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AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 38, No. 6
JUNE 1983



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Not until Mary Fabik noted it in "Encore" did we realize that twenty-five years ago, in 1958, the National Convention was also in Louisville. When we were less than two years into the editorship of ASD, it was in Bluegrass Country again, in 1970. This month the Kentuckiana Square Dance Association sees the culmination of years of planning and preparation as again dancers head south, north, east and west to gather for the biggest square dance event of the year, the 32nd National S/D Convention.

Every square dancer should attend at least one national convention, just for the thrill of being a part of such an immense movement. Reading name badges from all over the world and joining hands with their owners in square after square is an experience never to be forgotten. Hearing the leaders and callers and cuers you've read about is interesting. Seeing the Showcase of Ideas and the fashion show and the dance demonstrations makes any convention unforgettable. Shopping in the many booths is mind-boggling—decisions, decisions, decisions!

Each convention means new friends made on the dance floor, or in restaurants or on the sidelines of an afterparty. Each also means countless reunions with dancers met before, for we are a transient society and square dancers are no exceptions.

CO-EDITORIAL



As with any good experience, a dancer gets out of a convention what he/she puts in. If you invest time in attending a panel, you reap new ideas. If you visit and talk to others, you find new friends. If you are pleasant to the convention-city residents, you find them helpful and curious about the square dance activity.

We invite you all (yes, all!) to drop by the ASD booth and say "Hello!" And if Louisville is not on your agenda this month, start making plans for 1984. The whole wonderful, fantastic, fun-filled extravaganza will be repeated next June in Baltimore! Don't miss it!

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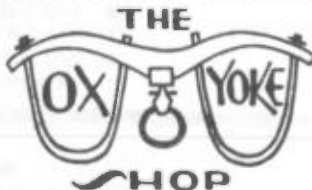
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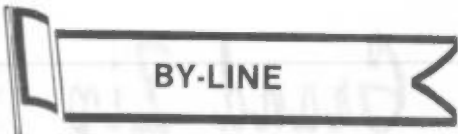
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The National Convention is our theme for this month and it is highlighted in several ways. **Robert McGrath**, author of the center spread, was born and grew up on a farm near Lamar, Colorado, and followed the Spencers' amazing accomplishments over the years. **Betty Stark**, active for many years in the Buffalo, N.Y. area and attendee at many S/D conventions, shares her packing and planning expertise. **Rev. Elmer Brunk**, in a reprint, points out that square dancers have a unique opportunity to celebrate, and of course, that is what we do at our annual extravaganza!

For added spice, **Mac and Phyllis MacCall** describe a highlight of their careers at the White House. Mac was the cover caller on the February, 1982 issue. **Bev Warner** makes a contribution to "Hemline" and talks about a little-discussed subject— the loss of club members and friends through death.





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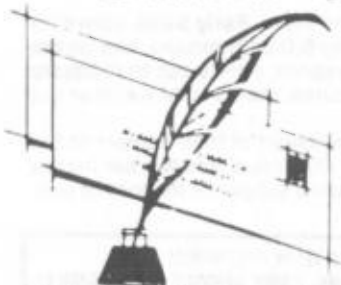


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Grand Zip



...While I'm writing to you, if you could spare a small space in your "Grand Zip," I'm sure the folks of square and round dancing in New Zealand would like to send greetings to all their many friends in the U.S. and Canada. The callers, cuers and dancers that we have had the pleasure to meet from your part of the world have truly been marvelous. I am sure that if governments throughout the world insisted that diplomats must be square and round dancers, there would be peaceful, happy and harmonious relations for all times...

Mike Savill

Auckland, New Zealand

We are Americans who have made our home in Latin America for seven years...Like Columbus, we have discovered a new frontier, with a vast potential, and, being human, are driven to tell others about our dream-come-true. If you are interested in the future of the Americas and the Birds, write us by international air mail at PO Box 5222, Santa Marta, Colombia. It may take a while, but we promise to answer.

Now from beautiful Santa Marta, we wish you *salud* (health), *pesetas* (wealth), *amor* (love), and the time to enjoy them all.

Juanita Bird

Talk about prompt positive response! We were just delighted to receive, by return mail no less, the generous supply of ASD magazines. Your concern and interest in our fifth anniversary celebration dance this July illustrates in the nicest possible way the friendliness of the square dance world. Our dancers will enjoy these free issues and, in appreciation, among our other prizes, some lucky couple will receive a subscription to ASD from this caller's law.

Rudi Smith

Northville, New York

I just received my first issue of your magazine and I've enjoyed it so much, especially the three articles: "Earth Visit," "Camper Antics" and "The Water Bed." I saw this at a friend's house and ordered immediately. I'm so glad I did...

Georgia A. Schaefer

Ellendale, North Dakota

On behalf of the Bendoliers R/D Club, myself included, I want to thank you for the article on our well deserving teachers, Ben and Dolores Cripe. It was such a gratifying surprise to receive the extra issue and the note...Thanks so much for everything.

Irene Sporel

Cincinnati, Ohio

Included is my renewal for two more years. I find it hard to believe I have been receiving the magazine for two years. Time flies when you are having fun. I am a new caller and turn to "Calling Tips," "Creative Choreo," and "Flip Side" and read them once through from the mailbox to the house—that's how important they seem to me.

Dave Magee

Dimondale, Michigan

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Meanderings with Stan



First things first! So we'll start right off together with the transalpine trajectory of a trite traveler; presenting a tractile tractate on travel; transcending the trivial, troublesome, travail-ous and transient; trumpeting and tooting a tripping, trekking, trotting, traipsing travelogue totally tantamount to trying the torrid tempers and testing the tacit traits of both the downtrodden tramps and titled royalty of Transylvania. (Talk about a trivial treatise!—Co-ed.)

Plainwell, Michigan— It was mid-March, just past the Ides (whatever they are), so I saddled old Malibu and we hoofed it westward to the Kalamazoo area, where the Gun River gang had set up another ASD dance in that rustic Conservation Club-house by the river. Double dance date with host caller Howard and Juanita Cowles. Choice crowd this year (Michigan economy may be the problem.) but we had incredible edibles. The Halversons went about 15 rounds in the ring. (No, Agatha, not *boxing*—round dancing!)

Gallup, New Mexico— Short night at the Cowles. I rose at 4 a.m., drove to Toledo airport (3 hours), parked the car, and blasted off about 7:30 on TWA via St. Louis to Albu— (my spelling is murky, but it rhymes with *turkey*) to arrive about 2 p.m. Just as surely as the buzzards return to Hinckley, Ohio and the swallows come back to Capistrano, California each spring, I return to New Mexico (the Land of Enchantment) for a four-day sprint. At the airport I rented a white Charger (charge-her, Hertz, \$14.) and galloped west to Gallup, arriving at 5, a-comin' thru the rye to the *Wheatleys*, dryly. I say comin' thru the rye *dryly* a little wryly, remembering the wet sweat fret of a year ago. Due to a complete new road there in Indian country (not just

Apache here and *Apache* there) I drove straight to the Wheatly ranch with less than half-a-hundred oatmeal lumps in my path, buzzin' over Cousins hill with daring flare. Next day that same hill was as slippery as a beaver's belly, but that's an *offer* story.

The ASD dance with the Pinon Promenaders was a club/class bash with a proper Irish theme. The punch was so green it would have made a Dublin leprechaun envious. Caller Jes Stafford was there. Thanks to grammarian Grant and gracious Grace (She's the new caller making sales *sail* on the Ocean label.) for pure emerald memories in pretty heather weather.

Carlsbad, New Mexico— It's a rather lonely seven-hour drive from Gallup to Carlsbad, the cavern city, yet beautiful in its own way. I whipped past the vast flat-as-a-flounder White Sands Missile Range, where the space shuttle Columbia found its rue-de-roost. I marveled at the contrasting black-as-midnight lava fields, further on, so much like the ones we saw in Hawaii, where eons ago some lumbering brontosaurus got a hot foot and thereupon danced the first cha cha. I blinked through tiny Capitaine, where Smokey the Bear (allegedly) was born. Stock on the road can be an absolute *cattle-strophic* possibility on that route, but I just *mareily* pony-tailed over the trail, saw nary a horse around, and nobody *herd* any. And funny tumbleweeds *whirled away with a half sashay* constantly before me. The joys of travel are endless.

The Shuffles and Ruffles in that classy Women's Club hall managed a super supper after a small ball, aided by coordinator Henry King, with Herschel Wall on rounds. Small reunion with some of our Caribbean crowd. Truly, Carlsbad is *Carlsgood*.

Los Alamos, New Mexico— You never know what kind of weather you'll hit in NM in the spring. In fast succession I went from shirt-sleevery summer to Aprilly-rain to hail and gale all in a day's drive northward. Finally landing in White Rock, I prepared to call for those "up and atom" sharpies from the high tech region where the *Rio* flows *Grande-ly*. This marks half a dozen years that I've guided my missile o'er the mounds for a mission to the Mountain Mixers. Bob and Marilyn Gill set it up. Choice crowd. Nice after-party in that rustic cafe. Gotta remember those stories.

Alamogordo, New Mexico— Last stop on the loop, the airbase city, home of Holloman. A Sunday afternoon swing thing at the fairgrounds hall where caller Lennie and Sheila Ludiker keep 'em trackin'. The problem in a base city is turnover. "Hap" called there before. Now he's in Germany. So the ball bounces, and the prop pops, and the chamois shimmies. See ya next year, no doubt, at good ol' go-go 'Gordo!

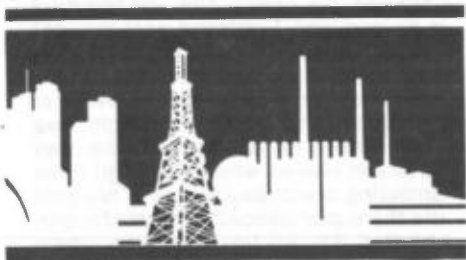
It was a 767 that took me home the next day, and none too soon, because I had some big boots to fill, sub'ing for Walt Cole and Francis Zeller at our Lighthouse club, when *both* were unavoidably rolled onto sidings that fateful night.

record label, Roofers. By the way, everybody ought to get *Angry* with Gerald. Ooops, I mean *Only Teasin' You*, with Gerald's fine calling. Thanks to Dee and Ruth for garnering the ASD subs for me. Good to see callers Bill and Velma, Dick and Carroll, Danny, and all.

Springfield, Missouri— Now it was back to Tulsa on the road, Tulsa to St. Louis in the air, and St. Louis to Springfield "*On the Road Again*." Whatta let-down. Whatta ego deflation— to have to trade a bountiful Bonneville for a toyful Toyota, but *c'est la view sur le bon tour!* It was nice to visit that super Springfield S/D Center again (See ASD, May, '81, p. 41.), built and managed by caller Bob (4-Bar-B) and Mona Carmack, who *ribbed* me all night with home-smoked pork. I've gotta say it: my appetite was assuaged, right down to the very *epitome*. (We wish you hadn't.—Co-ed.) Beautiful home. Beautiful people. Beautiful ribs. Beautiful class/club classy klatch in a first class hall. Gosh, I'm lucky that I can enjoy this kind of enviable, ever-new, adventurous and venerable venue every day!

St. Louis, Missouri— Back I went to the Gateway city, home of champions, to do my stage stint for the Merry Mixers one more time. (Next year we'll switch to the Missouri Promenaders.) It has always been pleasurable to work with that gang year after year in the little Methodist church hall, where the revelry rings as loudly as the steeple bell. Gene McGinty cued. New club caller Jim and Jean Cholmondeley (say "chum-ly") were there, as well as former caller Bill ("Feelin' better, thanks.") and Dotty Stephenson. Thanks to the Biskups, Nations, Walkers and all for putting it together.

Hamburg, New York— After one day at home (We're going to call you "one-day-at-a-time-Stan," Stan.—Co-ed.), it was time to pack up and drive to Philadelphia for the Callerlab Convention (See elsewhere in this and our last issues). But about half way along the route sits Hamburg, just above Buffalo, so a *Ham-buffalo-burger* seemed to be in order to break up the journey. Besides, I had called in *Frankfurt*, Germany, but never in *Hamburg*, New York, and the thought of it made my mouth water. Cathie was with me on this trip. Caller Jim and Linda Wheeler (also en route to Philly) hosted us and we went with them to



Oklahoma City, Oklahoma— The very next day I was off again. (So what else is new?—Co-ed.) This time it was via a United bird to Oklahoma, where a caller can literally call to doctors, lawyers and Indian chiefs all on the same night. I landed in Tulsa and drove to OK City in one beautiful cruise-controlled Bonneville, a la Avis. On the sched was a duo dance deal on a Plus plateau with host caller Gerald (Roofers) McWhirter in that lovely Lions hall. Take it from Gerald and Sally, it pays to befriend the Lions. Gerald is in construction, specializing in toppings for buildings; hence, the name of his

the chic Checkerboard □'s club. Thanks to prexy Steve Peguignot and all for a memorable evening.

Weekoff, Ohio— Of course, that's not a location, but a situation. After attending the Callerlab event in Philly, and after all the riotous running that preceded it, I was ready for a full week at home through early April. Originally it was not designed that way. Nevertheless I was a trifle thankful that our Acapulco tour set for this week fell through due to too few signups. Now I'll have to wait a full year to see a bullfight, until we go to Spain with you would be senors/senoritas/senoritas next March. Ole!



Altoona, Pennsylvania— It was time to start another round of 30-day USAir "fly anywhere" shuttling, beginning with a barn-storming puddle-jumping, tidily-winking hop from Akron to Pittsburgh to Altoona. This is my tenth time for the Altoona ASDance. Choice crowd. Fun dance in that little Lakemont firehall. It was "pie night," and that hot peach pie itself was worth the trip. (Just stay away from the hot peaches! Co-ed.) Julia McIntyre did the whole valley rally/italy. (Sounds like a new basic.—Co-ed.) Evelyn Lingenfelter ran the rounds around. Caller Emil Corle was there. Bill and Erwene Olson prevented me from becoming shiftless (Really?—Co-ed.) by taking me from the Sheraton to the dance and then off to the remote little



airport the next day. Love those rural regions and rolling hills. They were scheduling a *turkey calling contest* soon in nearby Huntingdon. (Did you gobble up an entry blank for that one?—Co-ed.)

Coon Rapids, Minnesota— A skyward flip and flop took me to Minneapolis, and a Hertz Escort took me around the twin-cities a few miles north to Coon Rapids



for the 12th anniversary Coon-O-Ka □'s Special. It was a royal affair with 24 sets a-dancing, a dozen lords a-leaping, one queen a-crowning, eight other club queens accruing, and one calling-Burdick. Bud Cade rounded out the evening. Ron Bartels presented his talented teen team, the Star Promenaders, who proved to be top tappers and "knotty but nice" maypole maneuverers. Good show. After the anniversary cake partaking, I trotted triumphantly "home" to the Birchwood motel.

Torrington, Wyoming— Good ol' faithful USAir looped me from snowy Minneapolis to rainy Pittsburgh and then on to chilly Denver the next day, April 9. Caller Mal and Shirley Minshall (See Caller-Lineup) picked me up at the airport that evening (no dance date that day) for the three-hour drive to their home in Sidney, Nebraska. A good long night's sleep was welcome. Off we drove the next morning into Wyoming (two-hour drive) for a new ASDance with the Belles and Beaux, set up by caller Ed and Phyllis Spurgeon of nearby Scottsbluff, Nebraska. It was good to see some of the Prairie Conclave gang, again. Greg and Kim Williamson, prexies, rebooked me for next March 31 for a Fed affair, so I'll keep my saddle well-salved for a salvo sojourn soon on the big country range region.

Dalton (Sidney), Nebraska— Tiny Dalton, north of Sidney, was slated the next day. My hosts were still Mal and Shirley, who actually lodged me three nights this year. (Shall we award them the Purple Hearty Perseverance pin?—Co-ed.) The crowd was choice but the sprawling spread was scrumptious, as always, thanks to a coupla dozen farm-home cooks in the crowd. (May we say again that you are the roundly royal recipient of those rich recipes, Stan?—Co-ed.)

As I wind up the route-'n-tootin' report this month, April is hardly half over, Nebraska and I are only half spent, and half the tour is yet to be told. (And don't look now, Stan, but half your readers left you half an hour ago.—Co-ed.)



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CELEBRATE LIFE!

by Rev. Elmer Brunk
From Iowa Square Dance News



Very often our times of recreation have turned inward and we have ignored the beauty of God present in our times of renewal. We have, more often than not, considered that what we do when we are relaxing is but something that we do only for ourselves.

We all know that this activity that has become an American folk tradition is something that gives us a sense of accomplishment and a feeling of physical exhilaration.

Throughout Biblical history, the dance has been used to express praise to God.

In Second Samuel 6:12-15, we find David recognizing what God had done in the lives of his people. "And David danced before the Lord with all his might..." For David, there was no better way that he could express his appreciation to God for this life than through the dance.

Why is it so difficult for us to praise God for life? Why do we seldom see all parts of our lives as an act of praise?

The people who wear the "funny clothes" and go around doing *left allemandes* and *do-sa-dos* are really pretty terrific people. I have found them to be happier and more friendly to others

than any group I have known. They have found something in life that gives them satisfaction and fulfillment. These are the people who are celebrating a life that is given only by God.

When the young man we have come to identify as the prodigal son returned home, there was celebration for life. The elder son "heard music and dancing" as he approached his house after his brother's homecoming.

Singing, dancing and merriment are celebrations of life. Unless we see what we are doing as a celebration of our God-given lives, we are missing the greatest reward for being here that is conceivable.

We don't have to name the name of God, nor do we have to identify what church, if any, we belong to. The point is that our entire existence is a gift of God, and unless we can celebrate that, we have no purpose for our recreation and leisure activity of square dancing.

Continue to square dance and have fun, to be warm and friendly, and accepting of everyone— that's a celebration of life that is God-given and God-affirming!

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- 4B-6053 LIZA JANE— Bob
- 4B-6052 MOUNTAIN MUSIC— John
- 4B-6051 TEXAS FIDDLE SONG— Bill
- 4B-6050 PROUD MARY— Mike
- 4B-6013 GHOST RIDERS— Mike
- 4B-6049 MOUNTAIN DEW— Bob
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- 4B-6046 NEVER BEEN SO LOVED— John
- 4B-6045 WHAT A LITTLE MOONLIGHT CAN DO—
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- 4B-6035 GONNA SIT RIGHT DOWN & WRITE
MYSELF A LETTER— Bill V.
- 4B-6034 FADED LOVE— Bill
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John
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- 4B-6028 KAW-LIGA— Bill
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- Q-821 AMERICAN DREAM— Wiley Hutchinson
- Q-820 STAY ALL NIGHT— Stan Brooke
- Q-819 HEARTBROKE— Romney Tannehill
- Q-818 BIG OLE BREW— Lee Main
- Q-817 (I NEVER KNEW) THE DEVIL'S EYES WERE
BLUE— Kevin Bersing
- Q-816 MISTY MOONLIGHT— Gary Mahnken
- Q-815 WATCHIN' GIRLS GO BY— Gary Mahnken
- Q-814 OLDER WOMEN— Bob Osburn
- Q-813 PENNY ARCADE— Gary Mahnken



Stan Brooke



Gary Mahnken



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Come to the National Convention
and really enjoy it!

CONVENTION CUES

by Betty Stark

From the *FLADA Flyer*, New York

The first time we went to a national convention, I packed enough clothes for two changes each day. However, we found out that going back to the hotel to change took too much valuable time out of the day and we missed some things we really wanted to see or do. Now we dress in the morning and stay in the same outfits until we go back to our dorm/hotel at night.

If you are traveling by car, you can tuck in many little extras, like petticoats and shoes, shawls and jackets. If you are traveling by public conveyance and space is at a premium, you may want to take *one* neutral colored sweater, a windbreaker to go over the sweater, plastic raingear, one petticoat that will go with all four of your outfits, two pair of comfortable dance shoes that will go with all outfits. Men may wear one pair of comfortable shoes and pack a second pair. Put four pairs of socks *inside* each shoe so you will have a change of socks for the evening dance.

Before you go to bed at night, sit down with your program book and decide what things you *must* go to the next day and circle them; then choose the things you *might* like to do and underline them. In this way, you will not miss the things you really want to do and you will not wander around aimlessly, wondering where to go next.

Allow yourself some wandering time to visit the hundreds of square dance shops that will be set up for your browsing (and buying) pleasure. Hint: Sometimes on Saturday afternoon, merchandise is marked down so the vendor will not have to cart it back home.

When you are getting ready to start out for the day, put any or all of the following equipment into a tote bag which you can hang up and tuck under a seat in whichever hall you happen to be. For the man: sweater and/or windbreaker, socks, undershirt (?), camera (?). For milady: change of shoes (and peds), cosmetic bag (with mad money), sweater

and/or windbreaker. For both: handwipes, program, note pad, raingear (if the weatherman said it would probably rain) as you might have to stand out and wait for the shuttlebus.

What to be sure and see: The Fashion Show is becoming a real production and is fascinating for both men and women; The Exhibition Groups— there is no way you can see *all* of them, but much time and effort goes into the choreographing of these productions and they are a delight to watch. Be sure you see one of the wheel chair groups (brings a lump to your throat). Some of the clogging groups are noisy, but such pep and enthusiasm and fun! The round dance demo groups are super— you'll never believe that most of the participants are not professionally trained dancers. When we feel tired, we usually head for one of the arenas or auditoriums where demos are being presented and rest our feet for a spell. I have even been known to close my eyes and doze for a bit.

Most of the educational panels also will give you the opportunity to sit for a time while being enlightened about some aspect of our activity. Look these over and choose one of interest. Look up the Showcase of Ideas, a display of publications and other memorabilia from every corner of the square dance world.

You might like to join the Parade of States on Saturday evening. Every state's delegation marches into the auditorium— this is similar to the Olympics Grand March.

In conclusion, if you are staying in dormitory accommodations, you may want to have a small transistor radio, some plastic drinking cups, shower clogs, soap, shampoo and a robe. After you have laid out all the things you want to take with you, sort through one more time and put back at least one-third of the stuff and then start packing carefully, with tissue paper and plastic bags.

Good luck! Have fun! We'll see you there!



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CARL ANDERSON
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MIKE HOOSE
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DON WILLIAMSON & WAYNE McDONALD
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June 18—Nashville, Tenn.
National Guard Armory, 8-11 p.m.
Trail Dance & Concert

June 22—Louisville, Ky.
Sun Valley Community Center
7:30-10:30 p.m., Trail End Dance to National
July 2—Harriman, Tenn.
Oak Ridge Community Center
8-11:30, Dance & Concert

Aug. 5-6—Crossnore School, Crossnore N.C.
2 Day Festival, Concert Saturday Night Only
Sept. 9-10, Pigeon Forge, Tenn.
Smoky Shadows Convention Center
2 Day Festival, Concert Saturday Night

November 18-20—San Francisco, California
Alameda County Fairgrounds
3 Day Festival & Concert

December 31— Blountville, Tenn.
Elementary School, New Year's dance



RALPH TROUT
RB283 Ain't No California
RB284 Headin' for a Heartache



JOHNNY JONES
RBS1270 I Wish You Could Have Turned My Head and Left My Heart Alone



JACK BARKER
GS719 Hey Li-Le-Li-le



WAYNE McDONALD
RB280 Ashes to Ashes



CRAIG SATTERTHWAITE
RB287 Love's Gonna Fall Here Tonight



DICK BAYER
RB281 That's What Life Is All About



STEVE & JACKIE WILHOIT
RB907 Jacalyn's Waltz
RB908A Dream/B Cuddle Up
Double Band: Inst/Cues



RON DUNBAR
RB288 It's Like Falling In Love



**June 23,
24, & 25**

**P.O. Box 1983
Fairdale, Ky.
40118**

IN THE COOL, COOL EVENING

*You'll want to be in that lineup,
When the states go marching in.*

So they probably won't play *When the Saints Go Marching In* for the Parade of States at the 32nd National Convention, it still will be the gala event it always has been. The traditional parade will be held in Fairgrounds Stadium, a 37,000 seat arena that is home to the U. of Louisville football team and the Louisville Redbirds. The lineup will form at 6:15 p.m. on Saturday evening. Dancers from Kentucky, the hosts, will lead the parade, followed by Maryland (1984), Alabama (1985) and Indiana (1986), then the dancers from foreign countries and the other 46 states, alphabetically from Alaska to Wyoming. During the program following the Parade of States, the announcement of the site for 1987 will be

made. You have your marching orders now, so bring your dancing shoes. Can you march in dancing shoes? Can you dance in marching shoes?

BROWSE THROUGH PUBLICATIONS

How many square and round dance magazines are there in the world? 225 will be yours to look at, examine and read through at the display in the Showcase Area of the East wing. Be sure your local publication editor has sent a copy to Bob and Betty Veit, Rt. 1 Box 126, Deputy IN 47230.

REGISTRATION UPDATE

It's going to be a good one! Registration at the end of March was 21,497.

GEMS WORTH REPEATING

The emergency telephone number during the 32nd National Convention will be 502-366-9592. This phone is in the Control Center which will be staffed from 9 AM until 1 AM the next morning.

Three first aid stations, staffed with trained personnel, will be open from 9AM to 11PM each day.

Campers should monitor Channel 4 for information that will help them arrive at "The Place to Be in '83!"

A parking fee is charged by the fairgrounds. If you intend to leave the grounds and return later in the day, ask for a pass when you pay the parking fee. This pass entitles you to five re-entries each day. The pass is good for one day only.

ASD TRAIL END DANCE

Your editors are looking forward to meeting many ASD readers at the Trail End Dance in the Holiday Inn SW, June 22, 8 PM. Stop in, dance to ASD staff members, and say hello!



Bob Bennett
Owner &
Producer
2111 Hillcrest
Valdosta GA
31601

THUNDERBIRD



Gabby Baker



Will Larson



Chuck Myers



Bud Whitten

SINGING CALLS:

- TB224 SHE THINKS I STILL CARE— Will
- TB225 MY BUNDLE OF SOUTHERN SUNSHINE— Chuck
- TB226 IF YOU JUST WIN ONE TIME— Bob S.
- TB227 TEXAS TEA— Bud
- TB228 KANSAS CITY— Bob Bennett
- TB229 I HEAR KENTUCKY CALLIN' ME
Duet by Gabby Baker, Chuck Mashburn
- TB230 MAN IN THE LITTLE WHITE SUIT— Bud
- TB231 MORNING SKY— Mike

ROUND:

- TR3001 WALKIN' AFTER MIDNIGHT

CLOGGING ROUTINES AVAILABLE:

- TB217 BLUE EYES CRYIN' IN THE RAIN
- T523 FOGGY MOUNTAIN BREAKDOWN

HOEDOWNS:

- TH526 DOWN HOME BOOGIE/DUELIN' BANJOS
- TH527 DANCE A LITTLE LONGER/JUST RIDIN' ALONG



Chuck Mashburn



Bob Shiver



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Call us with the same information on the form below, only stating that you want to BUY rather than SELL. You will receive a postcard with the information below filled out on potential purchases you might be interested in. THERE IS NO CHARGE FOR LOCATING A PIECE OF EQUIPMENT.

SOUND EQUIPMENT FORM

TYPE: (amp, speaker, microphone, etc.) _____

BRAND: (Hilton, Clinton, Newcomb, etc.) _____

AGE: (How old?) _____

LENGTH OF CURRENT OWNERSHIP _____

AGE WHEN CURRENT OWNER PURCHASED: _____

HRS. PER WEEK OF CURRENT OWNER'S USAGE: _____

HRS. PER WEEK OF PREVIOUS OWNER'S USAGE: _____

ASKING PRICE: _____

CURRENT OWNER'S NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

AREA CODE: _____ HOME PHONE: _____ BUS. PHONE _____

APPEARANCE OF ITEM: (poor, good, excellent) _____

OPERATING CONDITION (poor, good, excellent) _____

BUY or SELL? _____

Come to the National Convention
with a well-planned wardrobe!

HEM-LINE

by Agnes Anderson

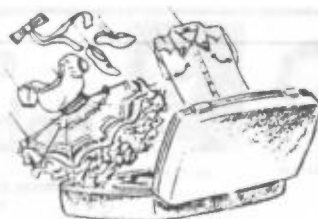
From *Around the Square*, Ontario

Women like to stretch their wardrobes when they go out-of-town for square dance vacations or festivals, so they have less to pack and less to buy, yet they want to look their best and prettiest on these occasions. Well, there are many ways to change the look of a dress or outfit. Here are a few ideas. One dress of skirt can be worn morning, afternoon and evening by making changes in accessories.

Probably the most common wardrobe stretcher is a good basic skirt with several blouses that match or contrast; these can change your look and keep you fresh around the clock. It is always wise to pack several white blouses, when you go to a three or four-day affair, as they allow many changes and require little space. If you are limited to one crinoline, take along a white one. If space allows for two, take a multi-colored one also, and you are set for any occasion.

Another good wardrobe stretcher is a complete basic dress in a plain color (black or white is good) over which can be worn flounces of varying lengths, apron-type tunics, wide belts, cummerbunds, etc. The flounce-type over-skirt is very smart and lends itself to many different looks. The flounce may be one tier or two tiers or full length. It may meet in the front, or have a space in front where the basic dress shows. It may be made of a variety of materials: checked gingham, figured material, organdy, net or lace.

One idea is to use a checked gingham in the afternoon and change to lace in the evening. A basic white dress will look completely different if pastel pink checks are used as an overskirt, and then a black lace tunic is used for even-



ing with other accessories (jewelry and shoes) to match.

Border type eyelets, embroidered organdies or pointed laces make very attractive and smart over-skirts.

Just changing a belt may make the difference needed to get another session out of a dress. A weskit adds smartness and if reversible, makes two changes possible. Use cotton for summer weskits and corduroy for wintertime ones.

These ideas will stretch a wardrobe when space or money is limited.



SQUARE DANCE PURSE

by Bev Warner

When I attend a dance, I am always busy checking outfits and accessories. I saw this purse lying on a chair at a crowded special dance, so was delighted to have Libby Webster return to her purse and give me the details. Libby's sister had Donna Baldwin make it as a gift. Donna taught machine embroidery and other crafts at the North Branch, Michigan, school but has since moved to Texas.

Donna used a heavy fabric, lined it with a lightweight print, and edged it with wide rick-rack. The handles are wood, and on the back is a large pocket with machine-embroidered outline stitch. The front is done in machine embroidery, except the faces, which were finished by hand. The purse is washable and cute as can be!



Jack Peterson



Joe Fioretti



Bob Cat

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Gary Kincade

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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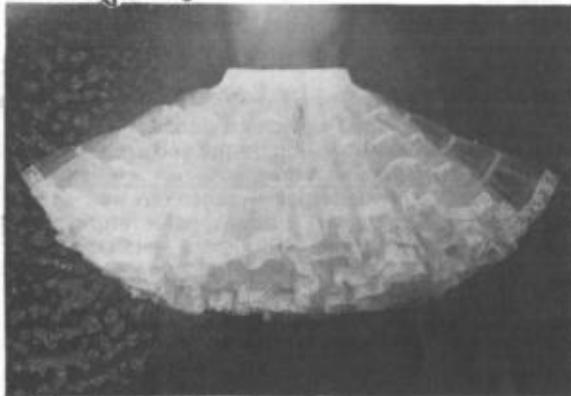
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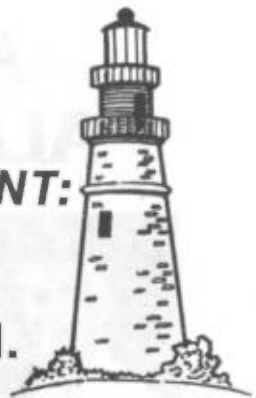
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August 14, 1983
August 28, 1983

DAY	PORT	ARRIVE	DEPART
Sunday	Vancouver		7 PM
Monday	At Sea		
Tuesday	Prince Rupert	8 AM	1 PM
Wednesday	Juneau	2 PM	11 PM
Thursday	Glacier Bay	6 AM	4 PM
Friday	At Sea		
Saturday	Homer	9 AM	6 PM
Sunday	Anchorage	6 AM	12 Mid
Monday	At Sea		
Monday	Columbia Glacier	7 AM	9 AM
	Valdez	1 PM	9 PM
Wednesday	At Sea		
Thursday	Sitka	9 AM	5 PM
Friday	Ketchikan	11 AM	4 PM
Saturday	At Sea		
Sunday	Vancouver	8 AM	

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- June 22-27 Don Poling
- June 28-30 Jim Davis
- July 1-3 Hank Johnson
- July 4-9 Bronc Wise
- July 10-13 Jim Davis
- July 14-17 Jerry Bradley
- July 18-24 Marv "K"
- July 25-Aug. 13 Jerry Hamilton
- August 14-25 Mark Clausing
- August 26-Sept. 6 Jim Davis

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- Jn. 22-Ju. 14 Bob & Linda Berka
- Ju. 15-24 Bud & Marian Marcellus
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PICNIC ON THE POTOMAC



by Mac & Phyllis McCall
Fairfax, Virginia

Girl Scouts, women's clubs, church groups, swim clubs— these are where we receive our typical calls for first nighters but *never* from the White House! We were almost disbelieving. Then a second call came to arrange for us to hear Country Current, the Navy country-western band, and we could begin to coordinate a program for a 4th of July extravaganza on the White House lawn. The President had to be at the astronauts' landing, but his invitation arrived and our excitement grew. "Bring your blanket, picnic basket and enjoy music, square dancing and fireworks on the South Lawn," it said. That is just what we and 6000 others did.

When we arrived, we passed through the guards at the gate while others were lined up outside waiting. As we walked up the tree-lined drive, we spotted colorful square dance dresses and were surprised to see two squares of dancers from the Nite Owls of Arlington, Va., with Al and Nonie Savary, the originators of the club, now living in Florida. Also present was caller Paul Hartman of Maryland, his country-western band and four squares of dancers. They all enhanced the square dance atmosphere. Between the two groups, square dance attire and music covered the south lawn.

The old-fashioned 4th of July celebration featured red and white-striped



canopies where drinks and ice cream were served to all of the guests. Music was played by several groups in the band shell before and after the square dancing. We could see the parade over at the Mall with horses, flags and bands. The White House was draped in red, white and blue bunting, and the colors and pageantry gave one goose bumps! We were so proud to be a part of it all.

The Country Current started our part of the program by performing for a half hour. Then Mac took over the mike, Phyllis crossed her fingers and the first invitation was given to "bring your partner and dance!" For two and a half hours, the picnickers enjoyed fun, fellowship and figures of square dancing to live music. They were very enthusiastic and a wonderful group for Mac to work with and call to. One of the thrills for Mac was filling in with the band on the bass when they played *Elvira* on one of the breaks. Those deep oom-pa-pas are still ringing.

When the dancing was over and the crowd settled down to watch the fireworks, we were filled with pride and satisfaction that square dancing had been a successful part of such and enjoyable and patriotic day.

We were as high as the brilliant colors bursting in the sky!

This account is a partial reprint from Calls 'N' Cues, Washington D.C. area.

CALLER LINE-UP



Bill Benhoff
27080 Cook Road
Olmsted Falls OH
216-235-1519
Traveling Weekends



Stan Burdick
216 Williams St.
Huron OH 44839
The Meandering Man



Mike Callahan
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Hilton NY 14468
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Mainstream thru A-2



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John Charman
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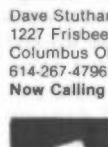
Chuck Marlow
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Weekends & Holidays
614-855-9937



Dan Nordbye
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CALLERLAB CONFAB

1983 CALLERLAB CONVENTION IN PICTURES

A report of the convention appeared in May issue of ASD. Not mentioned in that report were the guests from other national organizations who attended the meeting of 800 callers and wives. Steven and Dorothy Musial, Vic and Peg Wills represented the National Executive Committee; Don and Pete Hickman represented Roundalab; Doc and Peg Tirrell and Bob and Dottie Elgin represented LEGACY.

Under a most poignant theme for the 10th annual Callerlab Convention held in Philadelphia in late March stand/sit current members of the Board of Governors and their wives: Harold and Lill Bausch, Stan and Cathie Burdick, Norm and Clarice Cross, Wade Driver, Orphie Easson, Marshall and Neece Flippo, Kip Garvey, Cal Golden, Jerry Haag, Don and Loretta Hanhurst, Jon and Shirley Jones, Ernie and Lani Kinney, Lee and Lilith Kopman, Frank Lane, Melton Luttrell, Jim and Jo Ann Mayo, Bob and Becky Osgood, Bill Peters, Jerry Schatzer, Dave and Angie Taylor, Bob Van Antwerp, Don and Mildred Williamson. Absent board members were Bob Fisk and Jack Lasry. Executive secretary, John Kaltenhaler, his wife Freddie, asst. executive secretary, Herb Egender and his wife, Erna, are also pictured.

An informal table shot shows callers and wives at one of the excellent Marriott banquet sessions.

The new executive committee consists of Frank Lane, Cal Golden, chairman Bob Van Antwerp, Jerry Haag, Bill Peters.

Outgoing chairman Dave Taylor turns over the gavel to Bob Van Antwerp, pictured between Dave and his wife, Angie.

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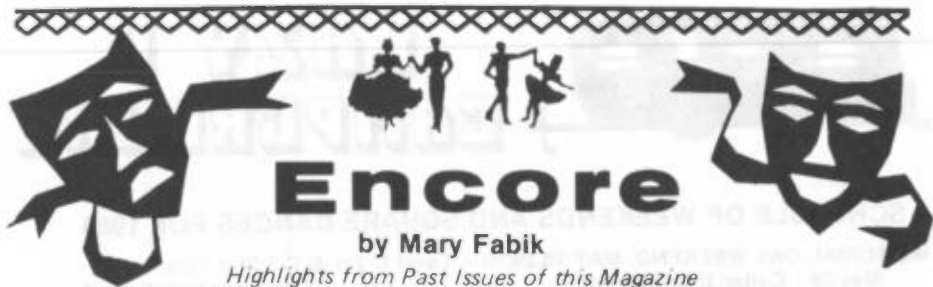
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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO— June 1958

"Don't look now, but THE GREAT COORDINATOR is breathing down your neck," editorializes Rod LaFarge. There is clamor by leaders and publications to standardize, regimentize and devitalize square and folk dancing. He feels somewhat ill at the suggestion that a National Folk Dance Teachers Association be formed to "weed out the least popular dances" and to decide what dances are to be taught. Surely most of our dancers haven't been beaten into such a limbo of "togetherness" that they can't savor the small adventure of going to strange places and enjoying the differences.

Rod fantasizes a huge TV screen covering the entire end of the hall at the convention in 1984 at Big Brother Coliseum, with Big Brother himself calling the figure for the dancers— *circle left, circle left, circle left, circle left...*

Ruth Moody reports the Indianapolis Callers Association sponsored its annual callers' festival with 30 callers participating and a capacity crowd of 100 sets.

The controversy of "Contests— Bane or Blessing" continues with a letter from Al Draper and Vern Steensland taking a stand against competition, offering two arguments. The professional caller offers the dancers the joys of perspiration and technique, and most likely resents being asked to escort a drill team to a contest. The second lapse of logic is: because competition if the life-blood of bridge and bowling, it's good for square dancing also, but how are dance performances adjudicated? What Solomon designs the score cards? What supermen fill them out? Square dancers communicate with each other through dancing; can they do that while competing for money prizes?

New record of the month: *She Loves to Dance with You/Wonderful Feeling* by

Ed Gilmore. A special dance by Jonesy for the 7th National Convention in Louisville is called *Tuck Me to Sleep in My Old Tucky Home*.

10 YEARS AGO, JUNE 1973

"If you belong to a square dance club, in heaven's name work for it, speak well of it, and stand by the club and the wonderful activity it represents. Remember— an ounce of loyalty is worth a point of cleverness," writes Al Eblen.

The Meandering Man says the motivation of traveling callers lies somewhere between the romantic free spirit of the compulsive adventurer (coonskin caps converted to tweed) and the persistent yearning a showman feels for that very warm round of applause.

After our experiment of having a square dance caller teaching the beginners square dancing and a round dance instructor teaching rounds the same evening, we want to report that a combined class *can be successful* providing the time is divided equally, write Pat and Louise Kimbley of San Diego, Cal.

Audrey Brown of Milford, Michigan was the winner of the April Fool contest. Audrey was also the winner of the Beautiful Baby contest in January, 1972.

"Keep 'Em Dancing" by Ed Fraidenburg is a new feature starting this month, two pages of 75-basic material. This is in answer to reader request for something between Easy Level and the Workshop, explain our co-editors.

"The Place To Be in '73" is the 22nd National S/D Convention at the Salt Palace in Salt Lake City, Utah, June 28-30.

John Swindle from Smyrna, Ga. is featured in *Steal A Peek*. He is using *Tie A Yellow Ribbon Round the Old Oak Tree*. This tune was also listed under the Record Reviews as the "hottest tune in the country today." New idea is *rotary circulate*.



LAZY R CAMPGROUND

SCHEDULE OF WEEKENDS AND SQUARE DANCES FOR 1983

MEMORIAL DAY WEEKEND, MAY 28,29,30— Level C-2½ & C-3 Star Tips
May 28 Caller: Dave Hodson Dancing starts Saturday
May 29 Caller: Jeff Barth afternoon
May 30 Caller: Jeff Barth, Level C-3 only

JUNE 5— SUNDOWNER CLUB, Level Mainstream Plus
Caller: Sam Phillips Dancing 8-11 PM Guests Welcome

JUNE 10,11,12— SQUARE DANCE WEEKEND, Level Advanced Plus
Caller: Don Kinnear Potluck Supper Saturday evening

JUNE 24,25,26— SQUARE AND ROUND DANCE WEEKEND, Level Mainstream Plus
Callers: Sam Phillipps & Bob Jones, Rounds: Bob & Jan Shover

JULY 4th WEEKEND, July 1,2,3,4— Level C-2½ & C-3 Star Tips
Callers: Dewey Berry & Keith Gulley

JULY 8,9,10— ROUND DANCE WEEKEND
Sue & Dick Powell, Bob & Jan Shover Cueing— Trail-in Dance 8:30 Friday Night

JULY 29,30,31— SQUARE & ROUND DANCE WEEKEND, Level Plus & Adv. Star Tips
Callers: Webb Mills & Chuck Myers Rounds: Dick & Gail Blaskis
Clogging: Bobbie Myers

AUGUST 5,6,7— SQUARE & ROUND DANCE WEEKEND, Level Mainstream Plus
Caller: Dale Eddy Rounds: Sue & Dick Powell Corn Roast Saturday Eve.

AUGUST 19,20,21— SQUARE & R/D WEEKEND, Level Advanced Plus & C-1 Star Tips
Caller: Ron Schneider Rounds: Sue & Dick Powell

LABOR DAY WEEKEND, September 2,3,4, Level C-1 & C-2 Star Tips
Caller: Johnny Preston

SEPTEMBER 9— MOUND CITY TWIRLERS DANCE, Level C-2
Caller: Dave Lightly

SEPTEMBER 10,11— LAZY R MINI-WEEKEND, Level C-2
Caller: Dave Lightly

OCTOBER 14,15,16— SQUARE DANCE WEEKEND, Level Adv. Plus & C-1 Star Tips
Caller: Gary Brown

OCTOBER 22— SQUARE WHEELS CAMPING CLUB SQUARE DANCE
Guests welcome— Square Dance Dress

OCTOBER 28,29,30— FAMILY TIES SQUARE DANCE & CAMPING CLUB
Dancing the 28, 29— Guests Welcome.

SUMMER ROUND DANCE SCHEDULE: June 5, June 19, July 24, August 7, August 21
TIME: 7:30 P.M.

SAM PHILIPPS' DANCES: June 4, July 22, August 26 TIME: 8:00 P.M.

For more detailed information on any of the above weekends of dances, write or call Polly Reed, 2340 Dry Creek Rd., Granville, Ohio 43023. Phone: (615)366-4385.

We have complete camping facilities. Hot showers & indoor restrooms. A large new recreation hall where dances are held will accommodate 15 sets. If you are not a camper, several nice motels are only 15 minutes from campground. We have flyers for each of the weekends and will be glad to mail them to you.



Donna Beach, center, was honored this past December for her help with the Central Pennsylvania Square and round Dance Association. She has been the group's coordinator for many years, helping passing square dancers to locate local clubs with which to dance. Pictured are representatives from all member clubs. Donna has been an asset to the entire square and round dance public.

Robert Van Allen

Photo by Lloyd Miller, Assoc. member



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BOB:

- JP109 SEE YOU IN MY DREAMS
- JP108 MATADOR
- JP107 SHE BELIEVES IN ME
- JP106 HEARTBREAK MOUNTAIN
- JP105 I DON'T KNOW WHY
- JP104 SOMEONE IS LOOKING
- JP103 SELFISH
- JP102 RHYTHM OF RAIN
- JP101 BLUE MOON OF KENTUCKY
- JP401 TENNESSEE SUNSHINE
(with Joe)

HOEDOWNS:

- JP501 JOPAT/JOLEE
- JP502 COUNTRY CAT/CITY SLICKER
(Both excellent for clogging)
- JP503 SUNSHINE/MOONSHINE

NEW RELEASES:

- JP213 YOU TAKE THE LEAVING
OUT OF ME— Joe
- JP112 BOBBY McGEE— Bob
- JP212 ROLL OUT THE BARREL—Joe
- 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

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)

ROUNDS:

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

STRAIGHT TALK

A Callers Gripe #1: It bothers me no end when I am calling a dance and I find three couples are on the floor wanting to dance and none of the couples who are sitting out will get up and join them to fill the square. These extra couples will sit with their backs to the caller and act like they do not hear, even though the caller may ask seven or eight times. It would seem that if extra couples did not want to dance they would step out of the hall when squares are being set up. Or possibly they could draw straws to see which couple had to dance while others sat out. I realize that some individuals have heart problems or other illnesses that require them to rest every other tip. I also realize that some couples wish to sit out now and then. I like to sit out one or two tips, but rather than force three couples to sit out, I am willing to dance that tip and sit out the next. I am sure that most callers get a little upset when they have to beg for a couple to fill a square.

Caller's Gripe #2: Why do callers write dances for records so that the couples are at home positions waiting for the next call only to find that the caller must sing another line of the song before he can call the next written movement? It is my opinion that any caller who puts out a record should know the number of beats each movement requires for completion. Any caller who has been calling any length of time can look at the written material and know when the dancers are going to have to wait, so why can't the person who writes the dance figure it

out? Whenever I notice this I immediately change the written material, so that the dance will time out properly; however, newer callers may not be able to do this easily. The responsibility is with the publisher (producer).

Paul V. Wright
Mascoutah, Illinois



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- TRR-115 YOU ARE THE ONE
- TRR-114 ONLY TEASIN' YOU
- TRR-113 BOBBY MCGEE
- TRR-112 SHEIK OF ARABY
- TRR-111 RELEASE ME
- TRR-202 OLD JOE CLARK/JUST BOBBY (Hoedown)
- TRR-110 OKIE FROM MUSKOGEE
- TRR-109 OKC IS MY HOME TOWN
- TRR-108 SIMPLE SONG
- TRR-107 BLUE EYED BLOND
- TRR-106 GOLD AND SILVER
- TRR-105 CALL ME UP
- TRR-104 HONKY TONK SATURDAY NIGHT
- TRR-103 GOOD GOSH OH BABY
- TRR-201 ROOFER'S SPECIAL/WANDERING



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You must rely on your friends
To fill in the square.
Making friends is so easy
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Carl Pacini

Learning to square dance
Is like learning to drive;
You must stay alert
If you are to survive.
So listen to the caller
And control all your fears,
And it won't be long
till you *spin chain the gears*.

Carl Pacini

When the call is yellow rock
And you are not in the square,
I ask you now,
Is that really fair?

Carl Pacini



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And when Martha was his partner
Did that make Virginia reel?

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LB-18 THE GIRL I LEFT BEHIND ME, Johnnie

(Mixer/Flip Inst)

LB-3 THE ONLY HELL, Johnnie

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

RECENT RELEASES:

LB-9 ON THE ROAD AGAIN, Johnnie

LB-13 14 KARAT MIND, Johnnie

LB-14 MY JOURNEY GETS SWEETER, Johnnie

LE-1 I'M A LITTLE MAN, Tex

LB-2 STUART'S DOLLY/CLOG

LB-5 BLANKET ON THE GROUND, Johnnie

LB-6 TIL THE END OF THE WORLD, Marvin

LB-10 DANCIN DOLLY/H.O.T., HIGHROAD

LB-11 U-HUH/CLOG U-HUH

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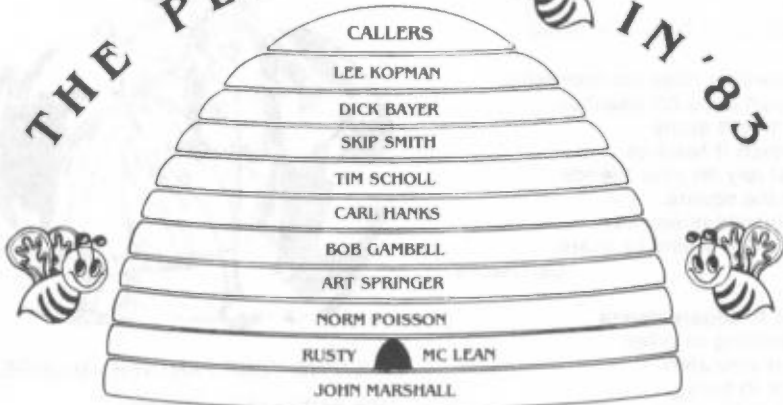
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The Monarch Mavericks dance at the Little River Barn on Highway 50 in Salida, Colorado. The grounds surrounding the barn were originally planned for a dude ranch complex, at which popular country-western dances were held in the fifties. After five years of operation, the dude ranch was sold. No succeeding owner utilized the barn for dancing and it fell into disrepair. When the present owners, Joe and Nancy Busch, acquired the property, they decided to use the barn as a horse motel. The Monarch Mavericks, seeking a place to dance, discovered the barn and its wooden floor. An agreement was struck to let the Mavericks improve the building and apply the credit to the rent. The building needed repair, the floor needed sanding and refinishing, and walls needed painting and some carpenter work. The building was insulated and new bathrooms were added on the ground floor, in cooperation with Mr. Busch. Soon after this work was begun by the Mavericks, the old barn again rang with the sound of western music and do-sa-dos.

The Mavericks are proud of their accomplishments and of their club. Their fifth anniversary was celebrated in February, 1983. Their club caller is Al Horn, with guest callers when Al is away on tour. The club is basically a Mainstream and QS club, and dances are held on second and fourth Saturdays. Presidents are Dave and Jacque Williams of Salida.

Aug. 19, 20, 1983

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MR 30 POOR BOY BY Eddie— Razy Hit

MR 29 MY HEART by Craig—Ronnie Milsap #1

MR 28 SHINDIG IN THE BARN by Vern

MR 27 YOUR EYES by Dean—Canadian Hit

MR 25 STAR WARS II by Mark

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MR 23 WHAT MORE COULD A MAN NEED by Mark
Nat Stuckey Hit

MR 22 LIFE OF A SQUARE DANCE CALLER by Dean



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Shelley West Hit

DR10 CONTINENTAL SUIT by Bill—
Marty Robbins Hit

DR9 I LOVE NEW ORLEANS MUSIC by Randy
Ronnie Milsap Hit



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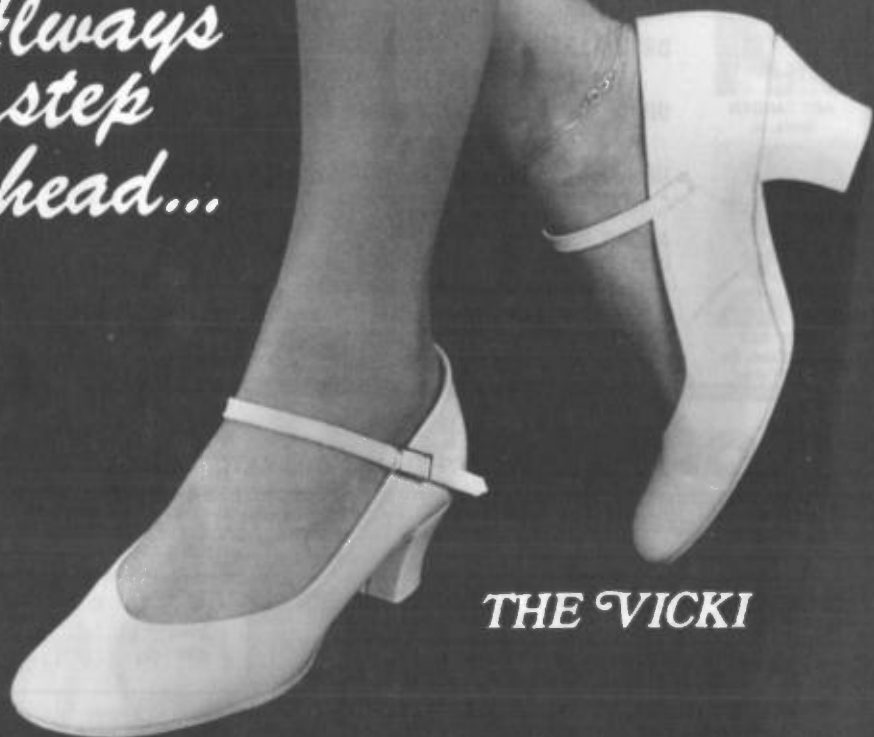
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The dancers pictured above are enjoying the dancing at the fourth Bermuda S/D Convention last January. Square and round dancers attended from 16 states, Canada and New Zealand. There was representation from the whole eastern seaboard, Indiana, Kentucky, Michigan, and Jerl Pedersen made it for the third time from Columbus, Ohio, with more friends. So did Edna Collings from Prince Edward Island. Ailsa and Neville Fail from Auckland, N.Z. graced the convention with beautiful creations designed by Ailsa. Again a large delegation from the only airline S/D club, Delta Squares of Atlanta, added their colorful club outfits to the group.

Four halls featured dancing for five mornings, with non-compulsory workshops. No experimentals were taught and no workshoped material was used at evening dances. The workshops were scheduled after breakfast, with casual attire being worn, so dancers could continue on to explore beautiful Bermuda in the free afternoons.

Six evening dances were enjoyed after dinner, in full S/D attire, with three halls each evening. Staff callers, Jim Purcell, Don Hanhurst and Chuck Stinchcomb, were each versatile in the different programs of calling, and round dance leaders, Charlie and Bettye Procter, were outstanding in their workshops and dances.

More festivities were added this year, with the aid of the Bermuda Dept. of Tourism. Five squares danced as part of the Bermuda Rendevous Historical Ceremony at St. George's. Two style sharing fashion shows were held, and all dancers who participated in these events were presented special tokens of gratitude by the department. Elbow Beach Hotel and Bermudiana Hotel treated the dancers royally with a special party. The Bermuda host club, Mid-Ocean Promenaders, made everyone feel welcome.

The 1984 convention dates are Jan. 8-15 and information is available from PO Box 145, Avon MA 02322.

Gerrie Purcell



SPECIAL RELEASES FOR THE NATIONAL CONVENTION IN LOUISVILLE

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- HH5058 YOU ARE SO BEAUTIFUL by Ernie Kinney
- HH5059 AFTER THE LOVING by Jerry Schatzer
- HH5060 WHEN MY BLUE MOON TURNS TO GOLD by Tom Perry
- HH5061 WAITIN' FOR THE ROBERT E. LEE by Jerry Schatzer
- HH648 10-20 HOEDOWN, Flip/2 cpl. (Adv.) by Jerry Schatzer

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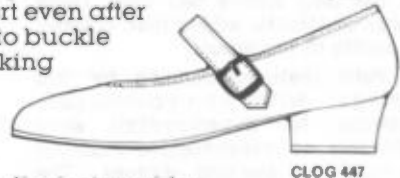
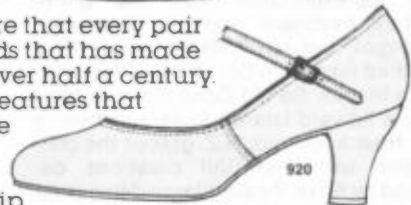
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ED & CAROLYN RAYBUCK

Watching a square dance exhibition at a company picnic in August, 1959, resulted in involvement in the activity for Ed and Carolyn Raybuck of Advance, N.C. Ed became a caller, and at his first class in 1962, they also taught mixers and easy rounds. In 1970, Raybuck's Rounds was organized, adjusting in 1973 to one EZ—Int. and one Int.-Adv. group.

The Raybuck's home program includes two round dance clubs, one round and square dance club, a workshop every month, and classes every year. They give complimentary round dance classes to callers and their taws. They are members of the Folk, Round and S/D Federation of North Carolina, the Piedmont Callers and Cuers Assoc., the DRDC, the NCRDA, Roundalab, URDC and Callerlab. To date, they have written three rounds; the last one, *Cruis-*



ing Down the River on the Red Boot label, is the most popular one.

Ed and Carolyn have been on the staff for festivals in Georgia, Ohio, N.C., S.C., Virginia and West Virginia, and have participated in three national conventions. They were the first couple inducted into North Carolina's Hall of Fame as cuers.

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LEGACY



Harvey and Gerry Hanggi of Roseville, Minnesota, sent this year's Square Dance Week flyer. Note that the dates are September 19-25. It's not too soon to start some plans for observances in your community. For ways to promote square dancing, see ASD, August 1982, and watch for more in this summer's issues.

Celebrate! Square Dance Week



1983

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- H-110 THE STEAL OF THE NIGHT by Bill Sigmon

- H-109 YOU DON'T KNOW ME by John

- H-108 YOU'LL BE BACK by Dan

- H-107 THINKING OF YOU by Bob

Family Affair



Lloyd and Mary Buzzard of the Grand Squares of Midland, Michigan, found a solution to their problem of needing partners for daughters, Heidi (13) and Heather (12) during square dance lessons. Lloyd found it difficult to "angel" both girls, and new students get confused when a lady dances the man's part, so Mary dressed as a man. She went the whole route, from tie to towel, even pinning her long locks up. Now, at dances, when the girls go along, Lloyd trades off dancing with them, or Mary goes in her western pants and shirt. The Buzzards are an active foursome. Mary puts out the club newsletter and is a budding caller.

Bev Warner, courtesy of Michigan S/D News.

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Dancing Tips

by Harold & Lill Bausch

Several years ago there was a push by callers to have everyone dance all positions (APD), so that every dancer should be able to dance not only the normal set-up, but if the man were in the woman's position, the call could still be done. This idea fell by the wayside because dancers did not enjoy this when carried to an extreme. Every time something like this is advocated, many callers immediately see how far they can carry it.

Now because APD has lost favor, many callers are now pushing DBD (Dance By Definition). This is much the same for all practical purposes, but can also be used to make calls more precise. It is also proclaimed that we can make Mainstream and all other programs more interesting, because by using the DBD idea, you can come up with many new ideas. The result I see at this time is that some callers are trying to see how many different formations and groupings they can discover. Does this interest the dancers? Yes, at first, it is very interesting and welcome, but here again, callers are getting carried away and overdoing a good thing.

I have seen callers drill dancers all night long, coming up with a few good new ideas, but also doing a good deal of stopping and starting. The men moved, then women moved, then ends moved,

then centers traded. I didn't see any dancing, but many "checkers" were moved!

Several years ago someone came out with a little tag to hang under your name badge with these letters— L.P.T.D.B.I.S. D. The letters stood for "Let's Put The Dance Back In Square Dancing." Now this we like, but today many callers have forgotten that, and are putting "drills" in square dancing. That's not dancing; that's posturing and positioning.

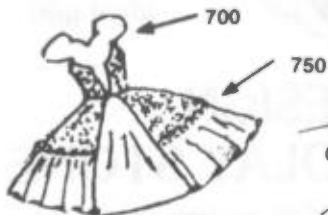
I'm not condemning DBD. I'm saying, "Go easy, let it grow naturally; don't push it before we know how to use it."

If callers work out new uses for old calls, if they find new ways of getting the dancers into interesting formations, fine, but let the caller figure out how to call so it flows smoothly, so that dancers are dancing, not walking. Let the caller figure this out ahead of time, so he can time it out and keep the dancers moving to the music.

Speaking of music, have you ever attended a dance and couldn't tell what the music was on the singing calls? I did. Several times I wanted to hear the music, but the caller was so busy turning the music up and down that I really never got to hear the music. Just think how hard the recording company worked to put good music on the record, but the caller never let us hear it. Sometimes I wish they had never invented the music control on the microphone, because it can become a very irritating toy. Yet it can be used to great effect if used properly.

Dancers are not fools. These things do not go unnoticed. They will enjoy some of the antics of these callers the first time, might even chuckle a bit the

Continued on Page 47



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Calling Tips

by Gene Trimmer

A point needs to be made concerning support for the concepts and products of Callerlab. In order for any profession to survive, at least three factors need to be present. First, there must be a need for the product or services of the profession. Second, there must be a standard base upon which the product or service is built. Third, there must be a willingness, even a determination, on the part of the professional personnel to adhere to and support the standards for which the product or service is noted.

To answer the requirements of the first factor, square dancing provides a physical and emotional outlet which answers many social needs. I once told a minister that his profession and mine closely parallel one another. He answers spiritual needs while I answer many social needs. One simple fact is often repeated, "You must leave your everyday cares and woes outside the square dance hall while you enjoy the fun and fellowship of the dance."

The second factor has been answered by the existence of Callerlab and the actions it has taken as a professional organization. It has produced the Callerlab programs, basic through challenge, by the combined efforts of many professionals. These programs are very realistic and answer the technical needs of at least 99% of all dancers in the program. The dancers have only to seek the program which most clearly answers their needs as individuals if we will provide such a program in their dancing areas. Think about that for a moment and let us move on.

Within the third factor is our present stumbling block. From the outset, a great deal of lip service has been paid to getting "with the program." We hear quotations like "The dancers want a Plus program," or "Give a Mainstream dance and nobody comes," or "Nobody likes to dance Mainstream." These

quotations are very prevalent, and they are all based upon an unwillingness to face the real truth. Dancers want what you, as callers and leaders, sell to them. This poses another, very vital, requirement. You can be effective in selling only those products or services with which you are most familiar and in which you believe. The real trick lies in finding your niche in the activity. You should then develop the expertise to fit that category so you can be most effective in selling it. We desperately need callers for all programs, and no one person can fill all the niches. If you are a good teacher but not fantastic in calling a big dance or flat on the singing calls, then don't worry about your problem areas to the point of desperation. Develop your expertise in teaching and watch with pride as your former students perform to the calling of another. Being able to accept such an arrangement is a matter of attitude rather than a matter of circumstance. When you really analyze the chain of events in the square dancer's involvement, you will find the most important link of the chain lies in the initial learning processes.

If you can call a good dance and show dancers a super time with MS and QS, then do so. If you are an ineffective teacher, then leave the teaching to others, but watch what they do. You might learn something in the process. Who among us has not learned something from a relatively new member of the profession?

If your motivation lies in the area of Plus, Advanced or Challenge, then develop yourself to a high degree of excellence in those programs. We need callers for all programs. What we do not need are callers who either do not know the program of their choosing or are ineffective in it.

Seek out your niche and fill it with a professional attitude and expertise, or you cannot survive in the profession. I am reminded of something I read long ago: "If you work for a man, in heavens name work *for* him. Give him an honest day's work and support him to the best of your ability. If you must vilify and condemn, then leave his employment and condemn to your heart's content. If you do not, then the first light breeze that comes along will blow you away and you'll probably never know why."



by Bob Howell

easy level

The response from our "seniors" has been quite positive regarding the solo dance routines on these Easy Level pages, so we'll offer another this month. Roland Dion of Holly Hill, Florida, contributes this one, which he calls:

BREAKFAST

FORMATION: Solo, no partners needed

MUSIC: "Fried Eggs," CDC M07A (The name of the record prompted the name of the dance.)

INTRO: Wait 8 measures, until bongo beat is completed.

COUNTS:

- 1-4 Left foot lead: two forward two-steps.
- 9-12 Two cut backs.
- 13-16 Balance back, touch; balance forward, touch;
- 17-24 Double scissors: side, close, cross, -; side, close, turn 1/4 to left;
- 25-32 Twisty vine eight: side behind, side front, side behind, turn 1/2 on counts 31 & 32 (Cts. 7 & 8 of phrase, left face turn 180__.)
- 33-36 Two-step forward
- 37-40 Two-step back
- 41-48 Basketball turn; rock and pivot, rock and pivot;

Routine goes through five times. Tag: Hitch six and "one to grow on."

During the Traditional Dance session of Callerlab this past spring, Dick Leger presented a smooth quadrille which he claims Jerry Helt wrote. I have used the routine with several singing calls as it phrases out perfectly. For the summer months, try it to "Yellow Polka Dot Bikini," FTC 32045.

OPENER, MIDDLE BREAK, ENDING:

- 1-8 Circle left half way
- 9-16 Heads right and left thru
- 17-24 Circle left half way
- 25-32 Sides right and left thru
- 33-40 Four ladies chain
- 41-48 Heads promenade outside half way
- 49-56 Four ladies chain back
- 57-64 Sides right and left thru

FIGURE: Twice for heads, twice for sides.

- 1-4 All four couples balance right and balance left
- 4-8 All sashay to the right (grapevine, if crowded)
- 9-12 Balance left and balance right
- 13-16 Sashay left
- 17-24 Allemande left the corner
- 25-32 Turn partner by the right
- 33-48 Men star left 3/4, pick up corner
- 49-64 Promenade back home.

Mona Cannell of Kettering, Ohio, sends along a contra she calls "Lover's Knot." She says that, "For one nighters or just for fun, the figure eight is the 'lover's knot' and after a walkthru can be prompted 'tie the knot.' For one nighters I don't use the term 'figure eight' at all." She also states that "the cast off is unassisted. For one nighters I simply say, 'Actives separate, go round one'."

LOVER'S KNOT

FORMATION: Proper duple

MUSIC: Mona suggests "Joys of Quebec" from Kitchen Junket. I have been using a love tune, "It Ain't Nothing But Love," Big Mac BM050B.

INTRO: Actives figure eight round the couple below

- — — —
- — — — Actives sashay down
- — Balance — — Sashay back
- — Cast off — — Circle left
- — — — — — Circle right
- — — — Actives center do-sa-do
- — — — Inactives center do-sa-do

Actives figure eight, etc.

NOTE: Bill Johnston of Skippack, Pa. sends along a note that the "Tunnel of Love" in the past February issue is basically a condensed version of a long-time traditional English-Scottish-Irish dance called "Bride of Athlone." Thanks, Bill, we do appreciate finding the "roots" of our current dances.



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From Jack and Helen Todd's book, *Quick-Teach Fun Dances for Recreational Groups*, here is one that should brighten up any camping or fun evening this summer.

BLUEBIRD

AUTHOR UNKNOWN: American

MUSIC: Folkraft FK 1180

FORMATION: Single circle facing center, hands joined to form arches; extra person(s) in middle.

DANCE: The "bluebird" goes in and out of the arches, stops on the outside of the ring, taps someone on the shoulder, then places both hands on the shoulder of the person tapped. That person becomes the new "bluebird" and starts weaving under the arches with the old "bluebird" following. The dance continues until there are no arches left.

This may be modified by having several "bluebirds." After the weaving, when "bluebird" taps someone on the shoulder, this person becomes the "bluebird" and the old "bluebird" takes that place in the circle. This keeps the circle intact.



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TEXAS HAS THE SPIRITS!

by Lee Wilkes
Houston, Texas

It is a well-known fact that Texans are proud of their state, their "Cowboys," and their hospitality. It has been said that they have "spirit." The people of Houston have an additional claim. They have The Spirits.

The Spirits are a square dance exhibition group made up of members of various square dance clubs throughout the greater Houston area. Lee Reed, leader of The Spirits, saw his long-time desire to portray square dancing to the public in an entertaining way come to fruition in the summer of 1975 when he and his wife, Letty, organized the group.



The Spirits presently consists of 36 members. They are all dedicated volunteers who freely give of their time for weekly practices and for performances. They also bear the expense involved in the purchase of costumes, travel, food and lodging. Experience-wise, some of the group have square danced for many years, while others for less than two.

Performances by The Spirits consist of one of three forms— demonstrations, one-night stands or exhibitions. Demonstrations are usually performed for non-square dancers and are kept on the simpler side in order that the audience may see square dancing as it is being done today. When the occasion permits, the audience is told something of the history of square dancing and why it is a part of our American heritage. One-night stands are performed for both square dancers and non-square dancers. The Spirits often select partners from the audience for the simpler dances. This has been a very popular part of the program. Exhibitions performed by The Spirits are simply dance "shows" which involve costuming, complex dance movements and preplanned choreography. Each

routine involves 32 dancers (rather than the standard square of eight) and requires many hours of practice in order to provide the "polished" performance to the audience.



Each performance requires different choreography in order that the dancing will be meaningful and enjoyable to the audience. In order to make the routines more colorful, each of the four squares wears a different color. The routine is choreographed so that the colors flow and intermingle as the routine progresses. In addition, the colors make the dancers' movements more obvious to the audience as they move from square to square.

The Spirits have a long list of performances to their credit, ranging from appearances at National S/D Conventions in Oklahoma City, Memphis and Milwaukee; state conventions in Arkansas and Texas, and Texas state festivals. They performed locally for a wide range of audiences, which include nursing homes, shopping malls, an ambassador and guests at Glennlock Farms, crew members of a British naval training ship, and the Houston Orthotic and Prosthetic Association. Future plans include performances at Burton, Texas, for the Heritage Society, the Texas Federation Festival, the Houston Yellowrock Festival for MD, the Dallas North Texas Roundup and the 1983 National Convention in Louisville, Ky.

Square dancing continues to gain popularity across the United States. Last year the Congress passed a bill which made it the official folk dance of America. The Spirits are extremely proud to be part of this national pastime and will continue to make every effort to expand the public's knowledge and interest in the art of square dancing.

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"A Time To Laugh"

by Bev Warner
Saginaw, Michigan



It was a quiet that was hard to explain at the benefit dance. The dancers seemed to be having a good time and laughing, but a strange feeling prevailed. All sensed it and knew why it was hanging over every square like a cloud.

Dancers knew they were losing a good friend, a beautiful, talented woman, who was stricken by cancer more than a year ago. They knew every breath she now took was an effort and what was keeping her alive no one knew. They all hoped the suffering would soon end and she would be on her journey. In yet another part of the state, another dear friend was also suffering from the same disease and was existing on sheer guts.

Long faces and tears showed up in spots throughout the hall while hearing the news and progress of these two friends, with comments of, "I feel so helpless," "What keeps them hanging on?" "The family is suffering so."

Dancers themselves have trouble coping with dying friends. They do feel helpless and do not know what to say or do. They don't want to seem cold and unattached, but few really know how to handle the situation.

I wanted to write something that would be helpful and sensitive and have meaning to it, so I contacted the Hospice Center. They sent me a booklet entitled *Taking Time*, support for people with cancer and those who care about them. It should be on everyone's reading list, no matter the age, whether you are healthy or have an illness. It deals with feelings and coping, where you can obtain assistance, living each day. The same hospice staff member also suggested picking up two books at the library: *When Bad Things Happen to Good People* and *When Your Loved One Is Dying*. There was a long waiting list for the first so I took the second. It was written in poem form and carried messages such as this:

A TIME TO LAUGH

Dying people need
lightness and smiles in their lives.

People who have a good sense of
humor during their lifetimes
often maintain their sense of humor
in their dying.

Somberness
won't make you or your loved one better.

A dying person quipped:
"My situation is hopeless
but not serious."

Humor helped her manage her feelings
that were too great to deal with openly.

The threat of her future
was no less menacing,
but it became easier to bear.

Laughing together
is one of the normal ways
that people relate to each other."

One way we all know of helping is to continue the giving to many good causes. Every month a benefit dance is planned. Yes, we all get weary of giving, but we all have dear friends who have had cancer, heart problems or a crippling disease. We must remember the ones we've lost but also the ones we may save.

The slogan, "Today is the first day of the rest of your life," is but a half-truth. Now you know the other half. "Today may also be the last day you'll ever get."

DANCING TIPS, Continued

second time, but I doubt they go back for a third time.

If dancers don't appreciate smooth flowing calls, why is it these are the numbers they comment on as being good, and why do they keep asking for these certain numbers? In the patter calls we get good comments on tips where the dancers are kept moving and the flow was good. We don't need abrupt changes of direction; we don't need "check lines," "check waves," "check diamonds." We do need good smooth dancing. We will keep our dancers longer if we let them dance.



Known at first as "The Miniatures," the Lamar, Colorado group is shown with a set of eight dancers, plus two extras. Costumes added a special identity.

*Allemande left and away you go,
Meet your partner with a do-si-do!"*

With open-faced admiration, the five-year-old boy watched through the entire hour of square dance instruction. Then, with wistful seriousness, he approached the leader.

"Is there anything," he inquired hopefully, "you could do to help me become a Girl Scout?"

Years later, Vera Spencer, the instructor directing her daughter, Donna, and other girls that afternoon, would recall the incident with a smile. "It made me realize that dancing must be taught to boys also—they *do* want to know how to dance!"

Today, more than 5,000 square dancers recall Vera, a stately, affable, ex-school teacher in her mid-seventies, as their original key to the magic of square dancing. As "dudes" and "dames," they were part of the unique group that made Lamar, Colorado—a city of fewer than 8,000 people—the children's square dance capital of the world for more than 33 years, from 1949 through 1981. Their unusual troupe averaged 550 members annually for more than a quarter-century.

It all began when Vera invited a few other children to join the youngest Spencer child, eleven-year-old J.B., in learning square dance routines.

"We called them 'The Miniatures,'" she remembers, "because they were really part of an adult 'Do-Si-Do Club.' It became a snowball that we were trying to hold back." After one year, 75 students; two years, 200; not long afterward and until their 29th and last annual review before a packed community building audience in the spring of 1980, there were close to 600, with a constant waiting list.

*Come to the National Convention
and don't miss the exhibitions!*

Dudes Ar

by Robert L.
Cerritos, C

Although Vera did the actual teaching, it was patient, efficient John, her husband of 57 years (and in those earlier times, a busy driver delivering oil products to area farmers), who worked behind the scenes. Lean, wind-honed, he quietly created the sets for the annual revues. And along with that, he was a constant counselor, keeping everything on an even keel, no easy task when parents of close to 600 youngsters are involved.

When the original Miniatures outgrew the name, they became Dudes and Dames, making countless appearances at the Colorado State Fair, on TV, and at other community events. In addition, their older members (by special invitation) displayed their intricate interchange on the floor in more than 200 exhibitions at national square dance conventions and similar affairs.

Among early public performances was a 1951 exhibition that netted \$179 for the March of Dimes, a cause close to the Spencers' heart, for their firstborn son Delbert had contracted polio at age two. Six years of struggle—therapy, rehabilitation exercises, medication—brought cure; only the reminder of a slight limp remained. So a tradition was born that January night in 1951.

The following year, the review was presented in Lamar's newly constructed community building, where it continued to appear annually. That time, \$600 was raised to fight polio, an amount that increased to more than \$5000 before vaccines won the battle several years later.

Other worthy causes benefitted from the annual revues—more than \$15,000 in all. Perhaps one reason for D and D success was in its basic structure. There were no restrictions, no tryouts. Each individual was encouraged to develop his

nd Dames

L. McGrath
California

own best level of ability, and any child in the community— kindergarten to college age, varied ethnic backgrounds— was eligible.

"Just a desire to belong, and ability on our part to have enough time to include them," were criteria for participation. With a constant enrollment of 550, Vera Spencer's time with the youngsters was limited to a one-hour session twice a month for each child. But the time was well-used, becoming a blend of concentration, social graces, teamwork, personal cleanliness and recognition of responsibility.

"We taught the Golden Rule," Vera says, "emphasizing need to mingle and be socially acceptable— meaning having friends and being a real friend to other people. It worked!"

Aside from the annual trek to the national convention, the climax of D and D training sessions came each spring when the revue encompassing the entire company brought the community together in a surge of pride in their youngsters' accomplishments. Impact of the exhibitions was apparent in 1960 when Lamar was selected as an "All-American City" by *Look* magazine. Hearing about the Dudes and Dames, the selection committee requested a command performance, photographing the impromptu presentation on December 8, 1959. A spokesman later commented: "There are schools, there are swimming pools, there are churches and all those things everywhere, but seldom a program of this tremendous scope in a small town of 8000 people."

"It always was a community effort all the way," Vera Spencer emphasizes. "The entire town always cooperated to help keep it going."

A major secret of success for the



Dudes and Dames are joined by their mentors, John and Vera Spencer (far left and far right) as they relax after appearing at a National S/D Convention.

Dudes and Dames was the professional performance achieved by the group at every age level. "People didn't realize, until they saw our annual reviews, that we made a real production of it," Vera Spencer muses. "They visualized a bunch of kids just walking around like they see in many school shows. It was really lots more than that."

How much more was demonstrated when a Denver salesman was practically dragged by a Lamar merchant to his first revue. He never missed a performance after that. "I never realized it would be anything like this!" he told his host.

"Well, I couldn't tell you, so I had to make you see it," was the reply.

What the southeastern Colorado citizens and visitors saw over the years brought both captivation and pride. When curtain time for a revue arrived, a community building packed with parents and friends took on a momentary hush just before the music began and the 550 dancers promenaded with swinging skirts and rhythmic grace onto the floor to a noisy, standing ovation. It took almost 15 minutes to get them all in. Then, in varying order of size and complexity, 25 to 30 groups demonstrated that dancing magic is fun for all.

The Spencers say they have received rich rewards of satisfaction over the years, but D and D members have been likewise recompensed. Although not measurable in a practical sense, the moral responsibility developed from desire to be part of the program undoubtedly kept many growing young folks from straying into undesirable paths.

"The older ones come back and tell us how much it influenced their lives," Vera verifies. "I think without doubt we helped some of them head in the right

direction."

Others thought so, too. In 1958, Colorado Governor Stephen McNichols presented the Spencers and their Dudes and Dames a citation for their part in helping control juvenile delinquency by providing wholesome recreation for the young people of the community and for the money they raised to fight polio, cancer and other diseases. Vera and John were also repeatedly honored by other groups for their outstanding civic and charitable work.

In circling the U.S.A., the Dudes and Dames covered every geographical corner and points in between, usually going by bus: Oklahoma City, Louisville, St. Louis; Denver and Des Moines, twice each; Detroit, Miami Beach, St. Paul, New Orleans; San Diego, Long Beach, Anaheim; Indianapolis, Philadelphia, Salt Lake City; and in Seattle, twice at S/D conventions and once to the World's Fair.

A trip to Hawaii in 1975 was a D and D highlight, duplicated in October of both 1981 and 1982 when 48 of the group appeared at the Aloha State Convention in Honolulu, even though they were no longer active as the original Dudes and

Dames. It would seem doubtful, if not downright impossible, that many of these small-town youngsters would have journeyed to far away places without benefit of membership in D and D.

*Swing your partner high and low,
Swing her till she hollers whoa,
That's the end of this old square,
So promenade to a big soft chair.*

While the Spencers no longer continue to work regularly with southeast Colorado youth, they've found it's not easy to give up a labor of love spanning three decades, even though promeneading to that "big soft chair" was enticing.

"We keep our hand in with small exhibition groups doing occasional shows," Vera says. "And those trips to Hawaii make it especially worthwhile."

Whatever history of square dancing is some day recorded, it won't be complete without including this special group, for Vera and John Spencer have met as partners with a do-si-do and then some! And audiences all over the nation have reaped rich rewards as a result of the exciting performances of all those square dancers in the Dudes and Dames.

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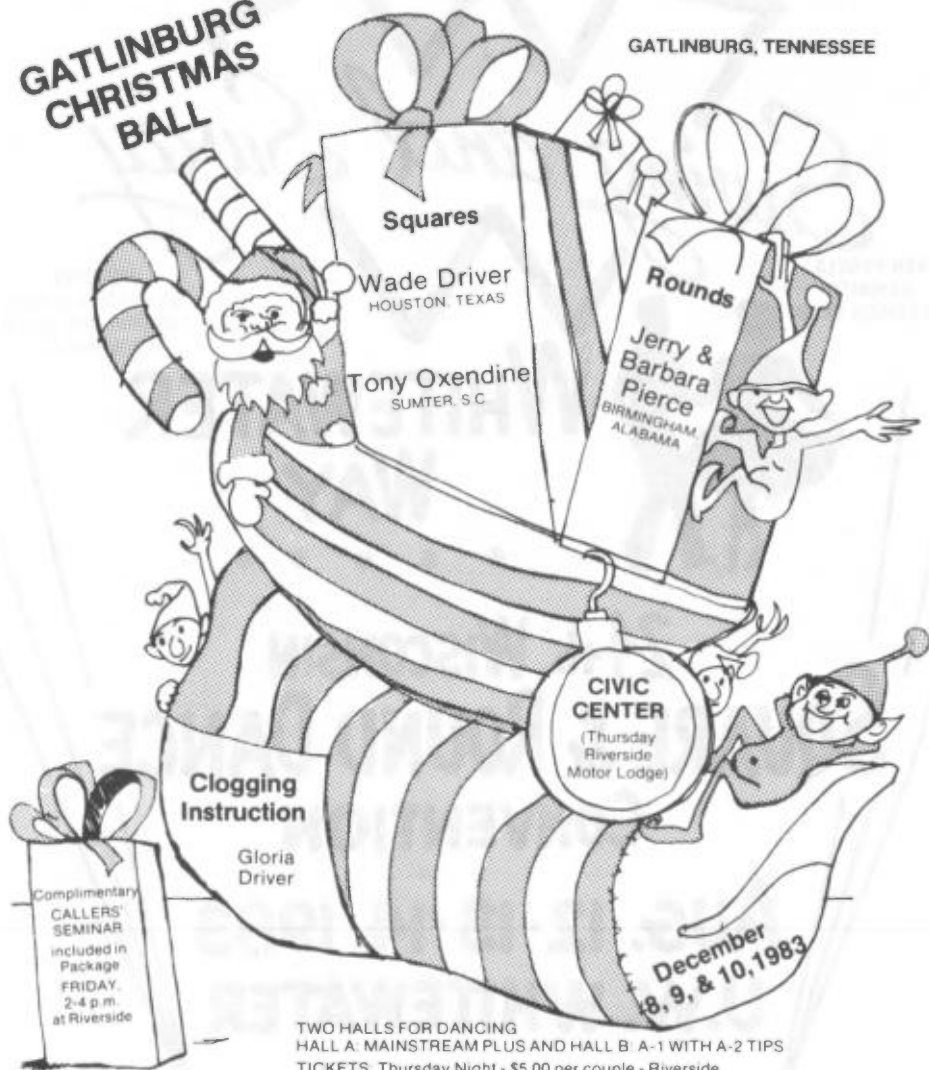
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Speaking Of



Singles

SWINGIN' SINGLES

The first time I heard that name, visions of wild parties, unlimited liquor and wild sex sprang to mind. My friend explained that it was a square dance club composed of singles, who were starting dance lessons, and you didn't have to have a partner. I was skeptical but I went anyway. The president of the club made a short welcoming speech that went something like this; "We are here to learn to square dance because we love to dance and not because we are looking for dates. There will be no drinking before or during the dances. Ladies, have no fear, you can come here and be perfectly at ease." Nice speech, but I'd heard it before.

I signed up for the lessons and now can square dance. I have a place I can go twice a month to dance and have no fear of walking in alone or what kind of men I will meet. Of course, our group is like most other single groups. The women outnumber the men, but the men make a point of dancing with a different partner each tip, so we all get a chance to dance. Our group "raids" once or twice a week. If you are in St. Louis, come dance with us the first and third Saturdays at Webster Groves Christian Church from 7:30 to 11 p.m. Then tell all your friends you spent a Saturday night with a group of Swingin' Singles.

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CHALLENGE CHATTER

Russ & Nancy Nichols

June—the Convention issue, the month every square dancer looks forward to, regardless of program or number of years dancing.

The Chicago area starts off the month with a mini-convention, followed by the National Challenge Convention in Toledo and the National S/D Convention in Louisville, Ky.

Yes, the month has arrived after two years of preparation. National Challenge Convention will open on Thursday, June 16, at the University of Toledo with a Trail End dance on Wednesday evening June 15. At this writing, 107 squares have pre-registered, and for the first time in history, the convention pre-registration is growing every day. If you are interested, there is still room. Three full-time halls will feature C-1, C-2 and C-3 with a fourth room set aside for the C-4 sessions. Dick Cook of Carmichael, Ca. will handle the sounding and will have tapes available after the convention is over. The ten staff callers, along with 16 guest callers, will be providing the most interesting challenge choreography available in the world. By Saturday noon, the dancers will be asked to vote for the nine best challenge callers in the country. Will a guest caller be able to unseat one or more of the regular staff callers? It happened last year when Mike Jacobs bumped Dewey Berry, an 11-year veteran. It's all in the hands of the dancers in attendance.

The excitement of NCC is something dancers work and practice all year to achieve, for nowhere else do you get the opportunity to dance to all these callers at one time and to participate in the selection of next year's staff. The convention is run by its manager, Ed Foote, who works closely with the staff callers and the advisors in coordinating the convention. The advisors are leader couples from around the country chosen by their local dancers.

The PALS organization and particularly the Toledo area dancers have worked endless hours putting this together. They have pledged to act as hosts and to take care of details during the convention. After Toledo, it's off to Louisville,

but for C-2 dancers there is a convention sidetrack in New Albany, Indiana, on June 20-21 with Lee Kopman and Mike Jacobs.

On Wednesday night, there will be an Advanced Trail End Dance with 12 callers at the Fairgrounds from 8-11 p.m. Some challenge tips will be offered. There is no charge.

The National S/D Convention starts Thursday morning with 100 different Advanced callers, 45 C-1 callers, 25 C-2 callers and, new for the first time, a C-3 hall each evening with 16 callers. Each day will feature an hour of Intro to the next higher level: MS Plus to Advanced, Advanced to C-1, and so on, with the addition of an hour of experimental teaching. Yes, the advanced and challenge dancers will get a dinner break from 6 to 7:30 p.m. Two after-parties are planned, one sponsored by the Indianapolis Tape Spinners and one by the Advanced and Challenge Committee from Baltimore, site of the 1984 convention.

The mail we received includes two newsletters from California, along with *Zip Coder*, and we would like to use two quotes we believe in. First, from George Monaghan of *Black Sheep News*, "When any dancers get 'too good' to be a pleasure to have in a square or have completely paid their dues, they are no longer in touch with the reality of how to keep our movement growing or of the original intent of square dancing as a whole. Expansion of our clubs and dancer participation will keep our hobby growing. Without new blood, higher levels of square dancing will die. It is the responsibility of every dancer to reach back and keep the life flow of our activity going." Second, a quote from Janie May in *Zip Coder* (April 1983) in a feature on Lee Kopman: "Mainstream dancers are the undergird of all the other levels and must be given serious consideration, for they are truly the future of square dancing. If beginning and MS dancers are not supported, the numbers at all subsequent levels will eventually go down."

Our editors ask that you send newsletters and material for this column directly to: Russ and Nancy Nichols, 1209 Holgate Ave., Maumee OH 43537.

Have a great convention! See you there!

LEE KOPMAN



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- C-3504 HEART OF MY HEART by Ken, Jerry, Beryl & Gary
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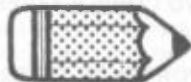


Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

REVIEW



This month concludes our look at Two Couple dancing. Give it a try. You will find a useful tool for teaching and workshoping. Your comments, positive or negative, will be appreciated.

EXAMPLES: (Plus program)

Veer left, crossfire, box circulate

Boys run, you're home.....

Swing thru, boys run, girls hinge

Diamond circulate, flip the diamond

Recycle, right and left thru, you're home.

Ocean wave, explode the wave

Chase right, hinge $\frac{1}{4}$, boys run

Wheel and deal, flutter wheel

Right and left thru, you're home.....

Touch $\frac{1}{4}$, extend the tag, boys trade

And roll, girls $\frac{1}{4}$ right, all extend

Wheel and deal, reverse flutter wheel

Rollaway, you're home.....

Single circle to a wave, centers trade

Swing thru, hinge a quarter

Follow your neighbor and spread

Centers trade, swing thru, girls fold

Peel the top, recycle, star thru

You're home.....

Right and left thru, pass the ocean

Trade the wave, left swing thru

Trade the wave, (carefully) left swing thru

Recycle, sweep $\frac{1}{4}$, you're home.....

Swing thru, turn and left thru, Dixie style

To a wave, left swing thru, trade the wave

Turn and left thru, pass thru, chase right

Hinge $\frac{1}{4}$, recycle, you're home.....

An interesting but little used formation is (for want of a better name) the *wave and mini-wave*. This formation is reached from any facing lines of four by having centers *pass the ocean* and ends *touch a quarter*. Wave dancers can then be directed to *swing thru* or *spin the top*, *recycle*, *hinge $\frac{1}{4}$* , *trade the wave*, etc. Mini-wave dancers can be directed to *trade* (with or without the roll), *tag*, *hinge*, *spread*, etc.

In some cases calls may be directed to boys or girls. Calls may be directed to the total formation such as *outside six circulate as centers trade*.

An "inside six" may be arranged by having centers of the facing lines do a *dixie style to a wave*, *ends touch $\frac{1}{4}$* . Both an "outside" and an "inside" six may be arranged by having the wave centers *run*. (See fig. 3).

The use of many many more basics is possible from these formations, so get our your checkers and have fun! Mainstream dancers have little difficulty recognizing their positions in the total formation and can execute the calls without delay.

Fig. 1

Facing lines (half sashayed):
Centers pass the ocean
Ends touch $\frac{1}{4}$ = outside six.



Fig. 2

Facing lines (half sashayed);
Centers Dixie style to a wave
Ends touch $\frac{1}{4}$ = inside six.

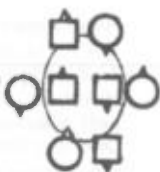
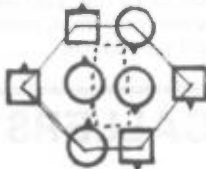


Fig. 3

Facing lines (half sashayed)
Centers spin the top, centers run
Others touch $\frac{1}{4}$ = inside & outside six.



EXAMPLES:

Heads pass thru, go round one to a line
Centers pass the ocean, ends touch $\frac{1}{4}$
Outside six circulate, waves recycle
Sweep $\frac{1}{4}$, others trade and roll
All pass thru, wheel and deal
Centers swing thru, extend the tag
Centers trade, boys run, pass thru
Wheel and deal, zoom and pass thru
Left allemande.....

Heads lead right and circle to a line
Right and left thru, rollaway
Center four Dixie style to a wave
Ends touch a quarter
Inside six column circulate
Girls spin the top, boys trade and roll
Pass thru, girls run, all pass thru
Girls cross fold, star thru, ferris wheel
Zoom, square thru $\frac{3}{4}$, left allemande.....

Heads lead right and circle to a line
Right and left thru, rollaway
Centers spin the top, end touch $\frac{1}{4}$
Centers run, inside six circulate
Outside six circulate, centers two trade
Center couples wheel and deal
Other boys run, centers pass thru
Star thru, pass thru, wheel and deal
Zoom and square thru three-quarters
Left allemande.....



CHASE CIRCULATE
by Dave Crissey, Michigan

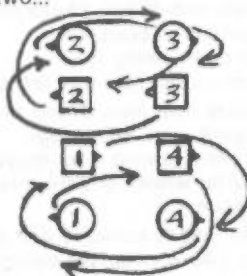
A quick and relatively easy means of converting 3x1 lines to a more "standard" formation.

DESCRIPTION: From 3x1 lines (with 1 facing in and 3 facing out): the couple facing out on one end executes a *chase right* as the other two (those in the mini-wave) *split circulate double*. Movement ends in ocean waves or, in some cases, inverted lines.

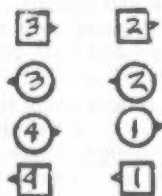
Heads lead right circle to a line
Pass thru, head men run...



Sides chase right as heads split circulate two...



Result



There are many ways to set up the desired 3x1 lines. Among them are:

- Heads lead right and circle to a line
Pass thru, head (or side) men run...
- Heads lead right and circle to a line
Pass thru, head (or side) ladies run...
- Heads (or sides) curlique and spread
Centers pass thru...
- Heads (or sides) curlique and spread
Boys trade...
- Parallel right or left-hand waves:
Centers walk and dodge...

Parallel two-faced lines:
Centers walk and dodge...

All rollaway, heads (or sides) curlique
And spread, girls trade...

SAMPLE CHOREO:
Heads lead right and circle to a line
Pass thru, head men run, *chase circulate*
All men run, promenade home.....

Heads lead right and circle to a line
Pass thru, side men run, *chase circulate*
Right and left grand.....

Heads lead right and circle to a line
Pass thru, side ladies run left
Chase circulate, extend
Left allemande.....

Heads (or sides) curlique and spread
Centers pass thru, *chase circulate*
Split circulate, boys run, pass thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, ocean wave
Centers walk and dodge, *chase circulate*
All eight circulate, boys run
Wheel and deal, swing thru
Same sexes trade, right and left grand...
Heads square thru four, swing thru
Boys run, girls walk and dodge
Chase circulate, swing thru, recycle
Reverse flutter wheel, square thru $\frac{3}{4}$
Left allemande.....

All rollaway, heads curlique and spread
Girls trade, *chase circulate* swing thru
Girls trade, square thru four, trade by
Left allemande.....

Heads curlique and spread, boys trade
Chase circulate, swing thru, boys run
Pass thru, wheel and deal, zoom and
Square thru $\frac{3}{4}$, left allemande.....

Heads lead right and circle to a line
Ladies lead Dixie style to a wave
Boys walk and dodge, *chase circulate*
Boys cross fold, girls pass thru
Star thru, wheel & deal, left allemande....

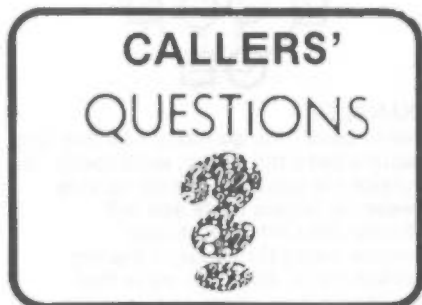
Heads lead right and circle to a line
Pass thru, head ladies run (left)
Chase circulate, boy fold, girls turn thru
Star thru, promenade.....

Heads square thru four, swing thru
Boys run, girls walk and dodge
Chase circulate, boys run, girls hinge
Diamond circulate, flip the diamond
Recycle, pass thru, left allemande.....

Heads pass thru go round one to a line
Pass the ocean, centers walk and dodge
Chase circulate, split circulate
Boys run, reverse flutter wheel
Left allemande.....

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, centers walk
And dodge, centers in, *chase circulate*
Hinge $\frac{1}{4}$, centers trade, boys run
Left allemande, right and left grand, but
One the third hand, promenade.....

Heads square thru four, centers in
Cast off $\frac{3}{4}$, centers pass thru
Side men run, *chase circulate*
Centers trade, boys run, partner trade
Pass thru, wheel and deal, zoom and
Pass thru, left allemande.....



What should callers do with a call or calls which are moved to a more involved program list when his/her dancers already know the call even though they do not dance in this program (such as *coordinate*, now moved to Plus from QS)?

It is our opinion that since this is a Callerlab-created problem, the members of Callerlab should address the problem. It has been my practice and the practice of other callers in this area to continue using a call moved to another list, provided the dancers in a given group already know said call. It makes no sense to teach a call, and at some later date tell the dancers they no longer will need to know it, unless they move to another program which will require them to learn many more calls as well.

If a call is dropped completely, most callers discontinue its use.

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

Four ladies chain, heads rollaway
Lead right, circle, ladies break to lines
Pass thru, chase right, scoot back
Right & left grand but on the third hand
Promenade.....

Side ladies chain, heads flutter wheel
Star thru, pass thru, right and left thru
Rollaway, single circle to a wave
Girls trade, girls run, tag the line right
Wheel and deal, left allemande
Right & left grand but on the third hand
Promenade.....

Four ladies chain, heads lead right
Circle to a line, pass thru, wheel & deal
Centers right and left thru, pass thru
Slide thru, square thru, on the third hand
Touch ¼, circulate, boys run, pass thru
Trade by, swing thru, boys run
Couples circulate, half tag, scoot back
Boys fold, two ladies chain, square thru
But on the third hand, touch ¼
Circulate, boys run, swing thru
Right & left grand but on the third hand
Promenade.....

Four ladies chain, heads lead right
And circle to a line, touch ¼
Circulate twice, girls run
Right & left grand but on the third hand
Promenade.....

scope — big mac RECORDS

SCOPE-BIG MAC FAVORITES:

BM052 BASIN STREET BLUES—Jan Henderson
BM051 I'M TELLING ME A LIE—Jay
BM050 IT AIN'T NOTHING BUT LOVE—Ron
Mineau

BM049 STEPPING OUT—Jeanne Briscoe
BM048 HEAVENLY BODIES—Wil Eades
SC648 COUNTRY MEMORIES—Ron
SC647 SOUTHERN BOUND—Mac McCullar
SC635 YODELING KATY—Jeanne
SC632 SWEET SUE—Clyde Driver

HOEDOWNS TO SWING BY:

SC311 RUBY/RUBY'S FIDDLE
SC312 HANDY/SAN LUIS RAMBLE
BM047 BOOMERANGE/BIG MAC DOLLY
BM031 JIMMY'S LOWDOWN/Called by Jeanne
BM004 CORN CHIPS/Called by Jeanne
BM002 RATTLER ROMP/Called by Jay

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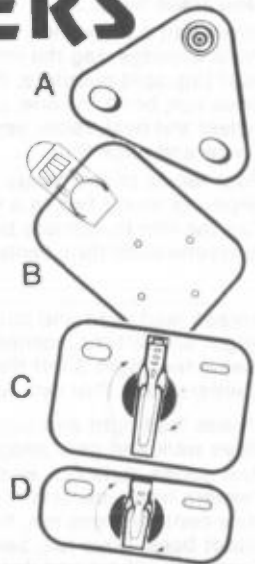
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P.S.: MS/QS
by Howie Shirley

Calls in Column 1 below begin at static position. All these moves end at Box 1-4 (the end of a four-hand square thru). Calls in Column 2 begin at Box 1-4 and end at Box 1-4. You can call any move in Column 1 and follow with one or more of the moves in Column 2.

COLUMN 1

Heads pass thru, separate round one
To a line, star thru and zoom
Centers pass thru.....
Heads crosstrail thru, separate round 2
Star thru, centers California twirl.....
Heads rollaway a half sashay, touch ¼
Boys run, circle four in the middle
Halfway round, California twirl.....
Heads right and left thru, crosstrail thru
Separate round one to a line, right and
Left thru, rollaway half sashay, pass thru
Tag the line in, slide thru
Sides right and left thru, star thru
All double pass thru, peel off, star thru
Outsides partner trade.....
Sides pass thru, separate, stand behind
The heads, double pass thru, centers in
Cast off ¾, centers square thru four
Ends slide thru.....
Sides rollaway, half sashay, star thru
Swing thru, boys run, all veer right
Now trade by.....
Sides half square thru, touch ¼
Walk & dodge, tag the line in, pass thru
Half tag, split circulate, single hinge
Boys run, bend the line, pass thru
Wheel and deal, zoom, centers slide thru
Twice and pass thru.....
Four ladies chain, heads pass thru
Separate round two to a line, pass thru
Tag the line in, centers box the gnat
Everyone slide thru, centers pass thru....

COLUMN 2

Swing thru, all eight fold, touch, recycle..
Touch and recycle, touch ¼
Split circulate, single hinge (wave pos.)...
Touch ¼, centers trade, swing thru
Scoot back, boys run, slide thru.....
Fan the top, recycle, slide thru.....
Fan the top, single hinge
(In your own box) walk and dodge
Centers square thru ¾
Others partner trade (Use of right hand
is inappropriate here unless do-sa-do
first).....
Touch ¼, girls trade, pass thru
Half tag the line, centers trade
Walk and dodge, wheel and deal
Square thru ¾ (no right hand move here).
Touch and girls trade, linear circle
Reverse flutter wheel, ladies lead
Dixie style to a wave, girls run
Chain down the line, slide thru
Right and left thru, swing thru
Boys run, half tag, trade, boys fold
Girls pass thru, star thru, ferris wheel
Centers veer right, then veer left.....
Curlique and cast off ¾, girls trade
Girls cross run, boys trade
Boys cross run, right and left thru
Veer left, ferris wheel, centers pass thru..
Curlique and split circulate, scoot back
Walk and dodge, partner trade
Right and left thru, slide thru...
Swing thru, boys trade, all eight fold.....

Heads lead right and circle to a line
Right and left thru, centers box the gnat
Same four right & left thru, all slide thru
Centers pass thru two, left allemande....

Heads lead right and circle to a line
Boys walk and girls dodge, all walk
And dodge, girls run, ends circulate
Centers trade, centers run
New centers cross run, half tag
Scoot back, boys run, bend the line
Pass thru, wheel and deal, zoom
Square thru ¾, left allemande.....



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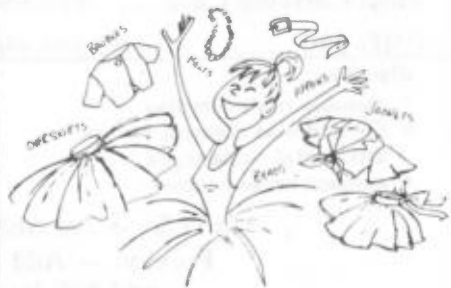
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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

WOULDN'T YOU KNOW— Hi-Hat BB008 (HH826)

Choreography by Anne Tikkanen

Good music and a slightly different intermediate foxtrot.

COUNTRY STYLE— Hi-Hat BB008

Choreography by Charles & Madeline Lovelace

Good music and a nice, easy two-step with a slightly different flavor.

I'M HANGING AROUND— Elektra 7-69855

Choreography by Lyle & Agnes Esch

Good country music with a vocal; a nice, easy-intermediate, three-part two-step with tamaras and fishtail.

MY HEART CAME TUMBLING DOWN— Ivanhoe 1-502

Choreography by Irv & Betty Easterday

Peppy music and a flowing, easy-to-easy-intermediate two-step.

HERE COMES BURLESQUE— Ivanhoe 1-502

Choreography by Jay & Boots Herrmann

Good low down music (*My Wife The Dancer*) and a fun-type, easy-intermediate two-step with lots of "bumps."

LOVELY DAVEY— Atlantic 45-1022

Choreography by Art & Fran Moore

Really swinging music with a vocal, and a comfortable intermediate jive-two-step routine.

MAMA INEZ— Roper 266

Choreography by Charles & Dorothy DeMaine

Pretty music and a nice, easy Latin-type two-step.

CUDDLE UP— Red Boot 908

Choreography by Steve & Jackie Wilhoit

"Baby Mine" music with a piano lead; a flowing, easy two-step cued by Steve.

DREAM— Red Boot 908

Choreography by Steve & Jackie Wilhoit

Familiar "Dream" music and a comfortable, easy, two-step cued by Steve.



What would you as review reader want to know? Additions or suggestions to be incorporated in the reviews are welcomed by Frank & Phyl. Contact them through the ASD office, PO Box 488, Huron OH 44839.

Choreography Ratings

by Dave Fleck, Toledo, Ohio

For Rating Formula,
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SQUARE DANCE: 61-125

Nobody But You	Gusto GT4-2099	P1-64/0=64
It's New	Syd. Thmpsn TCR161	P2-68/0=68
Slowpoke	Belco B307B	P1-75/0575
Somebody Stole My Gal	MCA60073	P1-75/5=80A
Muskkrat Ramble	Hi-Hat 888	P1-81/0581A
Don't Hang Up	ABKCO 4010	P2-87/0=87A*

*124-measure dance

Colorado Waltz	Hornet HR004	P2-93/0=93
I Wouldn't Change You	Epic34-5329A	P2-89/5=94
Souvenirs	Oak GPRH5329A	P2-93/5=98
Sassy	Belco	P2-102/0=102
Ragtime Gal	Hctr H2832	P2-97/5=102A
Little Spanish Town	Grenn 14070	P2-90/13=103
Honkytonk Man	Warner Bros.	P2-106/0=106A
Nobody	RCA PB13223	P2-97/10=107A
Country Style	Hi-Hat BB008	P2-115/0=105
Dancing Memories	Epic 14-02975	P2-117/0=117A*

*150-measure long

Over Thirty MCA52032 P2-116/1=117A*

*145-measure long

Thank God for Kids	MCA52145	P2-113/5=118A
Walk with Billy	Grenn 17026	Ps-116/5=121A
Put A Little Love in Your Heart	UA XW034	P2-117/5=122A*

*128-measure long

EASY-INTERMEDIATE: 126-175

Beautiful Kentucky Waltz	Sun SRR0003	Ps-126/0=126A
Cha Cha Charleston	Grenn 14164	P2-126/0=126A
Rockette Swing	Grenn 16013A	P2-119/8=127
A Little Bit of Luck	Col 13-33051	P2-131/0=131
Blue Over You	Col 13-35154	P2-132/0=132
Rhumba Basico	Grenn 17025	P2-132/0=132
J's Nota	MCA60083	P2-135/0=135*

*Timing unknown as measures not correct

I'm Hangin' Around	Elek 7-69855A	P2-114/25=139A
I'll Make It Right With You	RCA PB13223	P2-140/0=140
Round the Clock Lovin' #2	WBS50004	P2-131/15=146A
Make the World Go Away	RCA Gold	P2-124/25=149
Fool Hearted Memory	MCA52066	P2-150/5=155
Welcome to my World	RCA2346	P2-137/25=162
Never Been So Loved	RCA PB12294	P2-151/25=176

INTERMEDIATE: 176-250

I've Found a New Baby	Hctr H656B	P2-151/10=161A
I'll Make It Right	RCA PB13223B	P3-176/0=176A
Soft Talk	Hi-Hat 888	P2-158/25=178
One Mint Julep	RCA447-0205	P2-160/25=185A
Tatoo	HTRS07A	P2-161/25=186
More Today than Yesterday	Col 13-33166	P2-167/25=192A
I'm Not That Lonely Yet	Merc76157	P2-192/0=192A
Manuelita	Roper 145B	P3-204/0=204A
Over and Over	Rep GRE0727	P4-216/0=216A
Chicken Talk	Belco 308A	P2-193/25=218
Another Chance #2	Epic14-02770	P2-194/25=219
Samba Le Guste	Grenn14-002/231	P2-194/25=219
Itsy Bitsy Cha	MCA60027	P2-195/255220
I Wonder	Col38-03283	P2-198/25=223A
A Heap of Swing	HTR 507	P2-193/30=223A*

*119-measures long

My Wonderful One	Timkr 1509B	P4-224/0=224A
Somebody Done Somebody	MCA P2772	P4-215/25=230
Love Will Turn You Around	Lib B1471	P4-204/30=234

Continued on Page 67

Flip Side

SQUARE REVIEWS

by John Swindle

June is finally here and the National Convention is just around the corner. We had a nice bunch of records (18 flip singing calls, two patter records and three workshop records) to dance to this month, and we're sure you will be hearing most of them in Louisville. **American Squaredance** is having a Trail End Dance, Wednesday, June 22. Hope to see you there!

BET YOUR HEART ON ME— Circle D 219

Caller: Kevin Bacon

From Rhythm comes a very nice sounding instrumental with a super fine beat. Just makes you want to get up and dance! Kevin's figure is well-timed and was enjoyed by all. He does a nice job on the flip. FIGURE: Heads promenade $\frac{3}{4}$, sides right and left thru, pass thru, touch $\frac{1}{4}$, walk and dodge, partner trade, right and left thru, slide thru, pass thru, swing, promenade.

KNOCK, KNOCK, KNOCK— Rhythm 108

Caller: Wade Driver

Wade put out a real floor rouser with this release. The music has a good solid beat and a get-up-and-go sound. The middle break and closer have good licks in them that, if used properly, add a good sound and effect. Wade sounded good on the flip but at times the music seems to override the voice. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

SOMEDAY— Rhythm 167

Caller: Wade Driver

Rhythm put out a nice sounding instrumental in this release. It has a good S/D beat and is just pretty to listen to. Wade does a super job on the flip and had our review dancers really going and enjoying this singing call. FIGURE: Heads promenade half, square thru, right and left thru, veer left, ferris wheel, square thru, swing, promenade.

WISH YOU WERE HERE— Rhythm 164

Caller: Pat Barbour

Pat's figure in this singing call turned the dancers' heads. It works nicely and was interesting to say the least. Instrumentally this release is very well done and is just a pleasure to listen to. The beat is there and the rhythm was comfortable to dance. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, trade, roll, star thru, right and left thru, full turn, a little more, promenade.

TIE YOUR DREAMS TO MINE— Lore 1206

Caller: Charlie Wheatley

Key: D

A good S/D beat is found in this instrumental. Good rhythm made it a pleasure to dance. A well-timed figure added to the dancers' enjoyment. FIGURE: Heads promenade half, lead right, do-sa-do, swing thru, boys run, bend the line, right and left thru, slide thru, square thru three, swing, promenade.

WHEN THE SAINTS GO MARCHING ON— Chaparral 3509; K. Bower, J. Haag, B. Main, G. Shoemake

A good old Dixieland sound is what is presented to you here. All four artists join in on this tune, passing the mike on the figures and joining in on the tag lines. A key change is found in the closer to enhance an already floor-rousing call. FIGURE: Heads square thru, do-sa-do, make a wave, ladies trade, recycle, star thru, right and left thru, square thru three, swing, promenade.

THE BEST THINGS IN LIFE ARE FREE— Chaparral 3508; K. Bower, J. Haag, B. Main, G. Shoemake

Oldie but goodie time is here. The Roadrunners did a nice job on this instrumental with a good steady beat, nice rhythm and two key changes. The Chaparral bunch joined in again and did a nice job on the flip. The music balance is adequate—you can hear and follow the calls, but the music is close to overriding the voice. FIGURE: Heads promenade half, right and left thru, touch $\frac{1}{4}$, boys run, pass thru, U-turn back, box the gnat, fan the top, right and left thru, slide thru, swing, promenade.

LOVE'S FOUND YOU AND ME— Hi-Hat

Caller: Joe Johnson

A popular CW tune of a short time back is instrumentally well done by the Hi-Hatters. Joe was easy to understand on the flip and presented our dancers with an interesting and well-timed figure. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, wheel and deal, right and left thru, Dixie style to a wave, fan the top, swing, promenade.

EVEN THE NIGHTS ARE BETTER— Red Boot Star 1269; Caller: Ron Libby

This pretty piece of music is very well done by Ron. The instrumental has a good danceable beat and a well-timed figure. The called side has good voice/music balance and Ron is easy to understand. FIGURE: Heads pass thru, partner trade, reverse the flutter, sweep $\frac{1}{4}$, double pass thru, track two, girls trade, swing thru, all eight circulate, swing, promenade.

GREAT AMERICAN GUEST— Hi-Hat 5056

Caller: Tom Perry

This Hi-Hat has a nice CW sound, full of fiddle and banjo and good good licks on the steel. A good S/D beat is there and easy to follow. Tom has a nice variation of the *swing thru, spin the top* figure. The only fault was that he did not tell the dancers to *promenade* at the end of any of his figures. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, star thru, dive thru, star

thru, crosstrail thru, swing, promenade.

SOME LADIES DON'T LOVE COWBOYS— Circle D 220; Caller: Randy Dibble

The beat on this release is easy to follow and Randy's figure was interesting and well-timed. FIGURE: Heads promenade half, pass the ocean, extend, swing thru, girls fold, boys peel off, girls trade, linear cycle, square thru three, swing, promenade.

ONE IN A MILLION— Rhythm 170

Callers: Marshall Flippo, Beryl Main, Wade Driver
We were surprised when we saw this list of callers. This lively number has a lot of fiddle. A key change in the end added the icing. Another "One in the Million" was released a while back, but the tunes are different.

FOUR LEAF CLOVER— Blue Star 2201

Caller: Vernon Jones **Key: A**
This song of yesteryear is reminiscent of the era in which it was first popular, with rinkydink piano and banjo sounding good on this release. Vernon's figure flowed well and the timing was good. FIGURE: Heads promenade half, curlique, boys run, swing thru, boys run, wheel and deal, right and left thru, pass thru, trade by, swing, promenade.

JUST BECAUSE— Bogan 1343

Callers: Tommy White & David Davis **Key: G**
This tune has been around a while and is one of those songs the dancers want to sing along with. The beat is there and the figure works well. FIGURE: Heads square thru, do-sa-do, curlique, split circulate, boys run, right and left thru, pass the ocean, recycle, swing, promenade.

GATE OF LOVE— Rawhide 106

Caller: Shannon Duck
This instrumental has a nice sound and good beat. Shannon's figure was well-timed. FIGURE: Heads promenade half, right and left thru, square thru, do-sa-do, curlique, scoot back, scoot back, swing, promenade.

BAYOU GIRL— Lore 1207

Caller: Dean Rogers **Key: D**
This release has a good S/D beat and feels good

while dancing. Dean's figure works well but there is a pause at the end of each figure. FIGURE: Four ladies chain $\frac{3}{4}$, heads promenade $\frac{1}{2}$, square thru, right and left thru, pass thru, trade by, left allemande, promenade.

LAST OF THE RED HOT LOVERS— Rawhide 108

Caller: Shannon Duck
FIGURE: Heads promenade half, right and left thru, star thru, curlique, scoot back, boys run, star thru, pass thru, trade by, swing, promenade. ALTER-NATE: Heads promenade half, lead right, veer left, crossfire, single file circulate, boys run, slide thru, square thru three, swing, left allemande, promenade.

GONNA GO HUNTING— Blue Star 2200

Caller: Vernon Jones **Key: G-A**
FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, right and left thru, square thru three, swing, promenade.

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People



Caller **Harold Bausch** (ASD staff) from Fremont, Nebraska called a special three-day St. Patrick's Day dance at the Kilauea Military Camp at Volcanoe, Hawaii. Those in attendance were the Rainbows and Belles of Pahoa, the Lava Klunkers of Volcanoe, Sunset Promenaders of Kona, a square from Kauii and Oahu and a few guests from the mainland. The dance was a great success, starting on Friday with a trail-in dance in Hilo, the big dance on Saturday, and the trail-out dance on Sunday at KMC in Volcanoe. The dancers in the islands send a big *aloha* and "welcome" through **Dayna Newcomer** (808-961-5065) who will be glad to assist you. The photo came from the camera of **William Polack** of Hilo.

Caller/teacher **John Minton** of Sidney, Ohio, says he knows two couples whom he taught to dance back in 1958 who are now celebrating 25 years of square dancing: **Richard and Barb Meyer** and **John and Clarice Carpenter** of Piqua, Ohio. Although he has been dancing for 35 years, he has had a class or two every year since 1952. This year's class began with over 50 people (couples and singles). There has been some attrition from sickness, but mostly from people who began, but left for Florida after the early series of lessons. He teaches a



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CHOREO RATINGS, Continued

HIGH-INTERMEDIATE: 251-299

In Apple Blossom Time	MCA32809	P4-227/25 = 252
Almost Paradise	MCA60099	P2-228/25 = 253
Hooked On Swing	RCAPB13219	P2-213/50 = 263A
It's Now or Never	Scit 25602105	P4-241/30 = 271A
I Can't Stop Loving You	Roper 311	P4-252/25 = 277A
You Belong to My Heart	Timrk 933	P4-286/0 = 286
Paso Corredo	Roper 248	P4-282/5 = 287A
Isn't She Lovely	Timrk 933	P4-294/0 = 294

ADVANCED: 300-349

Geronimo Merengue	Roper 507A	P4-285/25 = 310
Dreams of Yesteryear	Grenn 14273	P4-316/0 = 316
Remember September	Hctr 642B	P4-269/55 = 324

CHALLENGE: 350

Two for Tea	MCA60015	P4-377/25 = 402
Spanish Eves	Svd Th EP607	P4-407/5 = 413

minimum of 30 lessons, divided into semesters of ten each. According to some literature, this may not be enough, but with the aid of faithful angels, most of them can attend a dance and not be recognized as beginners. And this includes instruction in Plus, too, says **John**.

All square dancers are urged to attend the special trail-in dance, set up by this magazine just before the National Convention at the Holiday Inn SW in Louisville on June 22, and offered FREE as part of the official convention festivities. Callers/cuers will be **John Swindle, Ed Fraidenburg, Bob Howell, Gene Trimmer, Orphie Easson, Stan Burdick (M.C.), Frank and Phyl Lehnert and Dave Fleck**.

Howie Shirley (ASD staff) recently attended an unusual family reunion in South Carolina, where the youngest family member (**Howie**) called a square dance for his mother, who just turned 94! "Quite a celebration," he says. "There I was, calling for seven of her children, plus 100 in-laws and first cousins." Wish we had a photo of that!

Cliff and Gussie Irons of the Village Square in Guthriesville, Pa. send a front page *Record* square dance story, highlighting the third annual fun-raising dance for the American Cancer Society, resulting in a check for \$800 for the charity project. Clubs responsible are the Crossroads Squares, Polka Knights, Country Dance, Thruway Squares, Village Squares/Rounds, Double Deckers, Stepping Stones and Freshman Dancers. Pictured as part of the check presentation were **Cliff and Gussie**, and **Ruth Lammey** for the A.C.S. Dancer contributions at Village Square also made possible donations of \$880 to MD and \$355 to MS funds recently.

Among the many newspaper accounts of the Callerlab Convention in Philadelphia recently was one from the *Philadelphia Inquirer* with capsule accounts and/or photos of at least three of the callers attending: **Orphie Easson** of St. Catharine's, Ontario; **Hal Petschke** of Hartford, Connecticut; and **Ed Shortman** of Toms River, New Jersey.

In late March, **Charlie and Grace Baldwin** were married in Florida. **Charlie** is former editor of *The New England Caller* and a founder of LEGACY, as well as a still-popular caller, as he proved at the recent New England S/D Convention.



GEORGIA CALLERS ASSOCIATION

Twenty-two members of the Georgia Callers Association attended the four-day Callerlab meeting and took part in the proceedings. Bob Bennett is a candidate for the Callerlab Board of Directors, and Frederick Reuter was a panelist at the Education Committee meeting. Both were interviewed by Chuck Rabb, a Voice of America and WPEB-FM commentator whose interviews will carry the message of the GCA and square dancers to the far corners of the earth.

The GCA sponsored a two-day caller improvement clinic in April at the Holiday Inn in Macon. Leaders were ex-

perienced GCA callers.

The GCA conferred an honorary life membership to Jack and Evelyn Fitzgerald of Alpharetta in March, 1983.

They are charter members and helped steer development from the old federation to the strong organization of today. Jack was an early GCA president.

Frederick Reuter

NEW FEATURE OF 1984 EDITION

Looking ahead to the publication of the *National S/D Directory* in 1984, the editors announce that a new feature will be a Directory of Area Publications and Organizations. The new section will include listings for square, round, contra, clogging and folk dance publications, as well as associations, federations and councils of clubs. These are free services provided by the directory. Deadline for information is October 31, 1983. All related publications and organizations are urged to submit the name, address and phone number of a contact person for the listing, to PO Box 54055, Jackson MS 39208. The current edition of the *Directory* is available at most S/D shops.

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signed the bill designating the square dance as the National Folk Dance of the USA for 1982 and 1983. Congressmen Mineta and Panetta (both of Cal.) introduced HR1706 on February 28, 1983 with 41 co-sponsors. Needed are 218 co-sponsors to get the bill out of committee to the House floor for a vote. Let's all get busy and write, phone or visit our congressional representatives as soon as possible. Please inform the NFDC of your progress, especially any correspondence received at PO Box 5775, San Jose CA 95130.

*Mac & Mary McClure, chairmen
George & Ann Holser, vice-chairmen*

CANADIAN DANCERS' SUPPORT

Bob and Ruth Pereira of Nepean, Ontario, and editors of *Square Time*, reported that badges have been prepared for dancers from Canada to wear when visiting and dancing in the U.S. through the summer of '83. *Canadian Dancers News* will reproduce the badge illustration and encourage nationwide participation in the support. The badge design is illustrated to the right.



CANADA

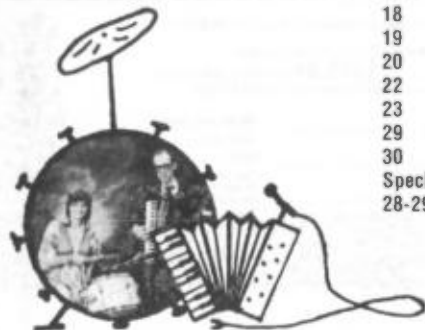


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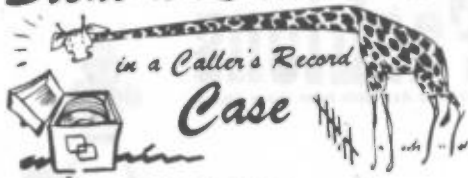
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His first encounter with square dancing was at Henderson State University, where he was a member of the S/D team. In January 1975 he took lessons in Pine Bluff. He and his wife Doris have two grown sons, one a senior medical student, the other a third-year cadet at West Point.



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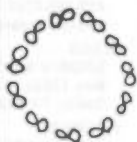
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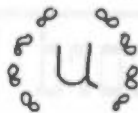


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Answers are on Page 76

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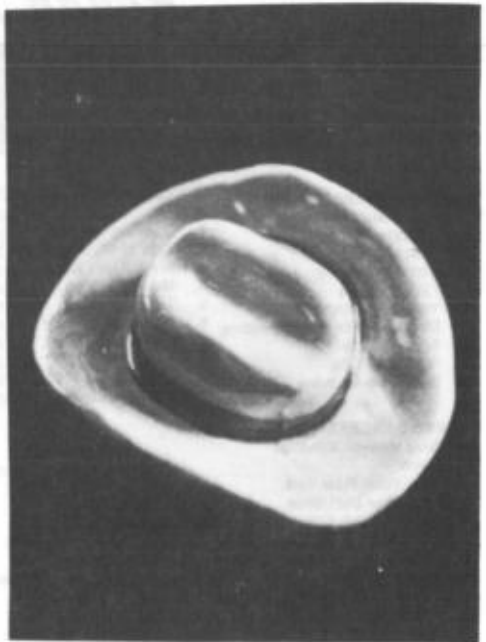
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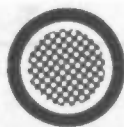
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2. Birth of the Blues
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3. A Penny Thought (Landoll)
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Anything and roll

Anything and spread

Chase right

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Crossfire

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Dixie grand

Explode family

a. waves

b. and anything

Extend the tag

Flip the diamond

Follow your neighbor

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Relay the deucey

Remake the thar

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UNDERLINING

THE CALLER NOTE SERVICES

Figuring by Barry Wonson quotes Jim Hilton on sound: "The basic reason that people square dance is that square dancing is a fascinating and rewarding form of entertainment. The square dance caller, then, is a professional entertainer. His closest parallels in the entertainment field are the speaker or lecturer, the stand-up comedian, the solo singer, and the concert musician. Since each of these works alone, the quality of his performance depends, in a large part, upon how well the audience hears and understands him. Each of these, in order to perform for more than a relatively few people, must also rely on electronic amplifying equipment to be heard and understood.

"Since square dancing is a very small part of the entertainment field, very little equipment is designed for square dance callers exclusively. Almost all public address equipment, both permanently installed and portable, is designed to produce sound which can be heard and understood by a *quiet* seated audience. But the square dance caller, every night, works under conditions that would soon drive any of these other entertainers completely out of their minds!"

Records reviewed are: *14 Karat Mind*, *Gentle on My Mind*, *Hooked on Elvis*, and *Tie Your Dream to Mine*.

The ROM in **Caller's Note Service** from S/D Callers Assoc. of So. Cal. is *Green Alligators*. On square dance music: "The terms *rhythm* and *tempo* are confused. Rhythm defines the actual beat while tempo describes how fast a particular rhythm is played. The most comfortable tempo is 128-132 beats per minute." Four things a caller needs to know, according to Cal Golden, are: 1. Be able to recognize the formation of the square, 2. Be able to know what you can call from this formation, and then know what you are going to call, 3. What formation the above call will leave the dancers in, 4. What you are going to call from the formation Item 3 leaves the dancers in.

Jack Lasry in his **Notes for Callers** asks: "Have you had a dance for your in-class dancers? The highlight for the class dancer is attending a *real dance*. Set the date and time, announce the place and ask all to bring some finger food, invite another caller to bring along his class and have a party. Drop back a week or so in the learning program and dance the basics they know well. Above all, don't teach any new calls, just let them *dance*. You should find that this type of evening is very rewarding to all. You may wish to invite the club dancers to come and dance with their friends.

Continued on Page 91

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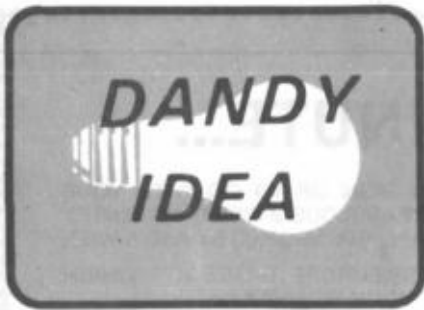
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<p>HARTLAND, MICH. July 24-27 w/<i>Dick Bayer</i> HARRISONBURG, VA. July 31-Aug. 3, w/<i>S. Layman</i> TROY, N.H. Aug. 15-19, w/<i>Clint McLean</i> Sponsored by Earl Johnston & Al Brundage The Most Experienced Caller Training Team in the Country Assisted 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, programming, cueing, teaching. Write Betty & Clancy Mueller 112 Hollybrook Dr. New Whiteland IN 46184</p>	<p>BILL PETERS' CALLERS SCHOOL Sponsored by Greater New Orleans S/D Callers Assoc. in New Orleans, LA. July 18-22, 1983 <i>Bill Peters & Sam Mayo</i> For information contact: N.O. Callers Association Joe Hollier, 2112 Metairie Ct. Metairie LA 70002 504-833-3819</p>



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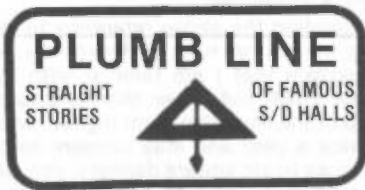
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In the 1960's, the club was given to St. Joseph Catholic Church, who sold it in the mid-seventies to a man who planned to make it an antique auction building. From him Walt and Louise Cole purchased it and the land in May, 1981.

First, restrooms were added, which meant cutting a doorway through the wall, which are 3-brick thick (13 inches). Restrooms also required septic tanks and plumbing. The current smokeroom, cloakroom and solar room are on the 8'x60' loading dock, capped with 6" of cement, enclosed and partitioned.

Overhead in the dance hall, the east-west beams are made of five 2x14 boards, bolted together to form a beam. Most were sagging and several were splitting. These required strengthening with channel iron, and were then enclosed with fir siding.

The stage is the original. No caller should ever cause the stage to sag—both foundation and stringers are 14x14 timbers. The serving counter is also the original. Heating in the old club was by a large coal/wood burning furnace-like stove in the middle of the north wall. This was removed and a 100,000 BTU counter-flow furnace installed upstairs. New wiring was added, including the outside power lines. The walls were

originally awful-pink and white paint; they were sandblasted, needless to say!

Upstairs remains a story yet to be completed. Some 6 cubic yards of "pigeon guano" were removed before entering became possible. The floor upstairs is Douglas fir, wide board flooring resting on 2x14 floor joists. Plans for this floor include sub-flooring and finish flooring, finishing the ceiling following the existing rafters and collar beams, creating a pot-luck and meeting room. The little anteroom will become a square dance library containing archives and artifacts of square dance.

Walt and Louise hope to decorate the first floor with mementos and artifacts of the early square dance contributors in the area, and the early sound and record equipment of those days. They thank all their corners, right hand ladies, opposites and partners who helped make their dream become a reality.



NEWS, Continued

Recording Artist Johnnie Scott. The MS/QS club welcomes all square dancers. Check with Jim and Joan O'Leary, PO Box 1436, Rialto CA 92376 because the club is looking for a larger location for the dance.

*Cleo Shore
Pomona, California*

FEEDBACK

In Jim Hilton's *Caller's Gazette* of last December, he had some very interesting information on Callerlab and the MS program. The information pretty well established that whereas they proclaim that Callerlab is (for) MS, square dancing is not. His article indicated that square dancers did not want to dance MS. I disagree!

I suspect 70/80 percent of the average square dancers' dancing is within the MS program, so they must enjoy it somewhat. I believe square dancers simply do not want to be labeled MS, especially when MS is now the bottom rung of the activity. It's not only that MS is the bottom rung, more accurately I'd say that people just don't want to be labeled with any kind of tag, whether it be MS, Basic, Plus, A-1 or C-plus-all. Well, may the C-plus-all dancers wouldn't object, but then that is true only until an "out-of-this-world" level (pro-

gram) is developed.

Regarding the above reference to MS being the bottom rung of the activity, let me explain that I am familiar with the Basics (1-48) but other than a church group or the like, who "first nights" once or twice a year and may consent to be known as basic square dancers, you will not find many square dancers (if any) who will own up to being basic ones.

Is there any way to ever again be just a square dancer or must we continue to drive away those who object to being labeled and leveled?

*Howie Shirley
Vienna, Virginia*

ED. NOTE: This may be a good place to explain that at the 1983 Callerlab Convention, it was determined to refer to the groups of basics as Callerlab programs, and not as levels. In the future the word *level* will be replaced by *program* in magazine copy referring to the square dance figures.



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Michigan— 10th Asparagus S&R/D Festival, H.S., Shelby; June 11; Larry Prior, Jack & Pat Farmer. Write Penny Wirrick, Shelby.

Maryland— Heritage Days Celebration, Cumberland; June 12; Ron Libby, Willie & Bill McKenzie, RFD 2 Box 265, Frostburg MD 21532.

Ohio— Callers College, Columbus; June 14-17. Write ASD, PO Box 488, Huron OH 44839.

Kentucky— 17th Mt. Style S/D Festival, Natural Bridge State Park, Slade; June 16-18. Richard Jett, PO Box 396, Campton KY 41301.

Manitoba— Emerson Camporee, June 17-18; Thor & Marvis Sigurdson, Joe & Shirley Johansson. Write Marvis Sigurdson, Box 87, Emerson MB Canada R0A 0L0.

Washington— State S/D Festival, River Park Ctr., Spokane; June 17-18. Write PO Box 11553, Spokane WA 99211.

California— 17th Cup of Gold, Sonora Fairgrounds; June 17-19, MS & A-1. Write Allan & Judy Smith, PO Box 3651, Sonora CA 95370.

Arkansas— NE Ark. Callers Assoc. Summer Swing, June 18, Labor Park Center, Paragould.

Missouri— Clogging Extravaganza, Silver Dollar City; June 17-19. Write Silver Dollar City, Marvel Cave Park MO 65616.

Pennsylvania— White Rose S/D Festival, York; June 17-19, Wade Driver, Steve Kopman, Clint McLean, Gleas Crumling, Tim Scholl, Rob Bissey, Steve & Fran Bradt, Hap & A.J. Wolcott. Write Jack & Ruth Connelly, PO Box 162, Loganville PA 17342.

Indiana— Smell the Roses Weekend, Borwn County St. Pk., Nashville; Stew Shacklette. Write Boyd & Charlene Rothenberger, RR 1 Box 274, Lanesville IN 47136.

Alberta— 28th S/D Institute, Banff Centre, Banff; June 19-25. Stewart & Florence Craven, Box 1004 RR 1, Sylvan Lake, Alta. T0M 1Z0.

Kentucky— National square Dance Convention, Louisville; June 23-25.

Manitoba— 75th Anniversary S/D Jamboree, Swan River; June 25; Earl Park, Doug Windsor, Box 1175, Swan River Man. R0L 1Z0.

Kentucky— Nat. Cloggers Convention, Civic Center, Frankfort; June 25-26; Jim Cogburn, Richard Jett. Write Dennis Abe, Box 283, Col-

lege Park MD 20740.

North Carolina— DACC Clog-In, Dunn; June 23-25. Write PO Box 158, Dunn NC 28334.

Arkansas— Callers School, Royale Vista Motel, Hot Springs; June 27-July 1; Carl Anderson, Gene Trimmer, Cal Golden. Write 300 Elhurst, Hot Springs AR 71913.

Washington— July Jamboree, West's North Hall, Spokane; July 1-3; Mike Sikorsky, Write Larry & Marge Mosolf, W 215 Hoerner, Spokane WA 99218.

Pennsylvania— 4th of July Jubilee, Willits R/D Hall, Linden; July 1-4; Bruce Williamson, Jerry Cochran, Faye Willits. Write Faye Willits, RD 1, Linden PA 17744.

Virginia— 8th Independence Dance, Pavilion, Virginia Beach; July 2. Write Charlie Holcomb, 1019 Earl St., Norfolk VA 23503.

Colorado— 4th of July Weekend, Cook-out and Display of Fireworks in 19 Cities. Write Parrish Ranch, Rt. 2 Parrish Rd., Berthoud CO 80513.

Pennsylvania— 6th Earl Johnston Weekend, Village Square, Downingtown; July 1-3. Write Cliff & Gussie Iken, Rt. 322 Guthriesville, Downingtown PA 19335.

Alaska— 17th State Festival, Ketchikan; July 1-4; Jerry Haag, Charlie & Bettye Procter. Write Swinging Kings Club, Rt. 1 Box 1009, Ketchikan AK 99901.

Pennsylvania— July Jamboree, Thiel College, Greenville; July 1-3; John Marshall, Tom Miller, Cliff Brodeur, Lloyd & Eileen Lockerman. Write KonYacht Kickers, Box 121, Meadville PA 16335.

Colorado— Callers College, Dance Ranch, Estes Park; July 3-7; Frank Lane, Vaughn Parrish. Write PO Box 1382, Estes Pk CO 80517.

Nova Scotia— Callers School, House of Roth, Clementsport, BOS 1E0, July 10-15; Gloria Roth, Al & Ginny Cappetti.

Colorado— Rocky Mt. Dance Roundup, Snow Mt. Ranch near Granby; July 4-10. Write Terry A. Graham, 781 Sunset Blvd, Fort Richey FL 33568.

Oregon— Summer S&R/D Festival, Hillsboro; July 7-9; Don Cochran, Roger Morris, Bill Peters, Ray Brendzy, Maryann & Bob Rohr. Write 1983 Festival, Rt. 4 Box 302, Sherwood OR 97140.

Vermont— Dance in the Clouds, Jay Peak, Newport; July 8-9; Jim Lee, Al Monty, Bucky Tenny; MS. Plus, A & C-1 Tips. Write George Treault, Box 55, W. Charleston VT 05872.

Colorado— The Way It Was Days, Steamboat Springs; July 8-10; Vaughn Parrish. Write Jim & Marlene Carson, PO Box 771453, Steamboat Springs CO 80477.



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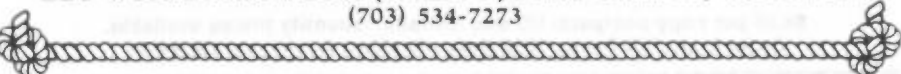
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UNDERLINING, Continued

(This is) much better than having the beginners dragged out to a club dance when they really are not ready. Try one, you may plan to do it several times a season..."

Ed Fraidenburg in **The Choreo Connection** suggests trying *checkpoint, chip off, dixie down to a diamond, exchange the triangle*, and others. *Change lane* is highlighted, and the review focuses on *crossfire*.

Toronto and District Notes announces *Jacalyn's Waltz* as ROM. Jack Agler presented "Relax and Dance:" "Dancing is a muscular exercise and as with all such activity, calls for smoothly coordinated movement. Good dancing then, relies considerably on the coordination of feet, body and arms which takes a little time. Practice makes perfect.

"Did you ever notice a ballerina or a tap dancer perform to music? They use their whole bodies. Even when walking and to hit our stride, we use our whole selves. Should round dancers be different? Our legs should move from the hip, not the knee, our arms from the

shoulder, not the elbow, and our bodies should be carried over the dancing foot. It must be remembered that a good carriage and the ability to move easily are of utmost importance. And being yourself—gracefully, rhythmically—is the whole secret of good dancing.

Gene Trimmer in **Mainstream Flow** comments that somewhere along the line we have fallen into a hodgepodge of "standard position conformity" which utilizes a select few plus calls and only about 60% of the basic/MS program families. Clubs advertise themselves as plus clubs when in reality they can only dance about 50% of the plus calls, and those primarily in "standard" position. These same clubs will have a high percentage of square breakdown with the calls *fan the top, peel off, cloverleaf* in any other than "standard position." It is just possible they know "routines" but do not understand the basic calls within those routines.

SDDS by John and Evelyn Strong takes a look at: *track to a diamond, zing, scoot and hinge, single circle to an ocean wave, change lanes, divide to a column.*

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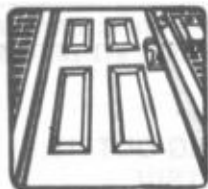
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by Mary Jenkins

SQUARE DANCING IS FOR ME by Mildred Hammond

This book is well written and should be in every elementary school library. Children in grades 2 to 5 would find it very interesting.

Michelle and her cousin, Andrew, who belong to a group called Mountain State Square Dancers share what they have learned about square dancing.

The 48-page book has a colorful cover and contains 76 black and white photographs which illustrate the calls and convey the fun of square dancing.

The author and her husband teach square dance classes for adults and children in Martinsburg and Charleston, West Virginia. They have been members

of several square dancing committees and clubs. Mrs. Hammond holds a master's degree in Library Science and is currently a children's librarian.

May I suggest that every club that uses an elementary school for classes or club dances present that school's library with at least one copy of this book? For those dancers, who have children or grandchildren, at this grade level, what a thoughtful gift this would make!

**Order from Lerner Publications Co., 241
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SQUARE DANCING IN THE ICE AGE by Abbie Hoffman

Special Review by Bev Warner

How many of you have noticed the book on your library or bookstore shelves entitled *Square Dancing in the Ice Age*? When I first saw the title, it really excited me and I thought, "Oh boy! A new book about square dancing." I always read the inside jacket and the author's name to see whether I am interested in reading the whole thing. After reading the synopsis of this one, I couldn't believe it wasn't really about square dancing as I know it, and the author— Abbie Hoffman, of all authors. It left me wondering about the *why* of the title.

My curiosity was certainly piqued and I couldn't wait to get home, curl up in an easy chair and read this book. Driving home, I wondered why a radical would choose square dancing as a come-on for a politically motivated book and what kind of an impact it would make. The more I thought, the angrier I became. "Why should a notorious fugitive muddy the name of square dancing?" I felt like a mother cat defending her young. In my mind I wrote all kinds of letters— to the publishing house, to

Washington, even to Abbie Hoffman himself.

Settled in my chair I first scanned the foreword, entitled "Bow to your Partner." The chapter, "Square Dancing in the Ice Age," I turned to first.

Using square dance lingo while speaking of Washington and the government, it read: "The forces of power were changing partners. With an allemande left and an allemande right and swing your corner round and round, down with Pepsi, up with coke. Texaco's out and Exxon's in and promenade around the hall. Gossip city and swing that girlie round and round, then promenade the aisle."

Scattered throughout are square dance terms which highlight the sentences. One wonders if the message wouldn't have gotten across just as well with different terminology.

Abbie himself says the book is something of a literary freak. All of his work was done while living as a fugitive underground. I doubt if he had three other couples present to square dance with— or may be he did and that's where he learned the jargon.

After reading the book, I had mixed emotions. It was all there— pathos,

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Memphis TN; June 8, Eddie & Sally Ramsey
Kilgore TX; June 18, Tim Tyl (1/2)
Louisville KY; June 22, Free, All ASD staff (1/2)
Salida CO; July 8, Paul & Edith Brinkerhoff
Missoula (Lolo) MT; July 11, Ray & Afton Granger (1/2)
St. Albans VT; July 17 (aft.), Mike & Ernie Trombly (1/2)
York PA; July 21, Joe & Mary Roth
Broadalbin NY; July 29, Fay Barber
Wilmington NC; Sept. 10, Nancy Wolfe
Berea (Cleveland) OH; Sept. 12, Dave S. & Stan call
Pekin IL; Sept. 16 (Tent.)
Sheldon MO; Sept. 18, Don Malcom (1/2)
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Virginia Beach VA; Jan. 13, Warren & June Berglund

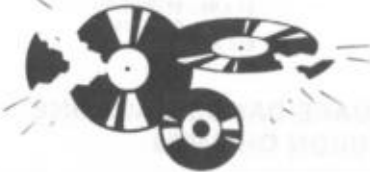
Altha (Marianna) FL; Feb. 4, Paul & Edith Griffith
Sebring FL; Feb. 5, Bud & Hilda Speaks
Lakewood NJ; Feb. 10, Joy L. Kleis
Key West FL; Feb. 13, Don & Marguerite Wiley
Arcadia FL; Feb. 15, Everett & Jenny Martin
Gulfport MS; Feb. 17, Chuck & Flo Holcomb
Mission TX; Feb. 25, Dean & Peg Robinson (1/2)
Springfield MO; Feb. 28, Bob & Mona Carmack
Los Alamos NM; March 15, Bob & Marilyn Gill
Artesia NM; March 16, Raiford & June Hamrick
Gallop NM; March 17, Grant & Grace Wheatley
Alamogordo NM; Mar. 18 (tent.)
Houston TX; March 24 (Tent.)
Columbus OH; Mar. 25, Roberta & Dick Driscoll
St. Louis MO; Mar. 30, Mark Hasemeier
Dalton NE; April 1, Mal & Shirley Minshall
Chicago IL; April 8 (Tent.)
Parkersburg WV; April 13, Keith & Karen Rippeto
Bristol TN; April 24, Wayne McDonald
Charleston WV; April 25, Erwin Lawson
Altoona PA; April 26, Julia McIntire
Minden NE; April 29 (Tent.)

humor, history and hysteria, insight and insult and the will to survive. The whole 242 pages had absolutely nothing to do with the actual dancing. It was just his style and association.

If you ever run across the book, you'll do yourself a favor by not reading it, unless of course you are a political activist or an Abbie Hoffman fan.

P.S. No, Abbie Hoffman is not a square dance caller.

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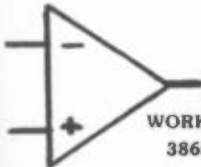
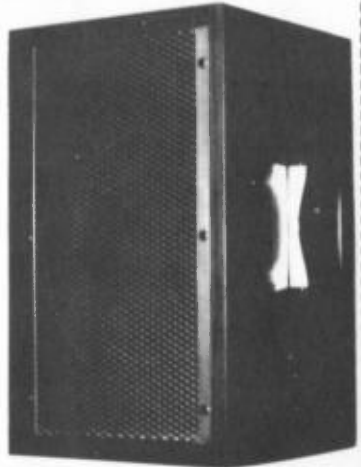
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Known at first as "The Miniatures," the Lamar, Colorado group is shown with a set of eight dancers, plus two extras. Costumes added a special identity.

Come to the National Convention
and don't miss the exhibitions!

Dudes And Dames

by Robert L. McGrath
Cerritos, California

*Allemande left and away you go,
Meet your partner with a do-si-do!*"
With open-faced admiration, the five-year-old boy watched through the entire hour of square dance instruction. Then, with wistful seriousness, he approached the leader.

"Is there anything," he inquired hopefully, "you could do to help me become a Girl Scout?"

Years later, Vera Spencer, the instructor directing her daughter, Donna, and other girls that afternoon, would recall the incident with a smile. "It made me realize that dancing must be taught to boys also— they *do* want to know how to dance!"

Today, more than 5,000 square dancers recall Vera, a stately, affable, ex-school teacher in her mid-seventies, as their original key to the magic of square dancing. As "dudes" and "dames," they were part of the unique group that made Lamar, Colorado— a city of fewer than 8,000 people— the children's square dance capital of the world for more than 33 years, from 1949 through 1981. Their unusual troupe averaged 550 members annually for more than a quarter-century.

It all began when Vera invited a few other children to join the youngest Spencer child, eleven-year-old J.B., in learning square dance routines. "We called them 'The Miniatures,'" she remembers, "because they were really part of an adult 'Do-Si-Do Club.' It became a snowball that we were trying to hold back." After one year, 75 students; two years, 200; not long afterward and until their 29th and last annual review before a packed community building audience in the spring of 1980, there were close to 600, with a constant waiting list.

Although Vera did the actual teaching, it was patient, efficient John, her husband of 57 years (and in those earlier times, a busy driver delivering oil products to area farmers), who worked behind the scenes. Lean, wind-honed, he quietly created the sets for the annual revues. And along with that, he was a constant counselor, keeping everything on an even keel, no easy task when parents of close to 600 youngsters are involved.

When the original Miniatures outgrew the name, they became Dudes and Dames, making countless appearances at the Colorado State Fair, on TV, and at other community events. In addition, their older members (by special invitation) displayed their intricate interchange on the floor in more than 200 exhibitions at national square dance conventions and similar affairs.

Among early public performances was a 1951 exhibition that netted \$179 for the March of Dimes, a cause close to the Spencers' heart, for their firstborn son Delbert had contracted polio at age two. Six years of struggle— therapy, rehabilitation exercises, medication— brought cure; only the reminder of a slight limp remained. So a tradition was born that January night in 1951.

The following year, the review was presented in Lamar's newly constructed community building, where it continued to appear annually. That time, \$600 was raised to fight polio, an amount that increased to more than \$5000 before vaccines won the battle several years later.

Other worthy causes benefitted from the annual revues— more than \$15,000 in all. Perhaps one reason for D and D success was in its basic structure. There were no restrictions, no tryouts. Each individual was encouraged to develop his

own best level of ability, and any child in the community— kindergarten to college age, varied ethnic backgrounds— was eligible.

"Just a desire to belong, and ability on our part to have enough time to include them," were criteria for participation. With a constant enrollment of 550, Vera Spencer's time with the youngsters was limited to a one-hour session twice a month for each child. But the time was well-used, becoming a blend of concentration, social graces, teamwork, personal cleanliness and recognition of responsibility.

"We taught the Golden Rule," Vera says, "emphasizing need to mingle and be socially acceptable— meaning having friends and being a real friend to other people. It worked!"

Aside from the annual trek to the national convention, the climax of D and D training sessions came each spring when the revue encompassing the entire company brought the community together in a surge of pride in their youngsters' accomplishments. Impact of the exhibitions was apparent in 1960 when Lamar was selected as an "All-American City" by *Look* magazine. Hearing about the Dudes and Dames, the selection committee requested a command performance, photographing the impromptu presentation on December 8, 1959. A spokesman later commented: "There are schools, there are swimming pools, there are churches and all those things everywhere, but seldom a program of this tremendous scope in a small town of 8000 people."

"It always was a community effort all the way," Vera Spencer emphasizes. "The entire town always cooperated to help keep it going."

A major secret of success for the



Dudes and Dames are joined by their mentors, John and Vera Spencer (far left and far right) as they relax after appearing at a National S/D Convention.

Dudes and Dames was the professional performance achieved by the group at every age level. "People didn't realize, until they saw our annual reviews, that we made a real production of it," Vera Spencer muses. "They visualized a bunch of kids just walking around like they see in many school shows. It was really lots more than that."

How much more was demonstrated when a Denver salesman was practically dragged by a Lamar merchant to his first revue. He never missed a performance after that. "I never realized it would be anything like this!" he told his host.

"Well, I couldn't tell you, so I had to make you see it," was the reply.

What the southeastern Colorado citizens and visitors saw over the years brought both captivation and pride. When curtain time for a revue arrived, a community building packed with parents and friends took on a momentary hush just before the music began and the 550 dancers promenaded with swinging skirts and rhythmic grace onto the floor to a noisy, standing ovation. It took almost 15 minutes to get them all in. Then, in varying order of size and complexity, 25 to 30 groups demonstrated that dancing magic is fun for all.

The Spencers say they have received rich rewards of satisfaction over the years, but D and D members have been likewise recompensed. Although not measurable in a practical sense, the moral responsibility developed from desire to be part of the program undoubtedly kept many growing young folks from straying into undesirable paths.

"The older ones come back and tell us how much it influenced their lives," Vera verifies. "I think without doubt we helped some of them head in the right