


JANUARY 1984

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**Publishers and Editors**  
**Stan & Cathie Burdick**

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Just as the rooster welcomes each new day, let the ASD rooster welcome the New Year, 1984! Here we are with 366 days to fill with joy, work, enthusiasm and all the square dancing we can schedule. Fun-

ny, isn't it, how quickly the years pass now? We've found that deadlines are somewhat responsible for this. By the time New Year's Day is upon us, your editors will be planning the March issue. What's the saying that time goes by fast when you're having fun?

Well, we wanted to talk about roosters. Ever since the first issue we published in 1968, the rooster has been our logo. We recently found a little squib about roosters we thought might be appropriate, and might work in with some announcements for 1984.

*The rooster rises early and begins his crowing.* What did we say about deadlines making us work ahead?

*The rooster does not refuse to crow because he cannot sing like a canary, but he does crow as if his work was most important.* Because everything in ASD is square-dance-oriented, we create the thought that this activity is very important. It is— but so are other aspects of all our lives. Also, like the rooster, we may not sing perfectly, but we will crow (speak up) and grant readers the same forum.

*The rooster efficiently does that which is never praised. Did anyone ever ask, "Doesn't he have a lovely voice?"* Aha, that brings us to a point. One aspect of ASD that has been a critical discussion point for all our 15 years is the S/D record review. Reviews are personal opinions and will never find unanimous approval. For a trial period, ASD will print no reviews, but list the records received and their figures. (Do some crowing, too— let us know if you like or dislike this plan.) We will also publish lists of top selling records, polled from major dealers in a form similar to the Pulse Poll. In response to many requests for round dances, we will in future months print the cues for the No. 1 dance on the Pulse Poll list of Square Dancers' Rounds. If the No. 1 does not change for several months, the No. 2

# CO-EDITORIAL



cues will be published in the second month. Let us know your reactions to this plan, too. Will it be helpful?

*The rooster awakens sleepers. Unpopular, but often necessary.* We can say now that some of the proposals published over the years, notably the moratorium on new calls, aroused considerable discussion and attention. That's what roosters are supposed to do, right?

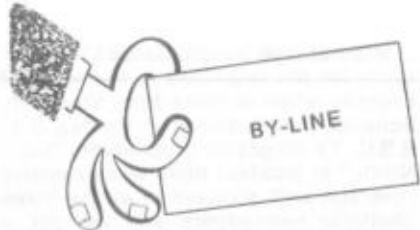
*The rooster is a proclaimer of good news—the new day has glorious opportunities and responsibilities.* Every issue contains some new thought for every reader: program ideas, fashion, party tips, ads for useful items, ways in which other clubs and associations work, leadership tips.

*The rooster is an excellent advertiser.* Other excellent advertisers are found in the pages of ASD. A new chart system will be found in this issue, listing advertisers, and giving readers a new avenue by which to receive information. See page 5.

*The rooster is dependable.* Let us reiterate that magazines are always mailed on or about the 23rd of the month previous to the date of issue. (Delivery is another matter— address your complaints to your local postmaster where you will get more immediate results.)

*The rooster is persistent.* That's why you receive four expiration reminders ...we want you to "stick with us."

And for the final Co-ed Comment: *The rooster crows loudly...* but we all know that the hen produces the goods!



With a great sigh of relief, we carry this first issue of 1984 to the printer's office. Several new features are included, as well as most of the regular ones, and we worked until deadline time formatting them and finding space for ads as the 1984 contracts were renewed. January deadline time on Dec. 1, smack between the holidays, is probably the most hair-raising of the twelve we face annually.

Greeting the New Year, we have a "wishing well," a professional profile of a caller who has made his mark, performing and in business, on the square dance scene. **Dan and Carol Parkinson** have advice for clubs who *agree* to do exhibitions. Does your club just do demos when called upon, or do you *plan* for them? If you're a reader who likes a different flavor, don't miss the science fiction story by **Mary Talla Serio**. **Bev Warner** applies The Optimist Creed to thoughts for the New Year, and in keeping with our editorial resolutions, a round dance article by **Rolly and Ethel Mayclin** explores the easy round dance field.

New features include "Top O' The Line," page 34, and Cue Tips, page 47. Check out the new format for square dance record reviews and the advertisers' listing. And while you're making resolutions, fill out the registration for the 33rd National Convention and resolve to be there!

### ADVERTISERS LISTING

For extra convenience to readers, we are listing our advertisers (space ads only) and numbering each. Readers should still write directly to advertisers as they wish, but any who desire information from several advertisers may circle the numbers on the blank below and we will forward their requests to the proper advertisers.

- |                                  |                                 |                                |                             |
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| 1. Authentic Patterns            | 22. ESP Records                 | 43. Leo's                      | 64. Rockin' Rhythms         |
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| 6. Bonnie's Custom Boutique      | 27. Grenn Records               | 48. Micro Plastics             | 69. Meg Simkins             |
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| 9. Caller Coach School           | 30. Hanhurst Tape Service       | 51. Myrtle Beach Ball          | 72. Supreme Sound           |
| 10. Callers & Cuers Corner       | 31. Hi-Hat Records              | 52. National Convention (33rd) | 73. John Swindle            |
| 11. Callers Record Corner        | 32. Russ Hoekstra               | 53. National Directory         | 74. Thunderbird Records     |
| 12. Canadian National Convention | 33. Holly Hills                 | 54. Ocean Beach Resort         | 75. TNT Records             |
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| 15. Chicago Country Records      | 36. Kalox Records               | 57. Palomino S/D Service       | 78. VeeGee Patterns         |
| 16. Chinook Records              | 37. Kentuckiana S/D Association | 58. Prairie/Mt /Desert/Ocean   | 79. Vernon's R/D Review     |
| 17. Clinton Instrument Company   | 38. Lee Kopman                  | 59. Random Sound               | 80. Wagon Wheel Records     |
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After reading the October issue of *American Squaredance* magazine, I am not interested in subscribing. Being C-1 dancers, we found the continuous underlying tone that Mainstream means fun insulting. We are under the age of 30 and didn't dance "way back in the good ol' days," and are tired of hearing about how dancing has deteriorated. We like the dancing now, and believe it or not, have *fun* at the 3-4 dances and workshops we attend each week. Think about the ones who support the callers and cuers weekly, not just once a month.

*Amy Chizen*

*Westford, Massachusetts*

My wife and I were so happy and surprised to see our van and us in "Line-Light."

We thank Russ and Bobbi Moorhouse for submitting the article.

We also want to thank you for the article in "Grand Zip." We think every caller who calls for senior citizens has a lot of useful information to contribute.

We'll be seeing you in California. We are bringing 50 senior citizen square dancers to work on the float for three hours on Wednesday, 28th of December. We'll also see you at the ball on the 27th.

We certainly appreciate dedicated editors like you.

*"Happy Hal" and Helen Petschke  
Hartford, Connecticut*

International Square Dance Week certainly hit the headlines in the north of England when dancers from Steel City Squares were featured in the tea time B.B.C. TV magazine programme, "Look North." In addition there was extensive coverage with pictures in all the three Sheffield newspapers and we got a boost from both the local radio stations who broadcast a five-minute interview with our caller, Al Green, and our P.R. person, Elizabeth Golding, and included some music. They also covered our new evening class and introductory hoedown in their local events diaries. Our new class has got off to a good start with a record number of squares signing up for the 41-week course and we are expecting great things from them.

*Al Green*

Just read your article about our square dance caller, Charlotte Horn.

Charlotte has been instrumental in forming our club for the Single Dancers and has encouraged ladies to take a man's part enabling them to participate. Many clubs will not accept singles. In the Promenaders we have the oldest square dancer on Long Island. He is 87 years old and very active, thanks to Charlotte who taught him to dance after a leg injury kept him immobile for some time.

Beginners are always welcome at our Promenaders and are given special attention to make them feel welcome and enjoy square dancing.

We meet at the Commuters Club in East Rockaway every Friday evening from 7:30 to 10:00, and have a coffee break at nine when birthdays, anniversaries

**Continued on Page 96**



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# Mandering with Stan



Boyohboyohboyohboy! I can't wait to give you the full festive facts; the unadulterated adulatory adlibitum; the scenic, sensitive scenario of a southern wedding reception/dance at which I called the end of November, but to keep things all in neat chronological order I must wait until the windy windup, the tepid terminus, the *fin a la finesse* of this paltry piece.

**Gulfport, Mississippi**— It was still just past mid-October when I was summoned to Gulfport to do one again for the Star Twirlers at the H.W. Recreation Center on a Friday night. Old faithful USAir got me there, or at least to New Orleans, where Avis and I maneuvered to the well-known port on the Gulf, Gulfport. (Who's Avis?— Co-ed.) Due to a wrong turn and bad pedestrian advice I was a shade late to the special Harvest Dance, but Jim Hayes (Bless his heart.) was prepared to sub for me. Rowells rallied the rounds. Pretty black and white garb studded with stars punctuated the populace. I'll return in February for an ASDance and feel safe in saying this frail self won't fail to faithfully follow failsafe savvy destined to dump me directly at the dance domain door next time around.

**Newberry, South Carolina**— Thanks to my lucky stars for friends who come to one's rescue at crucial times. A *stomp* on my pride and a blow to my ego had given me a real *Dentsville* feeling down around Columbia on Saturday, October 22, but Earle and Fran Merchant saved the day by hurriedly brewing a Hallowe'en Special with their Smilin'

Swingers in that little old country schoolhouse near Newberry, changing tribulation into jubilation in a wink. There were goblins, ghosts, and ghouls galore. Fran tenderly tended the rounds, and Earle called one with me; a dampish night was brightened by a post-pizza-party. Which all goes to prove that stars can shine even in a *black hole*, for heaven's sake.

**Shelby, North Carolina**— It was a short run for a Sunday afternoon pounce to the spacious Ponderosa Dance Ranch, followed by a tasty fish fry with a swell NC/SC bunch. Caller Ken and Beth Rollins (editors of *Square Dance Tips* and super-promoters) of scenic Moss Lake had set it up as part of a series, which has got me nailed down to return soon. Nice to see caller Bob and Lou Rust, former Floridians. Half a hundred expressive, expandable *smiles* made expensive, explosive *umbrellas* expressly expendable on a rainy, rainy day. (Sounds like the exploitation of an excellent old song.— Co-ed.)

**Toledo, Ohio**— The annual ASDance in the Glass City, sponsored by the May Dancers, was again a total top o' the totem success with close to 25 □'s in attendance. Versatile caller Jack May called and cued creditably with a little help from a friend; Lee and Velda Swift (*Promenade* magazine) covered the desk with Lil May, plus a little help from Cathie; and Maggie Nelson (also a caller) arranged for the school gym.

**Topeka, Kansas**— As November

began to flash its furrowed face, I chafed at the bit to go west, chaffed at the amber chaff, and chucked my chattel with a chortle into my checkered chock-full carpetbag for a fresh thresh on the very threshold of golden wheat country, landing by USAir in Kansas City, my own launch site for the day before and *The Day After*. I rented a pretty little Avis for the one-hour western trek to Topeka. (My, my— Avis again!— Co-ed.) This time the Top-Kan Twirlers had me staged for a shining shindig with a joyful jolly bunch. Caller Pat Patterson loaned equipment. Sam and Wilma Brooks spun rounds. Mike and Shirley Banks were my factual contractual contacts. The after-party was at Dilly's, downtown. Loved that slice of *gooseberry!* (One *gander* at you would prove it.— Co-ed.) Finally, I had to sleep fast in the cozy Country Inn to prepare for tomorrow's five-hour trek northward.

**West Point, Nebraska**— A colorful little town in northeast Nebraska is West Point; and at its heart is a gorgeous City Auditorium, site of the first of a pair of *ASDances* set up by Nellie and Alfred Beckmann, reps of the Northeast Nebraska Federation, assisted by George and Carol Karpisek. The Pointers Inn Motel turned out to be my rooster rookery for two nights due to SNAFU-sion that developed despite two other veep-sleep offers. The dance was choice and charming in that setting. A *piece of cake* followed by a piece of cake. Friendly folks, fresh faces, fine facilities, flavorful feasting— all add up to capital FunforflimflamStan. (You said it.— Co-ed.)

**Royal, Nebraska**— To say I had a *royal* time in Royal might sound redundant, so we need to make it abundantly clear that I had an abundantly abundant time. (And that makes it doubly redundant, Stan.— Co-ed.) Royal has a nice little city building, likewise. Seems a bit strange— a city building— with only 90 (count 'em— 90) residents in the town, according to the roadside sign, which was set up by the *Thimble* of Commerce, they tell me. Meager, eager crowd, however. I really enjoy these rural, plural-squirrel places. At the dance some mailbox decorations (a la Beckmann) caught my eye. Cute. (Cute? Your eye?— Co-ed.) It was another short night after that one, since daybreak broke swiftly over Avis and me speeding back to K.C. for a morning flight home.

**Erie, Pennsylvania**— I get earmarked for Erie about two or three times yearly, dearie, according to my dreary diary. This time it was the Y Squares (not Paws & Taws) and again I went up the down staircase to give them my level best at the height for which they hanker, which is a good Y'd Plus for a Y's bunch of dancers. Y go higher? Good spirit. Good coffee. Good rounds, by George! George Wisniewski.

**Wellsboro, Pennsylvania**— This was my first visit to little Wellsboro, which is about mid-point between Elmira, New York (where I landed on USAir) and Williamsport, Pennsylvania. Kay and Spike Fice set it up for the Canyon Squares. I caught a wink and dinner in their home after they fetched me at the airport. Art and Ruthie Shumway hosted me overnight. Ralph Miller shuttled me back to the airport. Bob Dewey provided sound, as did Bucky and Faye Willits for rounds. Festive autumn hoedown. Dandy idea: Why not raffle cute hand-made decorations off the tree, one by one, then the whole potted tree to one lucky winner? Nice to see the Kaartines there. (Toini is our sometimes cartoonist.)

**Berlin, Pennsylvania**— I owe a big debt of gratitude this year to caller Fred and Ruthie Strang, who really went way out of their way for me in five ways, as follows:

- Picked me up about noon at the little Johnstown airport
- Gave me a nice Chinese dinner in their home
- Took me to the Berlin dance, an hour away
- Set up sound equipment
- Rushed me back to the airport after the afternoon dance so I could catch a 6 o'clock flight home

Others who deserve a pat on the back and a chanticleer cheer are Ruth and Roy Romesberg, who've made the Wheeler-Dealer *ASDance* a success year after year (82 couples this year). There's a super Sunday afternoon special I wouldn't want to miss over thataway, no way!

**Hartford, Connecticut**— Ooops. I almost forgot to mention that I took an extra day on this NY/PA/CT jaunt to fly-drive to Waterford, Connecticut (via Hartford) to say hi to my parents. (Why not, since USAir *gives me the air anywhere*, for practically free!) Although I didn't call in that area this time, a USAir agent startled me out of the blue by ask-



ing "Where are you calling tonight, Stan?" After a gulp and a blink, I realized he caught my name on the ticket, and admitted that he actually *reads me*. (Well, there's *one!*— Co-ed.)



**London, Ontario**— Wow. The annual Centennial Beavers special at Princess Elizabeth School provided a gym full of special spirited Canadians with a touch of beautiful British heritage, by George. Largely responsible for the fun are my hosts, caller Ken and Mary Brennan, who gave me the royal treatment in their home, plus a brand new Hilton to use at the dance. Ken cued, also. Stan Meiling's signs add flavor (ooops, I mean *flavour*.) The floor was MS (That's Marvellous, and that's a *Plus* in their favor.) I'll take tea at Brennan's anytime.

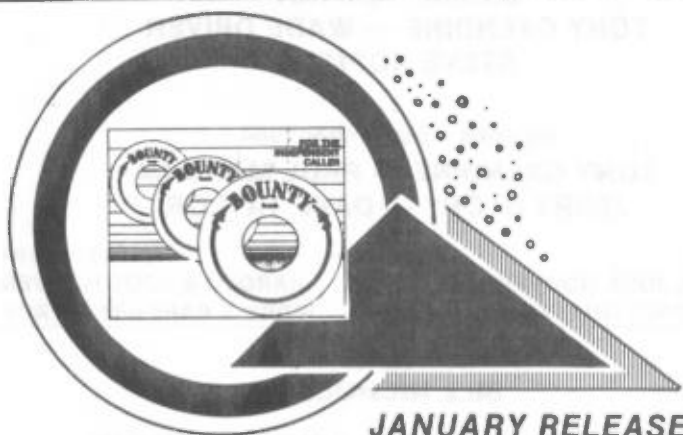
**Pointe Claire (Montreal), Quebec**— Since I had landed in Buffalo to drive to London, I returned the car in *bison-burg* today and flew on to All-Gallic Montreal, where I was picked up by my hosts, Charles and Jennifer Norman, for the an-

nual Circles & Squares dance in Pointe Claire. (MS program tonight— Plus program for them again next summer— good idea.) New hall. Full house. Smooth dancers. Guy and Vera Jones flipped the rounds. (He just retired; they may move soon to Ontario.) Thanks to Wilf and Helen Dennis, super arrangers. Alan Marjerison set up sound. Hope that ol' C&S *windmill* keeps on whirling another 25 years.

**Ann Arbor (Detroit), Michigan**— The final touchdown of this threesome weekend was a gallant gallivant to Detroit and on to Ann Arbor, in the heart of the U. of M. campus, where the A-Squares had set up a "Big Ten" anniversary dance on a Sunday afternoon. Jim Davidson took me in from the airport. Marlene Bayer (caller Dick attended also) cued rounds. Caller Jim and Nancy Baker set up the whole gala affair with close to 20 □'s a-whirl in blue and gold garb, plus every other hue the rainbow offers. Ohio State had just lost to Michigan, so I didn't fly my grey and red flag.

**Anderson, South Carolina**— For you readers who are still with me, I'll recount

Continued on Page 100



## JANUARY RELEASES

**EVER CHANGING WOMAN** by Bob Kuss  
**BRIGHT LIGHTS AND FADED BLUE JEANS**  
 by Josh Frank

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Squares - September 1984  
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In the fall of 1963, twenty years ago, Gary Shoemake went for a drive with friends— just to see the fall colors around Tulsa. They ended up at a square dance. This friend had been trying to get Gary to try square dancing for a long time. Now, after being tricked to come, he decided to go in and have a look. In his own words, Gary "fell in love." He signed up for the full course of six lessons, taking two each week. Before the second class met, he had recruited three more couples. They now had their own square for the class.

Things went great for awhile. They all enjoyed dancing together. Then one night the club caller decided to have an amateur night. Gary's friend, the one who tricked him into coming in the first place, dared him to try calling. That was all it took. Gary tried it and he liked it. By the way, so did the friend, whose name is Jay Foy.

Events contributing to Gary's professional growth as a caller happened thick and fast after that. There were good times in Lubbock, Texas; Tulsa, Oklahoma; and the famous Rio Valley in southern Texas. Besides Jay Foy, Gary attributes some of his success to the influences of Ted Nevel, Marshall Flippo, Jerry Haag and Ken Bower. He also credits Mack Henson of Fun Valley with early help.

There have been many clubs, many festivals— too numerous to mention. Gary has called in 48 states; Maine and Vermont are still ahead. His plans include England, New Zealand and Australia. He presently calls regularly in three RV parks— Tip O' Texas, Plantation South and Pharr South. He teaches and calls all programs from MS to C-1.

Gary jokes that he is the only person in the world who was ever kicked out of a church choir, and wishes he had paid more attention to music in school. But he hasn't done badly, considering he is

*American Squaredance* announces the twelfth in the series of Professional Profile personalities, Gary Shoemake of Pharr, Texas (and Carrollton, Texas) with this cover story. Last July's profiled caller was Osa Mathews, and last January Jack Lasry was featured. A few quotes are from Linda Kimes, most are from Gary and Sue.

now part owner, producer, and vice-president in charge of music and manufacturing for Chaparral Records, one of the biggest in the square dance industry. He won a gold record for his *Devil Went Down to Georgia* on Chaparral.

Gary travels extensively in the summertime when he's not at the square dance resorts in southern Texas, accompanied by his wife, Sue, and son, Josh, 4.

Looking back on his 20 years in square dancing, Gary sees many changes. He says the music has changed the most. He started out calling with one fiddle and one guitar. Dancers have changed, too. They are more sophisticated and more tuned in. The level system has done that. But, he says, he still sees the same smile at the A-2 level as he sees on the beginners— only not as often.

Furthermore, Gary told your ASD editors; "Square dancing is my life and my livelihood, but more than anything else square dancing is happiness, new found friends, forgotten troubles, mental and physical exercise and the elimination of social barriers."

Congratulations to a popular performer in the world's finest recreational activity— Gary Shoemake!



# PROfessional PROfile



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# INTO THE WISHING WELL FOR 1984

## We wish:

...that dancers would be kind and considerate to new graduates.

...that every dancer would offer to carry his/her share of the workload willingly and with enthusiasm.

...that we might find the right words to say to fellow dancers in good times and bad.



...that each of us could clear our minds of all the cobwebs of doubts and regrets, and discard the unhappiness of misunderstood remarks.

that callers would call the announced level, and that clubs would designate their level to the caller and adhere to it.

...that callers would make a conscious effort to restore the sounds of laughter and good times to our dance halls by instilling confidence in the dancers.

...that patience, understanding and caring would be the only thoughts in every broken down square.

...that we might learn to praise and appreciate, rather than criticize, the square dance jobs done by club members.

...that clubs would cooperate to support the promotion of square dancing and the recruitment of interested dancers.

...that the year 1984 might be the happiest and most fulfilling of dance seasons yet for all the ASD readers and their friends.

*Adapted from Pen-Del Fed-Facts, January 1983*

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 4B-6033 THAT'S WHAT I GET FOR LOVING YOU— John

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Q828 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  
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## Coming Up Roses



Love a parade? Depending on postal delivery of this January issue, this may be a reminder to watch the 95th Tournament of Roses Parade on January 2, or a recap of the event.\* The Square Dancers of America share their float with Smokey Bear and Woody Owl, the two famous and most loved characters of the Forest Service of the U.S. Department of Agriculture. The float, built by C.E. Bent and Son of Pasadena, California, is 50 feet long, 18 feet wide and 16 feet high, and depicts a picturesque outdoor forest scene which is a perfect setting for Smokey and his friends as they celebrate his 40th birthday. The animal friends scatter from behind the lush floral surroundings to catch a glimpse of Woody Owl "calling" the square dance tips for the colorful, festively costumed square dancers dancing to calls set to the tunes of Smokey and Woody's ballads.

The float theme is "Square Dancers Salute Smokey's Volunteers." Dancers on the float are Dick and Marilyn Varnum, Newton, Iowa; Marvin and Evelyn Kelley, Aurora, Colorado; Herbert and Velma Groom, Alcester, South Dakota; Bill and Arlene Ward, Upland, California; Chuck Popejoy and Frances Howell, Torrance, California; alternate Joe and Irene Miller, Los Gatos, California.

Dry decorating started on October 1. Fresh flowers were added beginning on December 26. This year the float was decorated by square dance and Forest Service volunteers, using red and white carnations, statice, iris, red wood bark, Hawaiian paper bark, and of course,

roses, roses, and roses.

The rendering for the 1984 float is the work of Jon Jenott, a former R-5 Forest Service employee, now a free lance artist. Smokey and Woody have participated in ten Tournament of Roses parades with other sponsors, but for 1984 the honor belongs to the square dancers.

Public Relations chairman Helen Proctor sent an announcement for publication that the Square Dancers of America have been informed by the program chairmen for the 33rd National Convention that the SDA will not have mike time after the Parade of States to announce the names of the dancers drawn to dance on the 1985 Square Dancers' float. The reason given is that the National Executive Committee has ruled that SDA is a "commercial venture." The SDA is appealing the ruling, stating that none of the committee members or volunteers has ever received recompense of any kind. The announcement of dancers will be made at the convention—time and place will be publicized later.

\*The January magazine is always in the hands of the postal service before December 25. History has shown, however, that delivery on this issue tends to be slower than usual. If this has reached you after January 1, please speak to your postmaster about better delivery service in 1984.

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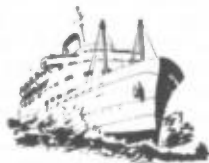
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# Exhibitions? That Is The Question!

by Dan & Carol Parkinson  
Lake Jackson, Texas

Square dancing is seldom a spectator sport. The people who go to square dances are square dancers, and they go to participate, not to watch.

But occasionally, a club is asked to perform an exhibition. Two or three squares of proficient dancers demonstrating their skills, with a cooperative caller or well-practiced tapes, become an art form that can add color, spectacle and fun to a civic event, a community celebration or an afternoon's entertainment at hospital or nursing home.

There are several good reasons for performing exhibitions: as part of a community, a square dance club has a civic duty to share what it does best with the community; exhibitions, properly done, are good for square dancing—they are pretty, they demonstrate the fun and fellowship of this unique recreation, and they encourage others who might enjoy the sport to learn it, and finally, they are fun to do.

But for all of the above to be accomplished, there are decisions and commitments that a square dance club must make before ever accepting an invitation to exhibit.

A well-planned exhibition of square dancing is a marvelous thing. A poorly planned one can be a disaster. We have seen some of each, enough to offer a few common sense suggestions to any club that may be asked to do exhibitions or has considered doing them.

First, decide in advance whether the club will or will not accept invitations to perform. That sounds simpler than it is. It's a decision that has to be made several times.

Start with the Top Square (executive committee). Do they favor exhibitions? If not, forget it, it'll never fly. But let's say they do. Then how about the rest of the club? At this point, unanimity probably will dissolve. In a vote on exhibitions there are three options: (1) Yes, let's do them; (2) No, let's don't do them; (3) Y'll go ahead if you want to and we'll watch.

The majority vote probably is going to be option three. Back to the Top Square. Not everybody is an exhibitionist. It is

time for a show of hands. How many here would participate in exhibitions if we scheduled them? Vote by couples, please; this is no time for family dissensions.

For all practical purposes it is impossible to perform an exhibition with less than one square. Simple logistics dictates that to be assured of one square most times you have to have two squares to call on. Multiply that by the number of squares you would want to field for an exhibition. Four squares of committed exhibitionists equal two squares reliably present when the occasion arises. Two squares present for a one-hour stint means one square on the floor performing while the other rests.

If you don't have enough committed people to be sure of a performance, it is better not to accept invitations. A good rule of thumb for exhibitions is: a square and a half can keep one square going for half an hour; two squares can keep one square going for an hour. That rule applies to those of us who have reached the age of discretion (which, roughly translated, means we're old enough to have sense enough to know when we're tired).

Further, people being people, it takes two squares of folks generally agreeable to doing exhibitions to assure one square actually present at a given time and place.

These are the harsh realities of the exhibition business. If, considering these things, a club still wants to do exhibitions, then it's time to move on, to consider the distance between want-to and can-do. An exhibition is not a square dance. It is a performance. It is done for an audience, most of whom probably don't know the difference between *swing through* and *chain reaction* but everyone of whom will be disappointed by a breakdown.

A square that will perform together must practice together. You need to know one another's moves, rhythms and reactions. If you will perform to tapes, then practice to those tapes. If you are going to perform with a caller, practice

with that caller. And standardize your performance. Know exactly what you are going to do. Think like a drill team. The last thing you want in an exhibition is surprises. Square dancing is entertaining. Squares breaking down are not.

Unless your audience is composed of square dancers, stay away from the calls at the top of your club's level. For normal exhibition purposes, the simple, showy stuff is better and safer. People who don't square dance aren't going to be any more impressed with *load the boat* or *spin the windmill* than with a well-executed *spin chain thru*. They don't know *motivate* from Adam's off ox, and they don't care.

If what you are exhibiting is A1 and A2 dancing, then do that. But as a general rule, Advanced and all-position calls are unnecessary. Good, solid, practiced Mainstream provides plenty of entertainment.

A case might be made for Plus-level as an exhibition medium. Of all the levels of square dancing, Plus is the prettiest. It flows, it swirls, it is intricate enough to provide a kaleidoscope of color and precision. But unless your squares are very competent, it is chancy. There can be surprises.

One of the best exhibitions we have seen was done by a single square, dancing on the flat top of a decorated shrimp trawler cruising along a harbor channel. It was beautiful. It was spectacular. It was thrilling to see.

They did the entire performance with fewer than a dozen calls and nothing more complicated than *swing thru*. And nobody cared, few even knew, that they were seeing only the simplest moves.

The exhibition was a huge success. It was a real performance. That is what an

exhibition should be.

Far more important to an exhibition than the calls and their complexity is style. People who don't know the calls will recognize technique when they see it.

Style varies from club to club and from couple to couple. Do you twirl on a *right and left grand*? Do you favor spins as part of *weave the ring*? What do the sides do in a *head couples circulate*? Swing? Bump? Touch hands?

What matters in an exhibition is that everyone does the same things the same way. There are several ways to promenade. They are all nice. But choose one, and do it. That is where the spectacle comes in. For an exhibition, style matters.

A club that may be invited to perform needs some policy for such occasions. Nobody will fault you for requiring two weeks' notice if that is your policy and you are consistent about it.

Neither will anyone fault you for not doing exhibitions at all. You have every right not to.

But if a club accepts an invitation, the club is committed. And then it depends upon the commitment of the members—are there enough people committed to keep squares on the floor for the duration of the performance? Are they committed to show up on time? To practice in advance? To get the styling down to a routine?

Exhibitions are important to square dancing. Exhibitions attract students, and students keep our sport alive. But exhibitions are not square dances. They are performances. The appeal of square dancing to those who might try it depends upon how well we perform—if we perform at all.

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# Rounds For Square Dancers

by Rolly & Ethel Mayclin

from the Washington State Leadership Seminar, 1983



Most of us agree that round dancing is half of the square dance program, and is a complement to the program. To me, it is like icing on the cake.

Just what does round dancing mean to the square dancer and the square dance program?

A square dance club that has a good percentage of dancers doing rounds is a stronger club, has more and better visitations, and the survival rate has proven to be far greater. Why? The club offers a more diversified program for the dancers, smoother dancers are developed, and the round dancer adds to the financial soundness of the club.

Every club should have a basic round dance class. It is the teacher's responsibility to thoroughly teach the basics to the beginning dancers. The teacher who starts by teaching dances or routines, instead of basics first, is destroying potential dancers for your club. This leads to frustration and eventually drop-outs, and is doing our square and round dance activities a disservice. If the round dance basics are thoroughly imbedded in dancers' minds, they can dance with confidence and enjoyment.

What should be taught in round dance basics? The biggest share of our round dances are two-steps and waltzes. Naturally, we spend most of our time and efforts on these. I also believe we should cover the very basic steps in cha cha, rumba, tango and swing. Some of these steps have always been in our rounds, and I have found that most new dancers like the change of rhythm from the two-step and waltz. Several square dancer's rounds have the very basic cha cha, rumba and swing steps, along with the two-step, in the dance routine. These can be used in some of the early dances that are taught.

You ask, what does all this have to do with rounds for the square dancer? This is a very important part of this program. If the new dancers receive a good basic foundation, they can visit any square dance club and dance the rounds with no problems, if they are cued.

Second, should rounds be cued or not? I believe they should be. We have found in our traveling that the clubs which have the round dances cued have floors full of dancers, whereas the non-cued clubs have a very small percentage of round dancers. Why is this?

For years, we have had square dancers say that it is too much to try to memorize all of the rounds and that is the reason they don't round dance.

How many square dancers would we have if we had to memorize each call and dance it just to the music. The caller is cueing you through the squares just as a round dance cuer is cueing you through the rounds.

Most of the square dancer's rounds or Rounds of the Month are made up of basic figures. Once in a while, a dance has a gimmick figure or a low-level intermediate step in it. This is easily taught and the balance of the dance can be done from cues.

Again you ask, why is this necessary? Remember, we have dancers who are new—ones who have danced three or four years—and some who have danced ten to fifteen years or longer. We all need something new, something different and maybe a little challenging once in a while.

We should plan a well-rounded dance program that is enjoyable to everyone. Some dancers have lost interest in square dancing because of the round dance programs, and have joined just a

**Continued on Page 99**

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# RHYME TIME

## MY DANCE CALENDAR

I like to dance in January  
 Because I greatly fear  
 If I don't dance in January  
 I may not dance all year.  
 I love to dance in February  
 Close to my Valentine,  
 'Tho it is cold, we are merry  
 And the sun will always shine.  
 My favorite month, of course, is March,  
 Our Festival's arrived,  
 Ignore sore foot and falling arch,  
 The dance can't be deprived.  
 In the month of April I pay tax,  
 And need much consolation,  
 But for squares and rounds, you can bet  
 It would mean desolation.  
 'Tho sometimes May can bring showers  
 I practise on the Waltz,  
 The beauty of the growing flowers  
 Makes me forget my faults.  
 I like to dance in the month of June  
 When so many singles pair,  
 You can bet your life, it's not too soon  
 To introduce them to a Square.  
 July and August are brilliant times,  
 Our green fields clearly say,  
 Mother Nature in her wisdom rhymes  
 While I dance the months away.



September starts the dancing season,  
 Expectations really soar,  
 Old friends and new are the reason  
 When the meek and mild roar.  
 October's another month for fun,  
 Gives us Halloween to share,  
 Ginger Rogers, I become,  
 And dance with Fred Astaire.  
 Each November I give thanks  
 For the dancing lessons learned,  
 I struggled and climbed the ranks  
 And this joy I've truly earned.  
 In December, too, I love to dance,  
 Guess I love to dance all year,  
 It's fun to swing and sway, and prance,  
 That's how I get my cheer!

—Ida Reilinger



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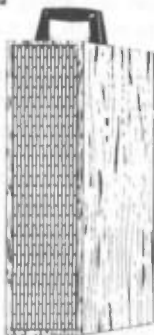
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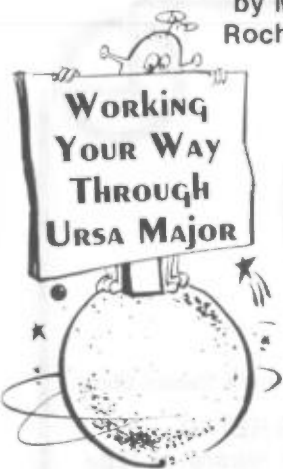


SHURE

CALLERS' CHOICE

HME

by Mary Talla Serio  
Rochester, New York



So the woman has some peculiar habits. So what? Everybody's entitled to a little craziness, Martin thought.

The people of Bailey, population 1,001, quickly proclaimed her oddness. Some even speculated she came from outer space. For one thing, she stayed mostly to herself, seldom venturing out except for an occasional obscure mission for mercy or a journey into the town proper for some supplies. For another thing, no one had ever seen her hands. She either wore gloves, or kept them hidden in her pockets, or both.

Claude Yeager, the toothless postman and also town Romeo, reported eagerly, "She's different. She's from another planet."

One loud, gum-chewing clerk in Colby's grocery store told Martin, "Somebody around here gets sick, and before you know it, there goes Miss Thurley with her little bags of weeds and potions."

"Really?" asked Martin.

"Yes, and sometimes they get better. Unnatural, I call it. I told my kids not to go near her."

But Martin had a need to know things for himself. He tried becoming more friendly with her. Once, in the town's tiny, cramped library he had picked up her dropped book. Another time, outside Colby's, he attempted to help her carry a box of glass canning jars, but she rejected his assistance with a cool smile.

People didn't have to tell Martin that

she was different; from the first, he knew. Growing a little bit older himself made him able to appreciate her mature good-looks. He could not deny his attraction for her. Martin decided to pay a neighborly call.

Early one summer evening, when the sun rested low in the sky, Martin Porter, dressed in jacket, shirt and even a tie, strolled into her garden.

He saw her moving through neat rows of string beans and green peppers. She wore a triangle of blue cotton on her head to keep back the graying, fair hair. Beneath her skirt he noted her sturdy, high-top shoes. A small wicker basket, half-filled with red tomatoes, lay on the ground beside her.

On hearing Martin's footsteps, the woman turned, startled. The tomato she held, in a gloved hand, fell to the ground with a soft plop. Her hands immediately sought safety in the deep pockets of her white apron. The thin leather gloves she wore could not entirely disguise the crookedness of her fingers.

"I didn't mean to surprise you, Miss Thurley. I came by because I'm worried about you."

"There's no need to worry about me, Mr. Porter." She lifted a square chin and gave him a long, steady look.

"But a woman alone, who's getting on in years...well...it just don't seem right." Feeling slightly embarrassed for intruding into her privacy he shuffled his dusty shoes and cleared his throat. He continued nevertheless. "People wonder why you're not living with family...or children."

"Don't have children, never married. Never felt the need."

"You know, don't you, that the people in town think you're strange?" He waited for her to answer, but she just pressed her lips together grimly. He went on, "They say you had something to do with that spaceship that was sighted in Oberlie's field a few months back."

Miss Thurley suddenly threw her head back and laughed. Her blue eyes sparkled. "Yes, I've heard those rumors. And they think I'm sending messages to Ursa Major through my steam iron, a few months back."

Martin's eyes widened in surprise. "As a matter of fact, yes...something like

**Continued on Page 101**

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# Optimism For All

by Bev Warner  
Saginaw, Michigan

The company my husband works for has a monthly business meeting for all of the managers. There is usually a speaker or certain topic for each night. After these sessions Chuck and I sit and chat about how it might apply to square dancing. The last meeting dealt with optimism. The state of the economy has had a profound effect on many business owners and workers alike. There was much need for a lot of optimism. We also found the need also existed in the square dance world. Many of the dancers are laid off or out of work, this does have a bearing on attitudes at dances.

Reading through the printed material, he brought home, I felt it should be shared with every person. Not only to the unemployed but to every caller, cuer, dancer, student. It is the Optimist Creed.

Promise yourself:

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To think of only the best, to work only for the best and expect only the best.

To be just as enthusiastic about the success of others as you are about your own.

To forget the mistakes of the past and press on to the greater achievements of the future.

To wear a cheerful countenance at all times and give every living creature you meet a smile.

To give so much time to the improvement of yourself that you have no time to criticize others.

To be too large for worry, too noble for anger, too strong for fear, and too happy to permit the presence of trouble.

—Optimist International

Every now and then, we need to look back and reflect upon the days, months and years past— when we were a beginning dancer or caller and remember the excitement and enthusiasm we experienced. We should never lose sight of those feelings.

By reading these reminding words we re-create those desires, take pride in our classes, our clubs, ourselves and forget about the less important obstacles that get in our way.

---

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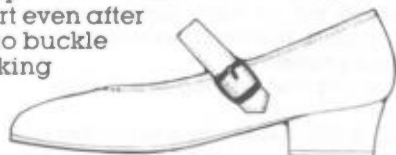
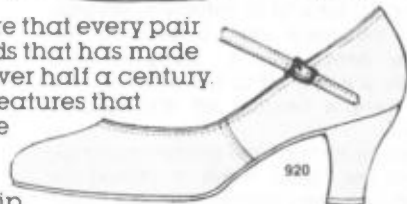
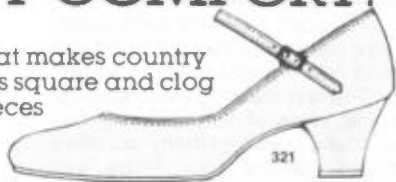
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Photo by Eldon Hall

by Bev Warner

**RAVE**

**ED FRAIDENBURG'S 50TH BIRTHDAY:**

When you subscribe to and read a certain magazine for a long time, don't you wonder what goes on in the lives of some of the writers and what they are like? Well, Ed Fraidenburg is a neighbor of mine and a good sport, so I got the real "low down" on his fiftieth birthday.

Ed was slated to pick up Mike and Margaret Nash (Bristol, England) at the Detroit airport. He knew he had to get back to his place for a workshop that evening, but wasn't prepared for what he found. When he arrived, a large white sheet was flying in the wind with the message, "Honk for Ed's 50th" (wife Phyllis's doing). When his workshop people began arriving in full square dance dress, the plot thickened and Ed became suspicious. Ed began his workshop, but it turned into a dance and birthday party. Guest caller Jim Davis arrived and called, Mike called awhile, *then* came the awaited event of the evening. Enter Vivian Stafford (stage name, Amira), an oriental belly-dancer, vibrating and moving to the music with all of her sheer, green veils in place.

Ed's red face co-ordinated beautifully with Amira's green costume. The big disappointment of the evening was, as Ed said, "They wouldn't let me keep her."



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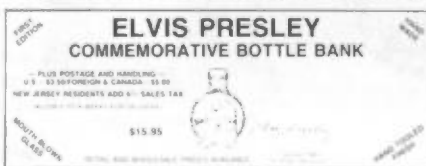
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# Linear Cycle Round

## the Globe



Fifty-four square dancing goodwill ambassadors recently travelled from Saudi Arabia to the island of Cyprus for a square dancing holiday. Exhibitions were performed at several villages on the island, and the Cypriot people received them with gusto, inviting us to stay and participate in Greek-style dancing with them.

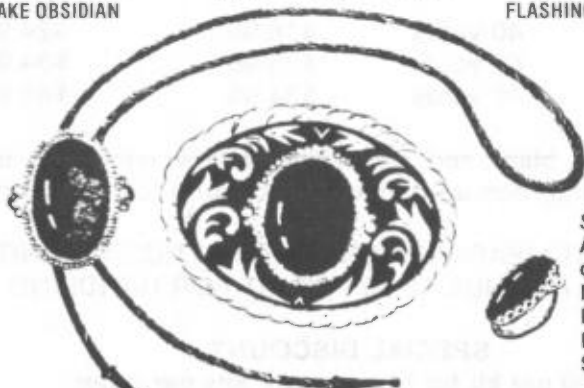
Caller/organizer for the trip was Wayne Spraggins. Mixers were by Phil and Royna Thomas. The trip was a huge success, and the group was invited back "as often as possible" in the future.



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## FEEDBACK

Congratulations to writer Howie Shirley for "Straight Talk," August ASD. Like him, I believe this is the solution to our problem. It flows. Let us hope that some of Callerlab's decision makers read Howie's article and take heed...The creation of different levels\* or plateaus in square dancing has caused many of our problems. We will always have the slow learner, the brighter dancer who is impatient with the slow learner, and the square dancer who drops out for a while and cannot understand why everything did not stand still until he came back. Plus the people who say, "Love her, but can't stand him!" She has bad breath or he has B.O.! You will not solve these problems as long as you are dealing with human nature!

The plateau levels have created a caste system which has given many a caller and square dance club one big headache. Square dancers and callers have been disrupting the whole square dance movement in their scramble to reach that next highest level. Many articles and letters have been about this subject and nothing else for the past three to four years.

Lately I have been reading articles that are close to an idea I have been attempting to get across here in Australia for quite some time now. First, I have found that if you ask most callers what they are calling, the answer will most always be "most of the mainstream, some QS and some Plus." Articles I have read in overseas publications confirm that this standard shows the biggest acceptance by the square dance public.

That is one side of the coin! You ask some callers, "Why push so hard for higher levels?" The answer is "pressure

from the square dancers wanting plus dancing." Hogwash! The square dancer would never have heard of these higher levels if he hadn't been made aware of them by some caller. It has become apparent to me and others that pushing for higher levels and harder square dancing is an ego trip for many callers in the belief that the higher level you call the better the caller you are! This is far from the truth as everyone should know by now. The better caller, as we all know, is the caller who can keep the whole floor moving and happy, no matter what standard he is calling. This better caller has solved the formula that motivates all square dancers. They want to dance and enjoy it!

Now for my idea for a solution. I believe that in the natural course of evolution taking place today, the plus levels must be dropped in favor of one one Mainstream plateau, made up of most of our present MS and the best QS and Plus basics. The only other level would be the challenge level which should be so far apart from the MS that square dancers and callers who want this level would have to drop out of normal square dancing altogether, thus taking a lot of pressure off clubs and callers. I know that people will say we must have something for everybody. Keep trying to do that and you will end up with hundreds of different levels, all unmanageable. Some people will say this idea is too drastic a change! You can change anything in square dancing if you start with the beginners and build for the future.

*Tom McGrath  
West Ryde, New South Wales*

\*Note: The letter is printed as Tom wrote it to us. The word *program* should be substituted for *level* if we are to reflect current thinking.



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# Encore

by Mary Fabik

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO— January 1959

The monthly bulletin of the British Association of American S/D Clubs carries an article pleading for simplicity at public square dances, regardless of what high-level challenge material dancers indulge in at their closed sessions. "Looks like some of our British friends are seeking the angels, too!"

A Florida S/D publication doing a poll on the reasons that so many dancers there drop out of the picture came up with such mutually contradictory answers as, "We can't attend regularly and find it difficult to keep up to the progress made by the other dancers," and, "We're tired of dancing the same old things, our caller never brings us anything new."

Editor's Lament: "Late. Late. Late. Since the December issue has long ago been mailed and this issue won't be out until Jan. 1, we weep sadly over all the announcements of square and folk dance New Years Eve Parties that are still arriving in the mail."

This ties in with another article this month by Rod LaFarge: "Please write. Our readers are interested in such things as the latest fads and fancies, ways to build up club memberships, new dancers and records, 'big' doings in the square dance world and articles that will increase their knowledge of dancing in general or improve their technique... You don't have to be a wonderful writer to be a correspondent for *American squares*; you don't even have to know how to spell or punctuate. If the news is interesting to our readers, we will cheerfully rewrite it. All we ask is *send it early*."

"Walkin' My Baby Back Home" by Bob Van Antwerp is the top record of the month. Editor LaFarge comments, "If any caller cannot learn to call in phrase and rhythm with this record, we suggest that he quit calling and go back to chicken plucking."

## 10 YEARS AGO— January 1974

New Years Resolutions:

1. Show a little more friendship—make someone really glad he or she came to dance.
2. Put some pep and smiles in our dances.
3. Stop worrying about what other clubs are doing and try to make ourselves better.
4. Show a little more appreciation for callers and teachers, and dancers who attend regularly.
5. Give a small surprise for persons attending the most dances and classes.
6. Give recognition for outstanding work to an officer, committee member, caller or dancer.
7. Put the telephone committee to work; keep in touch with all dancers.
8. Plan something special for all our dancers. (It doesn't have to be a big feed.)
9. Give every member something to do. People like to feel they are a part.
10. Ask every member to write down at least one idea on how to improve our club.

*Genevieve Fancher*

*Rustic Ramblers, Harrison, Arkansas*

*New Idea: Spin tag the gears*, by Bruce Stretton of Waterdown, Ontario.

"Steps and Stumbles in Round Dancing:" "A warm smile is very good styling and will cover many a stumble or goof from others. They will be watching the smile at the top. Then next time through we'll do it correctly and we'll have more reason to smile. A sincere smile multiplies faster than rabbits and it soon becomes one of those good habits," writes Wayne Puckett of Seattle, Washington.

Experimental Basic Pulse Poll, Top Ten Current: *spin chain the line, motivate, peel the top, diamond circulate, roll and wheel, flip back, spin tag the deucey, spin tag the gears, push open the gate, switch to a diamond.*

## TOP O' THE LINE



### BEST SINGING CALLS BASED ON SALES LISTED IN HIGH TO LOW SALES ORDER

Since there are no record reviews in this magazine, we plan to give readers an even better index of the most popular records each month in this column. This list will reflect those top selling titles going back one or two months, rather than current hits. This is a *composite* list of top-selling singing call records, based exclusively on sales results reported by over 20 volume dealers, coast to coast. Be sure to let us know whether or not you like this new feature.

1. Fox on the Run— Chapparral 3512
2. Old Time Rock & Roll— Rhythm 173
3. Marty Robbins Medley— MW201
4. Waitin' For the R.E.Lee— Hi-Hat 5061
5. Knock Knock Knock— Rhythm168
6. Way Down Deep— Red Boot 296
7. I'm In It For the Love— Chaparral 315
8. I'm In It For the Love— Longhorn 1041
9. Beautiful Baby— Rawhide 110
10. Devil Woman— Jo-Pat 216
11. Sunny— Chaparral
12. Song in the Night— Red Boot 293
13. Midnight Fire— Quadrille 828
14. Folsom Prison— Chaparral 313
15. Salty Dog Blues— ESP 603
16. You Always Hurt the One You Love— Blue Star 2213
17. What's Forever For— Rhythm 176
18. Chinatown— Blue Star 2209
19. Feels Right— Chicago Country 4
20. Second Fling— Rawhide 111
21. It'll Be Me— Mar-Let 506

*NOTE: Numbers 1 thru 4 were tied; numbers 5 through 10 had the same number of "votes;" the remaining numbers were also tied. Listing of the tied records is random.*

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# STRAIGHT TALK

According to a survey by Jim Hilton, about 22% of the square dancers in the San Francisco area are at A level. I book some dances in eastern New Mexico and there are some A dancers in that area. I know of about eight squares of A dancers in Austin, Texas and about 20% of the dancers in the Lubbock area claim to be at A level.

When you ask a caller or dancer to rate his own ability, there is always the dancer that the rating is slightly high. In my opinion, a caller or dancer who claims a capability at a given level should be able to call or dance that level end to end (no usage of another level of material) in correct timing and in all possible dancer arrangements. When Callerlab established the various levels, then we stopped being square dancers and became Basic, Mainstream, Advanced or Challenge dancers. Now the mad rush is on to climb the ladder.

Each caller or dancer has a maximum capability which is controlled by his ability, desire, available time and opportunity to learn. What happens when we go for the next higher level and can't reach it? The tenth step on a nine-step ladder is a grabber. How many dancers do you know who went for the tenth step and then re-entered the activity at a level they could handle? I cannot be critical of the caller who teaches basic lessons, feeds the dancers into his club, and then has an A or high level program for those who want it and have the capability to handle it. Where I have the heartburn is with those who recruit or try to recruit new dancers just out of lessons for their high level program. I have no objection to any level that you want to dance or call. All levels have their place. I do object to the idea that I as a club caller am expected to bring in new dancers, teach them to MS or Plus, and then sit idly by while they are pressured by other callers and dancers to quit the club and join some high level group.

I take one note service and have read samples of several and almost all of this "new material" is nothing more than a grouping of basic calls with a new name attached.

As a caller, what do I want? I would

like to have the capability to fully utilize the MS program in any and all dancer arrangements. In my own club I teach 30 lessons minimum and would prefer 50.

Do I have a solution? No, I would say this, though. Callers, push your "dolls" and learn your trade. Be thankful for those members who continue to attend and support and smile. These people and you as a club caller are truly the Mainstream of square dancing.

*Harmon & Joy Wilson  
Levelland, Texas*

NOTE: As in "Feedback" this month, this letter does not reflect the current usage of *program* rather than the word *level*. We have printed both submissions as written, rather than put words in the authors' mouths.



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**JUST RELEASED!**

- PR1070 ISLANDS IN THE STREAM by Al
- PR1069 HOUSTON'S A LITTLE BIT CLOSER by Renny
- PR1068 COAL MINER'S DAUGHTER by Al & Sheri Brabham  
"Little Miss Arthritis"
- PR1067 BADREPUTATION BY Al
- PR1066 NICKLEDEON RAG by Renny
- PR1065 OLD GANG OF MINE by Singin' Sam



Deane & Helen  
Serena



Singin' Sam Mitchell  
Holiday, FL.  
Assoc. Staff

**PAST DING DONGERS:**

- PR1064 DON'T SHE LOOK GOOD by Chuck
- PR1063 HOME ALONG THE HIWAY by Johnnie
- PR1062 GEORGIA RAIN by Al



PR502 TAKE IT TO THE LIMIT/COTTON EYED JOE  
Cued by Deane Serena

# PRAIRIE RECORDINGS



Eddie Milian, Staff  
Jacksonville, FL



# Prairie Mountain Recordings



Varn Weese, Staff  
Missouri City, TX

**BRAND NEW!**

- MR 33 HURRICANE by Mark
- MR 32 LOVE WILL TURN YOU AROUND by Tom—
- MR 31 IT'LL BE ME by Phil

**PAST HITS:**

- MR 30 POOR BOY BY Eddie
- MR 29 MY HEART by Craig
- MR 28 SHINDIG IN THE BARN by Vern
- MR 27 YOUR EYES by Dean
- MR 26 8 MORE MILES TO LOUISVILLE by Eddie
- MR 25 STAR WARS II by Mark



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JIM DAVIS  
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ART TANGEN  
Ionia, Ia.



TROY RAY  
N. Richland, Tx.  
Staff Caller

# DESERT RECORDINGS



RANDY BALDRIDGE  
Joplin, Mo.



HAL DODSON  
Memphis, Tn.



BILL REYNOLDS  
Assoc. Staff Caller  
Independence, Mo.

## BRAND NEW!

- DR15 STAND BY MY WINDOW by Hal
- DR14 HOW LUCKY CAN ONE MAN BE by Jim
- PAST DANDIES:
- DR13 PARADISE TONIGHT BY Art— Mickey & Charlie Hit
- DR12 LAST TRAIN TO HEAVEN by Art—Boxcar Willie Hit
- DR11 JOSE CUERVO by Hal— Shelley West #
- DR10 CONTINENTAL SUIT by Bill— Marty Robbins Hit
- DR9 I LOVE NEW ORLEANS MUSIC by Randy— Milsap Hit

## HOEDOWN (Cloggers Use This)

- DR9001 ORANGE BLOSSOM SPECIAL/KELLY'S RAG

## DANCE TO JIM:

- Feb. 2, Fresno, CA
- Feb. 3, Last Vegas, NV— Bee Sh.
- Feb. 4, Hemet, CA. Roadrunner RV Park

# OCEAN WAVE RECORDINGS

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Gladstone, Mo.



Bobby Hillard  
Ft. Worth, Tx.



Amaz-sing Grace  
Wheatley  
Gallup, N. M.



Bob Householder  
Russell, Ks.

## BRAND NEW!

- OR9 10 GUITARS BY Greg— Oldie
- OR8 GRANDMA'S FEATHER BED by Don
- OR7 SQUARE DANCE POLKA by Bobby

## PAST RELEASES

- OR6 COMMON MAN by Bob
- OR5 LOVELY LOVELY WORLD by Grace
- OR4 OKLAHOMA CRUDE by Bobby

- OR3 GONE AWAY by Greg
- OR2 SLEEP TIGHT, GOODNIGHT MAN by Johnny
- OR1 PALOMA BLANCA by Jerry

Prairie-Mountain-Desert-Ocean Recordings

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# MOUNTAIN RECORDINGS

STAFF CALLER PROFILE (Fourth in a Series)

Hats off this month to

## VERNE WEESE

1342 Gentle Bend  
Missouri City, Texas 77489  
(713)438-3429



Vern joined the MOUNTAIN RECORDING staff in 1981, being the fifth staff caller to sign his contract and constituting a full staff at that time. Vern's first record on Prairie was *Queen of Hearts*, a smash hit, followed by *Fancy Free, I'm Gonna Make It After All* and *Shindig in the Barn* on Mountain. Unreleased platters are *Pittsfield Drum and Bugle Corps* and *From a Chevy to a Lincoln*.

Vern started calling in July, 1973, while in the Navy in Panama, with his first club, the Panama Cross Trailers. While in the Navy, he and law Rhonda were stationed and called in Hawaii, Guam, Japan and the Philippines, calling for the Diamond Heads 'N Sides, and reorganizing the Bachelors and Bachelorettes. Out of the Navy, 1979 saw them in Dallas calling for seven clubs. Now in Houston, Vern calls for the Square Deals and VW Bugs. He is also secretary of the Texas State Callers Association. He won the fourth runner-up to the Master Salesman award presented by Mountain Recordings in Louisville, Kentucky, last June 28th.

Vern's most recent festivals have found him in Prescott, Arizona; Mandeville, Louisiana; Hat-tiesbug, Mississippi and San Angelo, Texas, with a full busy slate of future specials and festivals. Be a VW Bug and attend one!

Vern and Rhonda have been married 13 years with three daughters: Wendy, Vernè and Ulani. Vern's exciting patter and smooth singing voice have won and are winning fans wherever he calls.

This month we salute and take our hats off to **Vern Weese!**

# PRAIRIE-MOUNTAIN-DESERT RECORDINGS

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1	DARRYL LIPSCOMB, Forney, Tx.	June 10-15
2	RENNY MANN, Ogden, Ut.	June 17-22
3		June 24-29
4	CHUCK DONAHUE, Mt. Sterling, Ky.	July 1-6
5	TROY RAY, Dallas, Tx.	July 8-13
6	CRAIG ROWE, Hammond, In.	July 15-20
7	TOM TRAINOR, Sun City, Az.	July 22-27
8	EDDIE MILLAN, Jacksonville, Fl.	July 20-Aug. 3
9	AL HORN, Penrose, Co.	Aug. 5-10
10	ART TANGEN, Ionia, Ia.	Aug. 12-17
11	PHIL KOZLOWSKI, Aurora, In.	Aug. 19-24
12	BILL REYNOLDS, Independence, Mo.	Aug. 26-31

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# Best Club Trick

The photo highlights the billboard sponsored by the Silver City Twirlers of Taunton, Massachusetts, during Square Dance Week. Having called attention to the September 18-24 week with their billboard at the corner of Cedar and Main Streets, the Twirlers held demonstrations to commence the celebration.

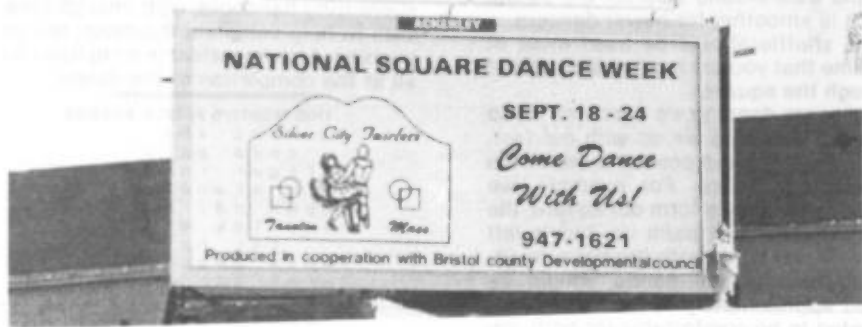
Square dancing is a popular pastime for many southeastern Mass. residents and about 14 clubs dance in the area besides the Taunton-based club. The Twirlers Club has 67 members and graduated 57 people from class this year. The club celebrated its second anniversary last June with a special dance.

Silver City Twirlers members are age 12 and up. The group holds advanced workshop on Mondays, beginners classes on Tuesdays, rounds on Wednesdays,

PH.D. and rounds on Thursdays. The club also holds a dance on Saturday a month at Bristol-Plymouth Reg. Tech. School. Travelers in the area may contact Anna MacDougall, president, at 822-9444.

Through their dances, the club has raised money for the Joslin Diabetes Foundation, the American Cancer Society and the Heart Fund. It has awarded a \$200 scholarship to a graduation Bristol-Plymouth student for the past two years. They will also attend a Foundation Dance, the profits of which will defray purchase costs for Kramer's Barn in Weymouth, an historical square dance landmark in New England. (See ASD, October 1983, center spread.)

*Raymond & Maggie McMullen  
East Taunton, Massachusetts*



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# Dancing Tips

by Harold & Lill Bausch

Square dancing is unlike any other form of dance for many reasons, but one of the biggest reasons is that only one step is taught—the shuffle step. This is the step done as you promenade. The dictionary says that *promenade* means to take a leisurely walk, but we don't walk. We dance to music with a tempo of 128-132 beats per minute, faster than most dances. Therefore, a normal walking step does not fit. We teach that we promenade with short shuffling steps, in which we lift the heels but let the soles of our shoes glide lightly over the surface of the floor. The short gliding step should be to the beat of the music. That is really the only dance step we teach.

Some may say that we do the buzz step in a swing, but most are now teaching the walk-around step for the swing, which is smoother for newer dancers.

The shuffle should be used most of the time that you are moving around and through the square.

In square dancing we dance as much with our hands as we do with our feet. The handholds and positions are of the utmost importance. For example, we know that when we form our square, the gent has his right palm up, lady's left hand placed in his with her palm down. We know that the hands should be joined approximately at the waist level, adjusted to be comfortable for both, according to respective heights. We know that in a courtesy turn the man has left hand palm up, woman left hand palm down in his hand; the man places right hand at her back and gently applies pressure to help her turn counterclockwise, until they both have turned around to face the proper direction.

We know that as we circle four, or eight, the men extend hands palms up, women palms down. It is important that when we do a *right and left thru* we touch right hands as we pass right shoulders, and then the man reaches with his left, palm up, to take his partner's left, palm down, for the

courtesy turn that completes the movement.

Hands are so important in square dancing! The "fingers up, palms together" handhold has been approved for ocean waves. Notice that we don't hold each other's thumbs. Hands are important in explaining our calls, and having them offered properly is important to smooth and effortless dancing.

Placing your right hand and forearm behind your back as you approach someone for a *do-sa-do* is a good signal that you want to do it the way it is taught, rather than swing. The pressure a lady uses with her hand is a signal to the man whether she wants to twirl or not—and to twirl or not is the woman's choice.

The use of the hands to touch the adjoining person's hand, as you *bend the line* or *pass thru* helps us keep our squares straight and compact. This should be taught in beginners' classes.

After all, there are sixteen hands in each square, and their proper placing and positioning are very important. Other than in a chorus line, I can think of no form of dance in which hands are so important—a firm handhold, not tight; a supporting handhold, with enough pressure to help complete the move, but no pushing. Also important is a big hand for all at the completion of the dance.

## THIS MONTH'S PUZZLE ANSWER:

top she  
coda pale  
tiger intaw  
div stand rib  
open nds orpa  
estates dryer  
tar had  
wave panetb  
ares hal rahs  
yar sally lip  
backs walks  
spit albs  
ape yes



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# Calling Tips

by Gene Trimmer

During a recent caller's seminar, I pointed out the fact that announcements should be made only when you have all dancers on the floor. They can be danced into position of all facing the caller, and then the announcements made. The principle of KISS (Keep It Short and Sweet) should be followed. In other words, make your talk short, to the point, and then let the dancing proceed.

When your announcements are made during the break period between tips, you are infringing on the dancers' visit time. They come to dance but they also come to visit, so let them retain that time. If you do give announcements, your chances of reaching 60% of the dancers is very slim. If the dancers face the caller after they square up for a tip, your chances of reaching 90% of them with announcements is very good. Following are some good ways to get dancers facing the caller and their get-outs after announcements are made.

Couple One face corner, box the gnat  
Square the sets, heads roll half sashay  
Heads pass thru, separate around two  
Lines of four star thru...

Get-Out: Lead couple California twirl  
Dive thru, square thru three hands  
Allemande left...

Four ladies chain  $\frac{3}{4}$ , four ladies chain  
Couple One face corner, box the gnat  
Square the sets, heads square thru  
Star thru...

Get-Out: Bend the line, star thru  
Square thru  $\frac{3}{4}$ , left allemande...

Couple One California twirl  
Couple Four roll a half sashay  
Couple Two and Four step to a wave  
Spin the top, swing thru, boys run right...  
Get-Out: Couple One California twirl  
Sides bend the line, crosstrail thru  
Left allemande...

Side ladies chain, Couple 1 face corner  
Box the gnat, new heads forward & back  
Pass thru, separate, around one

To lines of four, just ends pass thru  
U-turn back, everyone star thru  
Look at your shoes, I'll bow to you too...  
Get-Out: First couple go left, next go left  
Next go left, all promenade...

Side ladies chain, couple 1 split the ring  
Separate around three to line of three  
Couple three split the ring, around two  
Lines of four, centers only pass thru  
Separate, around one to lines, star thru...  
Get-Out: Promenade home...  
Or, promenade, don't stop  
Heads wheel around, star thru  
Square thru  $\frac{3}{4}$ , left allemande...

Remember, if you want to make sure your announcements are heard by a majority of the dancers, then use one of the gimmicks presented to do it. You will be pleased with the results. Remember, also, K-I-S-S!

## THE BOTTOM LINE

We ran across two interesting historical quotes this month, both dating back to the 17th century or earlier. Read 'em and smile:

The first is from William Prynee (mid-1600's), "Dancing for the most part is attended with many amorous smiles, wanton compliments, unchaste kisses, scurrilous songs and sonnets, effeminate music, lust provoking attire, ridiculous love pranks, all of which savor only of sensuality, of raging fleshly lusts!" That is from Walt Cole, printed in *Lead Right*, concerning contra dancing, a rather sedate type of dance!

The other, from caller Win Tilley of Fair Haven, Vermont, comes from *Orchesography* by Thoinot Arbeau, a treatise on dancing first published before 1600. After describing the movements of three dances, one of 96 bars, one of 56 and one of 80, he writes: "I wanted to describe these three to you to cover all the rest, of which you need take little heed as few people danced them in the past, in fact only those who were vain and wished to show what good memories they had. By this means they often misled others who only knew how to dance the common basse dance, because whenever they saw that someone wished to dance with them they asked for one of these irregular ones."

As somebody said, "The more things change the more they remain the same."



by Bob Howell

# easy level

Hugh Macey of Bath, Ohio, who is the owner of Twelgrena Enterprises, is currently developing a series of modern one-night-stand records. It is planned to feature various records for one-night-stand dancing during the coming year. Quite appropriate for the month of January are two circle mixers, **Winter Mixer** and **Four Skate mixer**. They are on a "flip disc." I give a spoke cue into for each dance, and the other side is instrumental.

## WINTER MIXER

by Irv & Betty Easterday

MUSIC: Grenn 15013

POSITION: Right-hand star position, M fac LOD, L fac RLOD

FOOTWORK: Opposite

INTRO: Wait 4 measures.

MEASURE

- 1-2 STAR RIGHT, 2,3,4; BAL FWD, TCH, BAL BACK, TCH;  
Star right in four steps. Join hands Alamo style, M facing COH, W facing wall, bal fwd & back.
- 3-4 STAR LEFT, 2,3,4; BAL FWD, TCH, BAL BACK, TCH;  
With new ptr to M's left retain handhold and star left in four steps. Join hands Alamo style M facing wall, W facing COH. Bal fwd and bal back.
- 5-6 WALK FWD, 2,3,4; BAL FWD, TCH, BAL BACK, TCH;  
Retain left handhold and join right hands to adjust to Varsouvienne position as partner walk fwd in LOD four steps. Bal fwd and Bal back.
- 7-8 WALK FWD, 3, 4.5(W TWIRL RF); BAL FWD, TCH, BAL BACK, TCH;  
Partners drop left hand hold as M walks fwd LOD in four steps and W twirls RF (1 1/2 times) under joined right hands to end fac RLOD in right-hand star pos. Bal fwd and bal back.  
Do sequence eight times.



## FOUR SKATE MIXER

by Bob Howell

FORMATION: One pair or couple followed by a second pair or couple all facing LOD and all four persons with hands joined in a circle. Leading pair reaches back and trailing pair reaches forward to complete the circle.

FOOTWORK: Identical

INTRO: Wait four measures.

MEASURES

- 1-2 Each person "skates" with the left foot (slide left foot forward and diagonally left), then "skate" with the right, and do a two-step forward (left-close-left).
- 3-4 Skate right and left and do anther two step forward (right-close-right).
- 5-6 Run forward with a L,R,L, Brush R, and a R,L,R, Brush L. (schottische step)
- 7-8 Lead pair of dancers release hand with each other. Doing two more running (L,R,L, brush R and R,L,R, brush L) steps they roll back behind the trailing couple who are moving forward as a pair. Rejoining inside hands behind this couple, they become the new trailing couple. Original trailing couple is now in the lead.

NOTE: At no time is more than one pair of hands parted, and that is only done when the lead couple separates to roll back.

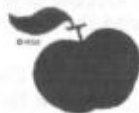
Also in his series of modern one-night-stand records, Hugh features the late Dick Jones calling...

## APPLE FOR THE TEACHER

MUSIC: TOP 25364 (Dick calls on one side; flip is instrumental only)

INTRO, BREAK, ENDING:

All join hands and circle left, go walking round the town,  
When you get back home again, you settle down;  
Four couples forward up to the middle, and then you come on back,  
Face your partner, do-sa-do, right shoulder back to back



Left hand to the corner, turn her by the left, left allemande, you know;  
 Do-sa-do your partner, bow to your partner, promenade;  
 Oh, promenade this lady, stay smooth and keep it neat,  
 Go round the hall, hear my call, to the ragtime beat.

**FIGURE:**

All face right, go single file, go walking round the ring,  
 When you get back home again, square your sets and then  
 Face your partner, do-sa-do, right shoulder round you go,  
 Four men go forward up to the middle and come on back you know,  
 Left hand to the corner, turn her by the left, left allemande that maid,  
 Dos-a-do, go round your partner, take your corner, promenade.  
 Promenade that lady, you keep her, yes you do,  
 She's an apple from your teacher, boys, a gift from me to you.  
 Sequence: Intro—Fig. twice—Break—Fig. twice—Ending

*For a month that features skiing in many areas of our nation, Jerry Helt of Cincinnati, Ohio, wrote this contra called...*

**CROSS COUNTRY CONTRA**

FORMATION: Alternate duple (Close set)

MUSIC: Any 64-count jig or reel.

**COUNT:**

- 1-4 Intro: Everybody pass thru.
- 5-8 Everybody face down, walk four steps.
- 9-12 Turn, face in and pass thru.
- 13-16 Everybody face up, walk four steps, face in (This is a "box" movement.)
- 17-32 Ladies figure of eight. (Ladies pass right shoulders, pass left shoulders around and behind the opposite man [original partner], pass left

- shoulders in the center again, pass right shoulders around corner man.)
- 33-48 Gents figure of eight (Gents step in, pass left shoulders and go diagonally around to the right and behind other lady [original partner], come back to the center and pass right shoulders with the gent again and go left shoulders around the lady in your own line, face in.)
- 49-56 Everybody pass thru and turn alone.
- 57-64 Half promenade with new right hand lady. (Keep moving at the foot of the set.)



**NEW RELEASE BY WAGON WHEEL**  
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**Calling by Bob Ruff, L.P. 1001**

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- |                              |                              |   |
|------------------------------|------------------------------|---|
| * <b>BIG BAD LEROY BROWN</b> | * <b>GENTLE ON MY MIND</b>   | * <b>IF MY FRIENDS COULD SEE ME NOW</b> |
| * <b>BIG SOMBRERO</b>        | * <b>GLENDALE TRAIN</b>      | * <b>LONG LONESOME HIGHWAY</b>          |
| * <b>BILLY JOHN HOEDOWN</b>  | * <b>HEY LEI LEE LEI LEE</b> | * <b>ROBINSON CRUSOE</b>                |
|                              | * <b>ENGINE 9</b>            |   |

\* **ATTENTION SCHOOL TEACHERS:** This album will provide your students with easy dances, good music, and clear and distinct calling. Use it with "The Fundamentals of Square Dancing, Level 1." The progression of movement parallels the Level 1 movements making this record an excellent companion album.

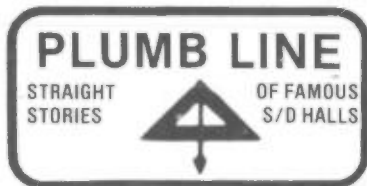
\* **ATTENTION CALLERS:** All music listed above is available on 45 rpm with dance descriptions for both easy and alternate figures. Very useful for one-nighters and for the first lessons of a beginners class.

\* **GREAT IDEA FOR A GIFT:** This album will make an ideal gift for a friend, school, library, senior center, Scout, Campfire, 4-H group, and others.

\* **SPECIAL INTRODUCTORY OFFER:** With your purchase of Wagon Wheel L.P. 1001, you will receive a WW 45rpm square dance record, flip/instrumental, FREE. Send check or money order for \$8.95. Include \$1/album for mailing (U.S. only). California residents add sales tax.

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**JOSEPHINE COUNTY  
SQUARE DANCE CENTER**  
Fairgrounds, Grants Pass  
Oregon



Seven years ago, the square dancers of Josephine County, Oregon, approached the local fair board about using one of the fairgrounds buildings for square dancing. The only building available was the Grange Exhibit Hall, a large barn-type building with a cement floor, used for winter storage of boats and trailers. With only verbal approval, the dancers raised funds for needed improvements.

Benefit dances were held and shares sold at \$10 each until \$2,500 was raised for a more suitable dance floor. All labor was donated. Black tar was put on the cement, with 2x4's on top. The dancing surface was completed with particle board. A dancer with professional knowledge of floor care, sealed and maintains the floor. The heating problem—no heat!—was solved by a plumber who purchased and installed two gas heaters hung from the ceiling.

Now the dancers were dancing and enjoying their new hall. Kitchen facilities and restrooms within the building were needed. (The only restroom available was in a separate building.) The kitchen was easier: a sink and stove were donated, a retired carpenter built storage cabinets which acted as room dividers, separating the kitchen from the dancing area. The restrooms provided a more serious problem. The fair board agreed to their installation providing they met all codes and specifications required by the county and the planning commission. The square dancers secured approval, paid for materials and donated the labor. Upon completion, the fair board reimbursed the dancers for expenses.

The Square Dance Center is now used specifically for square and round dancing five to seven nights a week, and maintained by the dancers. Clubs pay a set fee for the use of the hall and are responsible for daily cleanup. (If not cleaned properly, a cleaning charge is levied.) A hall board was established by the two clubs directly responsible for securing the new hall; its purpose is to oversee operations, including maintenance and collection of rents.

Dancers nationwide have enjoyed dancing at the Josephine County center, thanks to the dedicated efforts of many local square dancers.

*J. T. Twomey & Jerry Bradley*



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### THE MS QS PROGRAM

by Harold Bausch, Committee Chairman

There has been a lot of confusion about the QS programs and I would like to shed a little light on the subject.

When the Quarterly Selecton program first started, it was to control the number of new calls that were being thrown at dancers. This it has done to a great extent. It hasn't stopped new ideas, but it has done much to help coordinate just what callers all over the world are calling at their club dances.

Some folks are not sure just where the QS program belongs. Let me state that placing the MS/QS program right after the Mainstream program gives callers more variety for Mainstream clubs. I, too, had thought we were better advised to skip the experimentals and teach Plus calls. However, with several years experience now behind us, I feel that the MS/QS gives us a buffer zone. When we teach Plus calls, we are in effect pushing dancers into the next program. Many cannot handle the whole program, and are left in the awkward position of not being real Plus dancers, but only "half-way Plus" dancers. They can dance in their own clubs, but are afraid to venture out to clubs that may use different Plus calls. Actually, I for one would advocate another step, that is a

step that includes the first 10 Plus calls from the teaching order list.

Some will say that the calls in the MS/QS may be with us for only a short time. That's fine. We will eliminate calls that are not really accepted, but we will have the pleasure of trying them out, and adding a little to our dances, without adding too much at one time.

Some of the calls will end up in a different program, so what? For years we used the *teacup chain*, *red hot*, *grand parade*, *transfer the column*, and many more. We enjoyed them. Some are now in other programs, some are on no recognized list. But we did enjoy them. Let us enjoy what is here today, and not worry about calls that may not be with us in the future.

Realize that we have a lot of dancers who are unable, or unwilling, to dance more than once or twice a month. If we keep them, our numbers will continue to grow. If we lose them, our numbers will certainly go down. The MS/QS— right where it is now— right after Mainstream— serves a real purpose. Use it! "I will serve you well."

For the quarter beginning January 1, there will be no new quarterly figure. The balloting showed no clear preference for any current figures.

For the quarter beginning January 1, John Marshall, chairman of the Callerlab Advanced QS Committee, announced there will be no new quarterly figure. The committee feels there is currently no available call worthy of placement on the list.

### ELECTION RESULTS

Bob Van Antwerp, chairman of the board of governors, has announced the

Continued on Page 69

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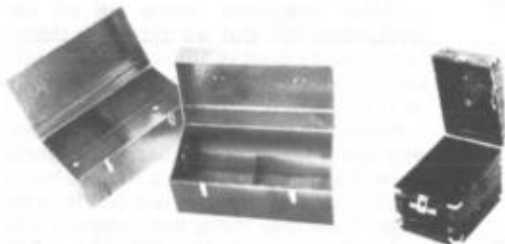
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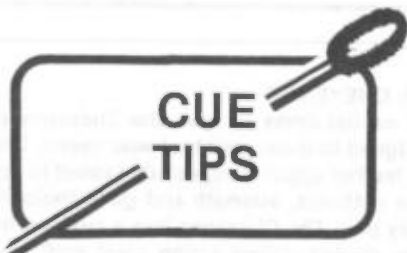
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### MEASURES

- 1-4 WAIT; WAIT; APT.—, POINT.—; TOG (CP Wall),—,TCH.—;  
1-4 In OP fcg M fcg wall wait two measures;; standard ackn to CP M fcg wall;;

### INTRODUCTION

#### PART A

- 1-4 (Box) SIDE,CLOSE,FWD,—; SIDE,CLOSE,BK,—; (M Box & W circle)SIDE,CLOSE,FWD,—;  
SIDE,CLOSE,BK(to Bfly Wall),—;  
1-4 Swd L twd LOD, close R, fwd L twd wall,—; swd R twd RLOD, close L, bwd R twd COH,—; swd L twd LOD, close R, fwd L twd wall (W circles RF twd wall R,L,R under joined lead hands),—; swd R twd RLOD, close L, bwd R twd COH (W circles on arnd L,R,L) to end in Bfly pos M fcg wall,—;  
5-8 (Bfly)SIDE,BEHIND,SIDE,—; THRU,SIDE,THRU,—; OPEN VINE,—,2,—; 3(to CP wall),—, THRU,—;  
5-6 Swd L twd LOD, XRIB (W XIB), swd L,—; thru R twd LOD, swd L, thru R,—;  
7-8 Swd L twd LOD to OP fcg diag twd RLOD & wall (W diag twd RLOD & COH),—; XRIB (W XIB),—; swd L blending to CP M fcg wall,—, thru R twd LOD,—; (Note: 2,3,4th time, open vine to OP fcg LOD.)

#### PART B

- 9-12 (Chg Sides via Scis M IB of W)SIDE, CLOSE, CROSS,—; (½ Box)SIDE, CLOSE, FWD(to LOP,—; FWD TWO-STEP; (Chg Sides Again)SIDE, CLOSE, CROSS,—;  
9-10 Momentarily extending arms (stretching M's R & W's L slightly) step swd L twd COH (W swd R twd wall), close R, release hands & XLIF (W also XIF) starting to change sides M moving across IB of W,—; continuing to change sides step swd R twd wall (W L twd COH), close L, fwd R LOD taking LOP fcg LOD,—; (Note: Figure is somewhat like a sliding door.)  
11-12 One fwd two-step twd LOD L,R,L,—; again stretching arms slightly (M's L & W's R) step swd R twd wall (W swd L twd COH), close L, release hands & XRIF (W also XIF) starting to change sides M moving across IB of W,—;  
13-16 (½ Box)SIDE,CLOSE,FWD(to OP),—; FWD TWO-STEP; ROCK FWD,—,RECOV,—; ROCK BK,—; RECOV,—;  
13-14 Continuing to change sides step swd L twd COH (W R twd wall), close R, fwd L twd LOD taking OP fcg LOD,—; one fwd two-step twd LOD R,L,R,—;  
15-16 Rock fwd L twd LOD,—, recov R,—; rock bwd L twd RLOD,—, recov R,—; (Note: 2nd & 4th time, meas. 16 is ROCK BK,—,RECOV/FACE (CP Wall),—;)

#### PART C

- 17-20 (Twd COH M IF)CIRCLE CHASE TWO-STEP; CIRCLE CHASE TWO-STEP (Reverse position); (Twd Wall W IF)CIRCLE CHASE TWO-STEP; CIRCLE CHASE TWO-STEP (W Turn to Bfly);  
17-18 Releasing hands both circle LF 2 two-steps twd COH with W chasing M L,R,L,—; R,L,R ending 2nd two-step with reversed position (M chasing W),—;  
19-20 Continued LF circle with 2 more two-steps twd wall (W IF of M) L,R,L,—; R,L,R (W turns on 2nd two-step to face M) ending in Bfly pos M fcg wall,—;  
21-24 (Bfly)ROCK SIDE, RECOV,THRU,—; ROCK SIDE, RECOV,THRU,—; VINE TWIRL,—,2(to Bfly),—; 3,—,THRU(to OP LOD),—;  
21-22 Rock swd L twd LOD, recov R, thru L twd RLOD,—; rock swd R twd RLOD, recov L, thru R twd LOD,—;  
23-24 Swd L twd LOD,—,XRIB (as W does one RF twirl under joined lead hands R,—,L) ending in Bfly pos M fcg wall,—; swd L,—, thru R twd LOD to OP fcg LOD,—; (Note ending)

Sequence: INTRO—A—A—B—B—A—C—B—B—A—C—C

Ending: Last time thru Part C meas 24 is standard ackn: APT.—,POINT,—.

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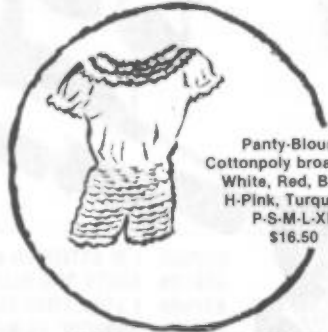
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# United Square Dancers of America

The United Square Dancers of America, Inc. is in its third year and continues to emphasize the growth of square dancing. With the recent organization of the state Council of Illinois S/D Associations and the West Virginia State S&R/D Steering Committee, both groups have indicated interest in the USDA.

The USDA's economical medical and liability insurance program is being offered again for 1984 at an even greater savings than before, due to the large numbers who participated. Special brochures detailing this program are available from Charles and Peggy Naddo, 12050 Clara Place, El Monte CA 91732.

With the support of the USDA, the National Folk Dance Committee has achieved a milestone in their quest to establish square dancing as the National Folk Dance. At this writing, the Senate has passed a bill which would permanently establish the square dance as the official dance of the U.S.; the House has not, but had over 225 cosponsors.

During the up-coming mid-year meeting of the USDA executive board, all interested dancer leaders may attend a special orientation session and view the officers in action. This meeting is scheduled for January 28 at Copecrest in Dillard, Ga. Those in attendance will visit the proposed site of the USDA Museum and Hall of Fame near Franklin, N.C. Arrangements for this meeting are being coordinated by George and Judy Garland.

Another of USDA's ambitious programs is the support for the issuance of a commemorative postage stamp to recognize square dancing. Four proposals, designed by Jack Lorusso of Florida, were submitted by the USDA to the Citizens Stamp Advisory Committee for consideration.

While the goals of USDA closely resemble those of numerous other S/D organizations, the USDA has the capability of focusing greater attention on

these goals through its large membership, now more than 135,000 dancers. The USDA has sought to promote cooperation among the major national and international S/D organizations: Callerlab, LEGACY, National Association of S&R/D Suppliers; National S/D Convention Executive Committee and Roundalab. Invitations have been extended to each of these organizations to attend the next annual meeting of the USDA at Baltimore, Maryland, concurrently with the 33rd National Convention.

On the simple premise, United We Stand, the USDA has sought to bring together all dancers and to provide them with a voice on the national issues that affect them.

*Jim & Jan Maczko  
Directors of Information*

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## 33<sup>RD</sup> National Square Dance Convention\*

WHEN: June 28, 29, 30, 1984.

WHERE: Baltimore, Maryland. Events will be held at both the Convention Center and Civic Center in downtown Baltimore, as well as several outdoor locations, including the fabulous Inner Harbor.

WHO: You! Along with your hosts, the dancers of the Mason-Dixon Square Dancers Federation, the Washington Area Square Dancers Cooperative Association, the Delaware Valley Square Dance Federation, the Susquehanna Valley Square Dance Federation and the combined New Jersey Federations.

WHAT: All levels of square, round and contra dancing from 9 AM to 11 PM daily, Thursday through Saturday. There will be exhibition groups from many states, some of whom will perform in the outdoor dance areas. For information, write Program Committee, P.O. Box 770, Temple Hills, Maryland 20748.

A unique feature of national conventions is the education program. We'll have clinics, seminars and panels galore, spaced throughout the day, so when your feet need a rest you can use your brain instead. Contact Bob and Betty Rappold, Education Chairmen, 10 Township Rd., Baltimore, MD 21222.

A convention would not be complete without a fashion show. Ours will have as its theme Baltimore firsts— would you believe the first umbrella was manufactured here? (Don't jump to hasty conclusions about our weather, however!)

Don't forget the tours— before, during and after the convention. You can come early and visit Washington, D.C., Philadelphia, Annapolis or Gettysburg. During the convention, you can sail in the harbor, walk around our historic areas, eat dinner at Rash Field, while you gaze at Baltimore's impressive skyline. After the convention, join the Oberammergau Tour to Germany. For information about the above, contact

Efrain and Barbara Rosario, Social and Special Events Chairmen, 930 Sedgley Rd., Baltimore, Maryland 21228.

HOUSING: More than 6500 hotel and motel rooms within 50 miles of Baltimore have been reserved. In addition, 2760 beds in new, air-conditioned college dorm suites at Towson State University are at our disposal. For campers, we have 2000 RV sites and, for the first time, tenting sites will also be available.

Remember, all requests for housing reservations must come through the Convention Housing and Registration Committee. Registration forms are available through your local club, caller or federation. Or write the Housing and Registration Committee at P.O. Box 1112, Glen Burnie, Maryland 21061.

FOOD: We think we have convinced the local Restaurant Association to provide plenty of it! Because the convention is in downtown Baltimore, there are over 60 restaurants and fast food facilities within walking distance of the dancing areas. You'll find all price ranges represented, as well as many ethnic cuisines, including an entire neighborhood of Italian eateries.

To whet your appetite, write for a restaurant brochure (as well as other information on what to do and see in Baltimore) to Baltimore Office of Promotion and Tourism, 110 W. Baltimore St., Baltimore, MD 21201.

TRAVEL: Baltimore is served by the Baltimore-Washington International Airport, located 13 miles from downtown Baltimore and about 30 miles from Washington, D.C. Limousine service is available. Don't forget the train, though. Amtrak provides service between Washington, D.C., Baltimore and other East Coast areas.

WEATHER: During the month of June the average maximum temperature in Baltimore is 82 degrees, the minimum is 61 degrees. So you'll need a sweater in the evening perhaps, especially on the water or at the Inner Harbor. During the day it will be sunny and warm, we hope! Maybe even a bit humid. And, we could have a shower or two. The nice thing is, though, whatever the weather, it changes frequently. If you don't like the clouds in the morning, you can probably count on seeing the sun by afternoon.

Vacation and sightseeing informa-

**Continued on Page 52**

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5. Hilton Hotel—Pikesville	59	59	79	—	20
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7. Holiday Inn—Belmont	49	59	79	—	20
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11. Holiday Inn—North	49	59	79	—	20
12. Holiday Inn—Pikesville	55	65	85	—	20
13. Howard House Hotel	39-43	42-47	75	92	Walking
14. Howard Johnson—West	—	38	40	—	20
15. Hyatt Regency	75-95	90-110	110-130	300-550	Walking
16. Meushaw's Motor Inn	—	38	42	—	20
17. Quality Inn—West	—	38	48	—	20
18. Ramada Inn—Security Blvd.	61	68	82	—	20
19. Sheraton—Johns Hopkins Inn	53	63	83	86	10
20. Warren House Motor Hotel	37	44	44	—	15
21. Waterview Motel	—	25	—	—	10
<b>DORMITORIES</b>					
22. Towson State University	17	23	—	—	20
<b>BALTIMORE SUBURBS</b>					
23. Best Western—West	35	42	52	—	20
24. Econo Lodge—Jessup	25	28	36	—	25
25. Econo—Travel Motor Hotel	27	29	32	—	20
26. Friendship Inn Motel	30	30	—	—	20
27. Holiday Inn—BWI Airport	55	65	85	—	20
28. Holiday Inn—Glen Burnie #1	49	59	79	—	20
29. Holiday Inn—Glen Burnie #2	49	59	79	—	20
30. Holiday Inn—West	49	59	79	—	20
31. Howard Johnson—Airport	51	59	—	—	20
32. International Hotel	—	85	85-110	94	20
33. Lan Lea Motel	24	28	—	—	20
34. Quality Inn—Colony 7	—	44	50	—	15
35. Quality Inn—Northwest	40	—	50	120	30
36. Quality Inn—Towson	46	51	67	140	20
37. Sandra Lee Motel—Mt. Airy	—	28	30	—	60
38. Terrace Motel	—	27.50	30.50	—	15
39. Town House Motor Hotel	—	—	40	—	20
40. Best Western—York Road	45	50	60	—	30



"THE WORLD'S GREATEST"

# NATIONAL SQUARE DANCE

# 33<sup>RD</sup>

June 28, 29,  
Baltimore,

PLEASE PRINT CLEARLY IN BLACK (PEN OR PENCIL) PLACING ONE CAPITAL LETTER

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

LAST NAME ONLY

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ADDRESS

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CITY

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STATE

ZIP

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AREA CODE AND TELEPHONE NUMBER

HOW MANY PAST NATIONAL SQUARE DANCE CONVENTIONS HAVE YOU ATTENDED? \_\_\_\_\_  
(From 1952, Riverside to 1983, Louisville)

**PROPER SQUARE DANCE ATTIRE IS REQUIRED AT ALL NATIONAL SQUARE DANCE CONVENTION ACTIVITIES**

Check for Optional Tour Information

### FOR YOUR DANCING PLEASURE

PROGRAMMING: Callers, Cuers, Prompters, Leaders, and Directors, please complete form below by placing an X where appropriate; be sure to complete DAYS AVAILABLE BOXES at right. PROGRAMMING DEADLINE FEBRUARY 1, 1984.

DANCERS: Please indicate level and type of dancing preferred by placing check (✓) in appropriate boxes; DO NOT complete Days Available boxes.

	SQUARES/YOUTH*							ROUNDS**				CONTRA**		CLOG	DAYS AVAILABLE		
	B	MS	P1	A1	A2	C1	C2	C3	E	I	HI	A	E	I	Th	Fr	Sa
HIS																	
HERS																	
CHILD																	
CHILD																	

\*B—Basic; MS, P1—Mainstream; A1, A2—Advanced; C1, C2, C3—Challenge

\*\*E—Easy; I—Intermediate; HI—High Intermediate; A—Advanced

RECEIVED & PROCESSED  
TO HOTEL

DATE

CONFIRMATION SENT  
FROM HOTEL

DATE

FIRST NAME FOR BADGE

HIS													
HERS													
CHILD													
CHILD													
CHILD													

NOTE: REPLACEMENT BADGES SUBJECT TO CHARGE

### Quantity

- Convention program book
  - "NATIONAL SQUARES" MAGAZINE
  - COOKBOOKS
  - RV RESERVATION (4 day pkg, o)
- (U.S. FUNDS ONLY) TOTAL AMOUNT**

\*The "National Squares" magazine is published by the National Square Dance Convention

Make check or money order payable to  
33rd NATIONAL SQUARE DANCE CONVENTION

Return to:  
**ADVANCE REGISTRATION**  
P.O. BOX 100  
Glen Burnie, MD 21051

### RECREATION

(Self Contained  
CAMPING WITH TRAILER)

Please send \$50.00 (for 4-days) and include in total fees above.

### DANCERS PLANNING TO CAMPING BE REGISTERED

- Travel Trailer
  - Pick-up Camper
  - Generator
- Yes No

- PLEASE SEND INFORMATION FOR PARKS AND CAMPING
- PLEASE SEND INFORMATION FOR TRAILERS

# SQUARE DANCE CONVENTION®

29, 30, 1984

re, Maryland

JUNE 1984						
S	M	T	W	T	F	S
				1	2	
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

Advance Registration

No. \_\_\_\_\_  
(Do not use)

Ver. Coord. \_\_\_\_\_

Treas. \_\_\_\_\_

LETTER OR NUMBER IN EACH BOX

BADGE	AGE	SOLO	FEE

SUB-TOTAL

Magazine	@ \$2.00		
Magazine	@ \$3.00		
Magazine	@ \$7.00		
Magazine (pkg. only)	@ \$50.00		
AMOUNT ENCLOSED \$			

Published in the interest of the National Square Dance

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SQUARE DANCE CONVENTION

Return Form To:  
REGISTRATION DIRECTOR  
P.O. Box 1112  
Burnie, Maryland 21061

ADDITIONAL VEHICLE PARKING

(Contained Units Only—No Hook-ups)

NO PARKING WED. TILL NOON SUN.

(for 4-day package only) with this registration fee above.

WANTING TO CAMP TOGETHER MUST REGISTER AND ARRIVE TOGETHER

Pop-up Trailer  Tent   
 Motor Home

Length of Unit \_\_\_\_\_ ft.

INFORMATION ON COMMERCIAL TRAILER

CAMPING AREAS

INFORMATION ON BOAT SLIPS

FEES

Registration Fee Per Dancer Under 2 Years of Age FREE  
3-day Package Only  
In Advance — \$16.00 per dancer  
After May 1, 1984 — \$18.00 per dancer (Applicable tax and badge included)

DEADLINE FOR CANCELLATIONS FOR REFUNDS ..... May 1, 1984 (\$1.00 charge per person for each cancellation)

NO REGISTRATION WILL BE CONFIRMED AFTER ..... May 1, 1984

ADMISSION TO ALL DANCING AREAS WILL BE TO REGISTERED DANCERS ONLY

HOUSING

Directions for completing the housing request below are given on the back of this form. If you do not desire housing, please check NO HOUSING REQUIRED .

Check dates rooms are needed

Sun. 6/24	Mon. 6/25	Tues. 6/26	Wed. 6/27	Thur. 6/28	Fri. 6/29	Sat. 6/30	Sun. 7/1
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

HOUSING PREFERENCE

Insert Code Numbers from Reverse

Choice	1st	2nd	3rd	4th
Hotel/Motel				

Number and type of room(s) needed:

- Room(s) with one double bed—two persons (dbl)
  - Room(s) with two double beds—2, 3, 4 persons (dbl-dbl)
  - Room(s) with full-size bed for one person (si)
  - Suite(s) with one bedroom (su)
  - Campus Housing (one or two beds per room) (ca)
- Number of children and ages \_\_\_\_\_

If Housing Request is for a Group of Dancers (under 25 rooms) give name of leader or group:

(ARRIVAL DATA REQUESTED ON REVERSE)

INFORMATION ON  
REGISTRATION & HOUSING

P. O. Box 1112

Glen Burnie, Maryland 21061

Arriving by Air Bus Auto  
(Circle one)

Will Arrive \_\_\_\_\_ at \_\_\_\_\_ AM PM  
(Day) (Date)

**SAVE TIME AND MONEY**

Many Registration Forms must be returned because of errors. Double-check your form for accuracy and completeness.

**BE SURE YOU HAVE:**

1. Printed legibly all names, address, city, state, zip code, telephone number and age(s) of child for registration and for Housing, if requested.
2. Correctly entered all amounts in FEE column, including \$16 Registration Fee for each dancer and amounts for all other materials. Also included RV Reservation Fee, if reserving space in RV Parking.
3. Correctly completed SUB-TOTAL and TOTAL AMOUNT ENCLOSED and included check or money order with the Registration Form.
4. Checked NO HOUSING REQUIRED if not requesting Housing.
5. Checked DATES for which rooms are needed.
6. Enclosed Registration Forms for ALL persons in a group if the group wishes rooms in same Hotel/Motel; also included Name of Group or Group Leader.
7. Checked DAYS AVAILABLE if you wish to call, cue, prompt, or direct dancing.
8. Enclosed ALL Registration Forms and Fees for all units if you wish to camp as a group.

Indicate your choice of Hotel/Motel noting code number above and place numbers of selected accommodations on reverse side. Be sure to indicate type of room and dates needed. One of your choices will be honored if at all possible, otherwise comparable rooms will be assigned. Hotels/Motels will not make reservations direct—only through the Housing Committee will reservations be approved. Telephone requests will not be honored. Please do NOT send a room deposit with this registration form—Hotel/Motel will confirm directly and advise deposit required. PERSONS WISHING TO ROOM TOGETHER SHOULD SEND IN REGISTRATION FORMS TOGETHER.

	RATES IN \$				DRIVING TIME MINUTES
	SINGLE	DOUBLE	DBL-DBL	SUITE	
41 Econo-Lodge Motel	27	31	40	—	20
42 Marriott—Hunt Valley Inn	65	80	100	—	20
<b>LAUREL</b>					
43. Best Western	30	35	—	—	25
44 Holiday Inn	—	—	54	—	25
45 Howard Johnson	—	44	48	52	25
<b>COLUMBIA</b>					
46 The Columbia Inn	63	73	—	—	25
47 Hilton Inn	—	60-84	80-104	368	25
48 Holiday Inn	—	54	—	—	20
<b>ANNAPOLIS</b>					
49 Econo Lodge	—	26 50	32 50	—	45
50 Annapolis Terrace Motel	—	60	60	—	45
51 Gibson's Lodgings	—	38	—	—	45
52 Holiday Inn	38	46	48	75	45
53 Howard Johnson	—	50	68	—	45
54 Maryland Inn	34-58	42-72	—	—	45
55 Thrift Inn Motel	—	29-39	—	—	45
56 Academy Motel	—	32	42	—	45
<b>COLLEGE PARK</b>					
57 Royal Pine Motel	37	45	52	53	60
58 Best Western	39	48	54	—	60
59 Holiday Inn	48	54	—	—	60
60 Holiday Inn—Capital Beltway	52	58	—	—	60
<b>ABERDEEN</b>					
61 Quality Inn	—	48 50	—	—	60
62 Tuckaway Manor Motel	—	27	—	—	60
<b>SILVER SPRING—WASHINGTON, N. W.</b>					
63 Ramada Inn—Calverton	41	45	—	125	60
64 Sheraton Inn—N E	65	75	95	150	60
65 Holiday Inn—Silver Spring Plaza	57	57	57	—	60
66 Sheraton—N W	—	40	40	—	60
67 Quality Inn—Silver Spring	30-33	34-36	47-67	—	60
68 Howard Johnson—N E	42	48	58	—	60
69 Hampshire Motor Inn	—	—	39-43	—	60
70 Holiday Inn—Chevy Chase	58	60	80	—	60
71 Holiday Inn—Bethesda	59	65	77	175	60
72 Ramada Inn—Bethesda	—	—	51	—	60
73 United Inn of America	35	40	60	—	60
74 Bethesda Marriott Hotel	59	59	59	125	60
75 Linden Hill Hotel	—	55	58	100-200	60

tion: Maryland is a great place for a vacation before or after the convention. Our state has been called "America in Miniature" because it packs such a variety of scenery and activity into its small frame—a mountain playground to the west, a historic heartland, and both the Chesapeake Bay and Atlantic Ocean beaches to the east.

To plan your vacation in Maryland write the Maryland Division of Tourist

Development, 1748 Forest Drive, Annapolis, MD 21401. Campers might want to contact the Maryland Park Service, Tawes State Office Building, Annapolis, Maryland 21401.

WHY: For fun and friendship! See you in Baltimore in '84.

For further information contact: John and Sally Tullis, Publicity Chairmen, 33rd National Square Dance Convention, 100 Longridge Court, Timonium, Maryland 21093.



# CHALLENGE CHATTER

Russ & Nancy Nichols

We start January 1984 by publishing the C-I list. You will find that the calls added are all variations of existing calls on the C-I list and they are: *inpoint/inside, outpoint/outside triangles, tandem based/waved based triangles, split o concept, split butterfly concept, (anything) chain thru, reverse rotate/reverse single rotate, reverse wheel and (anything), (anything) to a wave.* Calls on this list were selected by vote of the members of the Callerlab Challenge Committee. A call is dropped from the C-I list if 50% or more of those voting indicate to do so. Two calls were dropped as a result, they were: *cross and wheel and trail and peel.* As reported in this column in December 1983, *cycle and wheel* was dropped to the new A-I list.

### CHALLENGE DANCING'S BASIC CALLS (C-I)

Ah so  
 All 8 swing and mix  
 Alter the wave  
 Axle Concept:  
     Pass the axle/anything the axle  
 Block formation:  
     Partner trade, partner tag, pass thru,  
     Touch 1/4, star thru, walk & dodge,  
     Square thru, wheel thru  
 Butterfly formation/butterfly circulate  
     Split butterfly concept, such as:  
     Split butterfly circulate/walk & dodge  
 Cast back/cross cast back  
 Circle by (with fractions)  
 Concentric concept:  
     From starting DPT: star thru, slide thru,  
     Pass in/out, touch 1/4  
     From comp. DPT: chase right, shakedown  
     From tidal wave: recycle, ah so  
     From tidal line: wheel & deal, turn & deal, 1/2 tag  
 Counter rotate  
 Cross and turn  
 Cross by  
 Cross chain thru/cross chain and roll  
 Cross roll to an ocean wave  
 Diamond chain thru:  
     (Anything) chain thru, such as:  
     Inpoint triangle chain thru  
     Interlocked diamond chain thru  
 Dixie diamond  
 Flip back  
 Follow your neighbor variations:  
     Chase your neighbor, cross your neighbor,  
     Grand follow your neighbor  
 Galaxy formation/galaxy circulate  
 Grand curly cross  
 Grand 1/4 thru/3/4 thru  
 Interlocked diamond formation:  
     Interlocked diamond circulate,  
     Cut/flip the interlocked diamond  
 Magic column formation:  
     Circulate, split circulate, walk & dodge,  
     Transfer the column  
 O formation/O circulate  
     Split O concept, such as:  
     Split O circulate/walk & dodge

Percolate  
 Phantom formation:  
     Couples circulate, cross over circulate,  
     Tag the line, turn & deal, wheel & deal,  
     Ferris wheel, acey deucey, trade the wave,  
     Recycle, ah so, circulate, trade circulate  
 Recycle (all 8)  
     2/3 recycle  
 Regroup  
 Relay the shadow  
 Relay the top  
 Reverse explode (from waves)  
 Reverse swap around  
 Rotary spin  
 Rotate/single rotate  
     Reverse rotate/reverse single rotate  
     All rotates at C-1 from squared set only  
 Round off  
 Scatter scoot  
 Scoot and little(anything) and little  
 Scoot and plenty(anything) and plenty  
 Scoot and ramble(anything) and ramble  
 Shakedown  
 Spin chain and circulate the gears  
 Split square thru concept:  
     Split square chain thru, split square  
     Chain the top, split dixie style to OW,  
     Split dixie diamond  
 Square chain the top  
 Square the bases  
 Squeeze concept:  
     Squeeze the galaxy/hourglass/all squeeze  
 Step and fold  
 Stretch concept (from parallel waves and two-faced lines only):  
     Such as: recycle, ah so, turn & deal  
 Swing and circle 1/4, 1/2, 3/4, full  
 Swing the fractions  
 Switch to an interlocked diamond  
 T-bone formation:  
     Circulate/split circulate  
 Tag back to an ocean wave  
 Tally ho  
 Tandem concept:  
     Touch 1/4, hinge, scoot back,  
     Swing thru, walk & dodge  
 3 by 2 acey deucey  
 Transfer and (anything)  
 Triangle formation/triangle circulate  
     Inpoint/inside/outpoint/outside triangles  
     Tandem-based/wave-based triangles  
 Twist the line  
 Vertical tag 1/4, 1/2, 3/4, full  
 (Anything) to a wave, such as:  
     Square chain thru to a wave  
     Square chain the top to a wave  
 (Anything) and weave  
 (Anything) the windmill, such as:  
     Mix the windmill in  
 Wheel and (anything)  
     Reverse wheel and (anything)  
 Wheel fan thru  
 Callerlab acknowledges that C-1 is the next program beyond the Advance program.  
 We are often asked by callers and dancers alike which of the experimentals are likely to make it. The popular experimentals currently being used in the Challenge Program are:  
 C-1: *check point, soft touch, stable, quick wrap*  
 C-2: *Reshape (the triangle), shove off, checker board/box, replace the column*

Continued on Page 60

# HEM-LINE

by Bev Warner

How many of you ladies have long party or bridesmaid's gowns hanging in your closets collecting dust? Especially now, since you are square dancing and not going to functions where you would wear these outfits. You can recycle those dresses and make lovely square dance dresses for yourself and maybe trim your partner's shirt. That is just what Sandy did with her off-white, long, sheer cotton dress. She had the dress hanging in her closet for five years after celebrating her parents thirtieth wedding anniversary. She took the plunge and cut it off. It has been a very serviceable dress since. It looks very becoming on the dance floor and she has received many compliments.

Go through those closets and let your imagination run wild— you may end up with a new square dance dress.

Gene and Sandy Douglas Sanker dance in the northeastern part of Michigan.

## MARYLAND CRAB CAKES

- 1 lb. crab meat
- 1 large egg or 2 small
- 1 tablespoon mayonnaise
- 1 tablespoon Worcestershire Sauce
- 1 cup cracker crumbs (or bread crumbs moistened with milk)
- 1 tablespoon chopped parsley
- ½ to 1 teaspoon seafood seasoning
- pinch of salt
- 1 tablespoon baking powder (the secret ingredient!)

Blend ingredients, shape into cakes and fry quickly until brown, 4-6 servings.

Now that you have tried the crab cakes, you're ready for Maryland Fried Chicken. The recipe is in our cookbook, *Culinary Delights*. Mail your check for \$7.00, plus \$1.50 for postage to Bill and Elaine Fontz, 529 Goucher Boulevard, Towson, Maryland 21204. Checks should be made payable to the 33rd National Square Dance Convention.

If you haven't yet registered for the convention itself, here is the address to write to for registration forms and fact sheets about the great event: P.O. Box 1112, Glen Burnie MD 21061.



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- RWH-110 BEAUTIFUL BABY by Dale



SHANNON  
DUCK

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- RWH-107 SHOW ME THE WAY TO GO HOME by Dick



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BROWN

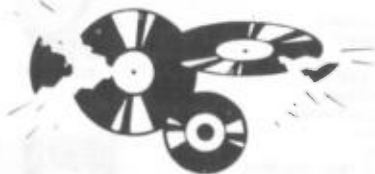
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**Russell L. Hoekstra, 67 Forest Glen,  
Rm 321, Longmeadow MA 01106**

We acknowledge Mike Jacobs, Ross Howell, and the Callerlab Challenge Committee for making this month's Challenge Chatter possible.  
\*\*\*\*\*

Canada hosted the largest and most successful convention of the year. The Canadian Challenge Convention was again a roaring success. The workshoping of *rotates* met with unheralded dancer approval.



# CALLERS COLLEGE

**March 19-23,  
1984**

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BILL CLAYWELL



HAROLD ROWDEN



TOM MILLER



JERRY HILL



DAVID BURNS

# LOU MAC & MAR-LET

**LOU-MAC RECORDS:**

- LM151 YOU, YOU, YOU— Mac Letson
- LM150 FADED LOVE— Tom Miller
- LM149 WHICH SIDE OF LOVE— Mac Letson
- LM148 SOUTHERN BOUND— Bill Claywell

**RECENT RELEASES:**

- LM147 THEN I'LL BE HAPPY— Mac Letson
- LM146 COUNTRY AS CAN BE— Larry Letson
- LM145 PRETTY LITTLE WOMAN— Larry Letson
- LM144 WALKING DREAM— Tom Miller
- LM143 ONLY ONE YOU— Mac Letson
- LM142 SQUARE DANCE IS ON, Mac & Tony Oxendine
- LM141 SHORT ROAD— Bob Fisk
- LM140 BABY'S WAITING— Bill Claywell
- LM139 THINK I COULD LOVE YOU— Mac Letson
- LM138 WHO'S CHEATIN' WHO— Larry Letson
- LM137 9 TO 5— Tom Miller

**MAR-LET RECORDS:**

- MAR506 IT'LL BE ME— David Burns
- MAR505 THIS WORLD OF MINE— John Holmes
- MAR504 THINGS— Wayne Smith
- MAR503 WONDERFUL WORLD OF WOMEN— Harold Rowden
- MAR502 BELLES OF SOUTHERN BELL— Jerry Hill
- MAR501 AMERICAN GUEST— David Burns

**P.O. Box 2406  
Muscle Shoals  
Alabama 35660  
205-383-7585**



# *Ocean Drive Square & Round Dance Resort*

416 Main Street - Ocean Drive Section  
 P. O. Box 198  
 North Myrtle Beach, South Carolina 29582  
 (803) 249-3235

## 1984 SCHEDULE

### FEBRUARY

10-11 Bob "Fatback" Green (AL)  
 (Mainstream & Plus)

### MARCH

9-10 Tony Oxendine (SC)  
 (Plus)

11 Tony Oxendine (SC)  
 (Half-way/1-48 Basic)

16-17 Johnny Preston (CA)  
 (Advanced A-2)

### APRIL

27-28 Damon Cox (NC) &  
 Ben Rubright (NC)  
 (A-1 & A-2)

### MAY

4-5 Ray Pardue (NC)  
 (New Dancers MS)

18-19 Darryl McMillan (FL)  
 (Plus)

20 Darryl McMillan (FL)  
 (Advanced)

25-26 "By the Sea Clogging Festival"  
 Bill Nichols (SC) &  
 Joann Gibbs (GA)

### JUNE

19-23 Vernon Jones (TX) &  
 Kevin Bacon (TX)  
 (Plus Week)

### JULY

8-12 Tony Oxendine (SC)  
 (Plus Week)

### AUGUST

5 Tony Oxendine (SC)  
 (Advanced)

11 Ed Foote (PA)  
 (Plus)

12-16 Ed Foote (PA)  
 (A-2 Week)

### SEPTEMBER

3-7 CALLER COLLEGE  
 John Kaltenthaler (PA) &  
 Cal Golden (AK)

9-12 Tony Oxendine (SC)  
 (Plus Week)

### OCTOBER

6-13 CARIBBEAN CRUISE  
 Square Dancing & Clogging  
 Tom & Shirley Heyward &  
 Bill & Marie Nichols (SC)

### DECEMBER

2 Tony Oxendine (SC)  
 Afternoon— Advance  
 Evening— Plus

27-31 Tony Oxendine (SC)  
 Holiday Classic  
 (Plus Week)

Meg Simkins

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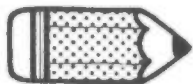
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# Creative Choreography

by Ed Fraidenburg

## REVIEW



### CHASE RIGHT

**DESCRIPTION:** From couples back to back, each right-hand dancer does an exaggerated *zoom* action, moving into the position previously occupied by the right-hand dancer behind, to finish facing in. The left-hand dancer will follow (chase) the right-hand dancer by doing a *run* into the vacated position, and then will box circulate one position. Ends in a box circulate formation.

**NOTE:** The "chasee" always ends facing in, and the chaser ends facing out.

#### SAMPLE CHOREO:

Heads lead right and circle to a line  
Pass thru, *chase right*, single hinge  
Recycle, swing thru  
Right and left grand.....

Heads lead right and circle to a line  
Rollaway, pass thru, *chase right*  
Split circulate, single hinge  
Right and left grand.....

Heads lead right and circle to a line  
Star thru, pass thru, *chase right*  
Column circulate, boys run, trade by  
Pass thru, *chase right*,  
Column circulate, boys run, trade by  
Pass thru, *chase right*  
Column circulate, boys run, trade by  
Pass to the center, square thru  $\frac{3}{4}$   
Left allemande.....

Heads square thru four, pass thru  
*Chase right* circulate, coordinate  
Girls hinge, diamond circulate

Boys trade, flip the diamond, recycle  
Pass to the center, square thru  $\frac{3}{4}$   
Left allemande.....

Heads half square thru, pass thru  
*Chase right*, all trade, coordinate  
Partner trade, promenade home.....

Heads square thru four, swing thru  
Centers walk and dodge, *chase right*  
(*Centers only*), boys circulate  
Wheel and deal, left allemande.....

Heads lead right and circle to a line  
Pass thru, centers *chase right*  
Boys trade, ends trade, tag the line in  
Star thru, promenade home.....

Heads pass thru, go round one to a line  
Pass thru, *chase right*, single hinge  
Extend, trade the wave, left swing thru  
Trade the wave, turn and left thru  
Flutter wheel, left allemande.....

Heads pass thru, go round one to a line  
Centers right and left thru, all pass thru  
*Chase right*, swing thru, girls trade  
Pass thru, wheel and deal, pass thru  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Double pass thru, centers *chase right*  
All boys run, centers pass thru  
Centers in, girls trades  
Sides (diag.) pass thru, boys cloverleaf  
Girls slide together and hinge  
Trade the wave, extend, swing thru  
Ends circulate, girls trade, pass thru  
Wheel and deal, zoom, square thru  $\frac{3}{4}$   
Left allemande.....

Heads star thru, pass thru  
*Chase right*, walk and dodge  
Pass thru, *chase right*, boys run  
Pass thru, swing thru  
Right and left grand.....

Heads pass thru, *chase right*



Single hinge, extend, trade the wave  
Boys circulate, trade the wave, recycle  
Swing thru, right and left grand....

Heads rollaway, lead right, circle four  
Ladies break to a line, pass thru  
Boys *chase right*, girls fold  
Those who can, star thru, others ¼ in  
All pass thru, wheel and deal  
Centers star thru, right and left thru  
Others lead right, left allemande.....  
Four ladies chain three-quarters  
Four ladies chain across  
Heads square thru four, slide thru  
Dixie style to a wave, boys walk & dodge  
Girls circulate, boys *chase right*  
Left swing thru, girls run  
Promenade home.....

**FACING COUPLE ZEROS — RIPPLE**  
by Gene Trimmer in *Mainstream Flow*

1. Half sashay, ripple, partner trade...
  2. Swing thru, boys run, half tag right, ripple, courtesy turn...
  3. Slide thru, ripple right, boys run, right and left thru...
- No. 3 can be changed around many ways and work well. (See equivalents below.)  
Ripple, U-turn back is also a zero, but a bit too much turning.

**RIGHT AND LEFT THRU EQUIVALENTS**  
(Normal Couples)

1. Slide thru, ripple right, boys run...
2. Ripple right, boys run, slide thru...

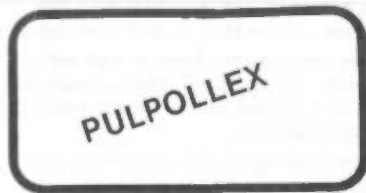
**SQUARE THRU EQUIVALENTS**

(Static square of 8 chain thru use only)

1. Ripple out...
2. Ripple right, scoot back, boys run...
3. Ripple in, ripple...

**PASS THRU EQUIVALENTS**

1. Swing thru, centers cross fold, ripple...
2. Right and left thru, rollaway, ripple....



**SHORT TRACK**  
by Bill Davis

**DESCRIPTION:** From columns, the lead #1) column dancer faces ¼ in and walks straight forward as the #2 column dancer circulates one position and faces ¼ in. (These dancers become the ends

of the final two-faced line.) At the same time the #3 and #4 column dancers (trailers) column circulate one position and without stopping, the leaders of this foursome face ¼ in and circulate as the trailers circulate and face ¼ in. (These dancers become the centers of the final two-faced line).

**NOTE:** *Short track* and *counter track* (which follows) were devised to convert a column to a two-faced line and vice versa.

**SAMPLE CHOREO:**

Heads lead right and circle to a line  
Touch ¼, *short track*, ferris wheel  
And spread, pass thru, boys fold  
Star thru, circulate 1½, bend the line  
You're home.....

Heads lead right and circle to a line  
Rollaway, touch ¼, *short track*  
Boys turn back and star thru  
All promenade home.....

Heads square thru four, slide thru  
Touch ¼, *short track*, centers circulate  
Ferris wheel, zoom and left turn thru  
Swing thru, right and left grand.....

Heads half square thru, slide thru  
Touch ¼, *short track*  
Boys partner trade, wheel and deal  
Zoom and pass thru, star thru  
Wheel and deal, left allemande.....

Heads pass thru go round one to a line  
Touch ¼, *short track*, boys cross run  
Half tag, trade and roll, left allemande....

Heads pass thru go round one to a line  
Touch ¼, circulate, *short track*  
Couples hinge, triple trade  
Couples hinge, ferris wheel  
Girls turn thru, boys courtesy turn them  
Pass thru, wheel and deal, pass thru  
Left allemande.....

Heads square thru three, separate  
Go round one to a line, touch ¼  
*Short track*, boys cross run  
Ferris wheel, zoom and square thru ¾  
Left allemande.....

Heads square thru four, circle half  
To two-faced line, crossfire, *short track*  
Couples hinge, boys wheel and deal  
Girls bend the line, square thru four  
Swing thru, ends circulate, girls trade  
All pass thru, wheel and deal, pass thru  
Left allemande.....

Heads pass thru go round one to a line  
Swing thru, centers (of each wave) run  
Half tag, *short track*, crossfire  
Coordinate, wheel and deal, swing thru  
Same sexes trade, right and left grand....

Heads lead right and circle to a line  
 Right and left thru, ocean wave  
 Triple trade, single hinge, *short track*  
 Centers trade, all eight circulate  
 Bend the line, touch  $\frac{1}{4}$ , circulate  
 Boys run, all promenade.....

**COUNTER TRACK**

by Bill Davis

**DESCRIPTION:** From parallel two-faced lines, outfacing centers face  $\frac{1}{4}$  in and (column) circulate two places; infacing centers walk straight across to the other line, face  $\frac{1}{4}$  in and column circulate one place; at the same time the outfacing ends face  $\frac{1}{4}$  in and column circulate one place; infacing ends walk straight across and face  $\frac{1}{4}$  in. The movement ends in columns.

**SAMPLE CHOREO:**

Heads square thru four, swing thru  
 Boys run, *counter track*, all trade  
 Boys run, double pass thru, track two  
 Recycle, left allemande.....

Heads square thru four, ocean wave  
 Boys run, *counter track*, trade and roll  
 Star thru, pass thru, left allemande.....

Heads lead right and circle to a line  
 Swing thru, boys run, couples hinge  
*Counter track*, circulate, trade and roll  
 Pass thru, girls crossfold, star thru  
 Ferris wheel, square thru but  
 On the third hand, dixie grand  
 Left allemande.....

Heads rollaway, lead right, circle four  
 Ladies break to a line, pass thru  
 Tag the line left, *counter track*  
*Short track*, promenade home.....

Heads lead right and circle to a line  
 Touch  $\frac{1}{4}$ , coordinate, *counter track*  
 Boys run, centers in and cast off  $\frac{3}{4}$   
 Star thru, pass thru, left allemande.....



**ANYTHING AND CROSS**

by Jerry Haag

**DESCRIPTION:** Following any call which results in a box circulate foursome, those left facing in (trailers) pull by using their outside (free) hand.

Suggested *anything* calls (to precede and cross):

Box circulate, hinge, touch  $\frac{1}{4}$   
 Scoot back, chase right.....

Split circulate, crossfire, half tag  
 Partner tag, triple scoot.....

**SAMPLE CHOREO:**

Heads square thru four, hinge and cross  
 Partner trade, slide thru  
 Left allemande.....

Heads touch  $\frac{1}{4}$ , box circulate and cross  
 Swing thru, boys run, ferris wheel  
 Touch  $\frac{1}{4}$ , box circulate and cross  
 Partner tag, left allemande.....

Heads lead right and circle to a line  
 Touch  $\frac{1}{4}$  and cross, trade by, touch  $\frac{1}{4}$   
 And cross, partner trade and roll  
 Right and left grand.....

Heads star thru, pass thru  
 Circle four to a line, touch  $\frac{1}{4}$  and cross  
 Right and left grand.....

Heads square thru four, touch  $\frac{1}{4}$   
 Scoot back and cross, girls trade  
 Scoot back and cross, boys trade  
 Split circulate, boys run, pass thru  
 Wheel and deal, centers pass thru  
 Left allemande.....

Head ladies chain, heads lead right  
 And circle to a line, pass thru  
 Chase right and cross, left allemande....

Heads pass thru, chase right and cross  
 Clover and flutter wheel, pass thru  
 Left allemande.....

**NOTE:** Hinge  $\frac{1}{4}$  or touch  $\frac{1}{4}$ , box circulate and cross = half square thru.

Heads lead right and circle to a line  
 Touch  $\frac{1}{4}$ , split circulate and cross  
 Trade by, touch  $\frac{1}{4}$  and cross, boys trade  
 Single hinge, right and left grand.....

Heads square thru four, swing thru  
 Boys run, crossfire and cross, trade by  
 Touch  $\frac{1}{4}$  and cross, wheel and deal  
 Centers square thru  $\frac{1}{4}$ , left allemande....

Heads square thru four, ocean wave  
 Recycle, right and left thru, ocean wave  
 Girls run, crossfire and cross, trade by  
 Left allemande.....

Heads lead right and circle to a line  
 Touch  $\frac{1}{4}$ , triple scoot and cross  
 Trade by, swing thru, same sexes trade  
 Right and left grand.....

Heads lead right and circle to a line  
 Right and left thru, touch  $\frac{1}{4}$   
 Triple scoot and cross, trade by  
 Swing thru, right and left grand.....

Heads square thru four, swing thru  
 Boys run, half tag and cross

Wheel and deal, zoom, star thru  
 Clover and turn thru, left allemande.....  
 Heads lead right and circle to a line  
 Ocean wave, girls run, half tag & cross  
 Clover and touch  $\frac{1}{4}$  and cross, touch  $\frac{1}{4}$   
 And cross, boys cross fold, star thru  
 Ferris wheel, zoom, square thru  $\frac{3}{4}$   
 Left allemande.....  
 Heads lead right and circle to a line  
 Pass thru, partner hinge and cross  
 Girls partner trade, couples circulate

Boys partner trade, wheel and deal  
 Boys square thru  $\frac{3}{4}$ , slide thru  
 Circulate  $1\frac{1}{2}$ , bend the line, you're home  
 Heads touch  $\frac{1}{4}$  and cross, all touch  $\frac{1}{4}$   
 And cross, chase right, boys run  
 Tag the line left, promenade home.....  
 Heads rollaway, touch  $\frac{1}{4}$  and cross  
 Right and left thru, rollaway, touch  $\frac{1}{4}$   
 And cross, chase right and cross  
 Partner trade, reverse flutter wheel  
 Left allemande.....

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8-Chain Thru (Box) (B)						
Parallel RH Ocean Waves (W)						
Parallel RF 2-Faced Lines (F)						
Trade by (T)						
Double Pass Thru (P)						
1/4 Tag (Q)						
3/4 Tag (R)						
RF Columns (C)						
Center-to-Center Diamonds (D)						

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by Howle Shirley

Heads pass the ocean, boys fold and Peel off, tag the line right  
Bend the line.....  
(Zero move from facing couples in standard position. Can be used from facing lines of four.)

Heads rollaway half sashay  
Make the ocean, girls fold, peel off  
Bend the line.....  
(A right and left thru equivalent. Use from standard position facing couples.)

Heads lead to the right, do-sa-do  
Make an ocean wave and fan the top  
Right and left thru and turn ¼ more  
Couples circulate and bend the line  
Right and left thru and ¼ more  
Ferris wheel and centers pass thru  
Right and left thru, swing thru, boys run  
Tag the line right, now tag the line  
Gent go right, lady go left  
Left allemande.....

Heads flutter wheel, same couples  
Crosstrail, separate, behind the sides  
Star thru, center four go  
Right and left thru, pass thru  
Swing thru, \*boys run, bend the line  
To 1P2P...or  
\*All eight half circulate, boys run  
Bend the line...to static square at home.

Head ladies chain, same couples  
Rollaway half sashay, pass the ocean  
(Men in middle), extend the tag  
Centers trade, all swing thru, boys trade  
Girls trade, centers trade, boys run  
Right and left thru.....1P2P

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Double pass thru, peel off, pass thru  
Tag the line right, wheel and deal  
Curlique, scoot back, boys circulate  
Girls trade, all eight circulate (1-4 OW)

Heads square thru four, right & left thru  
Rollaway half sashay, do-sa-do  
Ripple in, square thru and  
On the fourth hand, left allemande.....

Sides curlique, boys run  
Right and left thru, dive thru, touch  
Recycle, pass thru, curlique  
Walk and dodge, California twirl  
Pass thru, bend the line, pass the ocean  
Cast off ¾, boys run, slide thru  
All pass thru, left allemande.....

Sides lead right, circle to a line  
Right and left thru, pass the ocean  
Scoot back, boys run, bend the line  
Pass thru, partner trade  
Reverse flutterwheel, ladies lead  
Dixie style to an ocean wave  
Boys run, tag the line, lady go left  
Gent go right, left allemande.....




Sides pass the ocean, cast off ½  
Boys run, half tag the line, trade and roll  
Pass thru, touch ¼, walk and dodge  
Partner trade, right and left thru  
Pass thru, bend the line, pass thru  
Wheel and deal, centers swing thru  
Turn thru, split two go round one  
To a line of four, touch ¼, boys run  
Left allemande.....

Sides ladies chain and rollaway  
A half sashay, star thru, circle four  
Side gents lead to lines of four  
Pass thru, boys run right, swing thru  
Balance, spin chain thru, ends circulate  
Two places, boys run right  
Lines pass thru, wheel and deal  
Centers zoom and others square thru ¾  
To a left allemande.....

Sides touch ¼ and boys run, touch  
Scootback, fan the top, spin the top  
Right and left thru, centers turn  
A full turn and rollaway half sashay  
Others face, all go right and left grand...

Sides lead to the right and circle  
To a line, pass thru, half tag to  
Ocean wave, split circulate, swing thru  
Boys trade, boys run, bend the line  
Pass the ocean, girls trade  
Swing thru, turn thru left allemande...

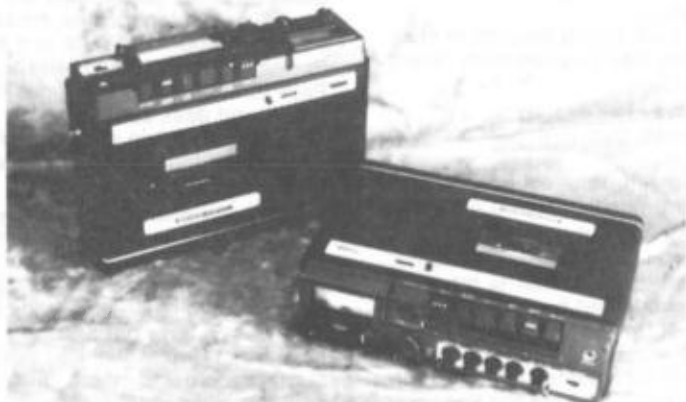
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Alamo style balance, swing thru  
Boys run right, wheel and deal  
Left allemande.....

		
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Their most popular choreography has been on *Confessin'*, *Song of India* and *Hawaiian Wedding Song*. Their latest is *Buenos Nochas Cha*.

The Lovelaces have three children.



Alan at the Univ. of South Florida; Susan in Houston, Texas; Sheila and her husband, Bruce Botelho in Juneau, Alaska, where they teach folk dancing. Charlie enjoys running competitively and is in the construction business. Madeline enjoys designing and sewing her dance dresses, and she now has her own flower shop called "Petals and Stems."

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

**CALLERLAB APPROVED QS SELECTIONS**  
Dixie derby  
Linear cycle  
Chain down the line  
Red hot  
Grand spin  
Divide to a column  
Ripple

**PLUS QS**  
Track and anything

**ADVANCED QS**  
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

¾ tag the line  
Track two  
Trade the wave  
Triple scoot  
Triple trade  
Turn and left thru

**ASD PULSE POLL EXPERIMENTALS**  
*CAUTION: Not recommended for dancers prior to Plus level activity.*

**ASD— Not a Callerlab level**

1. Ride the wheel
  2. Relay the gears
  3. Top the diamond
  4. Short track
  5. Patch
- (priority order)

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by Bob Poyner
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# Round Dance



# PULSE POLL



## SQUARE DANCERS' ROUNDS

1. Blue Heaven Whistler
2. Hush
3. New York, New York
4. Could I Have This Dance
5. Jacalyn's Waltz
6. Chattanooga Shoeshine Boy
7. Slowpoke
8. San Francisco Bay
9. Good Old Girls
10. Nobody But You

## ROUND DANCERS' ROUNDS

1. Pop Goes the Movies
2. Primrose Lane
3. Taste of the Wind
4. Frenesi
5. Girl In My Arms
6. Crazy Eyes
7. Don't Cry For Me Argentina
8. Cha Cha Charleston
9. Rainbow Foxtrot
10. La Paloma/Itsy Bitsy Cha

40 cuers contribute monthly

## ROUNDALAB CLASSIC LIST

### EASY

1. Dancing Shadows
2. Tips of My Fingers
3. Mexicali Rose
4. Walk Right Back
5. New York, New York
6. Hot Lips
7. Frenchy Brown
8. Street Fair
9. Very Smooth
10. Take One Step

### ADVANCED

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

## INTERMEDIATE

1. Answer Me
2. Folsom Prison Blues
3. Birth of the Blues
4. Feelin'
5. Roses for Elizabeth
6. Green Door
7. Continental Goodnight
8. Dream Awhile
9. Spaghetti Rag
10. My Love
11. Hold Me
12. Moon Over Naples
13. Neapolitan Waltz
14. Tango Mannita
15. Alice Blue Gown

## TOP ROUNDS

(Courtesy Carousel Clubs)

## HIGH INTERMEDIATE

1. Don't Cry For Me Argentina (Palmquist)
2. Rainbow Foxtrot (Blackford)
3. The Girl in my Arms (Agler)
4. In Apple Blossom Time (Agler)
5. Domingo (Packman/Drafz)
6. Thousand Stars Tango (Palmquist)
7. Isn't She Lovely (Goss)
8. Moonlight Magic (Rother)

## ADVANCED

1. Sam's Song (Shawyer)
2. Amor Cha (Barton)
3. Years May Come (Rother)
4. Cavatina (Barton)
5. PA6-5000 (Glover)
6. Spanish Eyes (Rother)
7. Matilda (Barton)
8. La Pura (Goss)



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Jerry Haag



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 C-512 CHEROKEE FIDDLE— Ken Bower  
 C-3505 HAZEL EYES— Ken, Jerry, Beryl & Gary  
 C-3509 WHEN THE SAINTS GO MARCHING IN— Ken, Jerry, Beryl & Gary  
 C-3508 THE BEST THINGS IN LIFE ARE FREE— Ken, Jerry, Beryl & Gary  
 C-209 YOU WERE ALWAYS ON MY MIND— Jerry Haag  
 C-313 FOLSOM PRISON BLUES— Gary Shoemaker  
 C-314 ALL ABOARD— Gary Shoemaker  
 C-3512 FOX ON THE RUN— Ken, Jerry, Beryl & Gary

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# People

IN THE NEWS



Thanks to proud grandparents, **George and Wanda Jones** of Arlington, Tennessee, here are 10-year-old **Mark Hickey** and nine-year-old **Misty Jones**. **Mark** is the son of **Gary and Tina Hickey**, new square and round dancers, and **Mark** is presently taking round dance lessons and learning to call squares. **Misty** has a double "claim to fame" for she is the daughter of **Ray and Gail Jones**, who have been dancing for several years, and her grandparents have been in the dance picture at least 20 years, instructing rounds for several. **Misty** was dancing by the time she was walking. When **Mark** and **Misty** are dancing at any dance, they are the hit of the night. They have danced at several Memphis clubs in exhibitions. People say they are the youngest round dancers they've ever seen. (The photo first appeared in the *Caller* of Memphis. Thanks to **Bill Crawford**.)

Caller **Dick Leger** of 16 Sandra Dr., Bristol RI 02809, says he doesn't need to advertise 1984 callers schools (with special emphasis on timing) but there will be two held next summer in the locations of Rutland, Vermont and Massena, New York. Ask for details.

The Lloyd Shaw Sales Division has a new home and a new manager. Write to **Elizabeth "Libba" Grey**, 12225 Saddle Strap Row, Hudson FL 33567.

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Caller **Al Stevens** retired from the service and decided to stay in Germany as that country's first American full-time pro caller. Good luck, **Al**.

**Pete Bray**, whom we saw recently at a dance in Berlin, Penn., told us he is doing fine as a new caller working with senior citizens, several 4-H groups, O/N/S groups, and both mentally and physically handicapped groups. At the Romney Deaf and Blind School he placed his speakers face down on the floor and the dancers danced from the vibrations. Nice service, **Pete**.

**LaVerne Harrelson** of Lancaster, S.C. is recuperating nicely and now dancing a little, according to **Barbara**.

Caller **Chuck Donahue** (Prairie Records), formerly of Virginia, now resides in Mt. Sterling, Kentucky and is taking bookings for 1985.

According to **Russ and Judy Tremblay**, editors of *QTR TRN*, this round dance publication from Massachusetts has now become a monthly (instead of quarterly) enterprise.

For those who enjoy the salty New England wit found in some of *Yankee magazine's* columns, the *New England Caller* has instituted a column called

"Dear Bill," and **Bill Tillery's** wry answers match those found in the "other" magazine.



Remember **Keith Marlow**, the disabled British caller from Ipswich, who teaches dancers but has never danced himself (*ASD*, Nov. '83, p. 117)? Thanks to **Ron Everitt**, who calls in that same area for the *Shirts 'n Skirts*, we now have his photo (above) and join others in praising his accomplishments.

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# INTER-NATIONAL NEWS

## INAUGURAL PLUS LEVEL SQUARE DANCE

Them Thars By-the-Sea, a new square dance club on the Beach (Atlantic Beach, Jacksonville Beach, Neptune Beach, Ponte Vedra Beach, Seminole Beach and Mayport), across the Inter-coastal Waterway from Jacksonville, Florida, held their Inaugural Dance (Plus Program) December 3, 1983, at Saint Paul's By-the-Sea, Parish Hall, Jacksonville Beach. Guest caller was Roy Brewer from Odum, Georgia, along with regular caller Mike Akers. In addition to calling for Them Thars By-the-Sea, Plus Club, and teaching a basic/mainstream class for the club, Mike Akers is caller for

P.O.P. A-Rounds Club in Jacksonville, Florida, and has called for dances in Georgia and South Carolina as well as in his native state of Florida. The club will hold regular Plus Program dances on the 1st and 3rd Saturdays. For information call 904-246-1867.

## CHARLIE'S ANGELS

Charlie and Bettye Procter presented a special weekend of round dancing last fall to members of Charlie's Angles R/D Club in Moncton, New Brunswick. Dancers attended from Nova Scotia, Prince Edward and Island, as well as the home province of the club. 160 people danced the weekend through, commencing Friday evening with a get-acquainted party. Dances taught by the Procters included: *Hey Marylee, Beautiful Kentucky Waltz, Talk Back Trembling Lips, This Hour of Love and Primrose Lane*. They demonstrated their own *Dream the Impossible Dream, Wonderland by Night and Twelfth Street Rag*. On Sunday, 28 leaders enjoyed a two-hour workshop period. Charlie and Bettye Procter visited the round dance club on Monday, and enjoyed a two-day jaunt to Prince

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Shorties — 3" legs, 8 rows of lace.

Edward Island before they left the area.

*Charlie & Rolla Ross  
Moncton, New Brunswick*

#### IN MEMORIAM

Peggy Fogg left the square dance scene last fall after a long bout with cancer. She and her husband, John, had since 1975 been co-chairman of the Square Dancers of America, co-sponsors of the Square Dancers Float in the Pasadena Rose Parade. For several years Peggy was at the assembly area with hot coffee, doughnuts and warm clothing for the dancers' comfort before the parade's start. Peggy was "foster mother" to the teens for whom John called after leaving the presidency of the Western S/D Assoc. Board. Peggy's square dance friends have donated to the Square Dancers of American in her name, to support the floats she loved so much.

David Sullivan was instrumental in the growth of advanced and challenge dancing in the Boston area. He called numerous dances for the mental health hospital, foreign exchange students and

#### CALLERLAB. Continued

results of the 1983 election to the board. Elected to full five-year terms of office are: Al Brundage, Cal Golden, Melton Luttrell, Martin Mallard, Elmer Sheffield. Elected to fill the unexpired term of Lee Kopman, who resigned, was Bill Davis. These six callers join the present board members, who include: Harold Bausch, Stan Burdick, Norm Cross, Wade Driver, Orphie Easson, Bob Fisk, Marshall Flip-po, Kip Garvey, Cal Golden, Jerry Haag, Don Hanhurst, Jon Jones, Ernie Kinney, Frank Lane, Jack Lasry, Melton Luttrell, Jim Mayo, Bob Osgood, Bill Peters, Jerry Schatzer, Dave Taylor, Bob Van Antwerp and Don Williamson. Bob Van Antwerp, chairman, Cal Golden, vice-chairman, Jerry Haag, Frank Lane and Bill Peters comprise the executive committee, along with Dave Taylor, immediate past chairman.

for many benefits. His boyish grin will be missed in the squares. He is survived by his wife Barbara and son David.

*Anne Redden  
Peterborough, Ontario*

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### LET'S HAVE A MINI-LEGACY!

What is LEGACY? "A leadership, communication, resources center attempting to establish a public trust for the continued development of square dancing," is the definition. LEGACY is not an association of dancers or callers, not a conference of publishers, but it is a conglomerate representing all of these factors and then some. LEGACY is not a governing body, but is a service group helping those representing each facet of the activity communicate with each other. LEGACY is LEaders GATHERed for Commitment and Yak!

One effort of Legacy is leadership training and in this effort, the Mini-LEGACY concept has been developed. Mini-LEGACY is basically a leadership training seminar and/or clinic conducted at the local, federation or state level; seeking solutions to problems, training leaders, sharing ideas and actions pertinent to those involved at this level. Normally, Mini-LEGACIES are from one-half to two days in length, sponsored by the immediate square dance association, informal but highly informative, and are non-profit (though a registration fee may be charged to cover expenses). While local "trustees" (members of LEGACY) welcome the opportunity to assist and advise on conducting a Mini-LEGACY, normally the local federation/association sponsors such a seminar. The organization of a Mini-LEGACY can take on one of many frameworks—buzz sessions, quality circles, brainstorming—but always the group returns to a "wrap-up" session for finalization and/or recommendations.

While local federation/association leaders may conduct the group sessions, it is advisable to have a keynoter or moderator conduct the kick-off and wrap-up sessions. Such a keynoter would be one who has had experience with Mini-LEGACY and with wide experience and awareness in and of

leadership training and problem solving. LEGACY maintains a talent resource bank for just such assistance. The training and developing of quality leaders is not only a necessity, but gives tremendous returns to the growth of the square dance movement.

For further information, contact Doc and Peg Tirrell, LEGACY Chairmen, 3 Churchill Rd., Cresskill NJ 07262; Don and Vera Chestnut, Executive Secretaries, 2149 Dahlk Circle, Verona WI 53593, or Walt and Louise Cole, Mini-LEGACY Chairmen, 944 Chatelain Rd., Ogden UT 84403.

At the recent LEGACY VI meeting in St. Louis, Missouri, the following resolutions were passed:

LEGACY VI recommends that square dance organizations at the local, national and international level support leadership training by holding Mini-LEGACIES.

LEGACY VI reaffirms the recommendations of LEGACY V: "LEGACY recognized that square dancing offers many opportunities for social interaction which is enjoyed by all participants throughout the whole spectrum of the activity. The consensus of the meetings was that the social aspect of square dancing is a major factor, if not the most important one, to assure a successful program. LEGACY proposes that the square dance community be made aware of the importance of social aspects and encourages the continued development of this practice."

Since the learning experience should not be allowed to diminish the goal of having fun, LEGACY VI recommends that the experience of enjoyment be fostered beginning with the dance learning process.

Since square dancing has become a world-wide activity, and in the interest of better participation and unity in this project, the Square Dance Week committee recommends that LEGACY VI adopt the following: Resolved, that LEGACY International designate September as Square Dance Month.

LEGACY VI encourages outreach programs be developed within and beyond the boundaries of continental North America under the auspices of LEGACY International.



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### FLIP SIDE, Continued

cha, cued by Charlie Procter.

### BETTER THINGS IN LIFE— Belco 312

Choreography by Pat & Louise Kimbley

Good music and a flowing, easy-intermediate two-step cued by Norman Teague.

### RIO RITA— EP 608

Choreography by Dwain & Judy Sechrist

Excellent music and a challenging pasa doble.

### RETURN TO ME— Roper 124

Choreography by Bob & Barbara Ahten

Pretty music and an interesting high-intermediate SQQ latin routine.

### CHOW— Roper 142

Choreography by Dave & Sandy Brown

Pretty music, a bit unusual, and a comfortable easy waltz.

### CHOREO RATINGS, Continued

#### HIGH INTERMEDIATE: 251-299

Diney's Waltz	Hector 1621	P3-254/0 = 254
Young World	IDTA 7B	P4-282/0 = 282
Time On My Hands	Hector H-682B	P4-252/30 = 282A
Our Secret Love	Timrk 1900	P3-257/25 = 283
La Brisa	Hi-Hat 953	P4-284/0 = 284A
Calendar Girl	RCA GS 4480575P2	P2-287/5 = 293**

#### ADVANCED: 300-349

Brian's Waltz	Ivanho	P4-318/0 = 318
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#### CHALLENGE: 350 & Up

Man in Love	Warner 7-29780	P4-359/0 = 359A
Delicado	Col 13-33039	P4-367/5 = 372
Chacharini	Timrk 943	P4-330/50 = 380

\*1/4 measures long


\*\*Note cue sheet terms overrate this dance.



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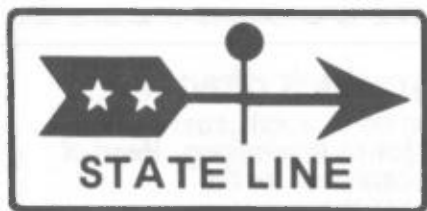
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### GEORGIA CALLER'S ASSOCIATION

Thanks to Mac and Virginia McDonald, 1983 Georgia State Square Dancer's Convention chairpersons, and the Georgia Caller's Association, the National Folk Dance Committee received almost \$100 in financial assistance, plus at least four new co-sponsors in Congress for the legislation permanently designating square dancing as our National Folk Dance.

Mac and Virginia assigned the Caller's Association a booth immediately in front of the Mainstream Hall doorway at the convention so that every dancer entering had to pass the booth. On the table in the booth were stacks and stacks of letters, already written to all Georgia Senators and Representatives, urging their support of the legislation making square dancing our National Folk Dance permanently.

All dancers were urged to sign a letter to their particular representative and senator and throw it in "D" box along with a coin to help the National Folk Dance Committee. Eventually "D" box contained over 4,000 letters which were dispatched to Washington, arriving there on September 21, National Telegram and Letter Day. Georgia dancers were glad they could help.

### TOURS: SURE-TA-LURE-YA

Next month close to forty vacationers will be cruising to the Caribbean with Stan and Cathie (your editors) and the ship is almost full, although you may still get aboard with us. Then, in early May, that fabulous once-in-a-lifetime tour to China will also be hosted by your editors with about 20 travelers flying to the Orient with us. Last chance NOW to sign up for that one. We're sorry that neither the Hawaii nor the Spain trip previously advertised gained enough interest. Both have been cancelled.

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BM052 BASIC STREET BLUES by Jay Henderson

BM049 STEPPING OUT by Jeanne

HOEDOWNS TO SWING BY:

SC323 HIGH GEAR/LONG JOHN

SC315 BOOMERANG/BANJO BOOMER

SC312 HANDY/SAN LUIS RAMBLE

SC311 RUBY/RUBY'S FIDDLE

BM047 BANJO MT./HECK AMONG THE HERD

BM041 BIG MAC DOLLY/BOOMERANG

BM031 JIMMY'S LOWDOWN/Jeanne calls

BM016 RABBIT DOG/CAUTION

BM004 CORN CHIPS/Jeanne calls

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# Roundalab

Round dance teachers from 27 states, including Gladys Ioanin of Alaska, and one Canadian province attended the seventh annual Roundalab (The International Association of Round Dance Teachers, Inc.) convention in Indianapolis, Indiana, October 23-25. Attending as official representatives of Callerlab were Chairman Bob (and Roberta) Van Antwerp and Assistant Executive Secretary Herb (and Erna) Egender. Also recognized were Roundalab members George and Joyce Kammerer, first vice-presidents of the Universal Round Dance Council, and Doc and Peg Tirrell, Chairmen of LEGACY.

Early Roundalab registrants were welcomed at a pre-convention round dance party Saturday evening at which the Indiana Round Dance Council read a proclamation from Governor Robert Orr declaring October 23-29, 1983 as Round Dance Week in the State of Indiana.

All who attended the convention has an opportunity to share their expertise and talents as the attendees made further progress in defining the phases and terminology used in round dancing.

The Educational Committee provided two very informative sessions. Pete Hickman discussed a philosophy on the way we learn and its application to the round dance activity. Betty and Clancy Mueller and Irv Easterday and Madeline Lovelace demonstrated and answered questions on the definitions in phases two and four of round dancing.

The 1983-84 Classic List was adopted, additions were made to the Roundalab Code of Ethics, more round dance terminology, cue words and abbreviations were approved. Committees to develop a dancer survey, accreditation, re-examine the dance level rating system and explore video taping as a teaching tool were formed.

At the Sunday evening banquet, Indianapolis Mayor William Hudnut welcomed all on behalf of his city and declared the week of October 23-29 as Round Dance Week in Indianapolis. At the Monday evening banquet, certificates were presented to those at-



teendees who had reached their tenth and fifteenth year of teaching in 1983. In addition, plaques were given to four members reaching their twentieth year of teaching. "Maestro" trophies were awarded to twenty-six attendees who have been teaching 25 or more years, including Bob and Ted Meyers (NM), who have been teaching 45 years.

Don Hickman of Texas was elected Chairman for 1983-84. Serving on the Board of Directors are Lionel and Catherine Bourdier (LA), Ray and Anne Brown (CO), Herb and Erna Egender (CO), Lyle and Agnes Esch (MI), Pete Hickman (TX), Harmon and Betty Jorritsma (CA), Ted and Barbara May (LA), Horace and Brenda Mills (AZ), Clancy and Betty Mueller (IN), Charlie and Betty Procter (TX), Ty and Ann Rotruck (CO), Doc Tirrell (NJ), and Bob and Barbara Wilder (TX). Peg Tirrell of New Jersey was elected Executive Secretary.

Beginning in 1985 the Roundalab annual convention will be held the Sunday, Monday and Tuesday just prior to, and in the same city as, the National Square Dance Convention. The 1984 annual Roundalab convention will be October 28 through 30 in Birmingham, Alabama.

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**SEW WITH DISTINCTION: "Promenade"** Guide to Better Sewing; published by Toledo Area S/D Callers Association. Cost: \$2.00 plus 25¢ handling. Order from Clarence & Ruth Reneger, 136 N. McCord Rd., Toledo OH 43615.

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# Flip Side

## ROUND REVIEWS

by Frank & Phyl Lehnert

### MAE— A&M 8505

**Choreography by Bill & Helen Stairwalt**  
Good Herb Alpert music and a fun, easy-intermediate two-step with syncopation.

### THREE O'CLOCK WALTZ— Blue Star 2214

**Choreography by Clark & Ginger McDowell**  
Pretty music and a nice, comfortable, easy-intermediate waltz.

### COME FLY WITH ME— Roper 168

**Choreography by Hap & A.J. Wolcott**  
Good lively music and a good, smooth, combination two-step/foxtrot.

### CHARADE— Roper 139

**Choreography by Hap & A.J. Wolcott**  
Very pretty music and a good, quite long, solid intermediate waltz.

### I AIN'T GOT NOBODY— Hi-Hat BB012 (Old HH834)

**Choreography by Phil & Becky Guenther**  
Excellent music and a nice, easy two-step with some unusual figures.

### FLORIDA— Hi-Hat BB012 (Old HH834)

**Choreography by Ray & Elizabeth Smith**  
Easy-intermediate two-step, some in escort position.

### CHICAGO— Grenn 17044

**Choreography by Hal & Lou Neitzel**  
Excellent music and a good intermediate combination two-step/foxtrot, cued by Hal.

### STACY'S WALTZ— Grenn 17043

**Choreography by John & Marge Clever**  
Pretty music and a good, interestingly different, easy waltz, cued by John.

### TELL ME WHY— MCA 60010

**Choreography by Ed & Molly Rzesutek**  
Good music by the Four Aces should be speeded to 47 rpm. An interesting intermediate, five-step routine with a syncopated feeling.

### FUNNY FACE— MCA P-2728

**Choreography by Bennie & Dixie Humphrey**  
Excellent Donna Fargo vocal and a good easy-to-easy-intermediate waltz.

### SUPERMAN— MCA P-2728

**Choreography by Bennie & Dixie Humphrey**  
A different, intermediate two-step and shuffle.

### SUSIE— Belco 312

**Choreography by Ken Croft & Elena de Zordo**  
Good music and a good, easy two-step with a little

Continued on Page 85

# Choreography Ratings

by Dave Fleck, Toledo, Ohio

For Rating Formula,  
Order ASD Inform -P7

### SQUARE DANCE: 61-125

Hello Dolly	MCA 60013	P2-78/0 = 78A
Puttin' on the Ritz	RCAPB50727	P2-79/0 = 79A
That Other World	RCA447-0520	P1-80/0 = 80
TNT159		P2-80/0 = 80
Alamo Lights	Blue Star 2205	P1-81/0 = 81
Blue Grass Two Step	Grenn 14247B	P2-82/0 = 82
Whipped Cream	A&M 8505	P1-81/10 = 91A*
Drivin' My Love Back to You	Col 38-03625	P2-88/0 = 88A
Talk Back Trembling Lips	Eric 262	P1-73/20 = 93
Some Country Music Ain't	CRB201	P2-95/0 = 95A
Candy Kisses	Hi-Hat 861	P2-98/0 = 98
Lovers Parade	Grenn 14195	P2-98/0 = 98
Christmas Is	MCA 52145	P2-98/0 = 98
Another Beer Drinking Song	MCA 52191	P2-94/5 = 99A
South Street	ABKCO 4014	P2-100/0 = 100A
Fool for Your Love	Epic 34-03783	P2-99/5 = 99A
Home Grown Tomatoes	Warner 7-29595	P2-106/0 = 106A
My Guy	W-076219	P3-95/13 = 108A
Stacy's Waltz	Grenn 17043	P2-109/0 = 109
Hominy Grits	Belco 311A	P2-114/0 = 114
Here Come the Blues	Rhythm RR2001	P2-112/5 = 117A
Whatever Happened to		
Old-Fashioned Love	Civ Int 38-03492	P2-117/0 = 117A
Come As You Were	MCA 52188	P2-122/0 = 122
Garden of My Dreams	RCT 214	P2-123/0 = 123A
Crying in the Chapel	TCA Gold 4470643	P1-95/30 = 125

### EASY INTERMEDIATE: 125-175

Sounds Like Love To Me	Asy 7-69848A	P2-T01/25 = 126A
Mocikin' Bird Hill	Mercury C-30026	P2-127/0 = 127
Chicago	Grenn 17044	P2-132/0 = 132
If You Love Me	MCA 40209	P2-134/0 = 134A
We Made Memories	Main St. B952A	P2-138/0 = 138
Hawaiian Vacation	Ivanno	P2-138/0 = 138A
Tulips from Amsterdam	Hocter H676	P2-116/25 = 141
Hello Polka	Hi-Hat 921	P2-142/0 = 142
My Heart Came Tumblin'	Ivanno	P2-135/15 = 150
Mae	A&M 8505	P2-151/0 = 151A
String	MCA 60176	P2-155/0 = 155A
Lovers in the Moonlight	TNT 212	P2-130/25 = 155
Lazy Crazy Days	Cap A6211	P2-132/25 = 157
This Hour of Love	CDC M13	P3-153/5 = 158
Come A Little Bit Closer	Col HOF1333375	P2-152/10 = 163A
Shot Gun Rag	Warner 7-29847	P2-139/25 = 164
Puttin' on the Ritz	RCAPB50727	P2-132/35 = 167A
Legend of the Parlagua	AJC195201	P2-113/60 = 173A
Blue Monday	F Mon. 7-29605	P2-149/25 = 174
What Will Be Will Be	Roper 273B	P2-170/5 = 175A

### INTERMEDIATE: 176-250

Puttin' on the Ritz	RCAPB13574	P2-154/25 = 179
That's Life	GRE 0702	P4-185/0 = 185
Think Summer	RCA447-9751	P3-186/0 = 186A
More Every Day	Cap SL-X-6225	P3-197/0 = 197
Can't Dance Without You	CDTA 54	P3-177/25 = 202
Gonna Roogie Tonight	Bell 45.601	P2-180/35 = 215
My Own Rumba	Timrk 907B	P4-224/0 = 224A
Roll Out the Barrel	MCA60012	P2-184/40 = 244A
Lovely Dovey	All 45-1022	P3-200/25 = 225
Room Full of Roses	Epic 15-2376	P3-199/30 = 299
Run for the Roses #2	Epic 14-02821	P4-237/10 = 247A

Continued on Page 85

# Flip Side

## SQUARE REVIEWS

by John Swindle

For a three-month trial, *American Squaredance* will publish only the names and figures for record releases received. Records are listed alphabetically according to label name and not in any order of preference or quality. Please send your comments, pro and con, so your editors may consider whether publishing review opinions is desired by the readers.

### AMERICAN MADE— Bee Sharp 122

Caller: Wayne Spraggins

Key: G

FIGURES: Heads square thru, do-sa-do, swing thru, boys run right, ferris wheel, pass thru, star thru, pass thru, partner trade, slide thru, swing corner, promenade. Heads promenade halfway, right and left thru, square thru, touch  $\frac{1}{4}$ , split circulate, single hinge, fan the top, pass thru, swing, promenade.

### HIGHWAY FORTY BLUES— Big Mac 057

Caller: Mac McCullar

FIGURE: Side ladies chain, heads lead right, circle four to a line, forward and back, right and left thru, rollaway half sashay, partner hinge, swing thru, girls circulate two times, swing, promenade.

### MY LADY LOVES ME— Big Mac 056

Caller: Ron Mineau

FIGURE: Heads square thru, right and left thru, swing thru, boys run, bend the line, right and left thru, Dixie style to a wave, trade the wave, swing, promenade.

### YOU CAN'T TAKE THE TEXAS OUT OF ME— Big Mac 055

Caller: Jeanne Briscoe

FIGURE: Heads square thru, do-sa-do, touch  $\frac{1}{4}$ , walk and dodge, partner trade, right and left thru, pass the ocean, recycle, swing, promenade.

### DO WHAT YOU DO, DO WELL— Blue Star 2213

Caller: Rocky Strickland

Key: C

FIGURE: Heads square thru, do-sa-do, touch  $\frac{1}{4}$ , scoot back, boys run, pass the ocean, ladies trade, recycle, swing, promenade.

### IN IT FOR THE LOVE— Chaparral C315

Caller: Gary Shoemaker

FIGURE: Heads square thru, right hand star, left hand star, touch  $\frac{1}{4}$ , scoot back, boys run, left allemande, swing, promenade.

### FEELS RIGHT— Chicago Country CC4

Caller: Bob Poyner

Heads square thru, do-sa-do, touch  $\frac{1}{4}$ , scoot back, boys run, star thru, dive thru, square thru  $\frac{3}{4}$ , swing, left allemande, promenade.

### MEET-A-FRIEND— Chicago Country HCC101

Caller: Jack Berg

FIGURES: Heads promenade  $\frac{1}{2}$ , walk in, star thru, slide thru, square thru four, right and left thru, swing thru, meet a friend, swing, corner promenade. Heads promenade half, walk in, square thru four, swing thru, boys trade, meet a friend, star thru, ferris wheel, centers square thru  $\frac{3}{4}$ , swing corner, promenade. (Cue sheet includes explanation of meet a friend.)

### PARADISE TONIGHT— DR13

Caller: Art Tangen

FIGURE: Heads square thru, right and left thru, swing thru, boys run, bend the line, right and left thru, Dixie style to a wave, trade the wave, swing, promenade.

### NEW LOOKS FROM AN OLD LOVER— ESP 121

Caller: Elmer Sheffield, Jr.

FIGURE: Heads promenade  $\frac{1}{2}$ , sides right and left thru, flutter wheel, sweep  $\frac{1}{4}$ , pass thru, right and left thru, slide thru, load the boat, swing, promenade.

### LOVER IN DISGUISE— ESP 312

Caller: Paul Marcum

FIGURE: Heads promenade  $\frac{1}{2}$ , right and left thru, touch  $\frac{1}{4}$ , boys run, square thru, on the third hand, touch  $\frac{1}{4}$ , walk and dodge, partner trade, reverse the flutter, promenade.

### I'M SATISFIED— ESP 604

Caller: Larry Letson

FIGURE: Heads square thru, do-sa-do, curlique, cast off  $\frac{3}{4}$ , fan the top, spin the top, boys run, tag the line, girls turn back, swing, promenade.

### GOTTA' TRAVEL ON— Jo-Pat 601

Caller: Mark Patterson

FIGURE: Heads promenade halfway, lead right, circle four to a line, up to middle and back, star thru, do-sa-do, spin chain thru, girls circulate two places, swing and promenade.

### SWEET GEORGIA BROWN— Jo-Pat 214

Caller: Joe Porritt

FIGURE: Heads square thru, right hand star, left hand star, get down, promenade.

### IF YOU COME BACK TO ME— Kalox-1285

Caller: Lee Swain

FIGURE: Heads promenade  $\frac{1}{2}$ , lead right, do-sa-do, swing thru, boys run, bend the line, right and left thru, slide thru, square thru  $\frac{3}{4}$ , swing, promenade.

### HUSH HUSH

Kalox-1285

Caller: Red Warrick

FIGURE: Heads two couples star thru, substitute, sides right and left thru, pass thru, swing thru, girls trade, swing the corner, left allemande, weave the ring.

**FEEL RIGHT— Lazy Eight-4****Caller: J.N. Beaird**FIGURE: Heads lead right, circle to a line, load the boat, do-sa-do, square thru  $\frac{3}{4}$ , swing corner, promenade.**MOVING ON UP— Lazy Eight-17****Caller: Ray Bohn**FIGURE: Heads promenade  $\frac{1}{2}$ , flutter wheel, sweep  $\frac{1}{4}$ , pass thru, right and left thru, veer left, couples circulate, half tag the line, scoot back, swing corner, promenade.**SANTA DOMINGO— Longhorn-1039****Caller: Mike Bramlett**FIGURE: Heads square thru four, right hand star, heads star by the left to the same two, go right and left thru, touch  $\frac{1}{4}$ , walk and dodge, partner trade, reverse flutter, promenade.**I'M ONLY IN IT FOR THE LOVE— Longhorn-1041****Caller: Mike Bramlett**FIGURE: Heads square thru four, swing thru, boys run, tag the line, cloverleaf, girls square thru  $\frac{3}{4}$ , star thru, trade twice, promenade.**FADED LOVE— LM 150****Caller: Tom Miller**FIGURE: Heads square thru four, do-sa-do, swing thru, spin the top, right and left thru, square thru  $\frac{3}{4}$ , swing, promenade.**IT'LL BE ME— Mar-Let 506****Caller: David Burns**FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru  $\frac{3}{4}$ , swing corner, promenade.**THINGS— Mar-Let 504****Caller: Wayne Smith**

FIGURE: Heads square thru four, do-sa-do, curli-que, scoot back, boys run right, circle left, allemande, right and left grand, promenade.

**THIS WORLD OF MINE— Mar-Let 505****Caller: John Holmes**

FIGURE: Heads square thru, right and left thru, swing thru, boys run, bend the line, right and left thru, Dixie style to a wave, explode the wave, swing, promenade.

**SCARLET FEVER— MW 103****Caller: Nelson Watkins**FIGURE: Heads promenade  $\frac{1}{2}$ , lead right, circle to a line, star thru, do-sa-do, eight chain five, swing, promenade.**THERE'S GONNA BE A SHINDIG IN THE BARN Mountain 28; Caller: Vern Weese**FIGURE: Heads square thru, do-sa-do, curli-que, cast off  $\frac{3}{4}$ , ladies trade, swing thru, boys run, bend the line, slide thru, swing, left allemande, promenade.**SHADOWS OF MY MIND— Prairie 1011****Caller: Al Horn**FIGURE: Heads promenade  $\frac{1}{2}$ , sides half square thru, do-sa-do, spin chain the gears, swing, promenade.**BAD REPUTATION— Prairie 1067****Caller: Al Horn**FIGURE: Heads touch  $\frac{1}{4}$ , walk and dodge, pass the ocean, grand swing thru, boys run, crossfire, walk and dodge, partner trade and roll, box the gnat, pull by, allemande corner, turn thru, allemande again, swing, promenade.**16TH AVENUE— Rocket-105****Caller: Robert Shuler**FIGURE: Heads promenade  $\frac{1}{2}$ , right and left thru, star thru, California twirl, right and left thru, dive thru, centers circle  $\frac{1}{2}$ , pass thru, swing, promenade.**WALKIN' THROUGH THE SHADOWS OF MY MIND Thunderbird-232; Caller: Tommy Russell**

FIGURE: Heads square thru, do-sa-do, curli-que, scoot back, boys run, right and left thru, flutter wheel, reverse the flutter, promenade.

**SANTA'S MEDLEY— TNT 210****Caller: Al Brundage**FIGURE: Heads promenade  $\frac{1}{2}$ , right and left thru, heads square thru, star right, star left, swing corner, promenade.**MUSIC BOX DANCER— TNT 211****Caller: Dan Faria****Continued on Page 97****Random Sound, Inc.**SPEAKER STANDS  
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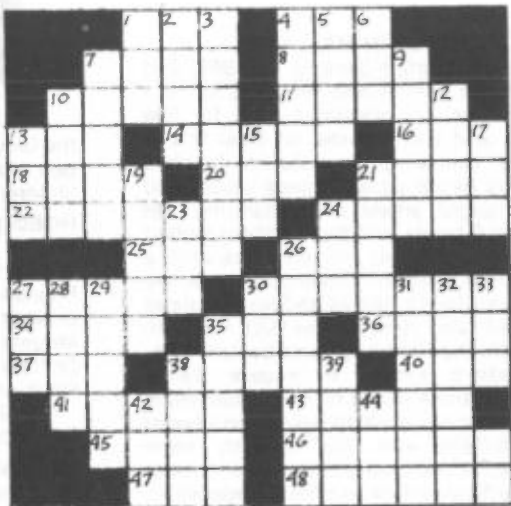


*Ed Koslowski, of Bath, Pennsylvania, is spearheading a drive to collect funds and present them during the 33rd National Convention to the national fund for the Statue of Liberty.*



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# Puzzle Page



## ACROSS

1. Spin the ---
4. Hazzard novel
7. Musical addition
8. Something that conceals
10. "---- By The Tail"
11. Spouse's relative
13. 504
14. "By the opposite ----"
16. Tease
18. "---- Up Your Heart"
20. National Dance Society (Abbr.)
21. Naomi's other daughter-in-law
22. Possession
24. Used to launder square togs
25. Old salt
26. "It --- To Be You"
27. Ocean ---- (Pl.)
30. Cal. Congressman who helped push the American Folk Dance bill
34. War god
35. Caller Petschke (CT)
36. Cheers
37. Maneuverable, as a ship
38. "What's Become of ----"
40. "Talk Back Trembling --- (Sing.)
41. Forward and back (pl.)
43. Promenades
45. A sprinkle of rain and snow
46. Vestments
47. Mimic
48. Postive vote

## DOWN

1. Clothes
2. Poems
3. Swing your -----
4. ---- the top (pl)
5. Right --- star
6. Building addition
7. African feline
9. Caller Letson (IN)
10. Groups of calls
12. What S/D towels are used for
13. Dosi--- (Var.)
15. Commercials
17. "Back to the ---"
19. Caller Bliss and others
21. "Sets in ----"
23. The American Squares (Abbr.)
24. Caller Nordbye (NE)
26. Where smoking is permitted at most square dances
27. Promenade half---
28. "Ahab the ----"
29. Mrs. Don Chestnut and others
30. Friend
31. Chats
32. "---- Old House
33. Viper that bit Cleo
38. "---- To My Lou"
39. College in Conn.
42. Accountant (Abbr.)
44. Weight (Abbr.)

# Steal a Little Peek



## MARTIN MALLARD

Martin started dancing in 1955, and has been calling and teaching since a year later. He presently calls for five clubs and was founder of Oval M's, a round dance group. Martin teaches rounds in his square dance clubs, and has taught wheel chair dancing. He toured Canada and the northern United States extensively for ten years until a job change ended prolonged tours. He has traveled to Hawaii and New Zealand to call, and has hosted S/D tours to Hawaii, the Caribbean and Switzerland.

Martin's service in square dance organizations would fill this issue. He is a member of Callerlab, serves on several committees and has recently been elected to the board. He was co-founder of the Saskatchewan S&R/D Federation. Beyond the S/D boundaries, he has received awards from his church and the city of Saskatoon, and is a past-president of Riversdale Kiwanis Club.

Martin is employed by the National Research Council of Canada and is maintenance supervisor, assisting in the construction of a \$5 million expansion to



the facilities. His and his wife Terry have two married children and 2½ grandchildren.

## HOEDOWNS

Sizzlin'— ESP

Alpine/Express Hoedown— TNT

Fire/Brimstone— Kalox

Breezin' Easy/Outlaw— Ranchhouse

Mountain Dew— Chaparral

Driftwood— Windsor

Rock Island Ride/Rubber Duck— Red Boot

Don't Do It/Star Wars— Prairie

## SINGING CALLS

Pennies From Heaven— 4Bar B

Could I Have This Dance— Red Boot Star

I Never Knew the Devil's Eyes Were

Blue— ESP

Rollin' In My Sweet Baby's Arms— ESP

Sunny— Chaparral

You Were Always on My Mind— Chap.

Someday Soon— Square Tunes

Save the Last Dance for Me— Red Boot

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### SQUARE DANCE PARTY

That's the title of a new L.P. for square dancers released by Wagon Wheel. Bob Ruff calls the figures on WW LP1001, using Callerlab Basics 1-22 in eight singing calls and one contra. The record also provides one hoedown for creative calling. Dance descriptions on the jacket accompany definitions of the basic movements. The music includes old favorites such as *Big Bad Leroy Brown*, *Glendale Train*, *Engine 9* and *If My Friends Could See Me Now*.



This album is a great idea for a gift to friends, or as a donation to schools and libraries. Leaders of youth groups would find it helpful; school teachers may use it in conjunction with *The Fundamentals of Square Dancing, Level 1*.

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# UNDERLINING

## THE CALLER NOTE SERVICES

This month in **Mainstream Flow**, Gene Trimmer gives us a pitch for callers joining Callerlab, *right and left thru* get-outs, good usage of *crossfold*, and very good exploration of diamonds. Then he gives us some interesting record reviews, as follows: "A great bunch of music has been coming out lately and I forgot to mention the hoedown records of *Sizzlin'* on ESP 401 with one side called by Bob Newman, and the hoedown *Alison/Ryan* on Red Boot RB 312. Both are really good records and I use them a lot. Once in a while a record comes out that takes a bit of work to be able to do. Rocket Records ROC 101 *Another Honky-Tonk Night on Broadway* is one of those records but the time spent in learning words and harmony is worth the effort. If you have a good singing voice, try it because Linda Carol Forrest is great to harmonize with. If you have a friend you can do a duet with, then try *Down Deep* on Red Boot RB296 done by the Red Boot Boys. It is a good one for two or more callers working together."

**Lead Right** by Walt Cole and Don Malcom presents the 6 P's of Contra, surprise get-outs, teaching techniques for the *grand square*, workshop on *sneaky chain/Yankee style ocean wave*, *tag the line*. Their "tidbit" is from Ed

Gilmore: "Please fill my mouth with usable stuff/And shut me up when I've called enough." The 6 P's of contra are: Phrase, Prompt, Progression, Proper count, Passive (role of prompter), Personal Dancing Experience (of the prompter).

Don Beck is guest editor of **News 'n Notes** from Connecticut, and presents some sound ideas, including this: "When developing material that is not routine, the tendency is usually to have couples be half sashayed. All too frequently when we tell dancers to *half sashay*, their minds go on the defensive and either say here comes something hokey or here comes hard. Try to find sequences that sneak into unusual setups quickly but are sure winners, i.e. things that even weak dancers will do successfully. Then, just as rapidly, get the setup to normal again, so that dancers don't have a chance to assume they made a mistake or try to correct it.

Calls or sequences that get couples half sashayed easily are:

Swing thru, pass thru...

Curlique (or touch  $\frac{1}{4}$ ), ladies run...

Box the gnat...

Tag the line (w/various facing directions)

Calls that are easily used to normalize couples are:



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Steve Moore



## Records

### NEW RELEASES

- MW-101 WHEN YOU WISH UPON A STAR by Nelson
- MW-102 BRING ON THE SUNSHINE by Nelson
- MW-103 SCARLET FEVER by Nelson
- MW-201 MARTY ROBBINS MEDLEY by Steve
- MW-202 EASY COME, EASY GO by Steve

MW RECORDS, 1424 Taft, Escondido CA 92026 (619-741-2714)  
Distributed by Corsair Continental

OWNERS: Steve Moore, 3715 Lynda Pl., National City CA 92050  
Nelson Watkins, 1424 Taft, Escondido CA 92026



Nelson Watkins

Star thru, California twirl...  
Curlique (or touch 1/4), men run...  
Tag the line...  
Box the gnat...

**SDDS** by John and Evelyn Strong explores *box car* and *anything* by Jack Lasry. John calls this "a good figure, simple to teach, and usable at any level. It can be enjoyed quite well at the Mainstream level, but comes to life when the Plus and Advanced basics are blended in." There is a good discussion of the QS concept, including this statement: "We should never be teaching MQS to dancers before they have completed MS, nor PQS to dancers before they have completed Plus, nor AQS until they thoroughly know the A1 and A2 programs. A simple statement that most would agree to, however a most difficult task to accomplish. How do you refrain from teaching the new idea that 'everybody else is using?'"

**Toronto and District Notes** is loaded with good stuff this time, thanks to editor John Charman and many others. For instance, the ROM is *San Francisco*

*Bay, MS* material features *ferris wheel*, discussion centers on selection and programming of singing calls, delivery of singing calls, a good method of teaching *grand spin*, exploration of *ride the wheel*, as well as *cycle and wheel* and *shadow to a diamond*.

Jack Lasry's **NOTES** presents this discussion: "In many areas of the country, Mainstream is used as a stepping stone to the Plus program. Dancers often are moved into a Plus workshop the week following graduation from a Mainstream basics course. This situation is not a healthy one. Callerlab has suggested that dancers be given the opportunity to dance at least one full year at MS before they attend a plus workshop. Callers say there are no MS clubs, we have to push them into Plus. They want to join a club, their friends want to dance with them and all the other reasons we all use as excuses to push on and we have a lower and lower survival ratio. There is no easy solution to this problem when it exists in your area. Dancers and callers together must solve



Bob Bennett

2111 Hillcrest  
Valdosta GA  
31601



Jack & Muriel Raye

## THUNDERBIRD



Bud Whitten



Mike Seastron



Tommy Russell

### SINGING CALLS

- TB228 KANSAS CITY— Bob Bennett
- TB229 I HEAR KENTUCKY CALLIN' ME  
Duet: Gabby Baker/Chuck Mashburn
- TB230 MAN IN THE LITTLE WHITE SUIT— Bud
- TB231 MORNING SKY— Mike
- TB232 WALKIN' THROUGH THE SHADOWS OF MY MIND  
Tommy Russell
- TB233 BABY'S BACK AGAIN— Bud

### HOEDOWNS

- TH526 DOWN HOME BOGGIE/  
DUBLIN' BANJOS
- TH527 DANCE A LITTLE LONGER/  
JUST RIDIN' ALONG

### ROUND

- TR3001 WALKIN' AFTER MIDNIGHT  
Jack & Muriel Raye



Chuck Mashburn



Gabby Baker

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### CALLERS CALCULATING FOR COLLEGE

When a caller begins to figure the cost of going to a caller college, perhaps half-a-thousand miles from home, the cost (perhaps \$500 or more, counting travel, lodging, tuition and all) seems a bit staggering. But there's another way to look at it. One week at a good callers' college can *save three years of floundering* on one's own! This has been proven again and again. The material given to you will take three years to absorb and digest. Now, doesn't that sound like a bargain? Also, think of it as a vacation. Spouses are urged to attend. Check the complete page of caller college listings in this issue. One coming up quickly (March 4-9) is at the beautiful Copecrest Resort in the mountains of northern Georgia with Gene Trimmer, Stan Burdick, and Jerry and Becky Cope. *Hurry* on this one.

this one on a local level but we *must* solve it."

Ed Fraidenburg in **The Choreo Connection**, in addition to listing about 15 experimentals, develops much choreography with one in particular, *feedback* by Dan Neumann.

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Bob Stutevoss



John Reitmajer



Dan Nordbye



Bill Sigmon



Kim Hohnholt

- H-112 SIDESTEP BY Gordon
- H-111 SOMEONE COULD LOSE A HEART by Kim
- H-110 THE STEAL OF THE NIGHT by Bill

- H-109 YOU DON'T KNOW ME by John
- H-108 YOU'LL BE BACK by Dan
- H-107 THINKING OF YOU by Bob

# DANDY IDEA

Some clubs and callers sponsor new classes in January, so here's a good idea for a postcard used by Jim Blackwood of Quincy, Illinois, that promotes square dancing, tying it in with the fact that square dancing may be permanently named the official Folk Dance of America. If your classes start in September, save this page for later use.

## An Invitation

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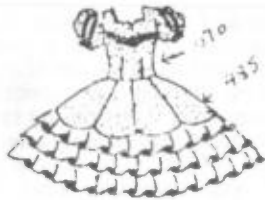
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*Sandy Javurek*

Thanks for publishing a down-to-earth square dance magazine! Long may you prosper.

*Mae Fraley  
Rockville, Maryland*

I still love to receive my ASD even though it takes a while to get here and is not too regular. Herewith my cheque to renew my subscription for another year.

*Jack Burgess  
West Boronia, Victoria, Australia*

The Roundalab board of directors has chosen to replace me as executive secretary with Peg Tirrell of Cresskill, New Jersey. During my term I have seen Roundalab grow from an idea at LEGACY III in May, 1977, to a highly

respected spokesman for the round dance teaching profession. My personal thanks to you for the encouragement and assistance you have given through these six years as we worked to build a viable organization. A special thanks to you, Cathie, for the support you gave to us in the discussion group at LEGACY III as we developed the Roundalab idea.

I would like to have you convey my personal appreciation to the many, many leaders and workers in the square dance activity for the assistance and encouragement they have given over the years—the officers and members of LEGACY AND Callerlab, the National Executive Committee and the committees of the National Square Dance conventions, and to the officers and members of the many dancer, caller and teacher organizations around the world.

These years have been most rewarding to me as I have had the privilege to meet and know so many of the truly great leaders in this wonderful activity that we love so much. Edith and I are not retiring but will continue to contribute whatever we can toward making square and round dancing more enjoyable for

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the dancers, for that is the name of the game.

*Charlie Capon  
Memphis, Tennessee*

**FLIP SIDE, Continued**

FIGURES: Heads promenade 1/2, right and left thru, square thru, dos-a-do, swing thru, boys trade, swing, promenade. Heads touch 1/4, boys run, pass the ocean, grand swing thru, grand swing thru, right and left thru, slide thru, swing, promenade.

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FIGURE: Heads promenade 1/2, square thru, swing thru, boys run, couples circulate, half tag, scoot back, boys, promenade.

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Good ideas and thoughts for teens from all areas of the country to adopt come from *Texas Star* magazine:

The wheels of progress are moving. The *Teen Star*

of Texas is now a reality. The first issue went out to 150 teen-aged dancers. Teen clubs in Texas now have a system of communication with other teen clubs and teen dancers that are not members of teen clubs. Part of the fun of square dancing is meeting new people (especially interesting teens). New people will attend your functions only if they know about them.

Teen dancing is alive and growing strong. By the time the 1987 National

# TEEN Tempo

Convention comes to Texas, there should be impressive numbers of teens and young adults.

The Teen Twisters of the Permian Basin celebrated their Second anniversary with a dance and afterparty. Congratulations to those hardworking teens.

Teen tip for today: Money! All clubs have times when their funds need special attention. This is especially true for teen clubs. Adult clubs handle this problem in many ways and teen clubs have raised money in even more unique ways than most adult clubs. In addition to income from dances, drawings, ticket sales and dues, teens have been known to have car washes, slave sales, aluminum can collections. Teens have also found sales of such items as square dance calendar towels, Christmas chime ornaments and candy to be effective money makers. The important thing is to make each person feel like a necessary part of the project. Giving teens responsibility for their club is important but sponsors must be aware that they don't always have the experience necessary to follow through. Teens can do anything as long as they have adult support.



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## ROUNDS, Continued

round dance club. *We can't afford to lose any square dancers!*

It's a tough job for round dance chairmen to choose dances that will please all of the dancers. Most round dancers, even though they may not care for a certain dance, will still be on the floor dancing. They are the first to fill the squares for the next set, as they are not sitting on the sidelines, involved in conversations that have to be finished before they can dance. Don't put dances on the program that only two or three couples will do. Play these before or after the dance.

What do we really need for "rounds for the square dancer"? 1. A very thorough and well-rounded basics class. 2. Cues for those who need them. 3. Program that all dancers can dance and enjoy.

Here are several final suggestions: Let's all take the very positive attitude that round dancing is half of the square dance program. Make it an interesting and enjoyable program each dance. Keep square dance rounds at mainstream dances, and intermediate rounds in the round dance clubs. You



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wouldn't want the caller adding plus or advanced dancing to the MS program.

We suggest teaching ROM ahead of the square dance program, thirty minutes before the dance, with a quick show and cues during the dance. Square dancers' rounds should never take thirty minutes to learn if the dancer has had good basics.






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## Meanderings, continued

the square dance wedding reception that was an absolute *first* for me (I mean *calling* at a wedding, not having a wedding myself.) (Thanks, Stan.— Co-ed.) Gordon and Ann Clark flew me down to sunny SC on Saturday November 26, just after Thanksgiving, to help them tie the knot in real *red hot, grand spinning, trading diamonds* fashion. Whatta day! I landed in Greenville-Spartanburg by early afternoon and rented a spirited Avis Reliant for the one-hour continuation to Anderson.

To say it was a beautiful wedding would be an understatement indeed. Beautiful day, sunny and warm. Wedding setting was the Concord Baptist Church. Simple, short, and sweet and shining. The bride was radiant. "What did she wear?" you may ask. I don't know. Clothes. (*Dumb, Stan!*— Co-ed.)

Following the wedding we went to the armory in town for a most unusual dance program with about 200 guests, which catered to both square dancers and non-dancers alike. S/D tips, R/D cues by Bob Beardon, mixers, ballroom numbers for everyone and a *fun* tip of simple basics for all guests. Two huge orange parachutes concealed the roof and the sound (for an armory) was excellent. I found out just how powerful one of those little Halpo micros can be.

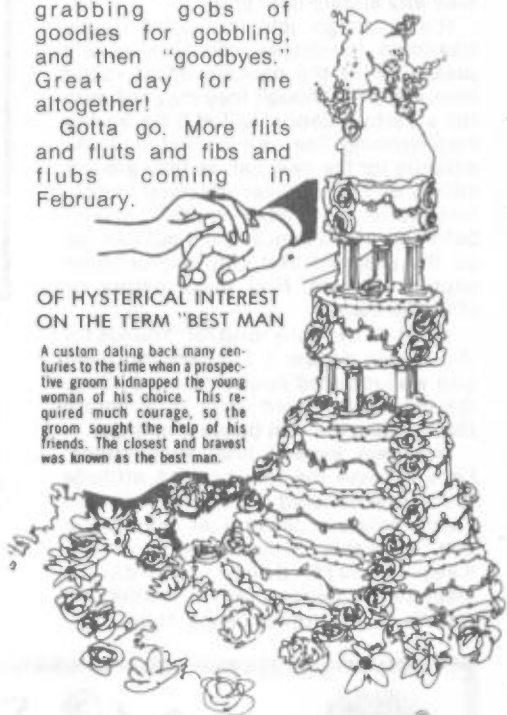
To cap a good day, close friends and relatives convened at Gordon's home for an after-party, some gift giving, gabbing, grabbing gobs of goodies for gobbling, and then "goodbyes." Great day for me altogether!

Gotta go. More flits and fluts and fibs and flubs coming in February.



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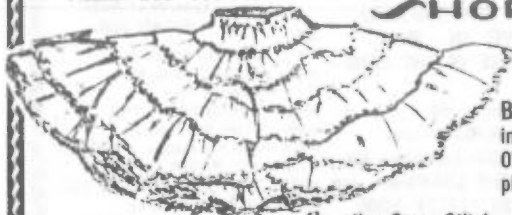
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## URSA MAJOR, Continued

that," he said softly. It was the first he had heard of the steam iron.

"You're new to these parts, aren't you, Mr. Porter?"

"Yes."

"Well, you'll learn. People around here don't have much to do. Sometimes they see things that aren't there." Miss Thurley winked merrily at him. "Like that spaceship in Oberlie's field. And like messages sent from Dubhe and Merak to the Dog's Tail."

Martin drew a sharp breath. It surprised him that she knew the names of the pointers of the Septentriones. But then, he reasoned, many people must have that knowledge, after all.

"You know something about astronomy, then?" he asked.

"My grandfather taught me. He loved the stars."

"People say that the night the ship landed, old Joe Phillips the mechanic disappeared, tool box and all. They're afraid it came just for him and that it'll come back, for someone else," said Martin.

"People drinking too much corn juice, Mr. Porter." She planted her heavy shoes wide apart and dug her hands deeper into her pockets.

"I don't mean to pry, Miss Thurley, but I've heard that no one has ever seen your hands." He watched her expression closely as he paused. "And that no one has ever been inside your house."

She glanced over her shoulder to the gray, clapboard cottage. "Well, then, Mr. Porter, you shall be the first. Come with me."

For a moment Martin hesitated, then stooped to pick up her basket and followed her to the wooden back door. Once inside he scanned the spacious kitchen, checking in each corner for anything sinister. Everything seemed innocent and safe.

"See," the woman chided, "there's nothing wrong. I'm a person who grows all her own food and then preserves it." She turned to show him an entire wall hung with shelves loaded with gleaming jars of fruit and vegetables. "I prune my own trees, bake my own bread and sew my own clothes and anything else I might need." She arched an

eyebrow and added, "Plus, I mind my own business."

The room smelled of lavender. Martin liked the fresh clean odor of it. On the wall, white wallpaper dotted with sprigs of violets presented a pleasant setting for the old oak table and the hutch filled with blue and white dishes.

At her invitation Martin sat down and continued his inspection. Through an open doorway he spotted the corner of a brass bed covered with a bright hand-quilted spread.

"I know, don't tell me," he smiled, "but you quilted that bedspread, too."

"Learned how to do it as a girl. My mother taught me. There's a picture of her, there on the wall."

Martin twisted his head to survey the arrangement of faded photographs. One black, oval frame portrayed a beautiful woman dressed in high-neck white lace and holding a rose.

An old hand-loom stood beneath the pictures. A striped green and white rug hung on it, waiting to be completed. Martin did not bother to ask her about the rug because he already knew the answer. Really, the old girl is almost too good to be real, he thought.

"Don't you get lonely at times, way out here?" he asked.

"When I feel that way I dance the feeling away."

"Really?"

"I'll show you," she said jumping up. Going to a small cabinet she selected a record from a stack and placed it on the turntable of an old phonograph. "Come on," she beckoned him with a gloved hand, it's a square dance."

"But I don't know how," Martin protested.

"I'll teach you, it's easy. Take three steps forward...like this...now three back. That's it, now again."

Martin followed her instructions and found his big feet lifting high to the quick rhythm of the fiddle. Clumsily at first, but then feeling the tempo course through his body he surrendered all his caution. They made a good pair, matching each other in height and slenderness.

Excitement pumped through Martin's body and he flung his jacket to a chair so he could keep up with Miss Thurley's

agile feet. Then she quickened the pace.

"That's it...now when we meet you bow, then hook your arm into mine, and turn...turn..." she said.

I can't believe I'm doing this, Martin thought.

"Is this the way?"; he asked, breathing hard.

...let the good times roll..., blared the phonograph.

"You're no Nijinsky, but you'll do. Now stomp those feet...faster, faster...", Miss Thurley guided him.

Caught up in the lively music, they whirled together, making the floorboards shake and the dishes rattle. With apron and skirt flying, Miss Thurley shouted, "Do-sa-do..."

Finally the music ended and they flung themselves back into their chairs, gasping for breath. Miss Thurley's blue bandana had slipped over one eye and Martin's shirttail dangled from his pants. Their glances met and they burst into sudden, uncontrollable laughter until their eyes teared.

"Aren't we ridiculous?" she asked, wiping her eyes.

"No, that was fun. I only wish I was better at it."

"You're never too old to learn."

He stroked his dark curls into place and fussed with his shirt, trying to make his lanky form presentable again.

Miss Thurley patted his hand. "Let me get you a glass of my homemade root beer. You look a little green around the gills."

From the fruit cellar, she brought up a foaming pitcher and poured two glass mugs of frothy brown liquid. Martin gulped his greedily. The dancing had made his throat dry. The gassy bubbles tickled his tongue and rolled down his throat with refreshing coldness. He had never tasted anything so good and he asked if he could have more.

"It's good for what ails you," she said. "It's made with yeast and the extract of several different roots. My father taught me all about roots and herbs and how to use them for curing illness."

"Can you cure people with mucus in the lungs?"

"Sure, with a mixture of fenugreek and comfrey. Why? Are you having a problem with your chest?"

"Oh, no, not me," he said quickly. He sipped his second drink more slowly,



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savoring the icy flavor. "Forgive me for asking," he said, "but can you tell me why you always hide your hands?"

She stiffened, and he noticed a slight tremble of her lips. "There's nothing very mysterious about my hands, Mr. Porter." She sat across from him in the dwindling light with her hands concealed in her lap. "There was a fire...a bad fire. I was young, only thirteen. My hands were burned rather badly."

Quietly, with a bitter smile, she stared into space, possibly reliving some time of her youth. Then she spoke again, "It's funny...when you have something wrong with you, people start to treat you differently. I thought things would be different when I moved here."

Martin listened thoughtfully. "I think I understand," he nodded. His mind raced back to what the barber, Sam Gaines, had said. "She's got wing tips under those gloves."

"Anyway," she said briskly, "my hands are not a pretty sight. I keep them covered so as not to offend anyone. And so I do not have to see a constant reminder of a terrible time."

She is a rare person, thought Martin. You don't find too many like her. He stirred himself, and peeked at his watch. It was time for him to go.

"So you see, Mr. Porter, here is your alien from outer space who sends messages for ships to land and capture people. Have I passed your test? Satisfied your curiosity?"

"Yes, you have." Martin rose to leave. "Thank you, you've been very kind. The root beer was great. I hope I can stop by for some again."

As he walked down the stone path she shouted from the doorway, "See, I told you there was no need for worry."

"I agree. There's nothing to worry about." Martin waved and started off.

Past the cornfields and the barns, past Oberlie's field, Martin trudged the mile to his tiny house. The sun sank and a ridge of purple clouds pushed along the pink sky. The lateness of the hour spurred him on; much work lay ahead of him. After opening the door he switched on the lights and pulled down all the shades. Then he moved directly to the high bookcase. Reaching, he searched until he found the large metal disk he had hidden behind some thick volumes.

With a wry smile, he took his steam iron from a closet shelf and plugged it in-

## DATE-LINE

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**Mississippi**— 5th Annual Dance of Gulf Coast Council, American Legion Hall, Gulfport; January 14, Tony DiGeorge, Voncille & L.M. Hicks.

to a socket. He wondered how anyone had known about the steam iron. Perhaps some youngster peeking into his windows had seen him, or perhaps Miss Thurley herself knew more than he realized. He would have to be more careful. He would have to move on anyway...after they came for her.

They were getting harder and harder to find, these special older people with their storehouse of knowledge and expertise. Oldies but goodies, as the disc jockeys would say.

The thought of Miss Thurley made him hum happily. Satisfaction filled him. She would be his third find and his quota was four. One more and he would be able to go home himself.

From a small sphere-shaped vial he extracted a blue pellet which he inserted into the spout of the iron. Once the pellet dissolved he would press the iron onto the disk and begin to send his signal.

She never did show me her hands, he thought. Maybe someday she will and I'll pat them. We can even drink some of that wonderful root beer she makes. And that dance...squaredance she called it...she can teach them all. He could almost hear the laughter now as he pictured the council learning their steps.

She'll be happy there. They need her, even with her ugly hands.

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 George AFB CA; June 15, Bruce Phillips  
 Baltimore MD; June 27, all ASD staff (1/2)  
 Salida CO; July 6, Paul & Edith Brinkerhoff  
 St. Albans VT; July 22, Mike & Ernie Trombly  
 Minerva NY; Aug. 1, Mary & Bill Jenkins  
 York PA; Aug. 2, Gleas & Barb Crumling  
 Minneapolis MN; Sept. 7, Warren & June Berquam  
 Johnstown PA; Sept. 16, Walt & Janet Ream  
 Berea (Cleveland) OH; Sept. 17, Dave Stevenson  
 Belleville IL; Sept. 21, Dewey Cox  
 Wilmington NC; Oct. 6, Leon & Joyce West  
 McHenry (Chicago) IL; Oct. 7 (Tentative)  
 Watertown NY; Oct. 21, Paul Lortie  
 Lake MI; Oct. 27, Bonnie St. Marie (1/2)  
 Toledo OH; Oct. 28, Jack & Lil May (Jack & Stan)  
 Fenton (Flint) MI; Nov. 3, Dick Bayer  
 Berlin PA; Nov. 11, Harry & Virginia Rhoads  
 Baltimore MD; Nov. 18 (Tent.)  
 Topeka KS; Nov. 25 (Tent.)



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NOTE: Stan calls at all dances unless otherwise noted. Write this magazine for info on how YOU can sponsor a NO-RISK ASD Subscription Dance.

## KALOX-Belco-Longhorn



G. O. Guest

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### RECENT RELEASES ON LONGHORN:

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### NEW ROUNDS ON BELCO:

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 Lawson; 1st Band, Music Only; 2nd, Cues by Richard Lawson  
 B313B MANY TIMES, Waltz by Pete & Carol Metzger  
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### NEW SQUARES ON CROW RECORDS:

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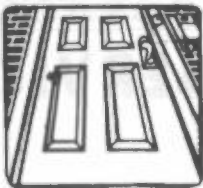


Guy Poland



Bill Crowson





# Book Nook



by Mary Jenkins

## GALBURT'S GLOSSARY

### CONCISE DEFINITIONS OF SQUARE DANCE CALLS

by Carol and Paul Galburt

This booklet defines the calls on the Callerlab Lists for the Challenge 1, 2 and 3 programs as well as the non-list calls which are likely to be encountered at Challenge level dances.

A separate listing indicates on which Callerlab list the calls appear. Also included in this list are calls that have been encountered while workshopping tapes of C-2+ and C-3+ dances with groups of dancers.

It is *not* the purpose of this Glossary to enable dancers to learn unfamiliar calls from "scratch." The definitions of some calls are too long and complex for dancers to remember, so condensed definitions are more helpful. "While trying to help in a square, it is much more useful to recite the definition of the call than to shove, push or pull somebody into their place." At the higher Challenge programs, where phantoms and fractional calls are commonplace, it has

been found that knowing shortened definitions is more useful than "dancing by feel." The short definitions are also quicker to refer to than the long paragraphs found in some other sources, and the exclusion of lower level and seldom used calls makes the overall size of the Glossary more manageable.

Although I am only a Plus dancer and attend dances advertised at that program I am surprised at how many Challenge program calls we have learned or been "exposed to" at these Plus dances. Before there were "programs," when people just danced, we did *many* of the calls listed in this Glossary.

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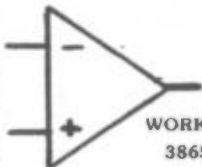
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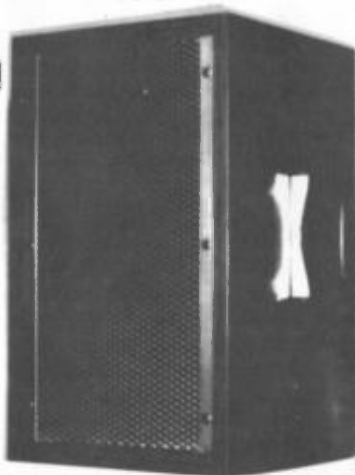
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