisters but in children such shoes can permanently deform their feet.

Most podiatrists blame the shoe industry for putting people in fashionable but ill-fitting shoes. But Harold Gessner of the New York based Footwear Council, an industry public relations group, says the shoe industry doesn't dictate style.

The annual fashion shoes dominate the look. This is true in the world of square dancing— trends are passed on from year to year by the dancers themselves. Dancers want a comfortable shoe, but when the money is laid on the barrelhead, they buy a shoe that looks good.

The 1½" heel has become popular over the last few years— due to its having a more fashionable look. There have been no foot or back problems encountered if the wearer has a good fit. Not all foot problems are caused by



shoes. Most foot problems are inherited. Improperly fitted shoes can help trigger troubles for which an individual has a predisposition, including corns, callouses, bunions, bruises and blisters, toe-jamming, tendonitis and even ankle, knee, leg and back pains.

If you are having dancer foot problems, first check with a podiatrist; also, check out sorbothane pads, purchased at any sport or outdoor outfitters shops. Happy Feet, the water-inflated pads, have been known to get many a dancer through conventions and weekends. Remember at night when you finish dancing, if feet are swollen, soak in cold water; if just sore and tired, soak in warm.

The dancing shoe industry has been kind to our feet, providing us with a variety of heel heights and a well-made leather, roomy shoe. If they go no higher on the heels, we women will be dancing in style and comfort. Let your feet guide you as to what you wear, then guide your feet to "good dancing."

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FEEDBACK

In the "Encore" (ASD, Jan. '83, p. 35) the sound comments of John Jones of California, even though "10 years ago—January 1973" are interesting. Since many people dance *often* (up to 2 hours/day) this is an important problem to address for proper hearing conservation!

While I didn't get to see this past issue 10 years ago, I'm in the midst of preparing a dissertation on sound headroom and volume requirements for various halls and outdoors as applied to musical PA systems.

Our typical measurements of "average" sound levels at square dances lie between 80-90 dBA; due to lower peak-to-average dynamic range (compared to symphonic music) peaks seldom exceed 10 dB above these "average" figures.

My criterion for sound halls is 100 dB minimum undistorted SPL (sound pressure level) to properly handle these peak levels, thereby providing enough peak headroom for clean sound with no noticeable distortion, especially with wide band (extended bass and treble response with clean "unpeaked" midrange, where "amplifier clipping" overload is more obvious) speakers like we manufacture. But an astute caller can do well with careful adjustment with peak levels *under* 90 dB SPL and provide entirely satisfactory sound!

Since the same equipment is often used in small and large halls, even outdoors, oftentimes attainable peak sound power available is much higher! *Properly used* I feel the point of "diminishing returns" is about 115 dB SPL or 100 dynes/cm² which coincides with peak power required for 100% realism with all kinds of (sane) musical presentations!

Intelligent use of systems with extra headroom capability is like "driving a Volkswagon with a 500 Horsepower engine", you tend to be gentle and "satisfied" with it rather than "straining" to push it to its limits!

For huge convention dances and large hoedowns, it's nice to have at least 100 dB SPL peak capability, occasionally "kicking the sound way up" and then back down is *fun* and will do no harm! With plenty of headroom, your average power can actually be *less*. Although some peaks may be much higher, the overall sound is better for the hair cells in the ears! And the sound is most "satisfying" too!

By the way, it's not uncommon to require 10 times the acoustic power for the same sound level for a full hall vs. 25% occupied! This is because 1) More people "soak up" the sound in a full hall, and 2) The background noise level is higher for a full hall.

Here's hoping these few "sound" comments will help you callers and cuers approach "live band" rendition! Your magazine is great!

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Dancing Tips

by Harold & Lill Bausch

So very often I have noted that "level heads" step in and keep things going, when it appears that we are headed for a disaster. I recall the first Callerlab convention I attended. So many rash statements were made during open sessions that I really was worried that some foolish steps would be taken. However, at the final meeting of the convention when all gathered to make final decisions, reason prevailed and my worries went for naught. My faith in callers as a whole was restored.

We see too in our clubs that foolish remarks are made, perhaps poor judgment is used, but usually before disaster takes over, cooler heads prevail and the disaster is avoided.

So many of us have been concerned about the rash of new and more complicated calls. Callerlab placed the calls in different programs to try to bring order. Witness the programs from Basic, Mainstream, Plus and all the way to C-2. This was an effort to give the dancers a choice, and to help them avoid dances that were not being called for their group.

For several years now, many of us wondered if we had made any headway or if we had made matters worse. Now I believe we are starting to see real progress. At first, everyone wanted to jump into higher levels; no one wanted to be called "just a mainstream dancer." But

now we are seeing big crowds at dances advertised as Mainstream QS. Mainstream gives us the stability we need and the Quarterly Selections are giving us the variety we all want. (This has also increased my belief in the MS/QS program.)

I really am impressed! Recently in Minnesota I called an MS/QS dance that had about 50 squares dancing. At the end they asked me to add one tip of Plus level calls. We only had about ten squares for that. The biggest dances right now are the MS/QS dances.

I give the Minnesota folks a big pat on the back for the way they are promoting square dancing. I give another pat on the back to our own Nebraska callers and the area councils, for they are headed in the same direction. It is time we realize that if we want square dancing to continue to grow, we must provide dancing for all, even for those who cannot dance two, three or four times a week.

My own daughter gave me food for thought recently. She and her husband were avid square dancers, but her husband got a job where they could only dance on weekends. Rather than tie up all their free time with square dancing, they drifted away. She said, "Dad, we sure would like to square dance, but you have always said that to keep up on the calls, you should dance at least once a week, and we just can't do that." Just how many dancers have we driven away? How many thousands more would we have today if they could keep up by dancing once or twice a month?

Callerlab froze the MS calls for three years, maybe longer. Now it is up to us, callers and club leaders, to take advantage of this stabilizing influence, and build on it. I know it can be done, and I really believe we are starting to do it.

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Calling Tips

by Gene Trimmer

Callerlab voted to endorse the idea of DBD (Dance By Definition) instead of the term APD (All Position Dancing) which we did use. Many have misconstrued the two terms to be the same but their meaning is not exactly the same. APD simply meant that dancers could perform the mechanics of a given call from any position (Beau or Belle made no difference in the performance) and they would follow the caller's direction regardless of whether it was by definition or not. Teaching and Dancing By Definition encompasses more than just getting through geometric design as an individual. It means teaching and performing the call under the terms of the definition itself. Somewhere a line must be drawn between what is correct and what is not, and Callerlab has voted to draw that line within the terms of the definition for any given call. Let us talk about a few examples.

We see and hear *slip the clutch* called from parallel left-hand ocean waves. The definition clearly states the starting formation for this call to be *thar* and *wrong way thar*. It also states that everyone will move forward within the circle in which he was traveling while in the *thar*. Giving this call from either a left-hand *quarter tag* formation or left-hand parallel waves is, by definition, wrong. A proper call at Mainstream would be simply *step thru*, and at Plus, the call *extend* would, by definition, be proper. Incidentally, if you will explore the possibilities open to you with *extend* from those formations, it just might surprise you.

On occasion, we hear the directional instructions for *remake the thar* given in this manner from a *thar* formation: *Give a right pull by, turn the next by the left to an allemande thar*. This will physically work when the *remake* is started from a *thar* formation; it will not work from a *wrong way thar*. More appropriate directional instructions which follow the definition would be: *Quarter turn to*

Alamo, half turn to Alamo, three-quarter turn to thar (or wrong way thar).

Ping pong circulate, by definition, is applicable only to "Starting formation—quarter tag." Therefore, this call should not be used from any formation other than *quarter tag*. Using it with the ocean wave in the center at right angles to the couples facing in (e.g. *Heads step to an ocean wave* from static square) is just not by definition.

Flutter wheel is often taught or danced with the right-hand dancers moving in to the center to either right-hand star or hold right hands while they turn and pick up the opposite dancers. Sometimes the pickup is with an arm around the opposite. The definition clearly states the center turn to be a forearm turn and the pickup is with the free hand. Incidentally, if the opposite dancers are taught to start their own forward movement prior to the pickup, it goes much more smoothly. Melton Luttrell equates this with moving into the acceleration lane when entering a freeway and dancers can understand that terminology.

The use of *anything and roll* in our common calling practices is giving dancers the idea that the *roll* itself is always an individual quarter-turn to the right. This is why *scoot back and roll* will find all dancers individually turning a quarter right to face, even though, by definition, the dancer completing the *turn thru* action in the center should not turn. Let us quote from the definition of *anything and roll*: "Note that if *...and roll* is added to a call which, by definition, has some dancers walking straight forward at the completion of the call, those dancers will do nothing for the *...and roll*." The definition of the call *scoot back* has the dancers who were facing in "step straight forward to join adjacent forearms, turn half (180°) and step forward to end in the position vacated by the dancer who was facing out." That dancer should not, by definition, turn in place at all for the call *...and roll*. If the call *roll* is to be used as a right-face turn, then perhaps we should change the definition and make it easier for the dancers to understand. That action would, however, prohibit its use with *centers trade and roll* from right-hand ocean waves or *trade and roll* from left-hand waves and any call involving a

Continued on Page 52



by Bob Howell

easy level

With the "green light," let's all move out this month and get our feet tappin' to the...

IRISH WASHERWOMAN MIXER

FORMATION: Single circle facing center of hall. Lady on the gent's right.

MUSIC: Folkraft 1044

ROUTINE:

- 1-4 Everyone walks four steps into the center.
- 5-8 Everyone backed out four steps.
- 9-12 All tap the right foot four times in place.
- 13-16 Right elbow swing the corner.
- 17-32 Gents promenaded new corner lady. Keep her on the right and join hands in a circle to begin again with new partner.



This next dance I call "Green Onions." It may be done to either square dance singing call music, hoedown music, polka music or fast waltz music.

GREEN ONIONS

FORMATION: Groups of 3. The center person is slightly forward of the two trailing persons. All are facing the direction of dance and all three have hands joined. No.1 stands in front of No.2 and No.3 who join inside hands behind No.1. No.2 joins left hands with No.1 and No.3 joins right hands with No.1.

MUSIC: Any hoedown, singing call record or round dance waltz that counts out either 32 counts or 16 measures of waltz music.

ROUTINE:

- 1-4 All 3 persons walk forward CCW around the room.
- 5-8 No.1 (lead person) ducks down and No.2 and No.3 arch over and move forward to a new No. 1.
- 9-16 All walk 8 steps forward in their new groups.
- 17-20 No.1 backs under the joined hands of No.2 and No.3.
- 21-24 No.2 dances in front of No.1 and turns inward under No.1's right arm.
- 25-28 No.3 turns inward under No.1's right arm.
- 29-32 No.1 turns to the right under his own arm. All are now back in original formation.

If using a moderate/rapid waltz, change the counts to measures 1-4 to two waltz measures, etc. Hands are kept joined at all times other than when the progression is made on counts 5-8.

Bev Wannop, one of our Canadian calling friends, shared this contra with Lannie and Ted McQuaide, and they passed it on to me. It involves the use of a "reel of 6." He calls it...

BINGHAMTON AND OTHERS

FORMATION: Triple Improper

MUSIC: "Lamb Skinner"-Folkraft 1501, or Kitchen Junket Album, "Woodchopper's Reel."

ROUTINE:

- Forward six and six fall back
- — — — Circle to the left $\frac{3}{4}$ round
- Actives face down, others face up, the two that are facing start a reel of 6
- — — —
- — — —
- — — —
- — — — Face in and circle right
- $\frac{3}{4}$ of the way around, actives swing the one below
- — — — Forward and back



The two couples who are facing in start the reel. The third person in each case waits until the first two have passed right shoulders and then begins with a left shoulder pass. The first two who passed will get home before the ones who waited. There are a total of seven passes.



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And this next one I call...

SHAMROCK

FORMATION: Square dance

MUSIC: "Slaunch To Donegal," Windsor 4183

ROUTINE: Intro, middle break and tag

Circle left, circle right, do-sa-do corner, swing partner, promenade....

FIGURE: All four men turn the right hand lady, right elbow you go

Across the set your left-hand maid, go once with the left elbow.

The opposite one you turn by the right, once around with that colleen

Now go back home and swing your own, you swing her mighty keen.

Then do-sa-do with your corner, same pretty gal you'll swing

Swing that corner twice around and promenade the ring

You promenade this brand new maid, go struttin' round the hall

All the way back home again, it's back to Donegal.



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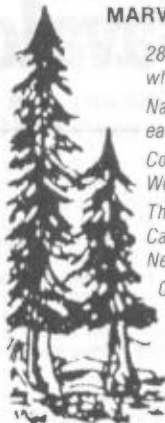
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LEGACY SPIN-OFF

What is ECCO?

The title represents the following facets of square dancing:

- E.....Education
- C.....Communication
- CO....Club Organization

All these factors were involved in a recent mini LEGACY "ECCO" Seminar planned by Wisconsin LEGACY Trustees. The ECCO seminar was held in Milwaukee in October and centered around the theme, "Gettin' & Keepin'." The meeting was chaired by LEGACY Trustee Win Erlandson and the key note speaker was Bob Howell (Ohio).

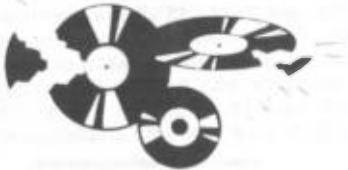
The topics covered Gettin' (recruitment) of dancer into dancing and Keepin' (retention) of new and old dancers. Over 75 square dance leaders spent the day in thought-provoking small symposiums discussing keeping

square dancing interesting, transition in the program, dropouts (or pushouts), reasons and advantages of square dancing, motivation and responsibilities of square dance leadership, etiquette, truth in advertising and roles in square dancing. The day concluded with an open dance with Bob Howell at the mike.

Among those attending were Wisconsin LEGACY Trustees and Affiliates, square and round dancers, callers and taws, round dance leaders, club officers, district and state organizations officers, retailers of square dance products, publication personnel, and single dancers all sharing ideas to promote and improve their favorite hobby—square dancing.

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CHALLENGE CHATTER

Russ & Nancy Nichols

Will this be the biggest National Challenge Convention ever? 93 sets had registered as of January 10, 1983. There were 97 sets in Philadelphia in 1982, and 122 squares at the Canadian Challenge Convention in November 1982.

The University of Toledo Student Union Hall will accommodate 200 squares in air-conditioned comfort, with three full-time halls for C-1, C-2 and C-3. In addition, a room will feature plenty of C-4 for those who so desire.

The convention committee recognizes that many dancers have never seen a flyer nor have they received an invitation to the National Challenge Convention. You, the newer challenge dancers, may feel that the convention is not meant to include you, but be assured that the convention staff and advisors will do everything in their power to make you feel welcome. The fact is that National Challenge is open to all challenge level dancers by pre-registering with the convention manager, Ed Foote, 140 McCandless, Wexford, Pa.

We would like to extend help and encouragement to all the new groups around the country. It has been called to our attention that there are numerous small groups across the country, some that are just experimenting with advanced, and some that have been established for some time and feel all alone in their struggle. We have found this to be a problem shared by both the caller starting in advanced and the dancer. We want to extend an open invitation to any of you to call or write. For the most part, the established challenge community would welcome hearing from you. Any of the National Challenge callers or anyone listed in *Zip Coder* would be more than willing to answer your questions; if they don't have the answers, they will surely find them for you. This subject was called to our attention by a national challenge caller who referred to the situations in State College, Pa., and Birmingham, Ala. After careful thought about the problem, we were reminded of other groups that overcame what seemed like insurmountable odds to

have challenge dancing in their areas. A case in point is Richmond, Ky., where two lovable couples not only struggled to teach themselves and others challenge dancing, but have put Richmond on the map with their own weekends. They are living proof that it can be done. So, when you get discouraged about your local program, pick up the phone and call someone. You'll both be glad you did.

In the last several years each national S/D convention has tried to improve on the advanced and challenge programs. This year, Louisville has come up with three full-timed halls for Advanced, C-1 and C-2. In addition, they are scheduling C-3 from 8 to 11 each evening. The additional room for C-3 will be in the same area as the other challenge dancing. That means four halls running simultaneously for higher level dancers from 8-11 p.m. Can you imagine what the national square dance convention will be like ten years from now? As far as we're concerned, it's great, but I'll bet it has some members of the NEC scratching their heads. Louisville 1970 was our first national convention, and we remember meeting some friends on their way to the Hot Hash hall, who asked us to go with them to dance to Tex Brownlee and Deuce Williams in a room so hot that a dancer in the next square fainted from the heat. That has all changed now as all of the Louisville dancing is air-conditioned, and, in place of a hot hash hall stuck way back in the corner, they will have four halls for the dancer who enjoys advanced and challenge levels.

CALLING TIPS, Continued

courtesy turn and roll, because those would involve a quarter left-face turn by the dancers.

In summary, let us follow the Callerlab guidelines to *dance by definition* so the dancers will experience less confusion in understanding our calls. Understand the definitions and call and dance by them. Perhaps it is time dancers and callers alike should start to question the action when a call is used in some way other than by definition.



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Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

TWO COUPLE DANCING (Continued)

Last month we gave you a list of calls to be used with two couples at the Mainstream level. This month we have some sample figures using those basics.

EXAMPLES by Ed:

Pass thru, boys run, scoot back
Single hinge, ladies trade, recycle
Star thru, swing, you're home.....

Circle four half way, pass thru
Boys run, box circulate, boys run
Star thru, veer left, bend the line
You're home.....

Square thru four, partner trade
Reverse flutter wheel, ladies lead
Dixie style to a wave, boys trade
Left swing thru, girls cross run
Boys trade, boys run, couples trade
Bend the line, star thru, you're home....

Right hand star, back by the left
Girls turn back and star thru
California twirl, you're home.....

Touch $\frac{1}{4}$, walk and dodge, partner hinge
Spin the top, boys run, bend the line
You're home.....

Circle four, do paso, partner left
Allemande thar, boys turn back
Promenade, No. 1 wheel around
Star thru, swing thru, girls trade
Boys run, wheel and deal, you're home...

Touch $\frac{1}{4}$, girls fold, double pass thru
Face right, wheel and deal, curlique

Turn thru, girls touch $\frac{1}{4}$, boys face right
Couples trade, bend the line, star thru
You're home.....

Veer left, girls trade, half tag
Girls fold, double pass thru
Boys turn back, slide thru, wheel & deal
Pass thru, partner trade, you're home....

Lead right, boys run, box circulate
Boys run, make a wave, swing thru
Box the gnat, right and left thru
Pass the ocean, fan the top
Girls turn back, bend the line
You're home.....

No. 3 California twirl, zoom
No. 3 centers in, cast off $\frac{3}{4}$
Do-sa-do to a wave, boys run
Wheel and deal, No. 1 partner trade
Swing thru, girls fold, peel off
Tag the line left, bend the line
You're home.....

Flutter wheel, sweep $\frac{1}{4}$, swing thru
Girls crossfold, all pass thru
Partner tag, backtrack, you're home....

Rollaway, pass the ocean, centers run
Bend the line, crosstrail thru
U-turn back, you're home.....

Two ladies chain, No. 3 rollaway
Circle four half way, ladies break to line
Cast off $\frac{3}{4}$, swing thru, girls trade
Cast off $\frac{3}{4}$, square thru four, partner tag
Partner trade, you're home.....

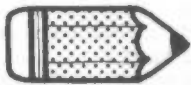
No. 3 backtrack, No. 1 centers in
Cast off $\frac{3}{4}$, flutter wheel, pass the ocean
Boys run, wheel and deal, you're home....

Veer left, veer right, partner hinge
Spin the top, girls run, wheel and deal
Box the gnat, you're home.....

Girls face your partner and grand square
You're home.....

American Sqauredance Magazine's choreography section features original material submitted to the editor. New ideas are presented each month. Mail creative material to Ed Fraidenburg, American Sqauredance, PO Box 488, Huron OH 44839.

REVIEW



ANYTHING AND SPREAD

A really excellent analysis of the basic, *spread*, appeared recently in the Plus supplement of Gene Trimmer's *Mainstream Flow*. It is reprinted here with Gene's permission.

Many times, in the course of making up choreography and in calling it, we tend to associate one call with another and only with that call. In doing so we overlook a lot of use that is easily attained if we explore the possibilities. Such is the case with *anything and spread*. This call has been closely associated with either *follow your neighbor* or a *double pass thru* formation and none other. It is much more versatile. Let's take a look at:

ANYTHING AND SPREAD

Starting formation: Various

1. If only some of the dancers are directed to spread (e.g. from a static square, *heads star thru and spread*), they slide apart sideways to become ends, as the inactive dancers step forward between them.

2. If the *anything* call finishes in lines or waves (e.g. *follow your neighbor*), the centers anticipate the spread action by sliding apart sideways to become the new ends, while the original ends anticipate the spread action by moving in to the nearest center position.

3. If the *anything* call finishes in tandem couples (e.g. *wheel and deal* from a line of four), the lead dancers slide apart sideways, while the trailing dancers step forward between them.

COUNT: 0-2

If you take a look at the approved Callerlab Formations sheet, you can see many places where *anything and spread* applies. Under condition 1 of the definition we are limited to the *double pass thru* (25). Under condition 3, we are

limited to the completed *double pass thru* (26). It is under condition 2 where the latitude is and we find possible use with both right and left-hand ocean waves, two-faced lines, lines of four, and many others. This call can really get "wild" if you let it, and you can either call it for fun or for a "challenge." Considering trend of motion and other factors, this call works well with many of the basic calls and also with *follow your neighbor*, *relay the deucey* and *spin chain the gears*. Timing of your call to *spread* is very critical with all of the calls but especially the latter two.

Here are a few simple observations to help you in its use from the standpoint of who is with whom and what happens.

1. From a normal couple *double pass thru* formation the combination of *spread, star thru* is a half zero. Done only once it chains all of the ladies and changes the sequence of the men.

2. From *ocean waves* it changes a right-hand wave to a left-hand wave and vice versa. Because of proper handholds in *ocean waves* the dancers would slide nose to nose past one another, not back to back as they often try to do.

3. From two-faced lines, it simply exchanges center with end dancers and nothing else. When done in this formation, the rules of Basic 12, *half sashay* should be followed.

Double Pass Thru Zeros:

Spread, star thru and spread, star thru...

Zoom, double pass thru, cloverleaf and Spread, star thru.....

Right and left thru and spread, star thru..

Ocean Wave Zeros:

Swing thru and spread, left swing thru
And spread, swing thru, swing thru and
Spread, trade the wave.....

Facing couples right and left thru equiv.:

Swing thru & spread, centers cross fold
Box the gnat.....

Touch ¼, scoot back, single hinge
Centers trade & spread
New centers cross fold.....

Ocean wave right and left thru equiv.:

Centers trade and spread
New centers cross fold.....

Now let us get to dancing *anything and spread* with the mainstream and QS:

Heads square thru, star thru
Right and left thru, Dixie style
Boys trade and spread, girls trade

Recycle, dive thru and spread
 Lines star thru, pass thru
 Left allemande.....

Heads lead right, touch a quarter
 Split circulate, boys run, pass thru
 Wheel and deal and spread, star thru
 Double pass thru, cloverleaf and spread
 Star thru, double pass thru, first couple
 Go left, next couple go right, star thru
 Pass thru, trade by, square thru ¾
 Left allemande.....

Head ladies chain, Dixie style
 Boys trade & spread, recycle, pass thru
 Spin chain thru & spread, girls crossfold
 Touch ¼, boys run, reverse flutterwheel
 Pass thru, wheel and deal and spread
 Star thru, zoom, swing thru, turn thru
 Left allemande.....

Heads pass the ocean, girls run
 Boys trade and spread, wheel and deal
 Pass thru, swing thru, swing thru
 Girls run, boys trade and spread
 Ferris wheel, zoom, square thru ¾
 Left allemande.....

Heads right and left thru, dixie derby
 Wheel and deal, pass thru, star thru
 Right and left thru, dixie derby
 Girls trade and spread, tag the line right
 Couples circulate, bend the line
 Right and left thru, dixie derby
 Girls trade and spread, half tag right
 Square thru ¾, left allemande.....

Sides star thru, right and left thru
 And spread, pass thru, wheel and deal
 And spread, touch ¼, column circulate
 Boys run, double pass thru, track two
 Boys run, promenade.....

Heads pass the ocean, girls run
 Boys trade and spread, veer right
 Spin chain the gears and spread
 Trade the wave, boys circulate
 Swing thru and spread, girls crossfold
 Right and left grand.....

Heads spin the top and spread
 Left swing thru, extend the tag
 Boys trade and spread, recycle, touch ¼
 Follow your neighbor, left allemande....

Sides star thru and spread, star thru
 Double pass thru, track two, swing thru
 Boys run, girls hinge ¼
 Diamond circulate, flip the diamond
 Girls trade and spread, left allemande....

Head ladies chain, heads pass thru
 Separate around one, lines pass thru
 Wheel and deal and spread, pass thru
 Wheel and deal & spread, crosstrail thru
 Left allemande.....

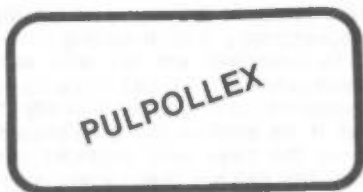
Singing calls using basics and GS716:
 "Summer Sounds:"

Head ladies chain across the set in time
 Heads crosstrail thru and separate
 Around one to a line, pass thru
 Then wheel and deal and spread you do
 Now star thru and then double pass thru
 there too

Lead couple partner trade and then
 Touch to a wave
 Swing thru and girls U-turn back
 And promenade..... (tag)

Heads pass the ocean, girls trade & then
 Recycle & spread to make lines my friend
 Star thru & centers square thru 3 hands
 Do-sa-do to make a wave, then swing thru
 Now the boys crossfold to the corner
 there

Swing this girl & promenade the square
 (Tag).....

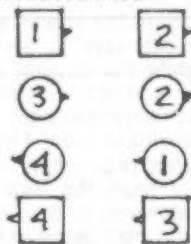


SYNCHRONIZE

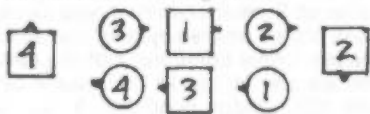
by Bill Davis

DEFINITION: From parallel waves and lines with ends in tandem, ends half circulate and those coming into the center slide together (hourglass circulate), all now finish as in a coordinate, i.e. triple trade and very centers and lonesome ends move up.
 Movement is equal to *ends trade*, *centers trade*.

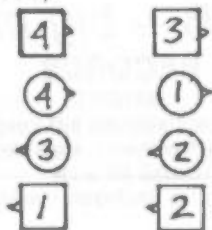
Parallel two-faced lines



Ends half circulate and those coming into the center slide together



Triple trade, very center and lonesome ends move up.



EXAMPLES by author:

Heads square thru four, swing thru
Synchronize, centers run, half tag
Trade and roll, left allemande.....
Heads square thru four, touch to a wave
Trade the wave, synchronize,
Left allemande.....
Heads square thru four, slide thru
Pass the sea, synchronize
Left allemande.....
Heads lead right, right and left thru
Swing thru, synchronize.
Right and left grand.....
Heads lead right and circle to a line
Pass the ocean, scoot back, synchronize
Right and left grand.....
Heads lead right and circle to a line
Right and left thru, Dixie style to a wave
Boys walk and dodge, synchronize
Boys touch $\frac{1}{4}$, girls circulate
Boys circulate, boys walk & dodge right
Boys cross run, synchronize, swing thru
Synchronize, eight circulate
Synchronize, right and left grand.....
Heads lead right, right and left thru
Pass the ocean, swing thru, spin the top
Girls hinge, synchronize, flip a diamond
Promenade.....
Heads lead right, veer left, synchronize
Centers walk and dodge, synchronize
Girls pass the ocean, left swing thru
Flip the diamond, synchronize
Right and left grand.....
Heads lead right, veer left, couples hinge
Triple trade, couples hinge, girls hinge
Synchronize, flip the diamond
Boys trade, synchronize, eight circulate
Once and a half, right and left grand.....
Heads lead right, veer left, synchronize
Girls hinge and fan the top
Boys circulate (check the H), very center
Girls hinge and spread, synchronize
(2 boys, 2 girls do the final move up)
Lonesome boys slide together and hinge
(Check the H) in the wave swing thru

Outside six circulate, girls linear cycle
Boys face in, load the boat
Girls pass the ocean, left swing thru
Extend tag, single hinge, synchronize
Right and left grand.....

Heads lead right, veer left, synchronize
Boys run (or fold), right and left grand...
Heads lead right, veer left, boys run
Synchronize, right and left grand....

EXAMPLES by Ed:

Heads curlique and spread, synchronize
Girls recycle, boys wheel and deal
Touch $\frac{1}{4}$, boys trade, boys run
Ferris wheel, square thru but
On the third hand, dixie grand
Left allemande.....

Heads curlique and spread
Centers pass thru, synchronize
Centers pass the ocean
All diamond circulate, in the wave
Recycle and sweep $\frac{1}{4}$, boys ferris wheel
Girls recycle, boys pass thru, star thru
Boys circulate, bend the line
Left allemande.....

Heads square thru four, ocean wave
Synchronize, girls run, synchronize
Boys walk and dodge, girls circulate
Synchronize, boys pass the ocean
All diamond circulate, synchronize
Flip the diamond, synchronize, boys run
Ferris wheel, zoom and square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, touch $\frac{1}{4}$
Follow your neighbor, synchronize
Trade the wave, girls trade, recycle
Pass to the center, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, touch $\frac{1}{4}$
Follow your neighbor, left swing thru
Synchronize, trade the wave, boys run
Synchronize, wheel and deal
Left allemande.....

Heads square thru four, touch $\frac{1}{4}$
Follow your neighbor and spread
Synchronize, hinge $\frac{1}{4}$
Follow your neighbor and spread
Synchronize, change hands
Left allemande.....

Heads pass thru go round one to a line
Ocean wave, spin the top, synchronize
Split circulate, boys run
Reverse flutter wheel, sweep $\frac{1}{4}$
Left allemande.....

Heads rollaway, sides lead right, circle 4
Men break to a line, pass the ocean
Synchronize, boys run, left allemande....

Sides rollaway, heads square thru four
 Slide thru, centers cross run
 Pass the ocean, *synchronize*, swing thru
 Recycle, ocean wave, *synchronize*
 All eight circulate, girls trade, recycle
 Left allemande.....

Heads lead right and circle to a line
 Touch ¼, coordinate, *synchronize*
 Centers hinge, diamond circulate
 Flip the diamond, right and left thru
 Dive thru, square thru ¾
 Left allemande.....

From Bill Peters, *Choreo Breakdown*:
 Heads square thru four, right & left thru
 Swing thru, boys run, *synchronize*
 Wheel and deal, left allemande.....

Heads square thru four, swing thru
 Boys trade, spin the top
 Right and left thru, pass the ocean
Synchronize, recycle, left allemande..

Heads lead right and circle to a line
 Pass the ocean, linear cycle, sweep ¼
 Veer left, *synchronize*, bend the line
 Left allemande.....

Heads lead right and circle to a line
 Square thru four, trade by, star thru
 Right and left thru, flutter wheel
 Star thru, square thru but on the third
Synchronize, right and left grand
 But on the third hand, promenade.....

scope — big mac RECORDS

PRESENTS

BM050 IT AIN'T NOTHING BUT LOVE

Called by Ron Mineau, Kingsville, Texas

BM051 I'M TELLING ME A LIE

Called by Jay Henderson, Fresno, Ca.

CURRENT RELEASES:

BM0049 STEPPING OUT— Joanne Briscoe

BM048 HEAVENLY BODIES— Wil Eades

HOEDOWNS TO SWING BY:

BM047 BANJO MT./HECK AMONG THE HERD

BM041 BOOMERANG/BIG MAC DOLLY

BM031 JIMMY'S LOWDOWN/Jeanne Calls

BM016 RABBIT DOG/CAUTION

BM012 SLD TRAC/

BM011 KELTON-HOLLEY/

BM004 CORN CHIPS/Jeanne Calls

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P.S.: MS/QS
by Howie Shirley

Heads square thru and touch, men run
Men trade and partner trade
Couples circulate, wheel and deal
Go right and left thru, square thru
On third hand, curlique, cast off ¾
All eight circulate, all eight fold
All eight pass thru, go right & left grand...

No. 1 couple face corner, box the gnat
Square the set, head two crosstrail thru
Separate go round two, hook on
Make a line and pass thru, wheel & deal
Centers pass thru, swing thru
Centers run, all do a half tag
Centers trade, centers run, bend the line
Star thru, lead couples partner trade
Pass to center and square thru ¾
To a left allemande.....

Heads touch ¼, boys run, touch and
Scoot back, centers trade, spin the top
Right and left thru, flutter wheel
Sweep ¼, veer left, girls cross run
Boys cross run, wheel and deal...(1-4)

Heads slide thru, pass thru
Right and left thru, swing thru, boys run
Girls trade, couples trade, bend the line
Star thru, pass thru, trade by, swing thru
Girls circulate, boys trade, turn thru
Left allemande.....

Sides right and left thru, curlique
Walk and dodge, right and left thru
Spin chain thru, girls circulate just once
Girls U-turn back, couples circulate
Wheel and deal, square thru ¾
To a left allemande.....

Sides pass thru, partner trade, touch ¼
Boys run, curlique. split circulate
Boys run, pass thru, wheel and deal

Centers pass thru, touch, girls cross run
Boys trade, all eight circulate
Left allemande.....

An old figure by John Ward:
Heads lead right and circle to a line
Just the ends slide thru, half square thru
Same sex do-sa-do, swing thru
Ends circulate, swing thru, girls run
Left allemande.....

Heads curlique, walk and dodge
Touch ¼, walk and dodge, bend the line
Right and left thru, pass thru
Partner trade, pass the ocean, cast off ¾
Boys run, pass thru, bend the line
Slide thru, swing thru, boys run
Half tag right, go right & left grand...

Heads square thru and touch, girls trade
Linear cycle, men lead
Reverse flutter wheel, ladies lead
Dixie style to an ocean wave
Men trade, left allemande.....

Sides square thru, right and left thru
Touch, linear cycle, men lead
Reverse the flutter wheel, ladies lead
Dixie derby, ferris wheel
Double pass thru, track two, scoot back
All the men circulate, turn thru
Left allemande.....

Sides pass thru, U-turn back
Slide thru (face out), swing thru
Boys run, chain down the line
Ladies lead Dixie style to ocean wave
Boys cross run, linear cycle
Right and left thru, square thru ¾
Reach across, boys, and courtesy turn
Rollaway with a half sashay
Men run left, left allemande.....

Stir the bucket;
Four ladies chain, rollaway half sashay
Side face, grand square just 8 beats
Bow to the corner, partners all
You've stirred the bucket for another call



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Owner &
Producer
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Valdosta GA
31601

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Stan Russell



Will Larson



Chuck Myers



Bud Whitten

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- TB222 WITHOUT LOVE— Stan Russell
- TB223 RAISIN' CAIN IN TEXAS— Bob B.
- TB224 SHE THINKS I STILL CARE— Will
- TB225 MY LITTLE BUNDLE OF SOUTHERN SUNSHINE— Chuck
- TB226 IF YOU JUST WIN ONE TIME— Bob S.
- TB227 TEXAS TEA— Bud

HOEDOWNS:

- TH524 SHINE SHINE SHINE/MYSTERY TRAIN
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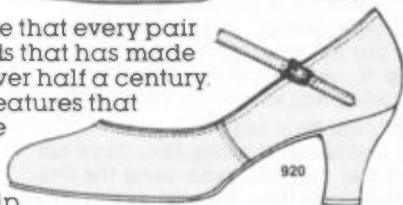
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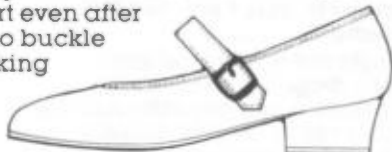
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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

ONE AND ONLY YOU— Mercury 57062

Choreography by Richard & Jo Anne Lawson

Pretty music with a Reba McIntire vocal, and a nice, comfortable, intermediate two-step with a five-step routine.

RAMONA WALTZ— Hocror 691

Choreography by Bob & Joyce Windler

Pretty music with a piano lead; an interestingly different intermediate-to-high-intermediate waltz routine.

TALK BACK TREMBLING LIP— Epic 262

Choreography by Hank & Jetty Walstra

Good peppy music with a Johnny Tillotson vocal and a good comfortably easy two-step.

FLIP SIDE— SQUARE, Continued

boys run, couples circulate, chain down the line, star thru, pass thru, trade by, swing, promenade.

THE ONLY HELL— Lazy Eight 3

Caller: J.N. Beaird

This is a good sounding instrumental and J.N. does a nice job on the flip. If you choose to use this, be careful if you elect to change the figure. This is not a standard 64-beat instrumental. FIGURE: Heads promenade half, lead right, right and left thru, dive thru, touch $\frac{1}{4}$, walk and dodge, crosstrail, swing, left allemande, promenade.

LOVE EVERY HAPPY FACE— Bogan 1341

Caller: Herbert Kerr

Key: D

The beat in this instrumental was very easy to follow. Hubert's figure metered and flowed well. FIGURE: Heads square thru, do-sa-do, curlique, walk and dodge, partner trade, right and left thru, flutter wheel, slide thru, swing, promenade.

BUMMING AROUND/MISSION BELLS— Kalox 1272

Kalox again has taken two flip singing calls and released them as instrumentals only. You get two singing calls for the price of one, both with well done instrumentals. "Bummin'" is fast-paced, while "Mission Bells" is rather slow.

PATTER RECORDS:

DUELING DUKES— Petticoat Patter 107

Caller: Toots Richardson

Key: C

LEFT FOOT/RIGHT FOOT— Riverboat 502

CONCORD STOMP/HOT STUFF— Riverboat 504

JENNY LYNN/TEE JAY— Riverboat 501

RIVERBOAT RUN/DOWN HOME RAG— Kalox 1275

Choreography Ratings

by Dave Fleck, Toledo, Ohio

For Rating Formula,
Order ASD Inform -P7

SQUARE DANCE: 61-125

The Party's Over #2	GP-589	P1-70/0=70A*
Happy Anniversary	Cptl A-6180	P1-70/5=75
Crying Heart	Epic 14-02692	P2-75/0=75A
My Melody Of Love	MCA-D2739	P1-73/5=78A
It That's The Way You Want	Mk Trb PB1728	P1-85/0=85A
Whatever #2	Merc 76162	P1-81/5=86A
Somebody Stole My Gal	MCA 60073	P2-86/5=91A
Heartbreak Express	RCA PB13234	P2-93/0=93A
Round the Clock Lovin'	WBS 5004	P1-84/10=94A
Shine	RCA PB12367	P1-96/0=96
You'll Be Back	Merc 76142	P2-92/5=97A
My Ship's Comin' In	Cap 4983	P2-87/10=97A
Sugar Two-Step	Belco 305	P2-98/0=98
It's New	S T TDR161	P2-98/0=98
Sukiyaki	Cap Strln6152	P2-99/0=99A
Lonesome Life	CDC DB8	P2-101/0=101A
Another Chance	Epic 1402770	P2-101/5=106A
Mansion on the Hill	Elek 4705	P2-116/5=121
Heavenly Bodies	RCA PB13246	P2-100/25=125A

EASY INTERMEDIATE: 126-175

Rhumba Basico	Gretn 17025	P2-132/0=132
Bad Leroy Brown	DAL P6119	P2-124/25=149A
In the Shadows	HTR-506	P2-144/55/149A
Busted	MCA 52008	P2-157/7=165
The Roses	Epic 1402821	P2-150/20=170A
It Happens Every Time	RCA PB12342	P2-141/5=171
Key Largo	Kat Z55-02534	P3-144/30=174A

INTERMEDIATE: 176-250

Sweet Melody	Gretn 17024	P3-175/8=183
Bobbie Sue	MCA 52006	P2-162/25=187A
Just Because	UA XW140	P3-163/25=188
Struttin' With Maria	A&M 8501	P2-141/50=191
UNO Tango	DAL P6119	P2-196/0=196
Oh Honey, Oh Babe	MCA51114	P2-171/30=201
I Believe In Love	MCA41304	P3-176/25=201A
Wouldn't You Know	Hi-Hat 826	P2-189/25=214
What's Become of Sally	HTR506A	P3-185/30=125
Venus	Col HOF1333142	P4-222/0=222
My Waltz	MCA 60103 P4	2 1 2 / 1 0 = 2 2 2
Nickelodeon Rag	GP589	P3-206/25=231
April in Portugal—'82	Cap 6017	P2-212/10=232
Cecelia #2	Wdsnr 4-519	P2-218/30=248A

HIGH INTERMEDIATE: 251-299

Desafinado	TDR 139	P4-226/25=251A
Capri Cha Cha	Hocror 637	P2-203/50=253
Mistakes	MCA 52097	P2-224/30=254
Chances Are	Col HOF1333001	P4-233/25=258
Don't Cry For Me Argentina	IDTA-4	P4-240/25=265
Tango D'Lisa	ST TDR 604	P4-278/0=278

ADVANCED: 300-349

Domingo	Roper JH424	P4-293/30=323
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LINE DANCE

Lonesome Louie	CDC DB8	No Rating
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*Cue Sheet Sequence Not Correct



Flip Side

SQUARE REVIEWS

by John Swindle

The March winds blew 28 singing calls and five pattern records our way. Our review dancers had some super sounds and some refreshing new figures to dance this month.

HOOKED ON ELVIS— Rhythm 169

Caller: Wade Driver

You just can't believe the dancer reaction this super and well-pul-together medley of Elvis songs received. Wade does an outstanding job on the flip side using a figure that is well known but works very nicely. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

14-KARAT MIND— Rhythm 163

Caller: Kip Garvey

Rhythm gives us a super sounding instrumental with an easy to follow beat. This release has a lively tempo and Kip does a super job on the flip with a well-timed figure. FIGURE: Heads square thru three, separate round one, make a line, forward and back, star thru, double pass thru, track two, all eight circulate, swing, allemande, promenade.

GONNA HAVE A PARTY— Red Boot 286

Caller: Don Williamson

Don sounds as good on this release as we have ever heard him. He is backed by the Red Boot Boys. The instrumental is very well done with a good beat and tempo. The crowd reaction to this release was good. FIGURE: Heads promenade half, square thru, right and left thru, veer left, couples circulate, ladies trade, bend the line, right and left thru, slide thru, swing, promenade.

I WISH I WAS IN NASHVILLE— ESP 504

Caller: Bob Newman

This ESP release has a good lively tempo. To make this a very effective singing call, Bob used no tag lines during the promenade, just music. A key change in the closer added the icing to the cake. FIGURE: Heads square thru, right and left thru, swing thru, boys run, tag the line, face right, boys cross run, bend the line, square thru three, swing, promenade.

HEART OF MY HEART— Chaparral 3504

Callers: K. Bower, J. Haag, B. Main, G. Shoemaker
Rinky tink piano and the sound from the time this tune was popular, a good solid beat and two key changes in this instrumental make you just want to get up and dance. All four Chaparral recording ar-

tists share the mike on the flip side. FIGURE: Heads promenade half, square thru, swing thru, boys trade, boys run, bend the line, star thru, pass thru, trade, swing, promenade.

GONNA HAVE A PARTY— ESP 601

Caller: Larry Letson

This is Larry's first release on ESP and a very good one. This, too, is a very well done instrumental, with a good lively beat and a key change in the closer. FIGURE: Heads promenade half, square thru, do-sa-do, swing thru, boys run, half tag, trade, roll, pass thru, trade by, swing, promenade.

TAKE ME BACK TO TULSA— Longhorn 1037

Caller: Mike Bramlett

A strumming banjo throughout this instrumental is the beat key and a good one. A muted trumpet is in there, along with piano and xylophone. A key change in the ending added that little extra zest. Mike's figure was different and worked well. FIGURE: Heads square thru, swing thru, boys run, couples circulate, tag the line, face in, four boys square thru, girls pass thru, face in, swing, promenade.

THAT'S WHAT I GET FOR THINKING— Blue Star 2189; Caller: Johnnie Wykoff

Key: A

This instrumental starts off with some real hard licks— just a good boogie sound with a little bluegrass added. Reminds one a little of dueling banjos. A good strong beat made it easy to dance. Nothing difficult was encountered in Johnnie's figure, but the interest was still there. FIGURE: Heads promenade half, right and left thru, rollaway, sides square thru, split two, around one to a line, everybody star thru, California twirl, pass thru, swing, promenade.

ASHES TO ASHES— Red Boot 280

Caller: Wayne McDonald

This instrumental had a really good sound with a good strong beat and nice, clean, strong lead instruments. Wayne's figure was just MS basics but worked well and was interesting. FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep $\frac{1}{4}$, pass thru, right and left thru, veer left, ladies trade, bend the line, slide thru, swing, promenade.

HEADED FOR A HEARTACHE— Red Boot 284

Caller: Ralph Trout

Red Boot gave us some super sounds this month and this release is no exception, with a good steady beat and kind of a boogie sound. Ralph's figure worked well. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three, swing, promenade.

GENTLE ON MY MIND— Circle D 218

Caller: Les Hughes

This tune was recorded several years ago and at that time was a pretty popular tune. It has a nice sound and a good rhythm. Les' figure works well with no difficult basics. FIGURE: Heads promenade

half, square thru, right and left thru, pass thru, trade by, swing thru, boys trade, turn thru, left allemande, promenade.

MOUNTAIN DEW— Chaparral 409

Caller: Beryl Main

Most of you have probably already heard this instrumental, which was released a few months back as a patter record. Beryl has added a singing call figure, and presto, a super flip. FIGURE: Heads promenade half, curlique, boys run, right and left thru, veer left, ferris wheel, square thru three, swing, promenade.

HEARTBREAK EXPRESS— Kalox 1273

Caller: Jon Jones

Snares and trumpet start this instrumental off, followed by steel guitar and piano. The beat is jivy and easy to follow. Jon's figure was simple but well-timed and flowed well. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, pass thru, curlique, scoot back, swing, promenade.

TEXAS TEA— Thunderbird 227

Caller: Bud Whitten

The opener is dominated by a sax followed by xylophone. The beat has a nice pace and a relaxed sound. Bud's figure is very simple and fits the relaxed mood. FIGURE: Heads rollaway, star thru, do-sa-do, square thru three, trade by, right and left thru, rollaway, swing, promenade.

BILL BAILEY— Brahma 602

Caller: Johnny Walter

This tune pops up every so often, but is one the dancers may never get tired of. This is a good instrumental. Johnny uses plus basics for his figure. FIGURE: Heads square thru, right and left thru, veer left, girls hinge, diamond circulate, flip the diamond, recycle, square thru three, left allemande, swing, promenade.

YOU WERE ON MY MIND— Brahma 402

Caller: Bobby Keefe

Bobby does a super job and the instrumental has a nice rhythm and tempo. With this release came a cue card, so it may be used as a round dance. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, wheel and deal, turn thru, left allemande, promenade.

WHAT MORE COULD A MAN NEED— Mountain 23

Caller: Mark Clausing

Mountain and Mark have put together a nice change-of-pace tune that is kind of a love story. Again, with MS basics, there is still interest generated. FIGURE: Heads promenade half, right and left thru, star thru, pass thru, right and left thru, pass thru, trade by, curlique, scoot back, scoot back, swing, promenade.

THAT'S WHAT LIFE IS ALL ABOUT— Red Boot 281

Caller: Dick Bayer

This release sounds like something Frank Sinatra would sing. It is a nice smoothie and had a nice ef-

fect on the dancers. The figure worked well. FIGURE: Heads promenade half, square thru, right and left thru, veer left, ferris wheel, square thru three, swing, promenade.

I'M GONNA MAKE IT AFTER ALL— Mountain 24

Caller: Vern Weese

Vern's figure worked well using MS basics. This figure would be nice for class. The instrumental has a nice, slow rhythm that feels good. FIGURE: Four ladies chain $\frac{3}{4}$, heads square thru, swing thru, boys run, wheel and deal, slide thru, square thru three, left allemande, promenade.

FIRE ON THE MOUNTAIN— Desert 6

Caller: Randy Baldridge

The pace picks up in this release, with a good steady beat enjoyed by the dancers. The figure Randy used has become popular but works well. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, wheel and deal, turn thru, left allemande, swing, promenade.

WELCOME TO MY WORLD— Top 25362

Caller: Art Shepherd

Top and Art have chosen a CW tune from a few years back. Art's figure is MS and works well. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, wheel and deal, right and left thru, dive thru, square thru three, swing, promenade.

IT'S WHO YOU LOVE— Prairie 1061

Caller: Darryl Lipscomb

The hot licks from the drummer sound good. This release almost has a march rhythm and dances nicely. Simple basics are put together to make an interesting figure. FIGURE: Heads pass thru, separate around two, make a line, forward and back, curlique, boys run, do-sa-do, swing thru, boys trade, turn thru, left allemande, swing, promenade.

COTTONFIELDS— Kalox 1274

Caller: Guy Poland

Popular a few years back on the pop charts, this tune is no stranger to the S/D world. Banjo lovers will truly enjoy it. FIGURE: Heads right and left thru, square thru, right and left thru, do-sa-do, swing thru, boys run, wheel and deal, pass thru, trade by, swing, promenade.

RAGGIN' A CALL— Petticoat Patter 109

Caller: Mickey McFarland

Key: G

This instrumental is really good, as most Blue Star releases are, with good beat and clear leads. Mickey's figure works well but the instruments almost drown her out. FIGURE: Heads touch $\frac{1}{4}$, boys run, square thru three, trade by, circle half, veer left, ferris wheel, square thru three, left allemande, walk by your own, swing, promenade.

BE NICE TO EVERYBODY— Petticoat Patter 108

Caller: Toots Richardson

Key: C

FIGURE: Heads square thru, do-sa-do, swing thru,

Please turn back to Page 61

People



Charles Supin. sent this photo of **Connie Zannanti** of Albuquerque, N.M., receiving a kiss from singer **Robert Goulet** at the first Jackpot Festival in Las Vegas, August 1982, when she received a slot machine, just one of the surprise gifts given to the more than a thousand who attended. **Connie's** smiling and understanding husband, **Joe**, looks on.

In last month's issue we mentioned **Mary Heisey** of York, Pa., as a S/D poet, (although not a square dancer, she says). She sent a photo too late for publication then, but here she is.



Larry Hall of S.C. Educational TV (Center pages, ASD, Nov. '82) reminds us again to contact our local educational TV stations to suggest the use of the instructional series available now. Spread the good S/D word. **Larry's** note says



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that seven TV stations have bought the series (two in N.Y., two in Michigan; one each in Houston, TX., Iowa, W.V. and N.D.) plus seven "maybes."

A beautiful two-page, full color photo of a dancer in flowing S/D skirt from the Tech Squares of Cambridge, Mass. appeared in a recent *Redbook* magazine, available at most newsstands, as part of a "dance for exercise" feature. No names were mentioned. Will the real dancer please identify herself? Nice promotion, anyway.

Mary and Rex Hall, long associated with Marex Co. (badges and specialties— see ad in this magazine, any issue) will be "taking life a little easier," they say, and have sold the part of the business concerning engraving and wholesale, but will assist the new owner, **Keith Bowman**, of Champaign, Illinois (who will retain the Marex Co. name), and **Rex and Mary** will also operate part of the business, Marex Co. Advertising Specialties, at the Marex address.

The *Daily Press* of Utica, N.Y. had both a long story and an editorial in different issues about the "support team" volunteer assistance given to severely burned **Joseph Scarlino** by **Stuart Gates** (Gates, a caller, taught Scarlino to square dance before his accident). "It's a story of uncommon friendship, devotion, and a realization of everyone's part..." said **William Lohden** in the *Press* editorial. Unfortunately, **Joseph Scarlino** passed away in early January, according to **Keith T. Davies** of Oriskany.

Tour hosts chosen to date for sponsorship of Alpine Panorama (13 day, 4 country) and Swiss and More (13 day, 3 country) Tours next fall, sponsored by ASD Tours and WGT are as follows (with departure dates): **Bob and Phyllis Howell** of Ohio, **Herb and Erna Egender** of Colo., **Bob and Pauline Holup** of Wisc., **Victor and Cindy Diller** of Wisc., **Maurice and Dorothy Warner** of N.Y., **Francis and Julia Zeller** of Ks. (all departing Sept. 21); **Duane and Donna Rodgers** of Ill., **Jim and Shelly Lee** of Ontario, **Jerry and Pat Seeley** of Fla., **Jim and Mamie Dunn** of Ok. (all departing Sept. 26); **Bill and Gerry Benhoff** of Ohio (Oct. 2); **Lloyd and Eileen Lockerman**, Pa., and **Bob and Dixie Fehrman**, Mo. (departing Oct. 7). These callers and R/D cuers' addresses are available from this magazine, or contact any of them or us soon for specific tour info.



SQUARE DANCING IN SWEDEN

Last November, callers Al Stevens, from Germany, and Steve Sandeman, from Spain, teamed up and called for the first Stockholm Jamboree in Stockholm, Sweden.

The dance was attended by over 500 enthusiastic dancers from Sweden, Norway, Germany, and Belgium. To say the dance was a huge success would be an understatement. The untiring efforts of the Ericksson Square Dance Group, and the festival's executive committee were, to say the least, second to none.

Sweden has a group of dancers who

not only know how to dance correctly and smoothly, but also know how to "roll out the red carpet" for all who attended. Not one tiny "glitch" arose to mar the weekend. Everything from lunch breaks to after-parties (without smokers—smoking is something you do in private, in Sweden) was organized as if the executive committee had been doing this for ages; there was absolutely no indication that this was their first square dance festival ever. Hats off to Sweden's square dancers!


*Al Stevens, Peggy Grabowski,
Steve Sandeman, Arianne Hoyois*

PDA FORMED

On October 17, the Piedmont Callers Association sponsored an organizational meeting from which the Piedmont Dancers Association was formed.

The purpose of this organization is to unite the square dance clubs in the Piedmont area and to encourage fellowship and better cooperation between clubs. As of January 1, the association has a central booking agency to book dances.

The officers for the association are:




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

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Bill Bradshaw will be in charge of booking dances.

BUCKEYE CONVENTION

Approximately 110 callers and leaders and registered for the 24th annual Buckeye Convention to be held May 6-8 at the Cincinnati, Ohio, Convention Center. Members of all clubs in south-western Ohio will make up the hospitality committee. 40 exhibitors are expected to set up booths. Other attractions include a dinner cruise on the Ohio River and a parade, followed by dancing on Fountain Square. Both the convention center and the downtown hotels are within easy walking distance of every type dining facility and the downtown department stores. For information write Bob and Bobbie Cain, 734 Danvers Dr., Cincinnati OH 45240.

UNIVERSAL ROUND DANCE COUNCIL

The URDC 7th Convention will be held in San Antonio, Texas, July 21-23. Who can beat a R/D convention in an historic vacationland? San Antonio was founded in 1691, growing into one of America's ten largest cities. It boasts a

rich heritage and many visitor attractions. Preregister with Don and Jo Ann Gadberry, 7634 Glen Mont, San Antonio TX 78239 and receive the complete convention package.

*Herb & Harriet Gerry
Boynton Beach, Florida*

UNDER RAINBOW SKIES

The 35th annual Gateway to the West S&R/D Festival of the Greater St. Louis Federation is planned for April 8-9. With "Under Rainbow Skies" as its theme, the gala event will be held at the Belle Clier Exposition Hall in Belleville. The staff will include Gary Mahnken, Bob Wickers, Bob Hester, Bill Volner, Frank and Phyl Lehnert. Featured will be square and round dance workshops, after parties, booths and farewell brunch on Sunday spotlighting Bob Wickers as speaker. For information, tickets and housing, contact Frank and Joan Keeser, 17 Cranbrook Dr., Belleville IL 62223.

IN MEMORIAM

Jim Alley of Rutland, Vermont, died last December in Florida. He and his wife, Ethel, were LEGACY trustees, and active dancers in Vermont. Jim was an insurance and real estate agent; since retirement he had ventured into calling



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and had done part time carpentry work.

Garnet May passed away Jan. 17. Garnet was a popular full time caller in south central Ontario and devoted thousands of hours to calling for retirement and nursing homes.

Shorty Hoffmeyer died in Ann Arbor, Michigan, at the age of 76. He was a caller for clubs and instructor of classes for 35 years, and recently included senior citizen groups in the area as well. He worked as a printed and linotyper for the *Ann Arbor News* until his retirement.

In November, a tragic accident took the lives of Laverne and Oscar Hornung of Louisville, Ky. The Hornungs had danced over 14 years and were assets to the S/D community, holding memberships in 11 clubs. Ron and Trezenda Hood speak for the Louisville dancers in sending deep sympathy to the Hornung family.

George Gargano, well-known caller and co-author of *Minnesota Callers Notes* for a number of years, passed away after a long illness on December 31. He was a member of Callerlab and a resident of Hibbing, Minnesota.

ADVERTISING CAMPAIGN

The Oregon Federation of S&R/D Clubs has launched a campaign to bring out-of-state visitors to Oregon for vacations as well as square dancing. The ads placed in two national and in the state dancer magazines include a toll free number to expedite delivery of information. State federation officers and contact persons will follow up with more detailed information about specific events, as explained by state president, Vern Meyer.

The campaign is aimed at boosting Oregon's economy. Tourism is a leading industry, along with forestry, agriculture and a fast-growing electronics business.

President Meyer points to the variety offered by geographic locations ranging from mountains to sandy beaches, the state park system, plus private facilities, new motels and hotels in the cities.



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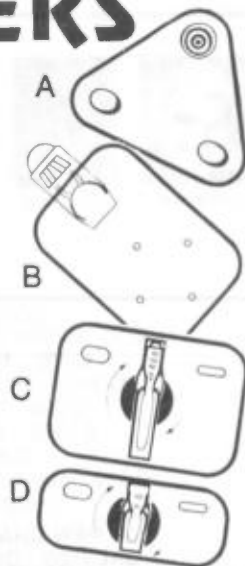
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IS THAT R.I. OVER THERE? NO, THE YOUTH HALL!

One of every 25 square dancers may be a youth, 11-18 years old, and youth will be served at Louisville. The northeast corner of the West Wing, an area of 39,000 square feet, is just a little smaller than R.I., and will boast squares, rounds, clogging, clinics, workshops and whole ball of wax for young dancers. They will have their own fashion show Friday morning and their own Parade of States Friday evening. Additional information is available from Norm and Dot Schenck, 9341 Donerail Way, Louisville KY 40272.

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The Tryon Squares were not prepared for Keith's transfer to Raleigh, N.C. in 1977, so for the next three years the Glovers traveled the 300-mile round trip on alternate weekends to be with their dancers in New Bern. Meanwhile, they began cueing for the Cary Crosstrailers and formed the second set of Smiling Rounds in Raleigh. Currently they cue for three local square dance clubs.

The Glovers have participated at festivals from New Bern to Wilmington and Wilson, and a large contingency of dancers follow them. They have



choreographed two dances, the more popular being "Get It While the Getting's Good." They work hard to promote round dancing, frequently sponsoring square dances with well-known callers and having round dance parties. They generously encourage new callers and cuers.

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9. Lollipops and Roses
10. Cabaret

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| 5. Tango Mannita | 5. Autumn Leaves |
| 6. Hot Lips | 6. Marie Elena |
| 7. Frenchy Brown | 7. Singing Piano Waltz |
| 8. Street Fair | 8. Melody Waltz |
| 9. Little White Moon | 9. Twelfth St. Rag |
| 10. Take One Step | 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

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ADVANCED

1. PA6-5000 (Glover)
2. Sam's Song (Shawver)
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4. Pepito (Rother)
5. Years May Come (Rother)
6. Aphrodisia (Ward)
7. Smoke Gets in your Ees (Landoll)
8. You'll Never Know (Palmquist)

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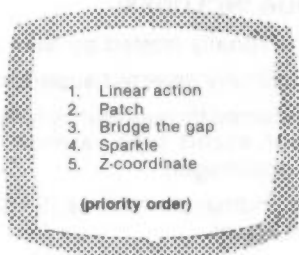
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All eight spin the top
Anything and roll
Anything and spread
Chase right
Coordinate
Crossfire
Diamond circulate
Dixie grand
Explode the wave
Extend the tag
Flip the diamond
Follow your neighbor
Grand swing thru
Load the boat
Peel the top
Ping pong circulate
Relay the deucey
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UNDERLINING

THE CALLER NOTE SERVICES

A brand new note service has joined the ranks this month, called **Choreo Connection**, by our own workshop editor, Ed Fraidenburg. Write Ed at 1916 Poseyville Rd., Midland MI 48640 for a sample copy. *Run wild* is especially featured by Ed. One starting position is a wave, then centers *cross run*, then *run*; ends *run* and then *cross run*. Nine pages of material comprise the January issue.

In **SDDS** from John and Evelyn Strong, *strip the column* is featured as well as material on hexagon squares.

The **SDCASC Notes** (Southern California) announces Ernest Bourgeois as new association president replacing Jack Drake, who now becomes executive secretary of the organization. Seven ideas for use instead of *cast off* $\frac{3}{4}$ after centers in for more variety are *centers run*, *centers fold*, *centers cross fold*, *centers cross run*, *centers U-turn back*, *centers California twirl*, *centers partner trade*. An ASD editor will do a clinic for members in May, and has your liability insurance been renewed? (Any connection between the two is purely coincidental.)

Figuring from Barry Wonson gives us a good selection "tip starters," such as: Allemande left to alamo style
Heads walk & dodge, sides walk & dodge
Boys run, left swing thru, allemande.....

Toronto and District Notes mentions that the ROM is "Wa-Watusi." Ideas covered are *relay your pleasure*, *two couple squares*, *linear tag*, *linear tag Dixie style* and *single wheel*. One *single wheel* example is this:

(Lines) pass thru, single wheel
Two ladies chain, pass thru, single wheel
Girls pass thru, star thru, promenade.....

Santa Clara Valley Notes from Bill Davis describes the *interrupt* concept along with many other items. When using *...and spread*, something with an arm turn just ahead of it provides good flow, such as *wheel and deal*, *centers trade*, *star thru*, *coordinate*, *touch* $\frac{1}{4}$, *spin the top*, *follow your neighbor*, *ferris wheel*, *slide thru*, *spin chain thru*, *fan the top*, *centers hinge*.

In **News 'n Notes** from Connecticut, Ed Foote encourages skirt work for the women. He also says *hinge* $\frac{1}{4}$ is redundant— use *single hinge* or *cast* $\frac{1}{4}$. Earl Johnston marks his 40th year of calling. (Personal note: We remember well his leadership in the Connecticut Callers Association when we were also members 30 years ago.) If you missed these "best of '82" records, consider buying: TNT—If I Were A Rich Man, TNT—Row, Row, Row, RH—Good Luck Charm, BS—Beautiful Lady, 4-B—Liza Jane, TB—Bundle of Southern Sunshine.

In **Mainstream Flow** by Gene Trimmer, one of his favorite subjects, smoothness, is discussed. Good stuff. Use *slide thru* (not *star thru*) with *square thru*, etc. One quote: "*Walk and dodge* followed by *partner trade* [is a reversal of direction for the girls] but the girls, bless their hearts, make it appear smooth and comfortable. Gene publishes a Plus Supplement available each month separately or together with MF.

Notes for Callers from Jack Lasry exhorts callers to "Put your foot down— save the dancers— be a leader— (knowing) there is no way the average beginner can start learning in September and complete the Plus program in one gulp" (all in one year). Good thought!

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Ed & Phyllis Fraidenburg

BYLINE, Continued

count of dancing at Fish Camp to us and having it accepted. We're always glad to help and even spoke to her prof on his WATS line to confirm.

Chet Vetter, LEGACY trustee and Florida s/d leader, writes a persuasive argument for attending mini-LEGACIES and seminars. And old friend, **Bev Warner** has three submissions: a hug, a wedding, and a pair of shoes.

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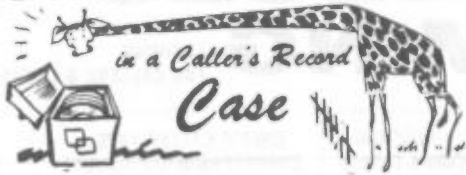
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SINGING CALLS

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

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- JP112 BOBBY McGEE— Bob
- JP504 UPTOWN/DOWNTOWN (Hoedown)
- 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

ROUNDS:

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

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)

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<p>MIDWEST BASIC CALLER COLLEGE HURON, OHIO May 2-6 at Firelands Campus of Bowling Green University <i>Stan Burdick & Guest Staff</i> (especially for first-timers, teachers, rec. leaders) Write ASD, PO Box 488 Huron OH 44839</p>	<p>POST-NATIONAL CONVENTION CALLERS COLLEGE COLUMBUS, OHIO June 27-30 Sheraton North Motel <i>Stan Burdick, Walt Cole Curley Custer, Orphie Easson</i> (Open to both new and experienced callers) Write ASD, PO Box 488 Huron OH 44839</p>	<p>NO. NY & VT CALLER COLLEGE July 14-17 <i>Stan Burdick, Mike Trombly New & Experienced Callers</i> FLORIDA FALL-CALL SEMINAR Le-High Resort, Ft. Myers area November 7-11 <i>Stan Burdick, Don Hanhurst</i> PRE-CON College near Lville. Jn 14-17 Stan & Ed Fraidenberg PO Box 788, Huron OH 44839</p>
<p>HARTLAND, MICH. <i>July 24-27 w/Dick Bayer</i> HARRISONBURG, VA. <i>July 31-Aug. 3, w/S. Layman</i> TROY, N.H. <i>Aug. 15-19, w/Clint McLean</i> Sponsored by Earl Johnston & Al Brundage The Most Experienced Caller Training Team in the Country Assisted by Top Notch Staff Earl Johnston, PO Box 2223 Vernon CT 06066</p>	<p>TURKEY RUN R/D LEADER SCHOOL Turkey Run State Park Marshall, Indiana July 17-22, 1983 <i>Staff: Clancy & Betty Mueller</i> Basic principles of successful leadership, clarification of steps and figures, terminology, pro- gramming, cueing, teaching. Write Betty & Clancy Mueller 112 Hollybrook Dr. New Whiteland IN 46184</p>	<p>CALLERLAB-COORDINATED CALLER SEMINAR All 3 Days— Louisville National June 23, 24, 25 AM & PM STAFF: 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 Egenter & John Kaltenthaler</p>

RAVE

The Peanut Squares of Hollydale, a pre-teen square dance group, wish to thank Mr. Sam Smiser of the Smiser Freight Co., of South Gate, for loaning us the beautiful team of mules and their driver for use in the Downey Christmas Parade.

This team of mules has been in five previous Tournament of Roses Parades and this year will be harnessed to the Calgary, Alberta, float. Peanuts who danced behind the mules in the parade were: Fanning, Butch, Eddie and Vickie Blundell, San Bernardino; Brenda, Chad and Mark DeTamaso, Costa Mesa; Gary, Timmy and Rebecca Guthary, Downey; Jessie Jones, Bell Gardens; Adrian and Grizelda Munoz, Sandra Okley and Eugene Roark, Evie, Heather and Jamie Wilson, South Gate; Genessee and Stephanie Salazar, Los Angeles; Sheryl Hoffman, Brendan Miller, Long Beach; Kimberly Whitney, Bellflower.

A special thanks to moms Roma Whitney and Barbara Wilson, who car-

ried our banner, to fathers Gil Salazar and Vince Wilson for dancing with the children, and to Terry Hunneke for participating.

Riding on the hay wagon behind the mules was caller Dave Donaldson with his wife, Rose, Jennifer Higgins, Peggy Christy, Cecelia Vasquez and Lynne Pearce. Dancers on the wagon were Sandy Pearce and Chris Daugherty from the Rocky Mountain Cloggers. Music was "Huckleberry Hornpipe."

The Peanuts wish to thank the Downey Parade Committee and the Jay-Cees who did such a marvelous job of co-ordinating this event. For the Jay-Cees benefit and interested parties, we want to smash the myth on "kicking mules." The Smiser mules have been born and bred for this type of event. They behaved better than some of the equestrian entries. They do not buck, kick or step on people, even with a band playing in their ears. They did, however, from time to time, twitch their ears.

Thanks to the Blacksmith Corner in Bellflower for loaning us the baled straw used on hay wagon.

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108

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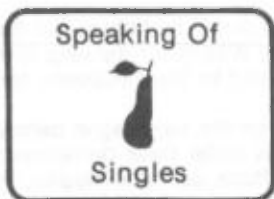
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Colorado is the place to be on Labor Day Weekend, 1983, for the Single Square Dancers, U.S.A. Dance-A-Rama. Plans are moving along for activities to start on Tuesday, August 30 with an evening under the stars with the Denver Fiddlesteppers. The Trails End Dance on Thursday, Sept. 1, will feature Greg Anderson calling and Greg Krzyzak on rounds. Three big days of dancing, dancing and more dancing will follow, capped off by a Trail Out dance with Bobby Bell and Helen Serena on Sunday.

United Airlines is the official carrier for the convention and extends a special airfare package. Call UA's toll free number, 800-521-0810 (in Michigan 800-482-0243) and ask for the Convention Desk, mentioning SSDUSA's special account number 8307. US will arrange the most economical fare available and will allow a 30% discount off the regular coach fare if no lower fare exists.

The Denver Marriott City Center is ready with 5900 square feet in the Denver Ballroom and over 11,000 square feet of dancing space in the Colorado Ballroom. The hotel has special convention rates. Use the bottom of the pre-registration form for hotel reservations to get the quoted convention rates.

For information about Colorado or Denver, write Carolyn or George at 1983 Dance-A-Rama, PO Box 22141, Denver CO 80222.

Last August, the Wisconsin Solo S/D Association was officially formed. A constitution and by-laws were voted into effect, and officers were elected. The president is Mary Rybacki, 9219 W. Adler, Milwaukee WI 53214.

The purpose of WSSDA is to promote solo square dancing throughout Wisconsin and to work with future state conventions in planning solo facilities and activities. They also hope to stage an annual state solo jamboree.

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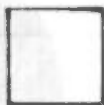
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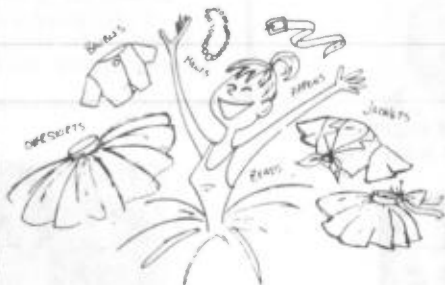
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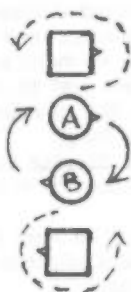
A Callerlab Quarterly Selection diagrammed and explained for the dancer's benefit

CHAIN DOWN THE LINE

by Don Beck, Stow, Massachusetts

DESCRIPTION: From a right-hand two-faced line or left-hand ocean wave, centers trade while ends adjust as necessary. Then the ends courtesy turn the centers. Ending formation is facing couples. Final facing direction is at 90° to starting facing direction of centers. Additional starting formations are some 3-and-1 lines and T-bones where centers have right hands joined. If, in any of the above formations, centers have left hands joined, the call *left chain down the line* is used and centers trade and ends left courtesy turn them, i.e. the belle turns the beau.

2-FACED LINE



RESULT



AUTHOR'S COMMENTS: This is an update in formation of the tradition call, *chain down the line*. Although *chain down the line* does not appear in Burleson's *Encyclopedia*, memory says that it started in normal lines facing in, and effectively accomplished a *bend the line* and *ladies chain*, chaining the ladies along the line they had started in. When done from formations described above, a much smoother action is obtained. The rule was to end facing in the direction from which the woman came (as in the above redefinition), although the next command was generally to chain across, which changed facing directions again.

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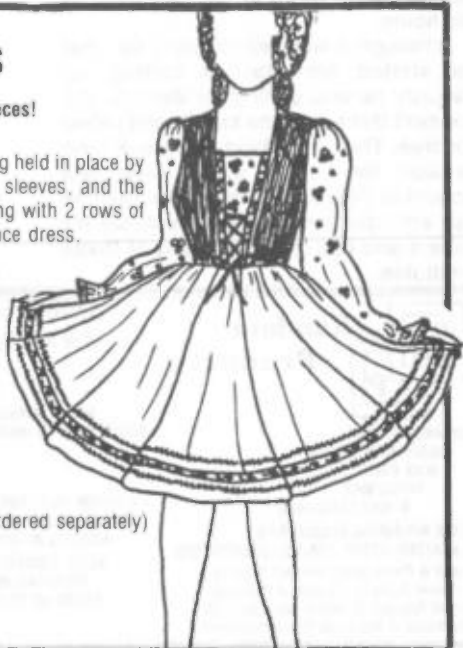
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LINELIGHT, Continued

ly, but occasionally by car to call in different places. When asked if they enjoyed the traveling, Dale responded, "At first it was fun but after so many years of going here and there just to keep engagements, well, no. No, traveling is just a dead, dreary type thing."

Edna spoke up, "You do your dance and go home. That's about it. You do your traveling at night."

When asked what calls he used, Dale replied, "All standard calls selected and approved by the Callerlab."

Dale grew up and still lives in Greely, Colorado, where he had been in the meat packing business since he was 17 years old, but is retired. His only present occupation is being a full-time caller.

Edna relates that about 25 years ago they decided that they wanted to extend their social dancing to include square dancing. They enjoyed the square dancing so much that Dale determined that he wanted to be a caller. He had been subscribing to all the square dance magazines and had bought some records. Dale needed a square to practice on so they persuaded eight friends to make up a square and he began his calling career down in the basement of his home.

Although it was only in early fall that he started his practice calling, by January he was calling for dances. For the next three years he taught and called for free. Then he attended a week long session for callers at Ed Gilmore's School in Peaceful Valley. Since then he has attended innumerable institutes for callers and has called at many of these institutes.

He attended the institute conducted by Nita and Manning Smith and has worked with them on weekends.

Dale has always made a practice of attending first class caller's seminars and workshops which are conducted by well known teachers like Bruce Johnson. He agrees with leading teachers that a would-be-caller must attend all the workshops and seminars that he possibly can. Then when he has thoroughly assimilated what he has been taught, and through continual practice, he will become a good caller. Dale feels that through this intensive practice a caller will begin to develop his own style. He thinks that a caller, to be more than mediocre, must have a real desire to call and actually enjoy what he is doing. Even though Dale is well known throughout the western part of the United States and has been calling for years, he still attends seminars and workshops. He says that he does it to keep up with new calls, new methods and to make sure that he is doing things right.

When Dale is calling the dancers appear to be so aware of that energetic personality of his that it seems to give life and vitality to them.

Dale fills in between the calls with a lot of patter such as "Star thru, swing that grouchy one and promenade."

The dancers just love it.

He may finish up a set by calling "Promenade home and say whoa!"

"Whoa!" responds the dancers.

Dale believes that square dancing, especially for senior citizens, is not only healthy and enjoyable, but that it keeps the dancers mentally alert and physically fit.



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ity to maintain its heritage and desirability. Therefore, I must:

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- Encourage all dancers to support this heritage in their apparel and style.
- Work for and practice the standardization in dancing and terminology.
- Remember while working for growth of new ideas, to keep them within the format of the round dance heritage and within the capability of the dancers.
- Encourage participation in all phases of the activity, both as a separate entity and as a part of the square and round dance movement.

October 23, 1978

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Pennsylvania—Spring Carnival, Thiel College, Greenville; March 20; Hal Greenlee, Jim Yoest, Joe & Betty Tarr. Write Kon Yacht Kickers, Box 121, Meadville PA 16335.

Connecticut—16th S&R/D Festival, Bloomfield; March 20: 40 callers, 20 cuers. Write Kathy Rustolo, 17A Hamre Lane, Branford CT 06405.

Tennessee—Dance and Country Music Concert, Allemande Hall, Chattanooga; March 20; Red Boot Boys: Mike Hoose, Johnny Jones, Wayne McDonald, Don Williamson. Write Tina Davis, PO Box 964, Chattanooga TN 37401.

Indiana—Turkey Run-Fun S&R/D Weekend, Marshall; March 25-27; Johnnie Wykoff, Jerry Hell, Betty & Clancy Mueller. Write Duane Gluth, 9525 Hawthorne Dr., Munster IN 46321.

Tennessee—Great Smoky Mt. Festival, Civic Audit., Gatlinburg; Tony Oxendine, Ron Marion, Jack Lasry, Ted Frye, Wentz & Norma Dickenson; March 25-26. Write 236 Walker Springs Rd., Knoxville TN 37923.

Maryland—Devils & Darlin's Annual; Cockeysville Jr. High, N. of Baltimore; March 30, MS. Plus; Daryl Clendenin, George Curry. Contact Bob Clark, 14401 Cuba Rd., Cockeysville MD 21030.

Kansas—33rd SW Kansas S/D Festival, Civic Center, Dodge City; April 8-9; Les Main, Norman & Helen Teague. Write Richard Evans, Kalvesta KS 67856.

Missouri—"Under Rainbow Skies." Greater St. Louis Folk & S/D Federation's 35th Festival, Belle-Clair Exp. Hall, Belleville, Ill.; April 8-9; Gary Mahnken, Bob Wickers, Bill Volner, Bob Hester, Frank & Phyl Lehner. Write Clarence & Eveline Radetic, 12138 Cheryl Ct., St. Louis MO 63128.

Ontario—Forest City Festival, Montcalm Sec. School, London; April 9, MS-A1, Write Charlie & Bea Bodfish, 363 Hale St., London, Ontario N5W 1G5.

New York—Apple Valley Squares Festival '83, High School, Hudson; April 10; Ed Joyner, Don Beck. Write Wm. McIntyre, RD 3, Hudson NY 12534.

Colorado—Spring Fling, Junior High, Cortez; April 15-16; Chuck Meyers. Write Lester & Paula Hancock, 595 N. Dove St. Box 125, Dove Creek CO 81324.

South Carolina—Myrtle Beach Ball, Convention Center, Myrtle Beach; April 15-16, Tony Oxendine, Pat Barbour, Darryl McMillan, Harold & Judy Hoover, Jack & Genie Whetsell, Bill Nichols; MS, Plus & Adv. Write Barbara Harrelson, 1217 Hawthorne Rd., Lancaster SC 29720.

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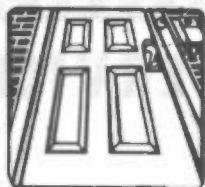


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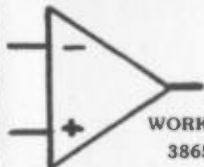
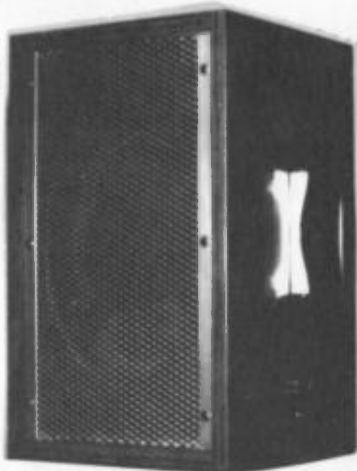
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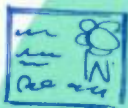
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