

THE CANYON CREEK SCHOOL

by Dean Salvesson

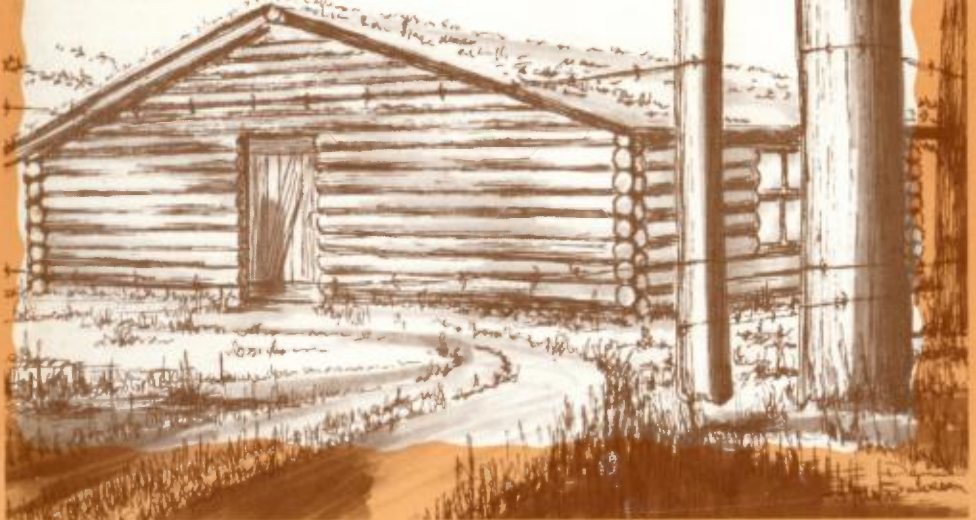
There's a hay meadow now
Where the school house once
stood

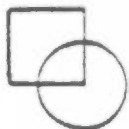
Near the river bank
Beneath a cottonwood
And in the twilight of evening
If you listen real hard
You can still hear children
Laughing in the yard

All through the week
These sounds can be heard
Occasionally interrupted
By the song of a bird
But at the end of the week
When Saturday rolls round
You can stand in the yard
And hear quite a different sound

This was the place
From my boyhood I recall
That I learned to dance
In that rustic old hall
My father would fiddle
On his violin
While mother would strum
On an old mandolin

There was no Tchaikovsky
And very little Strauss
Just toe-tappin music
In that old school house
And people came for miles
(One rode a mule)
To the neighborhood dance
At the Canyon Creek School
This is where it happened
And it wasn't by chance
Cause this was the *father*
Of the modern Square Dance
Fond memories these are
That I hope never cool
Of the wonderful times
At the Canyon Creek School





National Square Dance Directory



Dear Fellow Dancers,

In March, 1984, the Fifth Edition of the Directory will be published. Your club information is needed by **October 31, 1983**. The purpose of the Directory is to provide dancers, callers and leaders with information on square, round, contra, clogging and folk dance clubs in the U.S., Canada and around the world. The Directory has proven very useful to thousands of dancers while traveling, planning vacations or seeking information on the square dance activity. Along with over 10,000 club listings the 1984 Edition will include sections on festivals, callers and leaders, products and services, organizations, publications and associations.

Clubs are listed in the Directory at no charge. Just complete the Questionnaire. Copies of the Directory are only \$7.00 plus postage. Additional copies are available at special club prices. Please help cover the costs by purchasing a copy and by letting others in your club know about the Directory.

Happy Dancing,
Gordon Goss
Editor

P.S. The 1984 Edition will list area publications and associations in special sections at no charge. If you would like information on listing in these sections, please let us know.

FESTIVALS

Great Festivals Don't "Just Happen". Advertise Yours!

The Directory of Festivals section lists festivals, conventions and other special dances in date sequence. Each event is also listed at the beginning of the state sections where it is held. The featured caller(s) and leader(s) are also included in the listing. The cost for listings are: One Listing \$24.00, Two Listings \$36.00, Three Listings \$42.00, Four or More Listings \$48.00.

Festival Date(s): _____, 1984 (If after March, 1984)
_____, 1985 (January, February or March, 1985)

Name of Dance, Festival, or Convention: _____

City: _____ State: _____

Featured Caller(s): _____

Featured Leader(s): _____

Festival Contact: _____

Mailing Address: _____

City: _____ State: _____ Zip: _____

Phone (Area): _____ **Deadline for the 1984 Edition: OCTOBER 31, 1983**

CALLERS/LEADERS

The Directory of Callers/Leaders section lists square dance callers as well as round dance, clogging, contra and folk dance leaders. The purpose of this section is to let dancers, clubs, associations and other organizations know that you may be available for dances and how you may be contacted. The cost of a listing is \$20.00 which includes a complimentary copy of the 1984 Edition.

Square Dance Caller Clogging Leader Folk Dance Leader

Round Dance Leader Contra Leader

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone (Area): _____ **Deadline for the 1984 Edition: OCTOBER 31, 1983**

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QUESTIONNAIRE

(PLEASE PRINT)

There is no charge for listing your Club in the Directory.

Revision New Listing Deletion (Club no longer dancing)

Club Name: _____

City (under which to be listed): _____ State: _____

Type of Club: Square Round Square & Round Contra Clogging
 Singles Teen Camping Other: _____

Level of Dancing: Basic Mainstream QS Plus Advanced Challenge Other: _____

Place where you dance: _____

Days you dance: Mon Tues Wed Thurs Fri Sat Sun

Weeks you dance: Every 1st 2nd 3rd 4th 5th Other: _____

Does the Club dance in the summer months? Yes No

Person to contact concerning your Club: Dancer/Officer Caller/Leader
(May be club president or other officer, regular caller, or a dancer who is usually available to provide dance information.)

Name: _____ Address: _____

City: _____ State: _____ Zip: _____

Phone: (_____) _____ **Deadline for the 1984 Edition: OCTOBER 31, 1983**

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Publication of the 1984 Edition will be: **MARCH 1, 1984**

CO-EDITORIAL



grand squares and *8-count forward and backs*?

Earl Johnston says the 5000 dancers who answered the poll are telling us something. We heartily endorse what he says! We enjoy FUN!

But how do we start? What steps will be taken to make square dancing more FUN at all levels? Can challenge dancing be FUN? Or is it just satisfying to meet the challenge? What are our options this year? Can we give dancers what they are asking for?

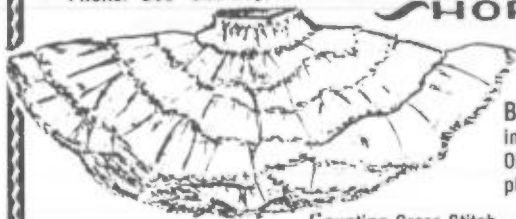
Funny that several features for October talked about F-U-N! Funny-coincidental, that is! Perhaps it's the natural reaction to the LEGACY survey answers, as in the case of Earl Johnston's comments. Reading them, we couldn't resist commenting, too.

One of the things we do on vacation is dance for fun. Last summer we were invited to several club-sponsored fun dances and participated in innumerable one-night-stands, both before the behind the mike. One of the club dances featured all singing calls, done in inimitable style, impeccable timing and great rhythm; the others were MS dances with both hoedowns and songs but with a relaxed flavor and no tension. The dances were truly FUN, and the dancers had great enjoyment, even on the warmest evenings.

At home, we hear that "dancers won't support easy level dances." It's true. MS dances have been tried, but dancers have been conditioned to strain a little, to learn something new each evening, to be challenged, or else to consider the dance unsuccessful.

The question to which we have no answer is: Why did twelve squares in Vermont have such a great dance party dancing nothing more difficult than *flutter wheel* or *recycle*? Why do they enjoy doing proper *do-sa-does* and *32-beat*

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Grand Zip



I'm trying to locate all the senior citizens square dance clubs and their callers. I'd like to have this list printed so every caller may have this list and be able to communicate and exchange ideas.

I'd be glad to compose this list if all the callers would send me the following information: club name, caller and taw, address and phone number.

*"Happy Hal" & Helen Petschke
69 Gillett St.
Hartford, CT 06105*

Wagon Wheel will have a new LP to be released around Oct. 1...I will send you the finished product as soon as I can. Your magazine is bringing me results!

*Bob Ruff
Whittier, California*

I sometimes think ASD (and AS) are too wordy, as though the regular contributors have run out of fresh things to say and use lots of verbose padding. The price is more than reasonable., though, and I congratulate you on a splendid and consistent production.

*Bill Johnson
Blackburn, Victoria, Australia*

What a pleasant surprise it was to be greeted by friends at the Louisville Convention telling us of the picture and article in the July "LineLight" which featured us. Thank you for the recognition.

*Walt & Virginia Brenneman
Whitehall, Ohio*

Thank you so much for the early copy! We appreciate so very much the writeup on the 32nd National in the August copy of ASD. Thanks for being a part of the convention, for all your help and support in our planning and preparations for the convention and for such a great wrap up. We feel it was a success in every aspect.

*Russ & Roberta Carty
Fairdale, Kentucky*

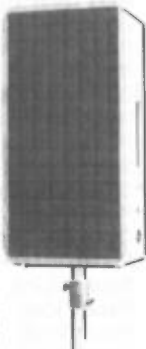


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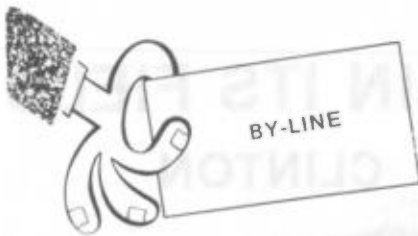
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If ASD were to have a competition to determine the most prolific feature contributor, **Bev Warner** of Saginaw, Michigan, would win hands down. Bev has three contributions in this issue; it almost became four but one feature had to be reserved for November. Bev is a caller's law, photographer, writer, grandmother—name it, we'll bet she can do it!

A distaff caller from California, **Jeanne Moody Briscoe** is a regular contributor to the *Blue Book*. If "spit and shoe polish" are all that holds your club together, don't miss her article. **Harold Bausch**, of course, is a regular column contributor to ASD. For this month he has written a special leadership feature. **Clive Frazier** is a solo dancer from Florida, a panelist at national conventions, and a promoter of solo dancing. If you think all solo dancers fit in one category, his contribution will change your slant.

We placed the articles by **Bill Krasner** and **Frances Faulin** side by side for a reason: they are similar yet different. Both, however, bear out the emphasis on FUN discussed by **Earl Johnston** in "Straight Talk." **Earl** and **Bill** are callers; obviously, **Frances Faulin** has been dancing for many years.

Rounding out the issue are a poem by **Dorothy Wellman**, which reflects the harvest moon season, and **Toini Kaartinen's** cartoon, dedicated to the square dance snowbirds now flying south in their mobile homes. Happy Harvest!



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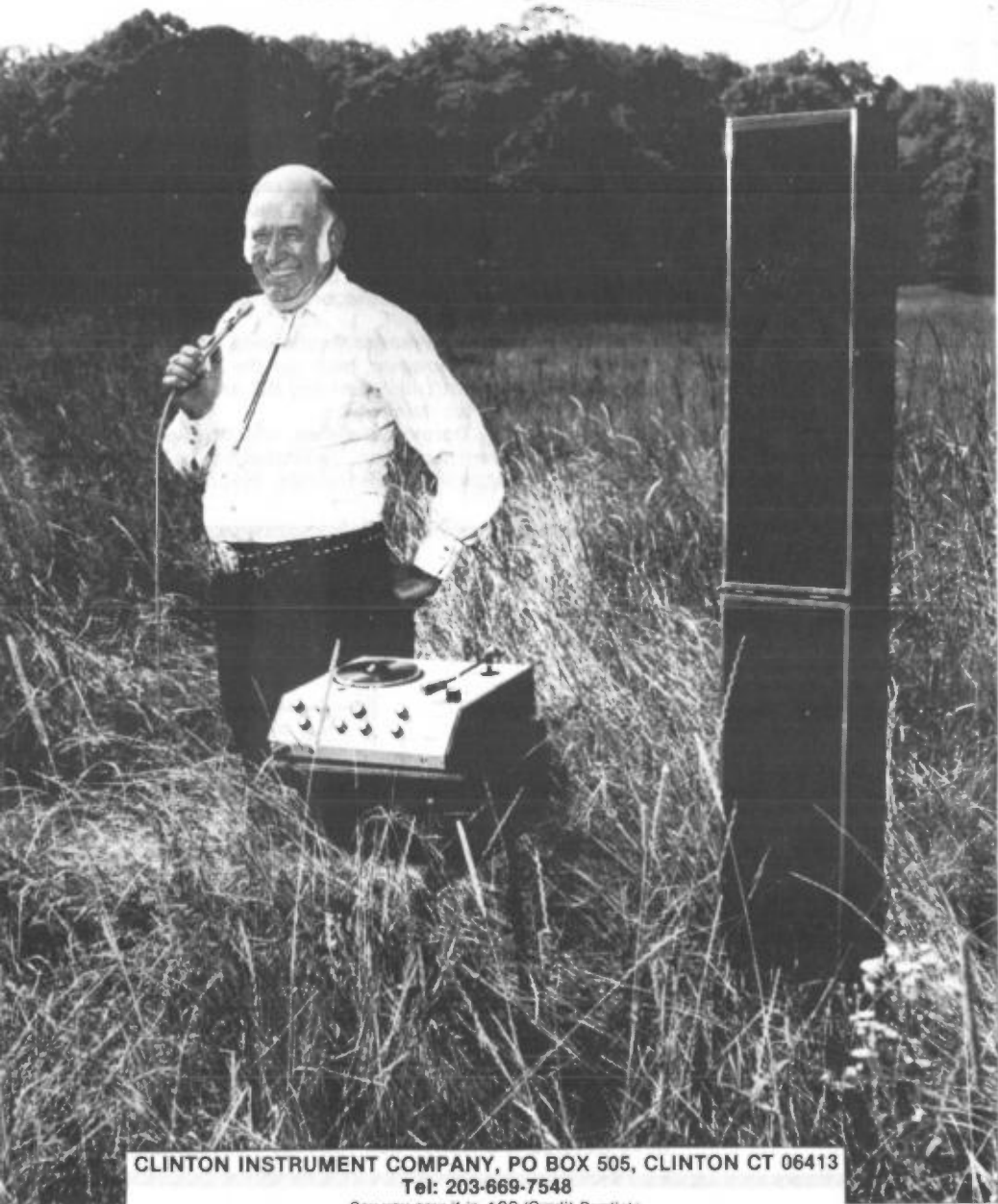
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Say you saw it in ASD (Credit Burdick)

Meanderings with Stan

Another summer has suddenly slipped away and left us again with puzzled looks and the woesome query: "Where in the world do summers go?" (One goes to Las Vegas quite a bit, Stan. Her name is Suzanne.— Co-ed.)

Someone will think I'm platitudinizing again when I emote emotionally and deal less than idly with the most ideal summer I've ever experienced—the summer of 1983. I may even idiomatically idolatrize events so dramatically even the most prosaically-inclined readers among you will feel the aura of euphoria that I feel. (Gosh, we hope you recover soon, Stan.— Co-ed.)

Maybe my idyllic, rapturous impulses stem from the fact that the two of us took close to six weeks of *get-away-from-it-all* time during July and August in a super-slendorific setting.

Ah, the wonders of a vacation in the adorable Adirondacks! Take a few moments to join me in the reflection of a revered reverie; enjoy the IN-joy enjoined on us (*avec la belle joie*) as we bask together in the ultimate carefree attitude this pure natural scene instills:

Imagine big, white puffy clouds drifting lazily like dozens of Goodyear blimps across panoramic blue skies, *azure like it*.

Imagine little laughing aspen leaves playing in the balmy breezes, while knobby old oaks, their tremendous trunks unbudging, nevertheless nod tacit approval with great afro-coiffures of flexing, flowing flocks of foliage.

As August hastens into September in that region, the cool nights arrive, and so does the first blush of maple leaves, all a-freckle and a-quake, like shy damsels peeking demurely through thick patches of evergreen fronds everywhere.

Shadows dance across lush green meadows with the flounce and flavor of a nineteenth century regal ball, creating ghostly images of lavender and lace, hoops and swoops, and coats and tails, if you let your eyes fantasize a bit.

And far up on a winding highway to *Wherever* dashes a determined Datsun wearing a crimson canoe chapeau, like one lonely remnant of a bygone Easter Parade.



That's the setting that has become our *home away from home*, our Golden Pond turned to Silver Bay by some reverse alchemistic magic, by George.

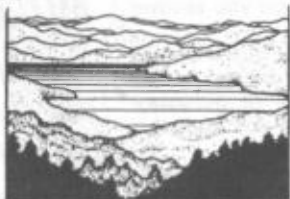
It's away up there where the hardy Hudson, the historic Champlain and the gorgeous George form a watery corridor between New York and Vermont. There sits our remote cottage, nestled in the hills, where blackberry brambles ramble, birches *bark* brightly, poplar are less popular, Jerseys bounce down pastoral pastures *past-your-eyes*, old pines pose precariously on pins and needles, and many a northwoods *bass-wood* quartet would rather *bear-a-tone* briskly through woodwind branches with hardly a *tremor*, and *leave* the supple *soprano* samplings high in *limb-o*, with *alto-tudinous* abandon, lacking sufficient *timbre* in their *root-notes*. (Ugh.— Co-ed.)

But there was action and reaction to be found there. There was creation and re-creation. There was motion and emotion— incentive to be inventive. Special projects finally got done. By the dozens. *Voila*. Almost daily swims, sails, wood-working, woods-walking and mighty vigorous tennis. I lost 5 pounds. Cathie



lost 30. One of these days I'll do better at *middle management*. She succeeds with lesser fare; I succeed (?) with *laissez-faire!*

Couple of off-the-cuff experiences to relate right at this point. First, our daughter Sue's special surprise for our anniversary in mid-August. I still shake my head in wonderment. Talk about *Injun-uity*, we were treated to a royal feast on the patio deck of Indian Kettles restaurant overlooking the lake. A 30-minute speedboat sprint got us there, along with a trio of her formally-dressed friends, who turned out to be string musicians *par excellence*, and we enjoyed lovely outdoor dinner music. What-a night!



Then one night we traveled south and east to **Rutland, Vermont**, where it was a special treat just to *dance* to two well-known New England callers— Dick Leger from Rhode Island and Joe Casey (See *ASD*, Apr. '83, p. 74) from New Hampshire, who came together for a full weekend of *ONLY*— I said *only*— singing calls using 50 basics. Newer callers could learn a heap from these masters of the art. They didn't alternate. They called simultaneously most of the time, now harmonizing, now yodeling, now whistling, now faking a trombone, now injecting spirited comments, all for a delighted crowd, some of whom came from far-off Pennsylvania by the busload. A real treat.

It may be true that every single dancer in the world wouldn't like this program, but for us, transplanted New Englanders that we are, it was a nostalgic musical ripple from a quarter century ago, joyfully ebbing and flowing against our dancing feet, drowning the swelter of a hot summer day.



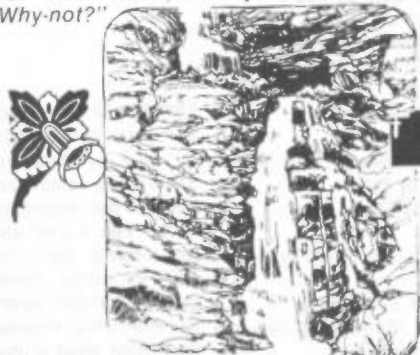
There was also a program of quite a different sort that we enjoyed one night in Ticonderoga. It was the McLain Family band, a real Kentucky bluegrass troupe of six, whose integrated, syncopated strings talk a language anybody can understand— especially square dancers. Sonny Osborne of Osborne Brothers fame also dropped in.

St. Albans, Vermont— The setting was superb. In the cool TNT hall (built for ten sets right under the Trombly home) on a hill that commands a spectacular view of the Champlain valley, we ran a very successful first annual Callers College for four days with eleven fledgling callers participating. There were eight guys and three gals, from half a dozen states and Canada, plus Mike (TNT records) Trombly and yours truly as caller-coaches. Guests dropped in that weekend from two other countries: Sophia Guinard from Paris and Sandra and Clive Gray from Malmouth, England. Have you noticed that TNT hoedowns are selling like hotcakes (*black and whitecakes*, actually) to eager callers these days? Notable among the titles are: *Scott's hoedown*, *Express hoedown*, *Alpine hoedown*, *Stallion Gray*, etc. Mike and Ernie are fine folks to work with. So were the newer callers. Since there may be a future Flip in that flock, or Bausch in the batch, or Bower singing in the shower, here are the names to watch: Bruce Clark, Sue Lippold, Bob Greif, Muriel Miller, Bill Barr, John Powers, Bob Grinnel, Wayne Richardson, Joe Goss, Lillian Schayer, and John Beaulieu.

Pardon a little philosophizing right here in the small print, but suddenly I'm going to gingerly but candidly climb on my soap box to exhort (Oh, oh, another *philly-buster* is galloping our way.— Co-ed.) you callers of long standing to give of yourselves, your talent, your expertise, to the young callers and newer callers coming up through the ranks. We heard several horror stories about veteran callers never allowing the *new guys on the*

block a piece of the action. "Cast your bread on the waters." "Pick it up, prove it, and pass it on." Besides, a real good feeling of personal fulfillment comes from sharing. These hashmaster seminars certainly make the ol' Meandering Man feel he's come full circle after 35 years on the stage. Oddly enough, I don't have a fancy piece of paper framed, on my wall, that cites me as a "caller-coach," but after dozens and dozens of these kinds of caller training programs conducted over the years, one gets an indelible (if invisible) brand tattooed on one's chest, as it were, and the *paper* seems both superfluous and porous.

On the final day at Mike's place, after the ASDance, we saw Dick Leger again, who dropped in to record a contra album on TNT. Watch for it. Don't ever be *contra*-ry about doing *contras*. The pace, the timing, the phrasing of 'em may even help you change your *pity-patter* into *first class hash*, and you'll exclaim, "Why-not?"



Minerva, New York— A couple of Northway Nifties were enjoyed this summer on Wednesday nights with dancers in Mary and Bill Jenkins' basement breakdown hall. What could be finer than to be a headliner for a Jenkins Junket, topped off with ice cream and assorted toppings by the brick and the tub, respectively and respectfully? Forget Blueberry Hill— you'll thrill to Mockingbird Hill!

York, Pennsylvania— Back I meandered for the third time to the roots of America. Back to York, where the reverberations of the "Liberty Bell" are still loud and clear, by George. Subtle historic contradictions notwithstanding ("The British are coming!"), the White Rose club of York takes its name from its White Rose namesake in England, and both clubs (both countries, too) are as docile and peaceloving today as a ah..... *white rose*, maybe.

Rounds were by Linda and Don Prosser (He calls, too.); I stayed with Gerry and Denny Hensel; arrangers were Gleas and Barb Crumling. By the way, Rose Buds are new dancers. There's a good gimmick for class/club relations.

Broadalbin, New York— It was fun to return to the Adirondack Angels ASDance at Smokey's Den down near the Albany area (only an hour's drive from our vacation cottage), and ten sets filled the hall that night. Dot Nyszcz handled the rounds. Arrangers were Bob and Rhonda Robbins. Good show.

Silver Bay, New York/Hague, NY— Although not club dances, but nevertheless important to me and the participants, too (I hope.) were half a dozen one-night-stands done by Cathie and me mostly outdoors in this vacation/resort area. Practically on our summer doorstep, we hope to continue these dances annually, by George. Matter of fact, we found a few vacationing club dancers and added a demo or two to the program this year.

Wichita, Kansas— Doggone. I nearly forgot to mention Wichita, part of last month's report, that happened back in early July, when I flew from Huron to Toledo to Kansas City (heart of the nation) and boomeranged back home again the very next day. Wichita has always been good to me. Maybe it's because they have dancer/caller organizations that are perceptive, progressive, and perpetuative. I mean that. The dance was Moose-run. (Moose Run sounds like a town in West Virginia.— Co-ed.) Caller Gaylon Schull set it up for me. Bill and Virginia Tracy (see L.O.D., this issue) rounded off a great evening.

Shucks. Outa space again. I'll hit a couple of August visits *on the flipside* next month, including three Canadian visits— covering provinces of Quebec, Nova Scotia, and New Brunswick.

Final word (of a serious nature): callers, take good care of your health. Don't burn those candles on both ends so often. (You too, Stan.— Co-ed.) We need all of you. Life is so transient. A flicker. First we lost Willie Harlan (last month, page 54). Others, too. Now Bob Vinyard. Please help slow down the statistics.

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What Holds Your Club Together

by **Jeanne Moody Briscoe**
Salinas, California
From California Blue Book

Many successful clubs are held together by the total membership pulling together and working for the betterment of the organization. Then there are clubs held together by only one or two people, who are good at handling any situation and keeping things on an even keel, who can suggest a thought and make you think it was your idea. Many times a club that lets itself depend on this kind of arrangement is in for deep water ahead. What happens when that person upon whom you have depended so greatly, moves away or for some reason has to drop out of square dancing? Undoubtedly this leaves a large gap in the club involvement and operation. If people in the club are aware of the dependence on that person, perhaps some of the members will learn from the previous leader's aims and attitudes so the club can progress. A person who is a true diplomat can move mountains, open up doors for square dancers when any ordinary person would not be as successful. A true leader is someone who thinks out a situation carefully and then acts upon it for the best interest of all involved. A true leader can enact a total vote of the body of the group so everyone is participating in making the decisions. A group that is lethargic about decisions is in for trouble along the way. If every member does not vote and make his or herself heard at the club discussions, then he/she has no right to complain. On the other hand, a vote is

very necessary in most cases, and the membership should consider every angle before voting. A vote is very necessary for the complete operation of the club whether or not you are able to participate in whatever is being voted. The duty of a good club member is to consider if the question at hand is good for the club, or bad for it, and vote accordingly.

Getting back to the main subject of what holds your club together, we as callers see the abilities of certain members within the club. It is very important that a club choose the right people for high offices, who are fair, who encourage all to participate in club functions and who can smooth ruffled feathers and pour oil on troubled waters. A club needs to recognize that just because Joe Blo has not held office this term, doesn't necessarily make him a fit candidate for election. Perhaps he has no inkling of how to preside over a meeting. Maybe he doesn't even know what Roberts Rules of Order are. What then? It's like a country without a leader. Two things can happen. The people will rebel or someone will come along and take over that country and become a dictator. To some club members, holding office becomes a serious business and many times their fine efforts are thrown out when the next presiding officer is elected. Don't let competitiveness ruin a good structure that has seen your club through some very good years. Make the most of that which has been left behind by someone who has given the club the best they could offer. A club with a strong foundation will outlast other clubs that depend on one person or their caller for operation. And a club need not be ruled by an iron hand to be successful. A happy medium must prevail.



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Square dancers far and near, lend me your ear— something new is about to happen, something good is on its way as the Square Dancers of America float glides along Colorado Blvd. in Pasadena, Jan. 2, 1984.

Square dancers are joining Woodsy, the Owl, to launch Smokey, the Bear's 40th birthday celebration across the land.

Square dancers were asked by the U.S. Forestry Service to have Smokey the Bear and Woodsy the Owl ride on the Square Dancers Float. This will also tie in with the theme of the parade which is "A Salute To The Volunteer." Smokey the Bear is celebrating his 40th birthday. Woodsy Owl celebrated his 13th birthday last year. The programs of fire prevention and anti-pollution that was brought to the public's attention by Smokey and Woodsy has succeeded in preserving millions of acres of forest.

Stan and Cathie Burdick, editors and publishers of *American Squaredance* magazine, Huron, Ohio, along with Smokey and Woodsy will be some of the

special guests at the Rose Float Ball, December 27, 1983, South Gate, California. Planning to be in the Los Angeles area December 26-31? Come and work on the float.

Remember, building the float is an all year project. Collect a dollar or more from each dancer in your club and mail today for the new 1984 *brilliant blue* float rose for your club badges and a real rose on the float. Share Certificates will be issued for 10 or more roses. This is the ninth float— be a part of this project. Over 500 dancers donate 5000 hours decorating the float each year. Mail all contributions to: Square Dancers of America, Inc., P.O. Box 2, Altadena, CA 91001.

The following dancers will dance on the 1984 float: Dick & Marilyn Varnum, Newton, IA; Marvin & Evelyn Kelley, Aurora, CO; Herbert & Velma Groon, Alcester, SD; Bill & Arlene Ward, Upland, CA; Malby & Madelyn Roberts, Soquel, CA; alternate Chuck Popejoy & Frances Howell, Torrance, CA.

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by Harold Bausch
Fremont, Nebraska



All the above go together to make success! Some capable callers are not successful because they are not good leaders— they fall down on public relations and they don't let themselves enjoy what they are doing.

Because we are involved in recreation, we must remember to approach our job in a manner that truly does make it a recreation. How many times have you seen a caller let a third or more of the floor stand most of the time? How many times have you seen callers insult the dancers by either making remarks to the effect that they are not good accomplished dancers, or by calling to them as if he were working with children? Or beginners!

Dancers want to be challenged, they want to succeed. Do not make them fail. If squares fall apart on a certain call, do you just avoid using it the rest of the evening? Wouldn't it be better to do a quick workshop and use that call in the simplest way you can, until they can do it, and then compliment them on how well they are doing. On the other hand don't get yourself involved in too many such calls so that you are involved in teaching all night long. Unless it is a class, you are suppose to be showing them a good time calling so that they feel challenged, but successful.

Now here is an important point to consider. Do you enjoy calling for these people? If not, don't accept any more dates with them. If you do enjoy calling for them, let them know it. Talk to them, visit with them, joke with them, let them know you enjoy their company. At the

Ability Personality Public Relations Enjoyment And Leadership

end of the evening thank them all for coming and tell them you enjoyed calling for them. Be sincere, or they will know you are not.

Ability is being able to do a good job with the calls, but it is also being able to make the dancers have a good time. A good voice is not enough, but it is helpful. Good choreography is not enough, but it is helpful. A good caller must be enjoyed for all these things.

Sometimes callers who are capable callers are not being rehired. Usually it is because they did not relax and have a good time with the dancers. You have to enjoy calling for "this" crowd, and you have to let them know you are enjoying it.

If you can teach a new movement and make it fun, good— go ahead and do it. But don't make a club dance a workshop. If you can show how to be better dancers without insulting anyone, okay, do it. But don't let them think that you consider them poor dancers. Don't let them get the idea that you think you are a lot smarter than they are. You may be, but they don't want to know about it.

Some callers leave a lot to be desired in ability and in programming, yet they are showing the dancers a good time and they are getting bookings, so we know they are doing something right, and that something is more than likely good public relations. You cannot be a friend to a select few and ignore the others; if you do, you will soon be calling only for your select few.

Think positively, be outgoing, be friendly to all. Don't say bad things about dancers or other callers; it gets around and will be quoted worse than what you said. Most people are really good people when you meet them half way, and they will surely go the other half for you.

Get into public relations, it pays!

The Fun-Level Caller



by Bill Krasner
Crestwood, Missouri

We Americans are noted for the habit of putting "labels" on things. In square dancing, for example, we have named various levels of dancing, Mainstream, Plus, Advanced and Challenge. One level seldom mentioned is that sometimes referred to as "Fun-Level." To many callers and dancers this group is not even recognized as being a part of the square dance movement. More often, those who participate on this level are branded as "beginners," even though some of them have been dancing for years.

As one who calls himself a "fun-level" caller, with over twenty-five years in square dancing, I would like to comment on some of the activities which I group under this general heading.

First, there are those who participate in "one-night stands," including groups like church groups, youth groups, employee groups and private parties. Usually, these people dance perhaps once a year. Of necessity, the material used is simple, with emphasis on mixers. Yet, no one can deny that these parties can be a lot of fun. For some people, the evening may be their first exposure to square dancing and may well lead to a desire to further advance in square dancing. Yet, some of my club-caller friends avoid "one-night stands" like the plague. This is hard to understand,

because the experience could be both broadening and enlightening.

Many dancers are members of so-called "basement" clubs. These are usually small groups of close friends, many of whom are experienced square dancers who have forsaken the "rat-race" of club dancing. They meet in each other's homes, usually on a monthly basis. I call for one such group which has been meeting like this for over fifteen years. They are not up on all the latest calls, but they enjoy each other's company and their dancing, too. An evening with them is a sheer delight.

One of the great satisfactions of being a "fun-level" caller is being told that this "fun" activity is a vehicle for helping others add meaning to their lives by increasing their sense of self-esteem. This is particularly true when working with handicapped or retarded persons. Sometimes, the mastering of a *grand right and left* can be a milestone for that dancer. Again, it is not the quantity of the highly complicated maneuvers that is important. It is the quality of life that both the dancer and caller derive from this coming together.

These views are in no way meant to belittle the accomplishments of those who participate on more advanced levels of square dancing. Up until about eight years ago, I was active in club dancing and administrative affairs of our local federation. I know from first hand experience the many dedicated people who support square dancing with their money, time and effort. My one regret is that I don't get to see some of these nice people as often as I once did.

But, let us not forget what first attracted us to square dancing. For many of us, it was the opportunity to meet new people in a friendly manner, plus the challenge of learning new skills. Unfortunately, some of our dancers, as they progress in the skills area, seem to lose sight of the basic idea that square dancing should be fun.

Webster defines "fun" as "that activity providing amusement, entertainment and enjoyment."

Each of us should find the level of dancing at which we are most comfortable, considering the time and effort involved, so long as we do not sacrifice our basic values of fellowship and fun.

Happy dancing!

by Frances Faulin
Decatur, Illinois



The Saturday Night Dance

During the twenties when I was about nine years old, I lived in a little town in Illinois and spent a good bit of that time with my Aunt Mazie and Uncle Tommy. They both worked hard during the week, Uncle Tommy for the Peveley Dairy and Aunt Mazie, washing and ironing for the well-to-do people of the town. There was no eight-hour working day then, and no Saturdays off, but Saturday night was a different matter. Then was the time to play, and play they did! That was when someone, somewhere was sure to have a square dance and friends and neighbors gathered together to *swing their partners, do-si-do and promenade*.

There was a flurry of excitement as we quickly did up the supper dishes on Saturday night, and Aunt Mazie wrapped her apple pie in a clean sugar sack dish towel to take as her contribution to the food that would be supplied by the women at the dance. That was one of the best parts for me, to see all those delicious looking pies and sandwiches spread out on long tables at intermission time. The grown-ups had their strong boiled coffee, and sometimes we youngsters had soda pop, but if not, there was sure to be cold milk. This milk might come recently from the cow, as some of the couples had their own livestock. Once in a while if weather permitted, the square dance would be a really old-fashioned "barn dance" and

was held outside in the part of the barn that was clean or newly built. In the winter, furniture would be moved out of the largest room of the host and hostess's house and then that room would become the make shift dance floor.

Getting dressed for this Saturday night affair meant that Uncle Tommy would discard his Oshkosh (B'Gosh) overalls and blue work shirt for his best black pants and suspenders or leather belt, and his white broadcloth shirt that Aunt Mazie had starched and ironed within an inch of its life. Before donning this splendor, he took Lava soap to his hands, and then bathed in their gleaming white bathtub. They were the only relatives at that time to own such luxury as a bathroom. He stropped his straight edge razor back and forth on his razor strap that hung from a small hook in the wall, and then lathered and shaved his whiskers. Aunt Mazie had already shined his shoes with black Shinola shoe polish so that they gleamed when he put them on, as if they too were happy to be going dancing.

As for Aunt Mazie, her hair was marcelled in beautiful waves, and the bodice of her good dress sported the shiny gold pin that had belonged to her mother, my Grandmother Moore.

My favorite dress for this special night
Continued on Page 96



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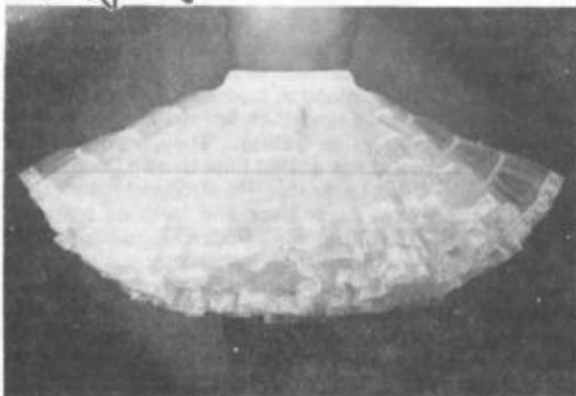
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STRAIGHT TALK

By Earl Johnston
Vernon, Connecticut
From News 'N Notes

What has happened to our square dance program? According to the latest LEGACY poll, it seems that the most common reply to that question was, "It isn't as much fun as it used to be." This should make all callers sit up and take notice. I wonder what the dancer is looking for. There has to be some sort of message in that answer to a National Poll that was answered by more than 5000 dancers. If, "It isn't as much fun," then what was "fun"? From my limited position as a club caller and caller coach, I see better dancers and callers all over the place. Our sound systems are better. Our music is better. Our knowledge of body flow and smooth dancing is improving every year. Callers who are teaching beginners are turning out better classes every year. We have a progression of teaching that has all but eliminated the hit or miss methods of just a few years ago. We have an identification system that all but eliminates the problem of going to a dance that is above the ability of the dancer and offers a guide to the caller so that he should know exactly what is expected in the way of level. We are all trying our best to standardize dance styling and I think we are succeeding with the exception of the "hands up" or forearm method of turns. With all of these pluses, what more can the dancer be looking for? Would they rather we go back to poor styling and body flow that is awkward and backbreaking? Do they think that pleasant and proper dancing is not "fun"? Do they want to go back to kicking and hollering and all of the crazy things many of us have lived through over the years? I really doubt that. However, they have to be telling us something. They didn't just happen to come up with "It isn't as much as fun,"

without trying to convey some sort of message to callers and leaders all over the country.

What is fun? According to my very simplistic dictionary, *fun* is a noun meaning "mirth; drollery; sport." Mirth is a noun meaning noisy gaiety; *social merriment*; hilarity; jollity. Drollery is a noun that implies buffoonery. (I hope they aren't looking for that.) Sport is a noun with its first meaning being diversion. Perhaps this will give us an inkling of what the dancer really wants. They are looking for *social merriment* that will give them a *diversion* from their daily routine. That doesn't seem to be too much to ask for. I would guess we all are looking for that type of fun. If that is what the dancers are looking for, why can't we give it to them? Is it possible that we as callers are getting too good? Perhaps we have been working so hard at improving our own skills and the good dancing skills of our dancers that we have neglected the real reasons that people take up square dancing in the first place. To have *fun*.

Ed Gilmore used to say that if excellence in dancing is our only criteria, we will eventually end up with just four couples left dancing and one of them will be weaker than the others and they all will be forced to quit. That's an interesting concept, isn't it?

In my opinion, for what it's worth, we as callers are taking square dancing too seriously and should re-evaluate our programs and see what we can do to try and meet the desires of the dancers. Without them, we will all be in trouble. We have tried APD and we have tried to put the dance back into square dancing, now we are trying to sell DBD. Maybe our next effort should be to put the *fun* back into our programs.



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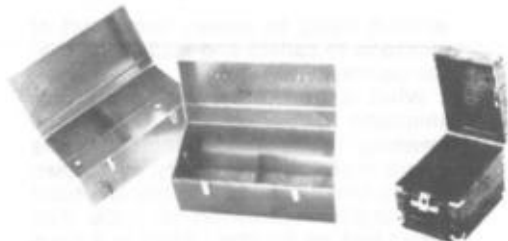
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Roundalab

The Roundalab daily two-hour educational seminars at the National S/D Convention in Louisville, Ky., organized by education chairmen Don and Pete Hickman, were held with overflowing attendance.

The Roundalab seminars, which were mainly lecture with audience participation through question and answer periods, were slanted to round dance teachers, square dance callers interested in the round dance as part of the overall activity, and prospective teachers.

On Thursday, Pete Hickman moderated a leadership discussion with Ted and Barbara May and Don Hickman as panelists. Harmon Jorritsma, Roundalab chairman, stressed that Roundalab is for all teachers and all phases of round dancing at the Friday session. He explained how Roundalab is defining in R/D terminology all steps, figures and movements currently known. A report of the progression of work being done on the phases of round dancing was also given. On Saturday, Irv and Betty Easterday incorporated their philosophy of teaching in a session entitled "Thinking about Teaching. Let's Learn to Teach Round Dancing."

These seminars are not to be confused with the dancer clinics presented as a part of the overall general education program at a national convention. Roundalab's educational committee is planning similar, but more in depth, discussions for teachers at its annual meeting in October in Indianapolis.

The seventh annual Roundalab (International Association of R/D Teachers) Convention will be held October 23-25 at the Adams Mark Hotel in Indianapolis, Indiana. By meeting in different geographical locations, R/D teachers have an opportunity to attend at least one meeting every three years. Previous meetings have been in Salt Lake City, San Antonio, Philadelphia, San Diego, Kansas City and Memphis.

It is at these Roundalab conventions that members realize the importance of

self-improvement and standardization of terminology as well as learn better ways to teach. Until a teacher has attended and participated in a Roundalab meeting, the emphasis on teacher education does not become real.

The education committee will present two different sessions—an indepth study and discussion on our Roundalab phases including demonstrations of each definition, and a thorough discussion on the philosophy of education and teaching as related to the round dance profession. The goal of the standardization committee is to finish the terms that will complete Phases 1 through 4, and if time permits, work on phases 5 and 6. Another committee is working hard to complete a plan to help interested callers introduce rounds into their programs. All committees will give reports and hold open meetings for the membership to attend.

While Roundalab has no programmed round dancing at its meetings, the Indiana R/D Council will host a get-acquainted round dance party Saturday evening prior to the opening session.

Doc & Peg Tirrell
Publications Chairmen

THE BOTTOM LINE

Since some callers working in business and industry have to plan vacations almost a year ahead, it isn't too soon to inform them of Caller College plans for '84. Starting in January all known Caller Colleges will be listed on a full page ad each month, but meanwhile, here's a little preview of some of them, especially those that involve this magazine staff:

- Dillard, GA— Mar. 4-9
- Missouri area— May 25-28
- Northern Ohio area— June 18-22
- Northern Vermont area— July 19-22
- Tri-State area (OH,IN,KY)— Aug. 27-31
- Dillard, GA— Nov. 4-10

Please contact this magazine for further information. Newer callers are especially sought.



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Bob Fisk is a "Callers' Caller," who more than any other person, was instrumental in bringing a professional attitude to square dancing. Bob is a recipient of a **GOLD RECORD Award**. A caller for over 25 years and a member of CALLERLAB's Board of Governors, Bob records on Blue Star and Lou Mac Records.

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Solos Are Not One Monolithic Group

by Clive Frazier
Windermere, Florida

It is not correct to group all non-married dancers into one large group called "solos." Instead, there are several clearly identifiable subsets of solo dancers.

To the non-dancer, all square dancers are the same. Non-dancers remembers doing some square dancing in gym class years ago or seeing some people dance once at a shopping center or viewing the movie *Urban Cowboy*. This was their only exposure to square dancing. So they group all dancers together.

How often does today's square dancer have to explain what modern western square dancing really is: the dancing levels, club organization, conventions, parties, lessons. The point is, for those not familiar with the activity, there is a lot they do not know.

To the majority of married couple square dancers, all single or solo square dancers are lumped together under the heading solo even if they know that non-married couples do square dance. Their

description of that solo dancer would depend upon their prior experiences. Many would remember some of the various subgroups such as teens, college clubs of young adults, older solos and retirement age solo groups. All of these groups are different in their purpose, membership and club activities. How often have you, as a member of one or more of these solo groups, had to explain to married couples what your solo group did?

The message we need to tell all square dancers is that all solos are not the same. There are definite differences in teens, young adults, the traditional solo and the retirement age solo. Several topics illustrate the similarities and differences in these four groups: age, marital status, the male/female ratio in the club and its consequences, pairing off, club square dance related activities, and club non-square dance related activities.

(Chart on Next Page)



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RECENT RELEASES

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- L8-15 I'M BEGINNING TO FORGET YOU, Marvin
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- L8-13 14 KARAT MIND, Johnnie
- L8-14 MY JOURNEY GETS SWEETER, Johnnie
- LE-1 I'M A LITTLE MAN, Tex
- L8-2 STUART'S DOLLY/CLOG
- L8-5 BLANKET ON THE GROUND, Johnnie
- L8-6 TIL THE END OF THE WORLD, Marvin
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	TEENS	YOUNG ADULTS	SOLOS	GOLDEN AGERS
AGE MARITAL STATUS	13 to 19/22 Single, never married	18/20 to 35/45 Most single, some married	Most divorced, some single, some widow/widowers.	Most widow or widower, some single some divorced.
MALE/FEMALE RATIO AND ITS CONSEQUENCES	35/65 to 45/55 or 55/45 Girls dance as boys. Non-sex dances clogging or line dances. Caller "encourages" mixing. Some members going steady.	40/60 to 55/45. probably 45/55 No problems because the ratio is in balance Lessons are easy, everyone has a partner. Can go as a group to visit other clubs. Some members will meet, get married. A lot of dating.	20/80 to 34/55, probably 35/65 Man wants to dance as a man, so women dance only half the time. This causes a problem in the class and in the club. Another problem of some people in the club only for a mate.	28/80 to 35/65 To function as a club, some women will dance the man's part. OK when they do so. People involved more for the activity than for a mate. People are looking for friendships.
CLUB S/D ACTIVITY	Transportation, expenses, curfew, will limit travel and other activities. After a dance, stop off for pizza or ice cream.	Transportation, expenses are not a problem. Can go where and when they want to other clubs conventions. After a dance, go out for a beer and pizza, coffee or ice cream.	Same as young adult, except when going to other clubs, they need to consider how to go, paired off or as a group. Depends upon local custom.	Reduced level of physical activity. Some visiting of other clubs. More daytime activities. Problem of acceptance at clubs/conventions when women dance as men
CLUB NON—S/D ACTIVITIES	Movies, roller skate, disco, electronic game parlors. School functions, such as football games, dances.	Social parties, over night camping, group cookouts, disco, club dinners out, movies, roller skate, plays, wine tasting parties. If college affiliated club, all the usual college activities.	Same as young adults	If living in a retirement community or home, there are all of its organized activities. Otherwise, they depend upon the community senior citizen activities: concerts, plays, cards, shuffleboard, baseball games, trips.

FOUR BAR RECORDS

"Throw My Badge Away"

by Bev Warner
Saginaw, Michigan



On the third night of square dance lessons, a student threw her badge on the table and stated, "I won't be back, it isn't what I thought it would be. I came for fun and you keep picking on me. I don't want to work!" Her actions reminded us of a childish tantrum, but we understood how she felt. From the first night we wondered if she really knew what she was in for. We had observed her laughing and talking, her fancy clogging steps, and her habit of *not* listening.

We often have many children in classes, ranging from six on up and they are good listeners. They have been conditioned from birth. But as we get older, we tend to talk more and listen less. Adults, especially the older ones, have strayed from having to listen and have forgotten the importance of listening during a teaching session.

Chuck tried to impress upon our distraught lady that good listeners tend to make better dancers, and better dancers make for more fun. It wasn't going to happen overnight.

Chuck also alludes to babies and children in teaching. "You must learn to crawl before you walk."

At the next teaching session, one of our dancing families brought their tod-

dlar. As Chuck began instructions, we gave an extemporaneous talk, comparing our learning to the toddler in the room. He asked the mother to show the group how she taught Jessica to walk. As the mother walked the child around the dance floor, she told us that Jessica was very cautious and afraid at first, but she kept encouraging and making a game of it, speaking confidently to her all the while. Soon Jessica took those steps alone, awkwardly and stumbling, even falling, but she would get up and try again.

Sometimes we have to make a visual point with a live subject or situation so students may better understand the goals we are aiming for and the path we are taking to reach those goals.

What this distraught lady had done was to come into lessons thinking she only had to have fancy footwork, and would laugh and twirl the whole night through. Thinking it would be a "piece of cake" and not realizing the many hours of work involved, she hadn't listened from the very beginning when Chuck said, "Welcome to the world of square dancing. You have made a commitment to 41 weeks of hard work, but hours of enjoyment." She had heard what she had picked out to hear.

A little story I once heard will end this nicely: "A zoologist was walking down a busy street with a friend. In the midst of the honking horns and screeching tires, he exclaimed to his friend, "Listen to that cricket." The friend looked at the zoologist in astonishment and said, "You hear a cricket in the middle of all this noise and confusion?" Without a word, the zoologist reached into his pocket, took out a coin and flipped it into the air. As it clinked on the sidewalk, a dozen heads turned in response. The zoologist said quietly to his friend, "We hear what we listen for."

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- 4B-6058 JOSE CUERVO— John
- 4B-6057 PENNIES FROM HEAVEN— Bill
- 4B-6056 HOKEY POKEY— Don Armstrong
- 4B-6055 LOVE'S GONNA FALL HERE TONIGHT— John
- 4B-6054 SHE GOT THE GOLD MINE— Bill V.
- 4B-6053 LIZA JANE— Bob
- 4B-6052 MOUNTAIN MUSIC— John
- 4B-6051 TEXAS FIDDLE SONG— Bill
- 4B-6050 PROUD MARY— Mike
- 4B-6013 GHOST RIDERS— Mike
- 4B-6049 MOUNTAIN DEW— Bob
- 4B-6047 TIGHT FITTIN' JEANS— Mike
- 4B-6046 NEVER BEEN SO LOVED— John
- 4B-6045 WHAT A LITTLE MOONLIGHT CAN DO— Bill V.
- 4B-6044 HUMMIN' BIRD/TATERS— Hoedown
- 4B-6043 BACK IN BABY'S ARMS— Bill

RECENT RELEASES:

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

QUADRILLE RELEASES:

- Q-828 MIDNIGHT FLYER— Gloria Smith
- Q-827 I'M ONLY IN IT FOR THE Love— Gary
- Q-826 SHE'S A HEARTACHE LOOKING FOR A PLACE TO HAPPEN— Stan
- Q-825 SWINGIN'— Romney
- Q-824 HIGHWAY 40 BLUES— Lee
- Q-823 IF HEAVEN AIN'T A LOT LIKE DIXIE— Gary
- Q-822 IT'LL BE ME— Stan Brooke
- 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-816 MISTY MOONLIGHT— Gary Mahnken

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Bill Owsley



Mike Sikorsky



Bill Volner



Don Beck

HEM-LINE

by Bev Warner



Don and Fran Brewster created quite a stir when they walked into the square dance. For a couple in their first year of dancing they have caught on fast to all of the extra fun to be had.

At the convention in Detroit, Fran picked up her Border Patrol blue print with white geese. To make the one piece dance dress pattern (number 275) to construct the sweetheart neckline top. For the skirt she cut three pieces for each gore or panel; one the goose fabric, second the double batting (Fatt Batt), and the third unbleached muslin. She machine quilted through all three layers, on the black outline of geese, being careful not to quilt beyond the seam allowances at waist and sides. After completing all 8 gores, she then trimmed the batt to the side seam allowances and joined all top layers or outsides. Then she turned the skirt inside out and stitched all the side seams by hand by overlapping raw edges. To attach the skirt to the top she trimmed the fatt batt to the seam allowance and with right sides together machine stitched through only the geese fabric, then overlapped the muslin inside to conceal rough edges. To hem the bottom she cut off both the fatt batt and the muslin to a point where the geese fabric could be rolled to the inside and hand sewn.

Then Fran went on to make Don's shirt

with the quilted geese. After their clogging (yes, they've taken up clogging also) exhibition, compliments came by the handfuls. This is going to be a busy and energetic couple in the square dance world.



Holiday time brings out so many beautiful and clever dresses. Kathy Chase's eskimo print typified the winter season. Kathy has good luck with #7668 McCall pattern for making border prints. The red background with blue and grey eskimos was 45" wide. She bought 7 1/2 yds. to have enough of the border for the ruffle. She adjusted the width of the ruffle to contain the border, then shortened the skirt to have the length she needed. She again used the border on the sleeve, adjusting also to use the full print. This was a Jo-Ann fabric and the nice thing is that it can be used the whole winter season.

Kathy's husband Bill is the caller for the Michigan State University Promenaders. Keep an eye out for these two, you will be seeing and hearing more about them.

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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO— October 1958

"A Conservative believes that we live in the best of all possible worlds and any attempt to alter or improve would be unwise, unfair and un-American and unthinkable.... unless they themselves, do the improving. A Traditionalist believes that yesterday was the best of all possible worlds.... but darn few of them rip out the wiring, plumbing and heating in their homes to get back to grandpappy's way of life," says Rod LaFarge.

Rod had received a letter avowing that "Western square dancing" is the puerile pastime of a herd of stuffed-shirt faddists "as phony as the fake bow ties they wear."

Remember, the person who has the most fun is the one who enjoys a diversified diet. Private worlds are so confining!

Battle of the 78's Versus the 45's goes on—

Parts of a letter to the editor: "I wish to go on record as of now; I will not use any more records cut on 45's. They are a pain in the neck and I'll use my old Possum Sop till it wears out and then I'll play the fiddle."

Recession? Thought the recession was over, but the current issue of one of our contemporary s/d magazines carries an ad for a hock shop!

Looking for a game to play at a dance or after-party? How about "The Hula Hoopers?"

A contest for middle-aged stoutish adults with these toys will evoke plenty of hilarity. If you're not afraid your particular group will condemn it as too vulgar, a contest for couples (locked in close embrace) is an item that would get any burlesque theatre closed.

An overweening ego is not a new phenomenon among leaders in the dance world; the dancing Master Vestris

claimed the three greatest men in Europe were himself, Voltaire and the King of Prussia.

10 YEARS AGO— October 1973

This is the 5th Anniversary of ASD being printed in Ohio by Co-editors Stan and Cathie Burdick.

This month sees our world in a time of crisis when concentrated thought on current problems brings the question, "Where will it all end?" Our editors suggest one way to stay sane is to don our fanciest duds, go out for an evening, and let the calls and music sweep clear our minds. "Our prescription: tell your friends to try square dancing, it works!"

Meanderings with Stan...Adirondacks, Lake George, etc.... This is like going "home" every August, where the mountains rise high enough to inspire the mind, and the lake is cool and clear enough to calm the troubled soul of any man.

Governor Jimmy Carter, Vivian Bennett, Rob Blaylock, Mrs. Carter, and Mr. and Mrs. Mac McDonald led the Grand March starting the Ninth Jamboree at Jekyll Island, Georgia.

The 11th reunion of Overseas Dancers was held at Hot Springs, Arkansas under the guidance of Cal and Sharon Golden, was attended by 199 overseas dancers and 44 guests from the local club.

Twenty-three callers and three round dance instructors kept the dancers going. The 1974 reunion will be held in Oberlin, Ohio, report Fran and Steve Stephens.

New Idea: Flip Back

Willard Orlich states this idea has been under exploratory analysis since last June. One of the problems encountered was how to make the teaching procedure as simple and understandable as possible.



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Barbados, British West Indies	Tues.	9:00 AM	8:00 PM
St. Lucia, Windward Islands, W.I.	Wed.	7:00 AM	5:00 PM
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San Juan, Puerto Rico	Sat.	7:30 AM	---

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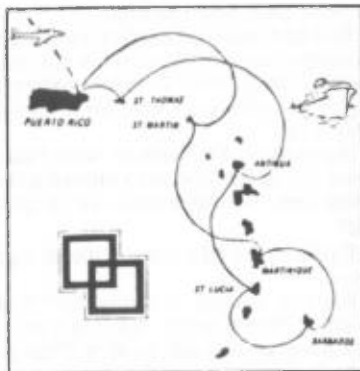
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Steel City Squares of Northern England

Our caller, Al Green, had been living in Sheffield for several years, calling one-night stands, but not club dances.

At about the same time a group of English folk and country dancers were meeting monthly to dance to American square dance records (mostly from the late 50's and 60's— the records, not the dancers).

One of the organizing couples, Colin and Betsy Wilson felt that without a *live* caller this did not produce the club atmosphere they had experienced during a trip to New England (Betsy's home) so they wrote to ASD who put them in touch with the British Callers Club, who gave them Al's address. He lives about 2 miles from their home, strangely enough.

The Steel City Squares of Sheffield (a

steel city) was the result, and six squares (shown here) recently graduated, and another class is on the way.

The theme of the graduation dance was *map maker*, i.e., "putting another county (South Yorkshire) on the square dance map" and we were really knocked out by the support from clubs in every area of England. Some dancers traveled nearly 200 miles each way to be with us. The hall was bursting at the seams and everyone had a great time to the calling of Al and our special guest caller, Yorkshire Lad Stan Sinfield (who this year is celebrating 32 years as a caller).

Certificates were presented by Eileen and Len Rawden, P.R.O. of the British Association of American Square Dance Clubs. Come visit our new MS club.

by Carole Parker, *secy.*

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OCTOBER'S DANDIES:

PR1009 BAD REPUTATION by Al—Roddie McDowell Hit

PR1066 NICKLEODEON RAG by Renny

PR1065 OLD GANG OF MINE by Singin' Sam

RECENT DANDIES

PR1011 SHADOWS OF MY MIND by Al, Leon Everette Hit

PR1010 DIXIELAND DELIGHT by Al—Alabama 1

PR1064 DON'T SHE LOOK GOOD by Chuck—Oldie

BRAND NEW HOEDOWN:

PR2004 GYPSY/OLD JOE

ROUND/HOEDOWN:

PR 902 GOODNIGHT WALTZ/COTTON-EYED JOE Cued by Deane Serena



Deane & Helen
Serena



Singin' Sam Mitchell
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Assoc. Staff



Eddie Milan, Staff
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Mountain Recordings

prairie



Vern Weese, Staff
Missouri City, TX

OCTOBER'S COLORFUL RELEASES:

MR 31 IT'LL BE ME (And I'll Be Lookin' For You)
by Phil—Tom Jones Hit

MR 30 POOR BOY BY Eddie—Razzy Hit

MR 29 MY HEART by Craig—Milsap #1

MR 28 SHINDIG IN THE BARN by Vern

RECENT DANDIES

MR 27 YOUR EYES by Dean—Canadian Hit

MR 26 8 MORE MILES TO LOUISVILLE by Eddie

MR 25 STAR WARS II by Mark



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Hammond, In



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Tom Trainor, Staff
Sun City, AR



Dean Fisher, Staff Emeritus
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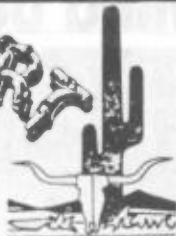
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OCTOBER'S HOT ONES FROM DESERT:

- DR14 PARADISE TONITE by Art— Gilley & McClain Hit
 - DR13 HOW LUCKY CAN ONE MAN BE by Jim—Joe Stamply Hit
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33RD National Square Dance Convention®

CONVENTION THEME HONORS

AMERICAN HISTORY

The theme for the 1984 National Square Dance Convention, "It's A Grand Old Flag," was chosen to highlight a Baltimore landmark that is unique in American history— Ft. Mchenry, where Francis Scott Key wrote our national anthem as bombs burst over Old Glory during the War of 1812. And in keeping with our historic heritage, the convention outfit harks back to that era.

As our forefathers watched the bombardment of Ft. McHenry on the night of September 12, 1814, many of the women were surely dressed in the costume Marylanders have copied 170 years later. Known affectionately as the "blue-on-blue" outfit, it was designed by Lucille of Hagerstown, following guidelines drawn up by a committee representing all ages and types of dancers.

You probably have seen dancers around the country sashaying about in this unusual square dance apparel. The ladies in their light blue skirts, with navy bodice and skirt drapery, look as though they just came from a ball in Williamsburg or tea at Mt. Vernon. In those days women donned caps to keep their hair back, and our light blue caplet is an '80's adaptation of this fashion. Of course, modern wash and wear fabrics offer an advantage the belles of the 1800's didn't have; Betsy Ross and Barbara Fritchie had to iron *their* dresses.



The men's outfit is distinctive in itself, pairing a light blue ruffled shirt and pants with a navy vest and tie. (Shades of Rhett Butler! Scarlet wouldn't have given Ashley Wilkes a glance if she'd seen Rhett in our blue-on-blue.)

Baltimore is proud of her place in American history and her dancers like to think that our forebears would be delighted to know that, not only does the flag still wave "O'er the land of the free and the home of the brave," but that beneath it we *do* remember them and their sacrifices.

To become part of our celebration, write P.O. Box 1112, Glen Burnie, Maryland 21061 for registration forms and facts sheets about the convention.



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RB293 A Song In The Night

FEEDBACK

We returned from an extended vacation and found your renewal slip waiting for us. Enclosed is our check. Your magazine keeps us informed of the Callerlab changes and the current experimentals, which we appreciate.

Our trip included the Square Dance Convention in Louisville, Kentucky. The committees who are responsible for this convention should be congratulated. It was thoughtfully planned and executed. A lot of work went into the preparations. Besides the beautiful magazine program, we were given a small separate schedule for each day which we could carry in a small purse or pocket. The programs ran briskly and smoothly; the levels were strictly followed. We have attended many festivals, conventions and weekends and, in our opinion, this was the best.

We wish you many happy trips and look forward to reading about them in your future articles.

*Dolores & Arthur Ballard
Peabody, Massachusetts*

Would you agree with this statement? For his money, time and travel, every dancer is entitled to a good caller using the advertised program of dance; clear sound; good floor with enough space; air conditioning in hot weather?

At no time were all of these available at once to anyone attending the Louisville National Convention. The best floor, coolest air and clearest sound we

found were in Broadbent area, where only MS was called, and only a few squares were dancing. It was still the same old cement floor that was causing grief to dancers everywhere, but at least it was not gritty-dead like all the others. The air was cool and the sound excellent. The parade of callers, of course, was both good and terrible.

We have been dancing Plus for four years, and were interested in Intro to A. We found in most cases we got callers' notions, experimentals, and only one A-1 call: *quarter thru*. When one couple complained at the desk, they were told Louisville made no distinction between A-1 and A-2. Since Callerlab has not combined the two programs, who are they to do so?

This was our first convention, and while there were many wonderful things to see, it will most probably be our last. It seems if dancers want good floors under their feet, the best bet is state conventions or just local festivals, held in colleges where the gym or ballroom floors are much kinder to your soles.

I realize the problems attendant to having 30,000 plus dancers accommodated, and suppose you cannot expect perfection everywhere, but the main purpose of a convention should be the dancing, shouldn't it? And if it is, then the dancers' needs should be better met.

*Joyce Runyon
Covington, Virginia*



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LINE-LIGHT



DAN & MARY MARTIN

The Martins have been active square dancers in the Augusta, Georgia area for over 20 years, and have served in many offices. Dan and Mary started two of Augusta's successful clubs, and served as presidents of each at least once. In 1973, they were instrumental in forming the CSRA Federation of 18 Georgia and S.C. clubs, served as its first president, and repeated the office in 1981.

Since their election to the board of directors of the Georgia State S/D Association in 1973, they have served in numerous chairmanships and were state presidents from 1978-1980. Since then they have chaired the Ga. Leadership Seminar, and the Research and Recommendations committees.

In 1977 the Martins became LEGACY trustees and have served as discussion moderators and panelists at LEGACY conclaves and at the seminars presented by LEGACY at national conventions. They now serve on the LEGACY board of directors.

Dan and Mary organized and led successful group tours to five national conventions, plus trips to Hawaii and the 1977 Carter inaugural S/D ball. They are members of three local clubs and Dan prompts contras for one of these.

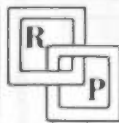
In addition to square dancing, the Martins are deeply involved with church affairs, serving over the years in a variety of positions. Both are retired— Dan



from a supervisory position with duPont Co., and Mary from music director at a local school for the retarded. They have three children and four grandchildren.

The official Georgia state S/D costume was designed by Mary.

Their S/D philosophy: "Square dancing embodies many things that are good. The choreography has primary importance to some. But after 20+ years of dancing, we have come to view this phase as only the vehicle for greater things... It gives direction in a more wholesome way of life. We believe the primary substance is the social element, with its profound and practiced religious leanings. The continued opportunities for person-to-person interaction is what makes the activity important in our lives. Our conviction is that it's the people who make square square dancing such a great activity. We're proud to be a part."



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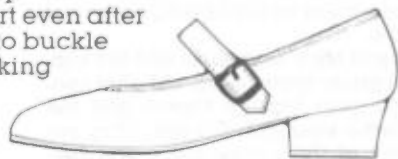
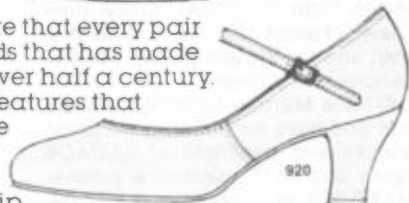
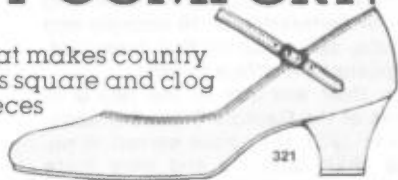
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by Bev Warner
Saginaw, Michigan

Imagine you are at a large festival, the kind where conversations are vital and alive, the dancing couples are chic, comely and consummately thin.

A door opens. A stunning woman in champagne colored silk organza dress and petticoat glides in. Not only is her face lovely, her skin smooth and her ample body beautifully proportioned; she has substance. Next to her a size 8 beauty wouldn't even be noticed.

Until recently, fashion for these women meant somber black or navy, simply designed, with very little lace and ruffles. Not anymore— as more and more big women enter the dance scene, the demand for high quality clothes and

patterns in large and tall sizes has skyrocketed.

These women want the same variety a smaller person has. Should people be penalized because of their size? If you're heavy, you should be able to find things as beautiful as if you are small.

I attended a fall fashion preview and watched as a lively group of voluptuous women cheered and clapped while good-sized ladies modeled fashions in plaids, pleats and wide-wale corduroy— all fashions once considered inappropriate for big women. This has been carried over into the square dance world of fashions. These same women are able to wear elegant fabrics and laces and not be classified as "Dolly Dimples."

An observation has been made that large women look much better in square dance fashions. A cute remark prevails, "they cover a multitude of sins."

Continued on Page 95

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*Dorothy R. Wellman
San Mateo, California*

MOONLIGHT HOEDOWN

Cy Storm and his fiddle were a well-known pair;
 no dance in Badger, unless Cy was there.
 When the hay was new; when the moon was bright
 and the lanterns low, he would fiddle all night.
 It has been nigh on fifty years since old Cy Storm died.
 The township mourned, and the family cried;
 but Nevada said, "He'll be back to play
 when the moonlight shines on the new-mown hay.
 There is magic in the night, when the moon is high,
 like a great orange globe, hanging in the sky."
 The pot-holed roads have reversed all time;
 broken posts, like ghosts, white, encrusted with lime.
 Spare stalks of wheat stand for scythe
 that will not return in the autumn burn.
 Late September day, jack rabbits run and play.
 Weather beaten barn, siding all aslant;
 forsaken by all man, and the baking dusty land.
 Cobwebs on the beams, sunlight lanterns stream,
 initials on the walls, on the stanchions, and the stalls.
 Hayloft looks to the sky, remnants of a rope swing high.
 Musty telltale sign of long-gone horses, plows and kine.
 Shadows lengthen trees; from the west an evening breeze,
 Riding full moon in sight, all the magic of the night—
 moonlight magic.

Scent of new-mown hay, tuning guitars start to play.
 Picking strings on rafters high, resin, bow, a bottle of rye.
 Happy click of heel and toe, swing your partner, "do-si-do."
 Petticoats swing, ready now, sashay, turn, whirl and bow.
 Ladies to the right, gents to the left,
 listen to the caller; no partner bereft.
 Cy Storm, face beaming, pats the floor,
 banjos twang, dancers plead for more.
 Nevada lifts his lady high, whirls her around as if to fly.
 Arms brush foreheads, beaded and wet.
 flushed cheeks, eyes sparkle, the best is yet.
 Cy lifts his hand, raises his bow;
 "Three O'clock Waltz," serene, soft and low
 Lady's head on partner's shoulder, gent's hand on her waist
 she raises her lips for good-night embrace.
 Music is quiet, lights fade away,
 cobwebs are hanging, no moonlight hay.
 Wise moon in orbit, soon out of sight,
 winks as he waits for the next moonlight night—
 moonlight magic





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Dancing Tips

by Harold & Lill Bausch

My intent this month is to help you have more fun! More fun square dancing. The recent LEGACY poll of 5,000 dancers reported that most of our dancers are saying, "It isn't as much fun as it used to be." Maybe I can shed some light on that.

One remark in the report indicated our dancers are looking for a bit more social enjoyment. They put their finger right on the problem. What has changed? Let me list a few of the changes that have cut down on our fun.

First, who ever started the trend for all eight to join hands and go into the center and yell, "Thank you," did so with the best of intent, but at many dances when they do this, they forget to first applaud. If you cut out the applause you limit the crowd enthusiasm, you don't add to the "happy noise" of the dance.

Second, when we started stressing uniformity and style, and frowned on a happy yip and a holler, we cut down on enthusiasm. When you hear others having a good time, you are more apt to have a good time too. Don't get me wrong, I believe in proper styling, I want to dance that way. However, I still like to hear the yipping and a joyous shout from time to time. It is a way of spreading enthusiasm. I really don't like a quiet dance.

Third, the intent and purpose of establishing levels or programs, was just to help dancers avoid going to a dance where the caller was going to use calls they were not familiar with. Instead too many people use this as a grading system. Some feel that an advanced dancer is better than a Mainstream dancer. Not true. Why do we call it Mainstream? Because that is the most important part of square dancing. That is where all dancers can come together and "enjoy!" This is where we are doing the dance that made square dancing so popular. This is where we still have time to joke, visit, exchange partners, laugh and even make mistakes without being

looked down on.

Mainstream is not boring. Sure some callers are boring, because they use only part of the Mainstream program, and they are very repetitious. But Mainstream has 68 calls, each with many variations that could put our dancers through interesting and various formations and movements. There are variations like the double square—Tandem squares if you will, Hexagon squares, exploding squares, two couple squares, and many other things that all fit into the Mainstream program. If you get bored, it isn't the fault of the Mainstream program, it is the caller's fault.

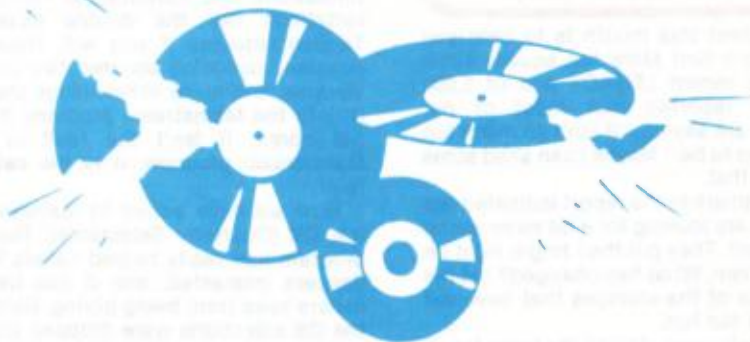
Now we have added to Mainstream, the QS (Quarterly Selections). The QS program has really helped callers keep dancers interested, and it has helped callers keep from being boring. Some of the QS selections were dropped after a year's trial— but so what, they helped for a time. On the other hand many were so good that they have been retained for our enjoyment. Purely from memory, and not verified, our Mainstream program was enriched with such calls as *recycle*, *ferris wheel*, and *touch 1/4*. All these came from the QS program. The Plus level gained, *track II*, *ping pong circulate*, *coordinate*, *extend*, and *follow your neighbor*.

To date, many of our Mainstream QS clubs still use *track II*, *ping pong circulate*, *extend*, and *coordinate*. *Follow your neighbor* to a much lesser degree. Now we all know that Mainstream QS clubs are not really supposed to use these calls, but the dancers like them, so they say, well, we do use a limited number of plus calls, but very limited. I really do not find fault here, if they let this fact be known.

There are two other calls that come to mind, that are often used in so-called Mainstream QS clubs. These are *tea cup chain*, which has been with us for nearly 30 years, and maybe should be on Mainstream, and *load the boat*, which also has been with us for about twenty or so years. So actually, these clubs are not Mainstream QS, nor are they Plus clubs, if that is the limit of their plus calls. Perhaps these clubs should place a list of the extra calls that they find acceptable, at the table where guests

Continued on Page 95

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Calling Tips

by Gene Trimmer

Last month we talked about square dance terms and although we did not cover all of them we were able to understand their importance. We will now get to some of the rules which are written as an aid to caller/dancer comprehension. The rules are applicable to all square dance calls which use the principles outlined in the rule.

(1) **Passing rule:** Whenever two dancers are walking towards each other and are about to collide, they pass right shoulders and continue. This is, in many instances, a violation of the alternating hand or shoulder principle used in calls such as *right and left grand*, *weave the ring*, and *square thru*. It applies primarily to dancers going around the outside when two or more passes are required. An example is *heads separate, go around the set to home, swing partner at home*. Each dancer would pass first the opposite behind a side position, then pass the partner as each arrives opposite home position, and would pass the opposite again behind the other side position. All of the passes would be right shoulder. *Load the boat* is another example of use with this rule as it requires three right shoulder passes for the end dancers.

(2) **Same position rule:** Whenever two dancers are walking towards each other and are required to occupy the same position, they join right hands in a mini-wave sharing that position. The easiest understanding of this rule applies to *extend (the tag)* from either $\frac{1}{4}$ tag or $\frac{1}{2}$ tag formations. Those dancers who are moving toward another dancer will automatically join right hands in a wave sharing the position of that tag extension. The definition of extend does modify this rule if left-hand waves are involved.

(3) **Crossing rule:** Whenever two dancers are facing the same direction and are required to cross, the right-hand

dancer passes to the left in front of the left-hand dancer, while the left-hand dancer passes to the right behind the right-hand dancer. This rule is applicable to calls such as *crosstrail thru* where the crossing rule would apply after the *pass thru*. It also applies to calls such as *crossover circulate* where the dancers facing in would follow the rule as they progress across the set.

(4) **Facing couples rule:** Some calls, which normally start from ocean waves, can also be done when dancers are in facing couples. (e.g. *swing thru*, *spin the top*, *fan the top*). In this case the dancers first step into a momentary right-hand ocean wave and complete the call unless the caller specifically directs a left-hand call (e.g. *left swing thru*) in which case the dancers step into a momentary left-hand wave and complete the call. Exceptions to this rule are listed in the body of the definitions. Although the dancers will almost automatically follow this rule without prior instruction they still should be apprised of its content and the use of *left swing thru* or other comparable calls.

(5) **Ocean wave rule:** Some calls which normally start from facing couples can be done when dancers are in ocean waves (e.g. *right and left thru*, *box the gnat*, *square thru*, *slide thru*, *pass to the center*). In this case dancers have already stepped forward toward the facing dancer and are ready to complete the remaining action of the directed call. For the sake of dancer comprehension and teaching purposes, it may be necessary to have the dancers back up into facing couples, then step back into the wave and complete the call. This rule also applies when calls which normally start from two facing dancers, (e.g. *turn thru*) are called from a mini-wave. This rule is self-explanatory except to say it is not necessary to drop from the palm to palm handhold to perform actions such as the hand shake handhold for *right and left thru*.

Next month we will enter the realm of formations.

ARIZONA—TUCSON'S 36th Annual Southern Arizona Square & Round Dance Festival. John Hendron, Gary Shoemaker, Harmon & Betty Jorritsma. Jan. 12-13-14-15, 1984. Write Jim & Genny Young, 3242 N. Calle De Beso, Tucson AZ 85715. (602)885-6273.



by Bob Howell

easy level

Well gang, dust off another one of those real good round dance oldies and try this new mixer written by Elie Bortz of Roswell, Georgia. She calls it the....

SHORTCAKE STRUT

FORMATION: Double circle facing CCW lady on the man's right. Opposite footwork throughout.

MUSIC: Shortcake— Grenn 14228

ROUTINE:

- 1-4 Strut four steps forward. Man begins with left foot, lady with the right.
- 5-8 Two-step apart, two-step together.
- 9-12 Strut four steps forward again.
- 13-16 Two-step apart, two-step together.
- 17-24 Circle away with two two-steps, come back together with two two-steps.
- 25-28 Back away with two two-steps
- 29-32 Go diagonally right with two two-steps (to new partner, to begin again).

The dance repeats six times.

ENDING: Two forward two-steps, twirl two and bow.



Elie Bortz sent along this delightful contra which I have used at the Cleveland Kings & Queens Contra Club. They enjoyed it immensely. She named it after the club for which she and her husband Harry call.

NORTHSIDE SQUARE CONTRA

FORMATION: Couples facing coupies, lady on gent's right. Even number of couples required.

MUSIC: Any 64 count hoedown.

INTRO: Lines dance up and back.

ROUTINE:

- 1-8 — — — —, Across the set, ladies chain.
- 9-16 — — — —, Ladies lead, do a flutter wheel.
- 17-24 — — — —, Slant left, go right and left thru.
- 25-32 — — — —, Straight across, go right and left thru
- 33-40 — — — —, Groups of four star by the left.
- 41-48 — — — —, Same four, star by the right.
- 49-56 — — — —, All pass thru and partner trade.
- 57-64 — — — —, Lines dance up and back.



While spending a couple of weeks on Cape Cod, Phyll and I and our kids and seven grandkids all had the time of our lives dancing on the wharf at Wellfleet to the very entertaining calling of Irvin "Toots" Tousignant. He did a masterful job. He employed the use of the do-sa-do to keep all feet a movin'. I adapted his basic figure to a dance which I have called....

TOOTS' TRIO

FORMATION: Lines of three facing another line of three around the hall. No need for sex identification.

MUSIC: Any 64 count sequence. (Phrased perfectly for a singing call.)

ROUTINE:

- 1-16 Join hands and circle left. (All the way around.)
- 17-24 Two center persons do-sa-do.
- 25-32 Two center persons do-sa-do with the diagonal right hand person.
- 33-40 Two center persons do-sa-do with the person diagonally to their left. (as that center person backs up while completing the do-sa-do, the left end person slides to the right to become the new middle person, while the previous center person backs into the left hand person's vacated spot.)
- 41-48 In lines of three go forward and back.
- 49-64 Each person faces to their right and in a single file formation they march (column left) around the other line of three, meeting a new group of three persons. All face to the right and as lines of three begin the dance again. (This rotation gives each person the opportunity to be a "center person" in the line of three as the dance repeats itself.)

Continued on Page 94

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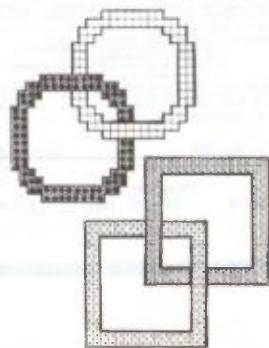
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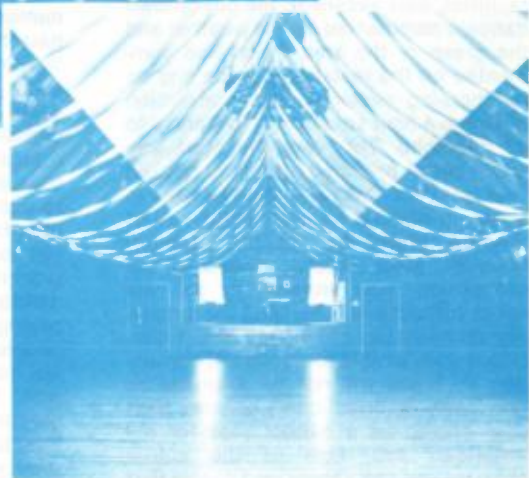


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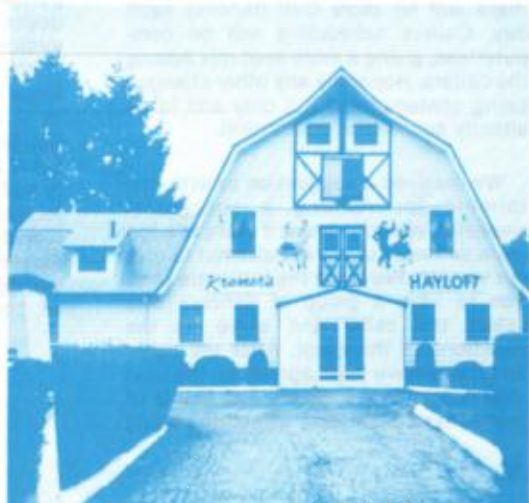


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CHALLENGE CHATTER

Russ & Nancy Nichols

Three hundred thirty-five couples attended the Second American A/C Convention in Toledo, Ohio on August 11, 12, & 13, 1983. A ten percent increase in attendance. They ran a full-time Advanced, C-I and C-II room, with C-III operating four hours each afternoon. The announced staff for 1984 will include: Dewey Berry, Mike Jacobs, Dave Kenney, Dave Lightly, John Marshall, Larry Perkins, Tim Ploch, Anne Redden, Ben Rubright, John Steckman, Chuck Stinchcomb, John Sybalsky, Tom Tarleton, Joe Uebelacker, and Ted Whitacre. The Toledo University's facilities were excellent; the out-of-town dancers commented on the weather and the green of the area. They also commented on the restaurant guide and on no morning sessions (this convention runs two 4-hour sessions; 1 to 5 and 8 to 12 midnight). This year the staff was much better prepared and more relaxed over last year. One caller didn't bother to show up nor did he even bother to let anyone know he wasn't coming; however, Mike Jacobs, attending the convention, was enlisted to call his spots without even changing the remaining schedule. Due to illness RHC Enterprises were unable to attend the convention so tapes will not be available as previously reported in this column. Next year should be a banner year for the American A/C. One of the subtle changes you can expect next year is that there will be more C-III dancing each day. Callers scheduling will be computerized, giving a more even mix among the callers. Hopefully any other changes being contemplated will only add to an already successful convention.

We received a suggestion to write the formula for running a successful weekend. We don't know if there is a formula written, but we will attempt to give our version. We are in the fortunate position to have a group of dancers who select the caller and serve as the backbone of the event. After the caller and dates have been agreed to, the next step is finding a location. The hall is of prime importance. Site selection should

include consideration of the location, the size and the cost. Location should include ease of access for your guests. We are sure that most of you have missed the first tip trying to find the dance. Second, the size. It's much more desirable to have a hall too small than too large. You can always limit the size of your crowd; a hall too large will lose the intimacy of your weekend, a very important ingredient. Third, the price. This is a growing problem across the country. The hall is a negotiable item, with some of your values coming in schools, churches, and motels. In certain cases it may be advantageous to set up and take down tables, to provide your own security, or your own janitorial services as a way to cut down on your costs. In motels you may be able to get the room at no (or minimal) charges by guaranteeing a number of guest rooms. Now that you have the caller, the date, and the place, the time is now right to advertise your event. Flyers and ads in key publications seem to work the best. Flyers should be complete with *who, where, and when*. Also starting times, dress code, whether the hall is carpeted or not and if you plan to use computer numbers or not. All of the above should be adhered to once it has been printed along with the programmed level. Flyers should be distributed to those you wish to attend, paying close attention to the right mix of people, so that the majority are compatible. Your weekend will grow and prosper with the right ingredients. A caller prepared to entertain and provide interesting material, a hall to create the intimacy of dance, and a crowd of compatible dancers. It is a formula that doesn't just happen, it takes work and dedication.

We received our August-September issue of the *Trail Blazer* from California. In it is an excellent article by Craig Shucker entitled "Introduction to Higher Level Dancing." This well-written article is suitable for most area publications. If interested in using it, we're sure Craig would not mind sharing it with your dancers. You may obtain a copy by writing: Trail Blazer, 3842 Howard Ave., #3, Los Alamitos CA 90720.



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Creative Choreography

by Ed Fraidenburg



RETURN TO HOME GET-OUTS

Heads lead right & circle to a line
Touch $\frac{1}{4}$, coordinate, wheel & deal
Star thru, pass thru, wheel & deal
Centers flutter wheel, zoom, pass thru
Veer left, couples circulate, tag the line
Right, boys cross run, girls trade
Couples circulate $1\frac{1}{2}$, bend the line,
You're home.....

Heads square thru four, touch $\frac{1}{4}$
Split circulate, boys run
Reverse flutter wheel, square thru four
Trade-by, spin the top, boys run
Girls trade, wheel & deal
Reverse flutter wheel, star thru, dive thru
Zoom and, star thru, you're home.....

Heads pass thru go round one to a line
Star thru, pass thru, pass to the center
Swing thru, boys run, girls trade
Bend the line, you're home.....

Heads pass thru, cloverleaf
Sides pass thru, spin the top
Boys cross run, fan the top
Trade the wave, girls circulate
Boys trade, boys run, couples circulate
Ferris wheel, centers sweep $\frac{1}{4}$,
You're home.....

Heads lead right and circle to a line
Load the boat, swing thru, boys run
Girls trade, couples circulate $1\frac{1}{2}$
Heads wheel & deal, sides bend the line
Zoom and star thru
Reverse flutter wheel, you're home.....

Four ladies chain, heads pass thru
Go round one to a line, pass thru
Wheel & deal, girls swing thru, extend
Double swing thru, hinge $\frac{1}{4}$
Boys run, ferris wheel
Double pass thru, track two,
Recycle, veer left, couples circulate $1\frac{1}{2}$
Bend the line, you're home.....
Heads pass the ocean
Ping pong circulate, swing thru
Boys run, bend the line, others star thru
Zoom and star thru
Reverse flutter wheel, you're home.....



SQUISH

Description: Following any *courtesy turn*, the dancers turn $\frac{1}{4}$ more as couples and the centers slide nose to nose past each other (slither) to form an ocean wave. The dancers coming into the center should anticipate the slither for smoothness of execution.

SAMPLE CHOREO:

Heads lead right and circle to a line,
Right and left thru, squish, swing thru,
Turn thru, left allemande.....

Heads right and left thru, squish
Swing thru, turn thru, left allemande...

Heads lead right and circle to a line,
Square thru $\frac{3}{4}$, courtesy turn, squish
Recycle, square thru $\frac{3}{4}$,
Left allemande.....

Head ladies chain, squish
Ping pong circulate, recycle, pass thru
Right and left thru, squish
Grand swing thru, boys run

Wheel and deal, sweep $\frac{1}{4}$,
 Left allemande.....

Heads lead right and circle to a line
 Two ladies chain, squish, swing thru
 Boys trade, right and left grand.....

Heads square thru four, swing thru
 Boys run, chain down the line
 Squish, recycle, left allemande.....

Heads lead right and veer left
 Couples circulate, chain down the line
 Squish, recycle, left allemande.....

Heads lead right and circle to a line,
 Dixie style to a wave, left swing thru,
 Girls circulate, chain down the line
 Squish, pass thru, trade-by,
 Left allemande.....

Heads square thru four, spin the top,
 Trade the wave, chain down the line
 Squish, girls cross run, fan the top
 Boys cross run, recycle, left allemande...

Heads lead right and circle to a line,
 Touch $\frac{1}{4}$, coordinate
 Chain down the line, squish, girls run
 Tag the line right, girls trade
 Wheel and deal, left allemande.....

Heads right and left thru, squish
 Ping pong circulate (optional)
 Extend, recycle, veer left
 Couples circulate, wheel and deal
 Right and left thru, squish, recycle
 Left allemande, right and left grand
 But on the third hand, promenade....

Heads square thru four, right and left thru
 Squish, single hinge, coordinate
 Chain down the line, squish, pass thru,
 Trade-by, ocean wave, trade the wave,
 Left allemande.....

Heads square thru four, slide thru
 Dixie style to a wave, boys trade
 Left swing thru, trade the wave
 Turn and left thru, squish, recycle
 Sweep $\frac{1}{4}$, left allemande.....

Heads lead right and circle to a line,
 Flutter wheel, swing thru, turn and
 Left thru, squish, swing thru
 Right and left grand.....

Heads square thru four, right and left thru
 Swing thru, boys run, chain down line
 Squish, ladies trade, recycle,
 Left allemande.....

Heads lead right and circle to a line,
 Rollaway, centers right and left thru,
 Squish, ends touch $\frac{1}{4}$, outside six
 Circulate, center two girls trade
 Girls swing thru, outside 6 circulate
 All boys run, centers wheel and deal
 Others partner trade, square thru $\frac{3}{4}$

Pass thru, left allemande.....

Heads lead right and circle to a line,
 Swing thru, boys run, couples hinge,
 Ferris wheel, pass thru
 Right and left thru, squish
 Single hinge, circulate, boys run
 Square thru $\frac{3}{4}$, trade-by,
 Left allemande.....

REVIEW



ANYTHING AND ROLL

Callerlab Definition: The term *and roll* may be added to any call which, by definition, causes one or more dancers to have turning body flow to the right or left at the completion of the call, but not to a call which, by definition, has all dancers walking straight forward at the completion of the call. It is an instruction to the dancer(s) to turn individually in place, one quarter (90 degrees) more in the direction of body flow determined by the preceding command.

Note that if *and roll* is added to a command which, by definition, has some of the dancers walking straight forward at the completion of the call, those dancers will do nothing for the *and roll*.

Sample Choreo:

Heads pass thru go round one to a line,
 Pass thru, wheel and deal
 Girls pass thru, all pass thru, trade-by
 And roll (girls only roll)
 Boys chase right, girls touch $\frac{1}{4}$
 All column circulate, boys run
 Centers pass thru, all pass thru,
 Left allemande.....

Heads pass thru go round one to a line,
 Star thru, centers pass thru
 All pass thru, trade-by and roll
 Centers partner hinge
 Spin the top, ends touch $\frac{1}{4}$
 All boys run, centers wheel and deal
 Square thru $\frac{3}{4}$, left allemande....

Heads square thru four, touch $\frac{1}{4}$
 Scootback and roll (girls only roll)
 Boys trade and roll, those who can

Star thru, others face left
 All pass thru, girls fold, star thru
 Ferris wheel, square thru $\frac{3}{4}$,
 Left allemande.....
 Heads lead right and circle to a line,
 Reverse flutter wheel, right and left thru,
 Rollaway, pass thru, partner trade
 And roll, square thru *but*
 On the third hand, swing thru
 Right and left grand...

PEEL THE TOP

Callerlab Definition: Starting formation— A Z-formation or Box Circulate.
 The lead dancers *peel off* as the trailing dancers step straight forward and take adjacent hands; everyone then does a *fan the top*, i.e., those dancers peeling off move forward in a quarter circle in their own foursome to become ends of the new ocean wave as the trailing dancers cast $\frac{3}{4}$ to finish as ends of the new wave.

Heads lead right and circle to a line,
 Touch $\frac{1}{4}$, peel the top, left swing thru,
 Turn and left thru, rollaway
 Pass the ocean, right and left grand.....

Heads lead right and circle to a line,
 Touch $\frac{1}{4}$, center four peel the top
 Hinge $\frac{1}{4}$, original heads start a
 Dixie grand, girls pass thru
 Centers in and cast off $\frac{3}{4}$
 Pass thru, boys crossfold, star thru
 Couples circulate, ferris wheel, zoom
 And pass thru, left allemande.....

Heads square thru four, ocean wave
 Recycle, dixie style to a wave
 Left swing thru, boys fold
 Peel the top, left allemande.....

Heads lead right and circle to a line,
 Rollaway, touch to a wave, swing thru,
 Boys fold, peel the top
 Right and left grand.....

Heads square thru four, ocean wave,
 Recycle, pass the ocean, swing thru
 Girls fold, peel the top, recycle,
 Left allemande.....

ALL EIGHT SPIN THE TOP

Callerlab Definition: From thar, wrong way thar, right & left grand circle: If from a thar the handholds forming the center star are released as each center dancer and the adjacent outside dancer arm turn $\frac{1}{2}$. Those now in the center star $\frac{3}{4}$ (walking forward) while the new outside dancers move forward $\frac{1}{4}$ to join hands with the same person again in a thar formation.

Allemande left, all eight spin the top
 Boys run, promenade home.....

Four men star left full around
 Meet partner, star thru, partner hinge
 All eight spin the top, right & left grand..
 Allemande left in alamo style, balance
 Heads scootback, boys trade,
 All right hinge $\frac{1}{4}$, slip the clutch
 All eight spin the top, slip the clutch
 All boys run, bend the line
 Pass the ocean, swing thru
 Same sexes trade, right and left grand..

Allemande left, allemande thar
 Forward two and star, all eight
 Spin the top, girls run, all promenade
 Heads wheel around, star thru
 Pass thru, trade-by, star thru
 Reverse flutter wheel, pass thru
 Wheel and deal, centers pass thru,
 Left allemande.....

FIGURES

Heads lead right & circle to a line
 Ocean wave, grand swing thru, hinge $\frac{1}{4}$,
 Coordinate, boys cross run, $\frac{1}{2}$ tag
 Boys run, partner trade, crosstrail thru,
 Left allemande.....

Heads half square thru, swing thru
 Boys run, ferris wheel, square thru
But, on the third hand, double pass thru
 Heads face, Dixie grand
 Left allemande.....

Four ladies chain, heads rollaway
 Sides pass the ocean
 Ping pong circulate, right & left grand..

Sides flutter wheel
 Head ladies chain right
 Heads pass the ocean
 Divide to a column, girls run
 Right and left grand.....

Heads square thru four, right & left thru
 Ocean wave, girls trade
 Relay the deucey, recycle
 Left allemande.....

Heads square thru four, swing thru
 Boys run, girls hinge, diamond circulate
 Girls zing, extend the tag, boys run
 Square thru four, trade-by
 Left allemande.....

Heads lead right & circle to a line
 Touch $\frac{1}{4}$, coordinate and spread
 Half tag, boys run, pass thru
 Wheel & deal, centers pass thru
 Left allemande.....

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Square dancing started in 1953; they danced for about two years and then took some time off to raise a son; getting involved in school PTA, Scouts, ball teams, etc. They got back into the activity in 1968 and started their round dance basic lessons in 1969. Their teaching did not start until September of 1975 with their very first class (anticipated to be a small group of seven couples), which produced 20 couples. They now have a Sunday night club dancing classics and intermediate/high intermediate; a Tuesday night club dancing easy/intermediate; a Wednesday night club dancing all classics; Bill also cues rounds for four local square dance clubs.



Dances they have choreographed are *Tuxedo Junction*, *Till Somebody Loves You*, *Who Wouldn't Love You*, *Ginny Loves Me*, *Hey Teddy* and their two latest releases on Belco, *Tennessee Polka* and *Chattanooga Shoe Shine Boy*. They have worked festivals in Nebraska, Oklahoma, Texas, Kansas and Colorado; also are on staff for June Sensation in Joplin, Missouri; July Kapers, Ames, Iowa; Beryl Main's Lighted Lantern in Colorado; B-Ville Romp in Bartlesville, Oklahoma and Eureka Springs Fling in Eureka, Arkansas.

Bill is a switchman for the OK-KS-TX Railroad and Virginia is operations manager-cashier for E.F. Hutton & Company, Inc. Their son is a machinist and lives in Wichita. Their hobbies when not dancing are golf and camping.

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People

IN THE NEWS



The national magazine *Grit* recently featured caller **Al Horn** of Penrose, Colorado, including photos and information on the activity. **Al and Donna Horn** are owners and producers of



Prairie-Mountain-Ocean-Desert record company, well-known in the industry. The article mentions that **Al** travels about 100,000 miles a year calling dances. He has called in 48 states as well as Saudi Arabia, Japan, Australia, New Zealand, England, and Switzerland; he started when he was in the military service in 1956 in Hawaii. He estimates that he has taught 4,000 or 5,000 to dance over the years, including pre-teens and a man 92 years old.

Bob Harrelson of Greensboro, NC (see Record Dealers—Raybuck's) phoned to tell us he is recovering steadily after extensive surgery. **Singing Sam Mitchell** allegedly underwent treatment for another mild heart attack, we learned at press time.

The Lakewood *Sun Herald* in northern Ohio, as well as Cleveland's Channel 8 TV station featured **Ella** and **Carmon Manes** recently. They are Cleveland's "honor couple" and well-deserving for the dedication they've given to the activity over the years. Does anyone remember many years ago when this magazine depicted **Ella** in her Indian sari? No? Sorry.

From **Patrick J. Demerath**, vice-president of Hawaii State Callers and Teachers Association, comes this news:

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available which will provide all island visitors and island dancers with current information on all square and round dancing activities. The telephone number is area code 808-422-5040. The tape will have information on Federation Clubs on Maui, Kauai and the Big Island of Hawaii."

The Glens Falls New York *Post-Star* showed square dancers **Bill Dean** and his mother **Mrs. Jim Dean** dancing at "Whipple City Days" in Mowry Park. Further details were not given.

In that same newspaper, another day, a letter appeared to the editor from **Mary** and **Bill Jenkins** (ASD staff), who are active volunteers in wheelchair dancing programs. They urge others to: "Volunteer. Offer your services. It will help you to enjoy and appreciate life. There are many good cooks and talented people in the nursing homes and we can learn much from these people as well as give them happiness and pleasure during their stay there." (Good advice for all of us. **Mary** is the author of the recently enlarged booklet, available from ASD, entitled *Wheeling and Dealing in Nursing Homes*.)

Lynne Pearce of Downey, California sent a write up early in the year. (Sorry we overlooked it until now.) about a special fund raising dance conducted by the *Peanut Squares-One* of Hollydale. Callers for the event were **Dave Donaldson** (Lonita), **Jack Drake** (Huntington Park), **Phil Farmer** (Anaheim), **Charlie Muff** (Los Angeles), **Dave Resneberger** (Brea) and **Ric Fisher** (Mar Vista). Clogging cuers were **Jon Jolley** of Orange and **Dawn Farmer**. Round dance cueing was by **Dan Drumheller** of Carson (who made his *swan song* there, "since Uncle Sam is of the opinion he can cue just as well in Germany"). Surprise guest was caller **Vic Kaaria** of La Palma.

The TV crew of "Two On the Town" were present to film the event for a future program entitled "Our National Folk Dance," on Channel 2. **Jack Drake** is responsible for the TV crew appearance. McDonald's restaurants provided orange drink and waitresses for the event. (There's a "Dandy Idea" for other areas where McDonald's operates. The right approach for the right event can result in a PR donation for your club, including drinks, cooler, cups, but possibly sans waitresses.)



HOUSTON AWARDED 1987 CONVENTION

Houston, Texas, in 1987 was announced as a future Convention site as 30,953 including dancers from all 50 states, Canada, and many foreign countries attended the 32nd National Square Dance Convention in Louisville.

Future convention dates are: Baltimore, June 28, 29 and 30, 1984; Birmingham, June 27, 28 and 29, 1985; Indianapolis, June 26, 27 and 28, 1986, and Houston, June 25, 26 and 27, 1987 (National Conventions always start on the fourth Thursday of June).

Future General Chairmen include:

1984, Peter J. and Jennie Kukauskas; 1985, Jim and Juanita Harper; 1986, Ernest and Barbara Stone; and 1987, Lee and Lettie Reed.

Ken and Carla Parker, California, were elected chairmen of the 1983-84 National Executive Committee, with Roger and Mary Anne Reynolds, Tennessee, vice-chairmen; Floyd and Clare Lively, Indiana, secretaries; and Don and Vera Chestnut, Wisconsin, treasurers. Howard and Peggy Thornton, Oklahoma, will continue to serve as Directors of Information.

The National Executive Committee will hold its Pre-Convention meeting with all future chairmen and workers in Birmingham, Alabama from April 24 to 28, 1984.

IN MEMORIAM

Bob Vinyard, square dance caller of Fenton, Mo., died on August 5 of a massive heart attack in Ashland, Ohio, while on his way to call in Erie, PA. He, with his wife Shirley, owned Supreme Audio and he was co-owner of JoPat Records. He was a member of Missouri Square Dance Federation and Callerlab.

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He will be missed by many dancers here and throughout the United States.

*Dorothy Walter Moellman
Mascoutah, Illinois*

OVERSEAS DANCERS

The Overseas Dancers held their 21st Annual Reunion at the fabulous Lehigh Acres Resort in Florida August 3-6, 1983. Over 120 dancers attended from 18 states and from England, Germany, Libya and Saudi Arabia. The facilities were excellent for dancing, dining, after-partying, swimming, golfing and other recreation.

The Overseas Dancers' slogan "Friendship is Square Dancing's Greatest Reward" was evident in all the activities of the reunion as old friends embraced and recalled the pleasures of their overseas dancing experiences.

The Hencerling Award was presented to those attending five or more reunions and "Hands Across the Seas" awards were presented to those attending from overseas. One couple, Steve and Fran Stephens, were recognized as the only couple attending all 21 reunions.



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- H-108 YOU'LL BE BACK by Dan
- H-107 THINKING OF YOU by Bob

Norm and Marge Topping were selected as General Chairmen for the 25th Annual Reunion to be held in Denver, Colorado the first week in August 1987.

Phyllis and Charlie Plimpton were given a standing ovation for the outstanding job they did in hosting this year's reunion as they passed the presidential reins to Lee and Francena Bramell who will host next year's reunion in Mountain Home, Arkansas.

S/D WEEK IN MASSACHUSETTS

Joe and Jean Hartka, representing the North Shore S&R/D Association, along with Ray and Carole Aubut, editors of the *New England S/D Caller*, were present at the Massachusetts state house for the signing of a proclamation declaring September 19-25 as Square Dance Week. Governor Michael Dukakis expressed his interest in folk music and dancing, and wished the dancers success with the square dance movement in the state and throughout the country.

Ray and Carole Aubut are also treasurers of the S/D Foundation of New

England, which is conducting an intensive membership campaign to raise funds to purchase permanent facilities near Boston to house the organization. (See center spread, this issue.)



Mass. Governor Michael Dukakis presenting the Square Dance Week Proclamation to Joe and Jean Hartka of the North Shore R&S/D Association.

CLOGGING WEEKEND AT FONTANA

Universal Clogging Weekend will be Oct. 14-16 at Fontana Village, Fontana Dam, MC 28733. Director is Bill Nichols, assisted by JoAnn Gibbs. Write for info.

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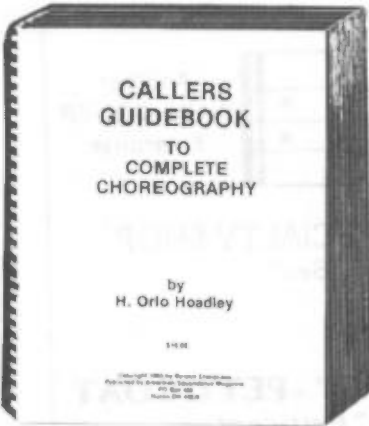
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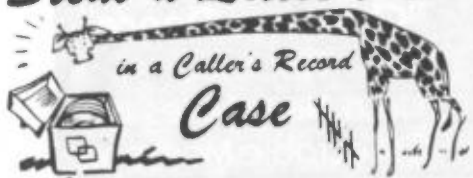
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Having started to dance in 1970 and call in 1971, he now travels extensively, calls for three clubs, teaches classes, and cues and clogs. Fourteen states have been his "territory" so far, eleven national conventions, all Arkansas conventions. In 1976 he was a featured caller in Disneyland at Anaheim.

A member of Callerlab, Larry has called annually at the student exchange convention for dancers from around the world. He was featured in the Arkansas magazine *Modern Square* in 1982.

Some of the festivals to his credit are the Spring Fling, Harvest Roundup, Bella Vista and others. His Gold Star record, Gold Star Medley, was recently released by Red Boot Productions.



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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

THE WAY WE WERE— ITDA 54

Choreography by Bob & Dee Voshell

Pretty music on the flip of *Don't Cry For Me Argentina*—; a nice, easy two-step with a different flavor.

MAN IN LOVE— W-B 7-29750

Choreography by Bob & Mary Ann Rother

The music for this advanced level swing routine has a strong beat.

DELICADO— Columbia 13-33039

Choreography by Nina & Charlie Ward

Good Percy Faith music and a challenging routine.

BECAUSE OF YOU— Epic 34-03598

Choreography by J. D. & Betty Brown

Country music by Johnny Rodriguez for an interesting intermediate two-step and foxtrot.

A LOVE SONG— Liberty B-1485

Choreography by Richard & Jo Ann Lawson

Good Kenny Rogers music for a comfortable, three-part, five-step routine.

TANGO ECSTASY— Hi-Hat BB010

Choreography by Jack & Alma Bassett

Good music and a comfortable intermediate tango.

THE NICEST PLACE— Hi-Hat BB010

Choreography by Hank & Jetty Walstra

Good "My Abilene" music (Hi-Hat 911); a comfortable easy two-step.

WALKIN' AFTER MIDNIGHT— Thunderbird

TR3001; Choreography by Jack & Muriel Raye

Good music and a nice, easy-intermediate two-step-swing routine. cued by Jack.

CHARIOTS OF FIRE— Polydor 2189

Choreography by Jack & Nedra Barnes

Pretty music and a challenging timing routine.

MY FIRST COUNTRY SONG— Warner Bros.

7-29584; Choreography by Roy & Exie Van Vactor

Good Dean Martin vocal; a nice feel to an easy-intermediate two-step.

TRAVELIN' MAN— UA 11075

Choreography by Jim & Carol Elder

Good Ricky Nelson Vocal and a flowing, easy-intermediate two-step featuring solo and traveling boxes.

SILVER BELLS— Hi-Hat BB011

Choreography by Merl & Della Olds

Pretty music (Old HH833) with some vocal; a nice easy waltz, especially good for the Christmas season.

CHRISTMAS BELLS— Hi-Hat BB011

Choreography by Ken & Mary Carol Meyer

Good music and a comfortable, easy-intermediate two-step with a whaletail.

TENNESSEE TWO-STEP— Grønn 17037

Choreography by Dave & Jeanne Trowell

Good peppy music and a good easy polka-type two-step, cued by Andy Handy.

MY KITTY KAT— Grønn 17038

Choreography by Ethel & Stan Bieda

Good music for a nice, slightly different, easy two-step cued by Ethel.

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Flip Side

SQUARE REVIEWS

by John Swindle

Our review dancers had a fairly easy Sunday afternoon of dancing, with 23 singing calls, one flip patter record, one two-sided patter record, and six workshop records. Two new labels had good sounds and show great promise. May the great pumpkin smile on each of you with more treats than tricks. Happy Squares!

MARTY ROBBINS MEDLEY— MW201

Caller: Steve Russel

This is a very well done instrumental on a new label. The sound is very much like the sound on so many of Marty's records. Our dancers fell in love with this release and enjoyed dancing to it as well as listening to the instrumental. Steve does a super job on the flip. Songs included are *Tonight Carmen, All Around Cowboy, Ribbon of Darkness, El Paso and My Woman, My Woman, My Wife*. FIGURE: Heads promenade half, square thru, right and left thru, veer left, ferris wheel, square thru three, swing, promenade.

JOSE CUERVO— Desert 11

Caller: Hal Dodson

This instrumental is a friend of mine and will be a friend of your dancers. It is very close to the original sound, and it sounds great and dances well. A good beat and nice smooth rhythm made this a pleasure to dance. Hal does a great job with a well-timed figure. FIGURE: Heads promenade half, sides right and left thru, square thru, right and left thru, slide thru, load the boat.

WAY DOWN DEEP— ESP 119

Caller: Elmer Sheffield, Jr.

The instrumental starts off weakly but don't let that deceive you. It builds throughout with some good solid licks. A key change in the middle break builds it even more. The tag lines are enhanced with vocal harmony. The middle break and closer have *grand square* in them, which you are forced to use by the same vocal harmony. Junior turns loose on this release and does a super job on the flip. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, ferris wheel, pass thru, turn thru, left allemande, swing, promenade.

ALL ABOARD— Chaparral 314

Caller: Gary Shoemaker

Chaparral and Gary have given us a medley of train songs, along with a good country sound and danceable beat. The sounds are there, reminiscent of the originals: *Ride the Train, Wabash Cannonball, Chat-*

tanooga Choo Choo, Orange Blossom Special, Night Train to Memphis and Fireball Mail. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, scoot back, boys run, slide thru, right hand pull by, left allemande, promenade.

LITTLE OLD FASHIONED KARMA— 48arB 6059

Caller: Don Beck

A good danceable beat and nice rhythm are found in this release of a recent CW hit. Instrumentally it is very well done. Our dancers enjoyed it because of its popularity on the CW charts and the fine way it dances. Nice job by Don. FIGURE: Heads promenade half, lead right, do-sa-do, make a wave, ladies trade, swing thru, single hinge, boys run, right and left thru, flutter wheel, slide thru, left allemande, promenade.

SHE'S A HEARTACHE LOOKIN' FOR A PLACE TO HAPPEN— Quadrille 826; Caller: Stan Brooke

A super good sound with some good licks is found on this release. Listening to the instrumental one would think this release would dance fast but when dancing, it has a moderate speed and a nice feeling. Stan does a nice job with great harmony by Gloria Smith on the tag lines. FIGURE: Heads promenade half, square thru, swing thru, boys run, wheel and deal, square thru three, trade by, swing, promenade.

AFTER THE LOVIN' — Hi-Hat 5059

Caller: Jerry Schatzer

Jerry gives us a very smooth change of pace in this release. A nice even rhythm made this a pleasure to dance, and a good sounding instrumental made it enjoyable to listen to. Jerry uses three figures on the flip, all of which are well-timed. FIGURES: Heads promenade half, sides right and left thru, heads square thru, spin chain thru, girls circulate twice, turn thru, swing, promenade. Heads square thru, spin the top, boys run, couples hinge, bend the line, right and left thru, square thru three, swing, promenade. Heads square thru, curlique, follow your neighbor, explode the wave, partner trade, right and left thru, square thru three, swing, promenade.

YOU WERE ALWAYS ON MY MIND— Chaparral 209

Caller: Jerry Haag

First Elvis, then Willie, and now Jerry tell you how you were always on his mind, with a very pretty instrumental and nice sound. We suggest you try altering your speed for a better effect. Jerry does a nice job with a well-timed figure. FIGURE: Heads promenade half, right and left thru, square thru, right-hand star, left-hand star, swing, promenade.

YOU ARE SO BEAUTIFUL— Hi-Hat 5058

Caller: Ernie Kinney

This tune came out on Hi-Hat's other label a few years back, however the instrumental has been completely redone. The figure works well with a good danceable beat. Ernie demonstrates how a caller may sing high or low on this release. FIGURE:

Heads promenade half, square thru, right and left thru, veer left, ferris wheel, square thru three, swing, left allemande.

I LOVE NEW ORLEANS MUSIC— Red Boot 291

Caller: Dave Stuthard

This instrumental has a bit of that New Orleans sound one would expect in a tune with this name. The rhythm is moderate and feels good. **FIGURE:** Heads square thru, right-hand star, left-hand star, slide thru, square thru three, swing, promenade.

UNICORN— Unicorn 101

Caller: James Vititoe

This new label picked a very appropriate tune for its first release, which is very much like the original. Not a lot of instruments, but still effective. It is danceable and makes a nice change. **FIGURE:** Heads flutter wheel, sweep a quarter, double pass thru, track two, swing thru, boys run, ferris wheel, pass thru, touch a quarter, scoot back, swing, promenade.

BOUQUET OF ROSES— Gold Star 718

Caller: Carl Anderson

It's been a while since any of our dancers heard this song, but it still makes a nice addition to the S/D world. The beat is there and a nice CW sound in the instrumental make it enjoyable to dance. **FIGURE:** Heads square thru, right and left thru, veer left, couples circulate, wheel and deal, right and left thru, square thru three, trade by, swing, promenade.

TRAVELING MINSTREL MAN— Bogan 1344

Caller: Ron Nelson

Key: E Flat

This release has a good sound and good danceable beat. Ron's figure is well-timed. The instrumental is the same as Blue Star 1901. **FIGURE:** Heads square thru, right-hand star, left-hand star, right and left thru, square thru three, left allemande, swing, promenade.

YOU'VE GOT TO HAVE HEART— Red Boot 290

Caller: Steve Kopman

Another oldie but goodie. The instrumental is good. The beat is there and hard to miss. Steve does a super job on the flip. **FIGURE:** Heads promenade half, square thru, swing thru, boys run, ferris wheel, square thru three, swing, promenade.

WHEN YOU WISH UPON A STAR— MW 101

Caller: Nelson Watkins

This instrumental is well done. This tune has been jived up a bit to make it a danceable square dance. The entire instrumental has a faint banjo in the background. Nelson's figure danced well. **FIGURE:** Heads square thru, right-hand star, left-hand star, right and left thru, swing thru, swing thru, boys run, promenade.

CLOUDY DAYS— Blue Star 2210

Caller: Vernon Jones

Key: G

This instrumental has a danceable beat and an interesting concept in the figure. **FIGURE:** Heads

square thru, do-sa-do, swing thru, boys run, $\frac{3}{4}$ tag the line, girls $\frac{1}{4}$ right, flip the diamond, swing thru, boys run, tag the line, face left, promenade.

THE DRIVER'S SEAT— Petticoat Patter 114

Caller: Toots Richardson

Key: G

This instrumental has some interesting sounds, and dances better than one would think listening to the music. Toots does a nice job on the flip with a well-timed figure, except for one brief pause. **FIGURE:** Heads square thru, right-hand star, left-hand star, pass thru, U-turn back, touch $\frac{1}{4}$, boys run, left allemande, promenade.

IT'S LIKE FALLING IN LOVE— Red Boot 238

Caller: Ron Dunbar

This instrumental is good. All the time you feel that sooner or later it's going to just break loose and go, and then finally in the ending the key change is there. The beat is always there and easy to follow. **FIGURE:** Heads promenade half, square thru, right and left thru, veer left, ferris wheel, square thru three, swing, promenade.

GOLD STAR MEDLEY— Gold Star 720

Caller: Larry Marchese

This Gold Star release is a medley of Cal Golden singing calls and is done as a tribute to Cal. Songs include *Shirley Jean Burrell*, *Preachin' Up A Storm*, *Cheatin' Heart*, *Driftwood* and *God Bless America*. The beat is there. The figure is well-timed and Larry does a nice job. **FIGURE:** Heads promenade half, right and left thru, square thru, right and left thru, veer left, ferris wheel, pass thru, swing, promenade.

BLUE SIDE OF LONESOME— Lore 1210

Caller: John Chavis

Key: C

The review dancers said this reminded them of the Lucky Strike Hit Parade (the time period this first came out). It has a good danceable beat and at times borders on a big band sound with a touch of Dixieland jazz. John's figure is well-timed and flows well. **FIGURE:** Heads promenade half, lead right, do-sa-do, swing thru, boys run, half tag, walk and dodge, partner trade, square thru, swing, promenade.

DON'T FORGET ME— Bogan 1345

Caller: Ron Nelson

Key: G

Another oldie but goodie. A nice even beat and a good rhythm, along with some interesting sounds, were enjoyed by our review dancers in this release. **FIGURE:** Heads promenade half, square thru, right and left thru, veer left, ferris wheel, square thru three, swing, promenade.

POOR BOY— Mountain 30

Caller: Eddie Millan

This instrumental has an interesting sound. It's different and a bit slow, but for a change it would be just right. Tough sounds are heard throughout the release. Eddie's figure works fine. **FIGURE:** Heads promenade half, sides square thru, right and left

Continued on Page 101

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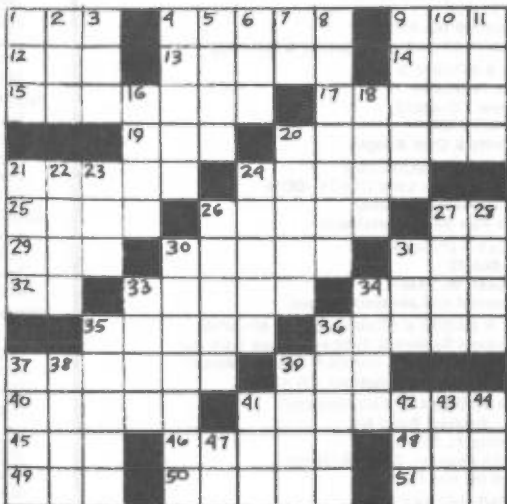
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Puzzle Page



ACROSS

1. ---down
4. ----- lanes
9. "Alley ---"
12. "This --- House"
13. Perfect
14. Musical inst.: ---e
15. Medicinal brews
17. Small island
19. "... We Have No Bananas."
20. Hardens
21. What square dancers wear out
24. Thai money
25. With 27 down, title of polka (pl.)
26. Portends
27. Male pronoun
29. "H---I Eyes"
30. Caller Johnny Le-----
31. Pass the ---
32. Concerning
33. Mountain ridge
34. Two callers at once
35. Touches up a S/D dress
36. Call with 36 down (pl.)
37. Overseas
39. What dieting dancers drink
40. Rill
41. Swing your -----
45. Taboo
46. Tenn. Record Company
48. And a quarter ---
49. "...time"
50. Records
51. Attempt

DOWN

1. "... Lips"
2. Cheer (var.)
3. Foote & Fraidenburg
4. --- go forward and back
5. Refreshing drinks
6. Directions (abbr.)
7. Per (Abbr.)
8. ----- nose to nose
9. Walt and Louise
10. Early man
11. *Teaching --- To Dance*
16. Yes votes
18. Groups of square dancers
20. Maugham heroine
21. Right-hand ---
22. Seep
23. Caller Kopman
24. Load the --- (pl.)
26. R/D term
27. See 25 Across
28. Has refreshments
30. What the caller
with laryngitis did
31. Mrs. Jones or Mrs. Leger
33. Irish exclamation
34. Amount owed
35. Satire
36. See 36 across
37. Hebrew teacher
38. Fiber food
39. Powder
41. What a magazine has (pl.)
42. "You're --- For Me"
43. Make a mistake
44. Spanish king
47. Sloth

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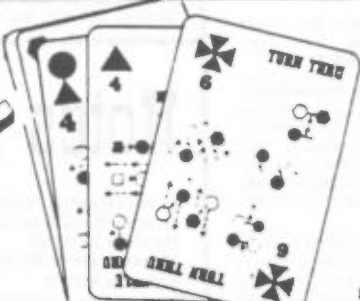
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CALLERLAB CONFAB

MSQS COMMITTEE

For the quarter beginning Oct. 1, the MSQS Committee has selected *ripple* for use during workshops at the MS program. *Ripple* was written by Curley Custer.

DEFINITION: From facing couples: facing dancers join both hands with each other and circle half, then pass thru. Ends with dancers back to back. *Ripple right, left, in, out:* After doing the *ripple*, dancers face in the direction indicated by the caller.

1. *Ripple*— Facing lines end with lines facing out; eight chain thru ends with a trade by set-up.
2. *Ripple right*— eight chain thru start ends with right hand waves. Facing lines end with right-hand columns.
3. *Ripple in*— eight chain thru ends in facing lines; facing lines end in starting double pass thru.
4. *Ripple out*— eight chain thru ends

with lines facing out; lines facing in end in completed double pass thru.

5. *Ripple left* will result in left-handed formations but the dancers will have to adjust their ending positions.

EXAMPLES: (from static squares)

Heads square thru, *ripple right*

Boys run right, square thru $\frac{3}{4}$

Left allemande.....

Heads square thru, *ripple*, trade by

Ripple, trade by, left allemande.....

Heads *ripple in*, turn thru

Left allemande.....

Heads lead right, circle to a line

Ripple right, boys run, star thru

Crosstrail thru, left allemande.....

Heads lead right, circle to a line

Ripple, wheel and deal, centers *ripple*

All *ripple right*, swing thru, split circulate

Boys run, crosstrail thru, left allemande..

Continued on Page 99

KALOX-Belco-Longhorn



C. D. Guest

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EXPERIMENTAL BASIC PULSE POLL



MAINSTREAM

See list of Callerlab programs, centerfold—6/82.

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OS SELECTIONS

Dixie derby
Linear cycle
Chain down the line
Red hot
Grand spin
Divide to a column

PLUS OS

Track and anything

ADVANCED OS

Mini-busy
Linear action
Cross double your pleasure
Change lanes
Zing

PLUS PROGRAM

All eight spin the top
Anything and roll
Anything and spread
Chase right
Coordinate
Crossfire
Diamond circulate
Dixie grand
Explode family
 a. waves
 b. and anything
Extend the tag
Flip the diamond
Follow your neighbor
Grand swing thru
Load the boat
Peel the top
Ping pong circulate
Relay the deucey
Remake the thar
Single circle to a wave
Spin chain the gears
Teacup chain

¼ tag the line
Track two
Trade the wave
Triple scoot
Triple trade
Turn and left thru

40 callers contribute monthly

ASD PULSE POLL EXPERIMENTALS

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

ASD— Not a Callerlab level

1. Shadow to a diamond
2. Relay the gears
3. Spin chain and exchange the gears
4. Ripple
5. Short track

(priority order)



Bob Vinyard



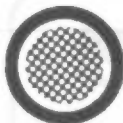


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NEW RELEASES:

<p>BOB:</p> <p>JP110 ONCE IN MY LIFE 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)</p> <p>HOEDOWNS:</p> <p>JP501 JOPAT/JOLEE JP502 COUNTRY CAT/CITY SLICKER (Both excellent for clogging) JP503 SUNSHINE/MOONSHINE</p>	<p>JP215 LITTLE RED WAGON— Joe JP114 YELLOW RIBBON— Bob JP214 SWEET GEORGIA BROWN— Joe JP113 ANGRY— Bob 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 JP503 SUNSHINE/MOONSHINE (Hoedown)</p> <p>ROUNDS:</p> <p>JP301 ALL OF ME— Loehrs JP302 NO LOVE AT ALL— Loehrs</p>	<p>JOE:</p> <p>JP211 FIGHTIN' SIDE OF ME JP210 BLOW UP THE T.V. 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 JP197 ALL I EVER NEED IS YOU JP402 FOUR IN THE MORNING (with Bob)</p>
---	--	--

Round Dance



PULSE POLL



ROUND DANCERS' ROUNDS

1. Pop Goes the Movies
2. Taste of the Wind
3. Crazy Eyes
4. Itsy Bitsy Cha
5. 'Til Tomorrow
6. Girl in My Arms
7. Don't Cry For Me Argentina
8. Here Comes Burlesque
9. Frenesi
10. Begin the Beguine

SQUARE DANCERS' ROUNDS

1. Blue Heaven Whistler
2. Hush
3. New York, New York
4. Japanese Soft Shoe
5. Could I Have This Dance
6. Good Ol' Girls
7. Jacalyn's Waltz
8. Swing of the Road
9. Slow Poke
10. Nobody But You

40 cuers contribute monthly

ROUNDALAB CLASSIC LIST

EASY

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

ADVANCED

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

INTERMEDIATE

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

TOP ROUNDS

(Courtesy Carousel Clubs)

HIGH INTERMEDIATE

1. Don't Cry For Me Argentina (Palmquist)
2. Minnesota Blues (Hymphries)
3. A Penny Thought (Landoll)
4. Rainbow Foxtrot (Blackford)
5. Bei Mir Bist Du Schon (Bradt)
6. The Girl In My Arms (Aglar)
7. In Apple Blossom Time (Aglar)
8. Isn't She Lovely (Goss)

ADVANCED

1. Sam's Song (Shawver)
2. Matilda (Barton)
3. Cavatina (Barton)
4. PA6-5000 (Glover)
5. Amor (Barton)
6. Years May Come (Rother)
7. Miss You Too (Barton)
8. Spanish Eyes (Rother)

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UNDERLINING

THE CALLER NOTE SERVICES

Three good ideas out of the nine presented by Ed Foote in **News 'n Notes** from Connecticut are: *Be aware of where the needle is on the record during patter calling.* You do not want to be surprised by the music suddenly ending. When the needle is near the end of a record, *move it.* Do not let the record end before moving the needle— it is an uncomfortable feeling for the dancers. *When you move the needle on the record during patter calling, move it quickly and preferably during a "longer" call (spin chain thru, all eight circulate, load the boat).* You do not want the dancers to feel the change in the beat, if possible. We know that new callers are taught to say *swing thru two by two* to help with their timing. Fine but once you are comfortable with your timing, *eliminate saying two by two*— it makes you sound like a new caller. Either say nothing— this is best— or choose some other phrase. Ditto for *without a stop spin the top.*

Best singing call choices are ESP; *Engine Engine #9, My Lady Loves Me;* Chaparral: *Sunny Side of the Street, Bar-room Buddies, Sunny;* Blue Star: *Highway 40 Blues, Chinatown.*

Jack Lasry in **Notes for Callers** lists ways to use *explode* and set up get-outs from a starting formation of zero line:

1. Do-sa-do to a wave, explode and


square thru $\frac{3}{4}$, left allemande.....

2. Pass the ocean, explode and crostrail thru, left allemande....
3. Right & left thru, rollaway half sashay Do-sa-do to a wave, explode and Grand right and left.....
4. Rollaway half sashay, pass the ocean Explode and slide thru, left allemande....
5. Right and left thru, do-sa-do to a wave Explode and pass thru, left allemande...
6. Rollaway half sashay, do-sa-do To a wave, explode and square thru On the third hand, grand right and left....

Barry Wonson in **Figuring** describes working with Allen Kerr on "unusual choreography," including a two-faced line between two mini-waves. This can be used to provide interesting variations, as the caller can work a number of ideas: the two-faced line across the center, a column of six dancers, six out-sides and two centers, all readily identified by the dancers.

From static square to zero line:
Sides face, curlique, head ladies chain
Heads star thru, veer left, center column
Single file circulate, two-faced line
Bend the line, square thru five hands
Others trade and roll, centers split two
Around one to a line, box the gnat
Right and left thru...

Record choices: *Bet Your Heart On Me, Circle D; When I'm 64, Chinook;*



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HH5057 ONE WAY RIDER by Bronc Wise
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Love's Gonna Fall Here Tonight, 4BarB; *One Way Rider*, Hi-Hat; *Baby Face*, TNT.

Bill Davis in **SCVSDCA** features *ride the wheel* by John Saunders, among others:

DEFINITION: From parallel two-faced lines: all half circulate, very centers trade, all half circulate (to momentary two-faced lines), ferris wheel. **COMMENT:** This is a simple call that dancers have fun with because of the name and the flow. In teaching you might try a number 1 or 2 two-faced line. With that arrangement you will be able to identify boys or girls as coming into the center.

EXAMPLE: (from static set)

Heads lead right, veer left

Ride the wheel, Dixie grand

Left allemande.....

Ernie Bourgeois, president of SDCASC, writing in **Callers Note Service** says: "We have moved away from the fun in square dancing— too concerned about our level of expertise. I see callers directed by the clubs to call specific levels or program, and I have seen and heard of cases where the caller has to lower the dance level to accommodate the

majority of the floor experience, and then have the club officers tell him to raise the level to accommodate the few. I believe it is time for clubs to revert to the "fun level" of dancing and callers to accept the leadership in guiding the clubs and dancers to this end. Dance should not be a contest of who knows more than another or who is better than the other. Callerlab has been blamed for all the problems but they have only standardized the calls. Without that we would be back to the time when every caller was doing his own calls and visiting dancers had a difficult time in dancing. We can now go anywhere in the world and expect to be able to dance with others. Let's not regress...

The Choreo Connection explores and reviews these: *short track, single circle to a wave, walk and dodge* and *counter track*.

SDDS by John and Evelyn Strong explores A-1 and A-2 dances, *single circle to a line, flip the widget, swing and sway* and *ripple*. The latter, by Curley Custer, simply involves facing couples single

Continued on Page 100

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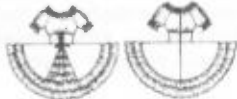
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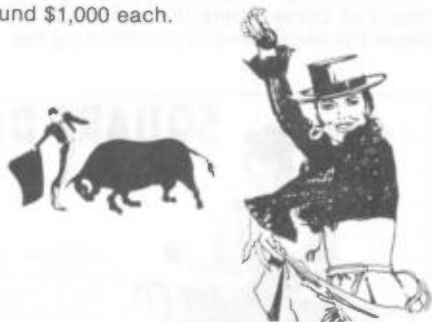
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CARIBBEAN CRUISE, February 18-25

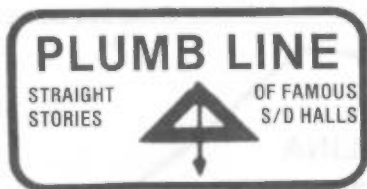
This is also being repeated for the second year, due to demand. We were "sold out" in '83 and this tour is already half full for '84— 3 ports, square dancing aboard ship, all the food you can eat, plus swimming, sunning and all the rest. The best part of this tour is that your round trip air fare is covered from your area (major airports) to and from Miami as part of the unbelievable low fee of around \$1,000 each.

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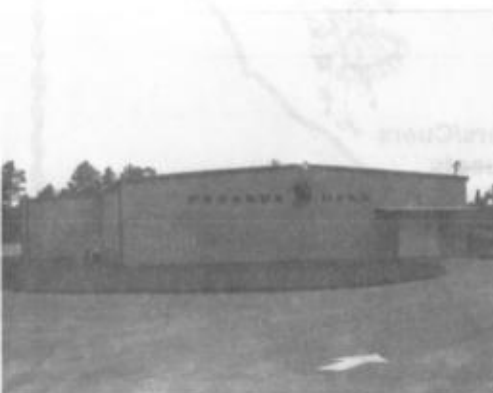


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PASARDA HALL
Fort Walton Beach, Florida



Joe Vaccari, currently building manager of PASARDA Hall on Florida's panhandle, attributes much of the growth of the activity in his area to this beautiful hall, opened in 1977, serving square dancers from a wide area.

Located on Lovejoy Road (Ed. note: That sounds appropriate.), the building has 3750 feet of dancing space, plus a snack bar and restrooms including another 400 feet. Long range plans include adding another 25 feet to the hall. There is air conditioning, a floating hardwood floor, a paved parking lot, and space for campers.

Management of the hall is by a governing body with representatives from each member club, of which there are seven. Many dancers own a "piece of the hall," and since the very beginning of plans back in 1968 the hall was conceived, built, and owned by square dancers.

Joe urges dancers who find themselves near the northwest section (panhandle) of Florida anytime to visit one of the club dances at PASARDA Hall (Playground Area Square and Round Dance Association) for squares, rounds and clogging fun. Call 904-244-9846 evenings.



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by Bev Warner

One never knows what will pop up next at any of the Paws and Taws dances in Saginaw, Michigan. For eight years, the dancers have been celebrating caller Fred Minster's birthday in a special way. The club hires another caller to call the dance while Fred enjoys his party. Guest callers have been Dick Bayer, Ron Shaw, Duval First, Cliff White and Lowell Fisher.

At one of the first parties, a square of dancers pantomimed, without music, a favorite singing call of Fred's, and he had to guess what it was. *Chime Bells*, he easily figured out.

Fred's most recent party featured Joan Brewster jumping out of a festively decorated cardboard cake, presenting him with a real cake.

We'll bet Fred is wondering what will happen next year!



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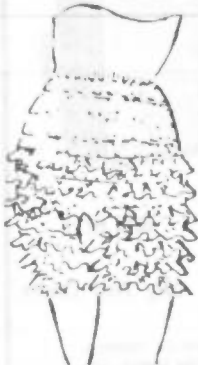
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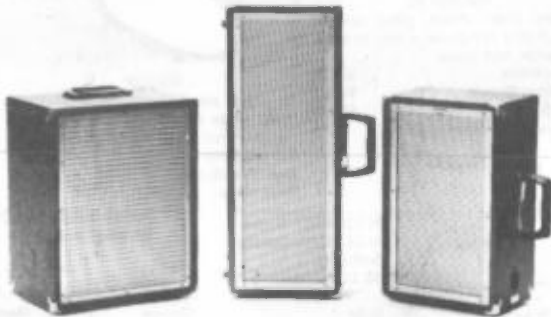
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One story has it that Luke Short, gam-

bler and owner of the White Elephant Saloon, wore a big belt buckle with the idea that it might add a little extra protection against stray bullets. Some even say he'd been known to use it to reflect a blinding beam of sunlight into the eyes of his opponents just as they started to draw. Whether the buckle helped him the day he faced Marshall Courtright will never be known, but Short was left standing that day. It was Fort Worth's most famous gunfight.

—Brochure from Ft. Worth Convention and Visitors Bureau

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PERSONALIZED CHRISTMAS GIFTS

Doc and Peg Tirrell, LEGACY chairmen, editors, and round dance cuers, are also clever people with craft ideas galore. Each Christmas they give their round dance club members a special Christmas remembrance, believing that a personalized Christmas gift, although small, may have much more meaning to the recipients than many commercial items. An example of this is shown here— a pencil "doll" with wild, wind-blown "hair," along with the words:

"When your teacher gives you the cue
And your feet aren't sure what to do,
Don't argue or fret,
Sit down all upset,
Let THIS blow its top for you!"

"Toots" hails from Brockton, Massachusetts and calls at Wellfleet each Wednesday evening during the summer months. Here is a square dance that he used with good response.

- 8 Heads go forward and back.
- 8 Same couples promenade halfway round.
- 8 Same four do-sa-do your opposite.
- 8 Same four circle left halfway round in the middle.
- 8 Do-sa-do your corners all.
- 8 Swing your partner.
- 16 Promenade all the way around. (I made no notes and hope that the above is accurate.)



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DANCING TIPS, Continued

enter. It sure wouldn't hurt.

Now as to the social aspects of our clubs: My own observation is that the higher the level, the less sociable are the dancers. Not by intent, but by actual practice. Whether they realize it or not, at the higher levels, they are more determined not to make a mistake, they do become tense, and they do steer shy of dancers who may let the square break down.

It is not my intention to put down the higher levels, but if you want more sociability, more good-natured fun, go to Mainstream dances. I do honestly believe that all dancers, no matter how complicated they wish to dance, should also belong to a Mainstream QS club.

In my callers colleges I tell the callers, I feel any caller who does not teach beginner classes, is not doing his part to promote square dancing. I say too, any dancer who does not support the Mainstream QS program, is not doing his share to promote and support square dancing.

BE GEORGOUS, Continued

Many square dance shops are now carrying larger size dresses and patterns. Before, the dresses seemed matronly, now they're much more fashionable, because there is a demand for it.

While attending the Michigan Callers Association Workshop Labor Day weekend with Clancy and Betty Mueller, I photographed these lovely large size ladies and watched how these ladies glide through square and round dance movements. They are a pleasure to watch, very graceful and light on their feet, adding much to the theory of "smooth dancing."

The ladies in the photo are: left to right Helen Covietz (caller), Winnie Lockett (wife of caller), Betty Mueller (cuer), Phyllis Gilson (caller), seated Dot King (wife of caller), Ethel Cook (wife of caller), Dot Law (wife of caller).

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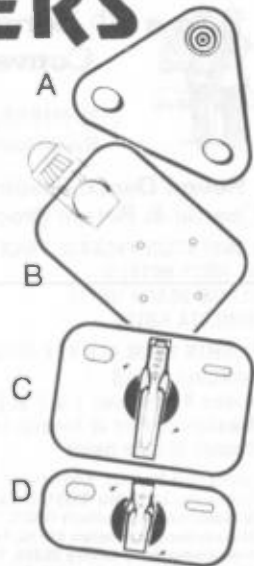
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SATURDAY DANCE, Continued

was always one with a flared skirt (usually pink). How we girls loved that style for we could whirl around just like the grown-ups and pretend we, too, were dancing as our skirts flew out in ever widening circles. One little girl was lucky for her daddy sometimes guided her around the dance floor when the music was played for a little "round" dancing. I would have been too self-conscious to try that even if I had the chance, but I did envy her.

We traveled to the square dance in Uncle Tommy's Model T, often over bumpy dirt roads. In the warm summer time I bounced around on the back seat of the car chattering on and on in my anticipation of the evening ahead, but in the winter time I huddled beneath the heavy comforter Aunt Mazie brought along for me. Uncle Tommy always snapped on the side curtains for extra warmth, but there was still more cold that seeped in from the outside.

At the square dance I joined the other children in tag games around the edge of the dance floor, or stopped to gaze at the couples whirling and sashaying back

and forth to a tune such as *Turkey in the Straw* and others, while the fiddlers took turns playing, and the caller called out in a confident monotone the directions for the brightly clad dancers. He always chanted faster than I could keep up with his words, but the dancers seemed to know what to do.

Long before the grown-ups were ready to call a halt to the night's entertainment, we children, one by one, found our way to a bedroom in the house. Several children to a bed was not unusual, and sometimes the sleepy youngsters were found atop a mound of coats piled there by the dancers. When Aunt Mazie came to wake me I struggled into my coat and stocking cap, pulled on my mittens, and stumbled out to the car to sink once more beneath the warm comforter. The grown-ups' goodbyes traveled out on the starlit, frosty air.

As Uncle Tommy turned the Model T homeward and I drifted off to sleep again, I could still hear the happy music of the evening playing in my head, and see the bright, laughing dancers as they whirled around and around at the wonderful Saturday night square dance.



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Texas Octoberfest, Oct. 14-16; Villa Capri Motel, Austin; Ken Bower, Chuck Bryant, Charles & Anne Brownrigg. Write Chuck Bryant, 2616 Baxler, Austin TX 78745.

California— 27th Annual Jubilee Convention, Oct. 14-16, Santa Clara City Expo Ctr., San Jose. Ed Campbell, Bob Wickers, Elmer Sheffield, Darryl MacMillan. Write 27th Jubilee, SCVSDA, PO Box 5361, San Jose CA 95150.

North Carolina— Fontana's Universal Clogging Championships, Oct. 16-18, Fontana Village, N.C.H.C. sanctioned. Write Bill Nichols, 3452 Summit Ridge Dr., Doraville GA 30341.

Georgia— Oct. 16-22, Cope Crest, Dillard; Write Louise Walter, Rt. 7, Box 363, Okeechobee FL 33472.

Tennessee— 1st Annual Hee Haw International Clogging Championship, Oct. 19-22; Opryland, Nashville. Write Hee Haw International Clogging Festival, 2802 Opryland Dr., Nashville TN 37214.

North Carolina— Autumn Leaves Festival, Oct. 21-22; Fontana Village Resort, Fontana Dam, John Hendron, Tex Brownlee, Dick & Pat Whaley. Write Bettye Chambers, 4346 Angie Dr., Tucker GA 30084.

Arkansas— Oct. 22, Ramada Inn, Mtn. Home; Bob Carmack, Wayne & Elaine O'Dell. Write Ed & Pearl Klecka, 804 Illinois Ave., Mtn. Home AR 72653.

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Write Tortuga Express, PO Box 4311, Anaheim CA 92803.

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Indiana— 27th Annual Hoosier S/D Festival, Oct. 28-30; Roberts Municipal Stadium, Evansville; Singin' Sam Mitchell, Tony Oxendine, Jerry & Barbara Pierce. Write Hoosier S/D Festival, PO Box 176, Owensville IN 47665.

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Nebraska— Cornhusker Festival, Oct. 30, City Auditorium, Fremont. Write Lill Bausch, 2120 Jaynes St., Fremont NE 68025.

Michigan— 22nd Annual S&R/D Convention, Nov. 4-5; Grand Center, Grand Rapids; Al Brownlee, Tom & Jan Kannapel. Write Oscar & Gail Anderson, 1940 McLaughlin Ave., Muskegon MI 49442.

Colorado— 23rd Annual CO R/D Assoc. Festival, Nov. 4-5; CO State U. Student Ctr Ballroom; Bill & Helen Stairwall, Bud & Cissie Drake. Write Sandy & Joan Wadding, 7050 Bryant Way, Westminster CO 80030.

Alabama— 23rd Annual Festival of Fun & Fellowship, Nov. 4-5; Von Braun Civic Ctr, Huntsville; Tony Oxendine, Darryll McMillan, Mac Letson, Irv & Betty Easterday, Wilson & Ann McCreary. Write Merry Mixers S/D Club, PO Box 3058, Huntsville AL 35810.

Massachusetts— Berkshire R/D Weekend, Nov. 4-6; Berkshire Hilton, Pittsfield; Bill & Cookie Chabot, Mike & Nancy Hanhurst, Ralph & Joan Collipi. Write Joan Collipi, 122 Millville St., Salem NH 03079.

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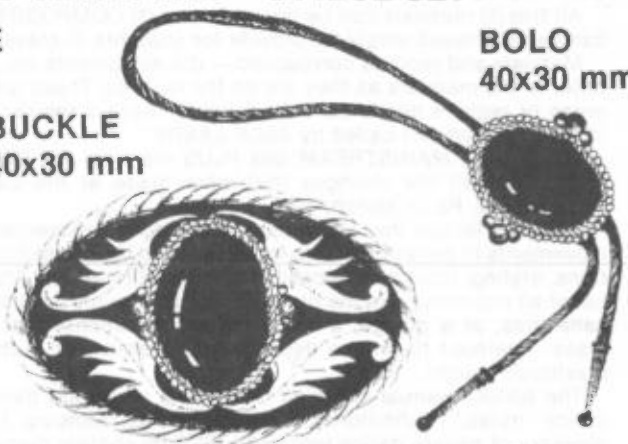
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All five (5) manuals can be bound in one (1) COMPOSITE MANUAL or manuals can be purchased singly (to provide for students in classes).

Manuals and records correspond— the movements are presented in the same order in the manuals as they are on the records. These are particularly useful to areas or regions not fortunate enough to have a regular caller. All records are choreographed and called by JACK LASRY.

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For each lesson the right-hand page gives the movements to be reviewed, the movements to be retaught, the movements to be taught for that lesson with definitions, styling, timing and possible starting formations. The left-hand page has a list of all movements in the program that previously have been taught, so that the caller has, at a glance, a ready list of movements that can be used for that class— without having to depend upon memory or a checklist of movements previously taught.

The BASIC manual contains definitions of square dance formations, square dance "rules," definitions of styling terms, dancing hand positions and a glossary of square dance terms. All FIVE (5) contain diagrams of formations for that particular program, a large-print list of all the movements for that particular program, as well as for the preceding program (on the left-hand page to enable the caller to have two programs at a glance).

These manuals are designed by TED FRYE and critiqued by one of the nation's most knowledgeable callers and choreographers, JACK LASRY. These spiral-bound manuals will lie flat when opened. Once opened to the proper lesson, the caller will not have to turn a page. The clarity and precision of these manuals cannot be overemphasized.

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New Jersey— Fall Round Up, Nov. 6; Somerset Vo-Tech, Bridgewater. Write Doc & Peg Tirrell, 3 Churchill Rd., Cresskill NJ 07626.

Bermuda— Fairweather Reunion Convention, Nov. 6-12; Elbow Beach Hotel, Paget; Dick & Sue Leger, "Skip" & Pauline Smith. Write Dick Leger, 16 Sandra Dr., Bristol RI 02809.

Florida— Caller College, Nov. 7-11; Ft. Myers Area; Stan Burdick, Don Hanhurst. Write ASD, PO Box 488, Huron OH 44839.

Virginia— 28th Annual Fall Festival, Nov. 11-12; Hotel John Marshall, Richmond. Write Herb & June Spencer, 7419 Fairway Ave., Richmond VA 23228.

Arizona— PASDA A-1-A2 weekend, Nov. 11-13; Phoenix, Dave Stevens. Write PASDA 1643 E. Charleston Ave., Phoenix AZ 85022.

New Jersey— Mini Festival, Nov. 13; NNJSDA (squares & rounds). Write Doc & Peg Tirrell, 3 Churchill Rd., Cresskill NJ 07626.

CALLERLAB, Continued

QS COMMITTEE

For the quarter beginning Oct. 1, John Marshall, chairman of the Callerlab Advanced QS Committee, has announced that *shadow to a diamond* has been selected.

DEFINITION: From two-faced lines or waves, or 3x1 lines with centers facing

out, the ends do a normal *cast a shadow*, the center facing in will *extend and trade*, the center facing out will *split circulate 1 1/2* to become the end of an ocean wave. The result will be diamonds in one of their various forms, right-handed, left-handed, facing, etc.

EXAMPLES:

Heads wheel thru, swing thru
Switch the wave, couples circulate
Trade circulate, *shadow to a diamond*
Diamond circulate, cut the diamond
Turn and deal, double star thru
Right and left grand.....

Sides pass out, swing and mix
Trade circulate, in roll circulate
Shadow to a diamond, (facing)
Diamond circulate, boys explode wave
Step and slide, clover and
Box counter rotate 1/4, side girls run
Curlique, right and left grand.....

Singing call corner progression:
Heads square chain thru, swing thru
Girls turn back, couples circulate
Shadow to a diamond, flip the diamond
Follow your neighbor and spread 1/2
Swing, promenade.....



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UNDERLINING, Continued

circle, plus pass thru. (See "Callerlab Confab," elsewhere. *Ripple* is this quarter's MSQS.) That's it.

Gene Trimmer in **Mainstream Flow** comments: The MS committee of Callerlab has identified six calls that will be studied for possible deletion in 1984 at the Chicago convention: *backtrack, substitute, centers out, partner tag, curlique* and *partner hinge*. A survey of

all Callerlab members will be conducted prior to the convention to determine calls to add or delete. If you haven't already made your preferences known, please do so now instead of waiting until the deadline is upon us. Of course, if you are a Callerlab member, you will get your chance to vote when the survey is made.



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FLIP SIDE/Squares, Continued

thru, pass thru, trade by, eight chain four, swing, promenade.

MY HEART— Mountain 29

Caller: Craig Rowe

This rhythm in this release is slow but danceable. It has a good sound and the figures Craig uses work.

FIGURES: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade. Heads square thru, touch 1/4, scoot back, boys run, pass thru, bend the line, forward and back, load the boat, swing, left allemande, promenade.

PATTER RECORDS

1020 HOEDOWN— Hi-Hat 648

Caller: Jerry Schatzer

The called side of this record is for two dancers and Jerry is using basics from the advanced list. Instruments: piano, rhythm guitar, snares, bass, fiddle, steel.

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403— Side A: Review of basics covered on 400, 401, 402; Side B: Hallelujah Medley.

404— Side A: slip the clutch, box the gnat, wrong way grand, left square thru, ocean wave, swing thru, centers run, ends run, boys

run, girls run. Side B: shoot the star, double pass thru, first couple left, next right, ends trade, centers trade, boys trade, girls trade, ladies center, men sashay.

405— Side A: wrong way thr, wheel and deal (lines facing out)/wheel and deal(two-faced lines). Side B: pass the ocean, four boys square thru, four girls square thru, four boys swing thru, four girls swing thru, boys circulate, girls circulate, centers circulate, ends circulate, all eight circulate, all from ocean waves circulate.

406— Side A: veer left, couples circulate Alamo style, partner trade, flutter wheel, zoom. Side B: trade by, reverse flutter wheel, touch a quarter, circulate (from columns). Alamo swing thru, terris wheel.

407— Side A: split circulate, box circulate, cross run. Side B: substitute, couples trade.

408— Side A: patter review. Side B: Good Friends

WREATH FOR THE STARS

Everyone reading this has a *star* in the immediate family or in the larger S/D family who deserves to receive a special gift at this typically reciprocal time of year. Whether it's a wreath or a wassail, someone is going to get it from you. (Wasn't that a clever lead-in to a commercial?)

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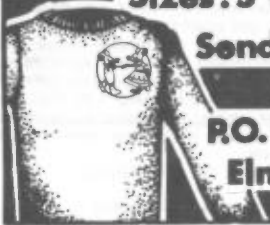
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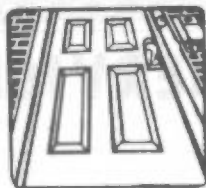
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by Mary Jenkins

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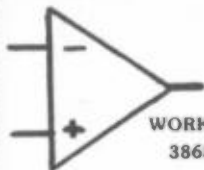


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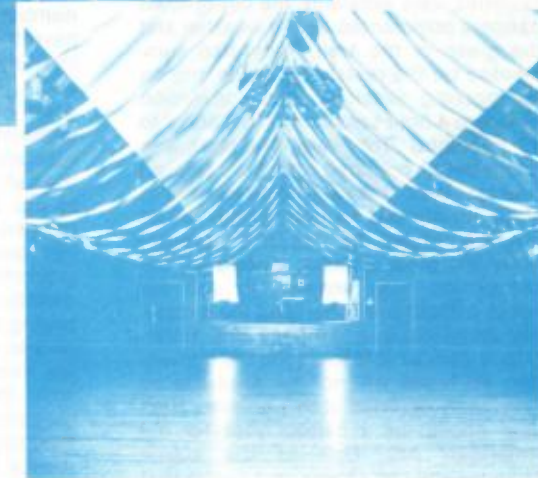
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Square Dance
Foundation of
New England

NEW FAME FOR KRAMERS

IN NEW ENGLAND



NEWS RELEASE

Square Dance
Foundation of
New England

Tell the People

To: All Callers, Cuers, Dancers, Clubs
Organizations, Publications
Please announce and/or publish

Your Help Urgently Needed

- 1 THE FOUNDATION IS DEDICATED TO THE PROMOTION, PRESERVATION AND PERPETUATION OF OUR NEW ENGLAND SQUARE DANCE HERITAGE.
- 2 SUBSTANTIAL FUNDS ARE NEEDED FOR THE PURCHASE OF PROPERTY KNOWN AS KRAMERS HAYLOFT IN SO WET MOUTH, MA. AS THE FOUNDATION'S PERMANENT HOME.
- 3 THE ACTIVITIES OF KRAMERS HAYLOFT WILL CONTINUE TO BE CONDUCTED AS IN THE PAST.
- 4 THE BUILDINGS WILL HOUSE TWO DANCE HALLS, ADMINISTRATIVE OFFICES, LIVING QUARTERS, AND A MUSEUM, WITH MANY OTHER POSSIBILITIES.
- 5 FUND RAISING GOAL IS \$225,000. CAMPAIGN DRAVE 6 MONTHS.
- 6 YOU CAN HELP BY:
 - JOINING THE FOUNDATION'S DANCE CLUB
 - MAKING A DONATION IN ANY DENOMINATION
 - BECOMING A LIFE MEMBER
 - JOINING THE FOUNDATION AS AN ANNUAL MEMBER
- 7 HELP US TO PRESERVE THIS HISTORIC FACILITY AND PROVIDE THE NEW ENGLAND SQUARE DANCE COMMUNITY WITH THIS OPPORTUNITY TO SHARE OUR DANCE HERITAGE WITH GENERATIONS TO COME.
- 8 DON'T DELAY. JOIN TODAY. YOUR SUPPORT IS URGENTLY NEEDED.

Write: P. O. Box 328

Beverly, Mass. 01816

617-452-4224

Telephone Hot Line

617-922-2422

617-473-7370

A NON-PROFIT ORGANIZATION INCORPORATED IN MASSACHUSETTS

Practically every caller worth *his salt* (or with the salt of New England running through his veins) has called sometime over the years in the beautiful, rustic Kramers Hayloft. Even callers coast-to-coast (and dancers, too) remember memorable moments spent there. For Kramers is a tradition, if not a legend, since the 50's for New England square dancing, at the old dairy barn there in S. Weymouth, Massachusetts, near Boston. Thousands of dancers have graduated from classes there. Through the years, practically every night in the week provided happy dancers coming and going. So much for the history of it.

Now the Square Dance Foundation of New England, dedicated to the promotion, preservation, and perpetuation of New England's square, round, and folk dance heritage, is purchasing Kramers in order to have a permanent *home*. Interested folks the world over are asked to contribute to this project, and your editors heartily endorse it, and urge your support. (See also *News, ASD* last month, p. 70.) Complete information is available from Dick and Judy Severance, 105 Oak Hill Ave., Manchester NH 03104. Phones are as follows: (617)452-4224; (same) 922-2422; (same) 473-7370.

Wide support is needed NOW to make this dream a reality. There are five acres of land, and the barn features two dance halls, an *educational center*, a display area, conference room and a two-apartment house. Camping areas and much more is planned. Please give a boost to a fine project.

