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May 1984





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ASD FEATURES FOR ALL

- 4 Co-editorial
- 5 By-line
- 7 Meanderings
- 15 Promotion & Politics
- 23 Anger
- 25 I'm New—Push Me Through
- 27 Dancing at the Turn of the Century
- 29 Hem-Line
- 33 Encore
- 37 Best Club Trick
- 39 Plumb Line
- 46 Dancing Tips
- 67 Linear Cycle
- 74 People in the News
- 76 International News
- 79 Callerlab Confab
- 87 Rhyme Time
- 89 Puzzle Page
- 90 Steal A Peek
- 91 Product Line
- 95 Dandy Idea
- 109 Book Nook
- 112 Laugh Line

OUR READERS SPEAK

- 6 Grand Zip
- 31 Feedback
- 41 Rave

SQUARE DANCE SCENE

- 43 U.R.D.C.
- 45 Baltimore in '84
- 50 Roundlab
- 51 Canadian National Covention
- 59 Speaking of Singles
- 60 Challenge Chatter
- 96 Dateline
- 105 LEGACY

LEADERSHIP TIPS

- 11 Judgment

ROUNDS

- 43 U.R.D.C.
- 54 Cue Tips
- 71 Facing the L.O.D.
- 73 R/D Pulse Poll
- 85 Flip Side—Rounds
- 85 Choreo Ratings

FOR CALLERS

- 47 Calling Tips
- 48 Easy Level Page
- 62 Creative Choreography
- 66 PS:MS/QS
- 70 Top O' the Line
- 72 S/D Flip Side/Square
- 92 Underlining the Note Services

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Like many other square dancers, your editors wrote to the Honorable William D. Ford, chairman of the House Committee on Post Office and Civil Service, wherein the bill to designate permanently the square dance as the national folk dance of the U.S. is mired. His letter in reply was saddening and frustrating, and we would like to share his comments:

"Questions have been raised about the representativeness of the square dance by experts in such matters. They point out the difficulty in selecting one dance over another and praise the multiplicity of equally old 'national' dances—clogging, soft shoe, tap, line dances, contra dances and solo dance traditions. Three major concerns were expressed...1. the possibility of offending those who do not feel themselves to be a part of the America that is represented by square dance; 2. the possibility of creating a perceived standard form of folk dance that will inhibit the natural, creative evolution of American dance traditions; and 3. the possibility of setting up barriers to our ability to represent the cultural diversity of America to audiences overseas.

"...I am reluctant to endorse an effort to impose any dance as THE dance of the U.S. on a permanent basis.

"I encourage you and your members to continue to seek the passage of annual resolutions designating certain periods to recognize the square dance."

We immediately wrote back, quoting the LEGACY resolution from 1975 that stated that *square dancing* was understood to encompass all phases of the activity, square dance, round dance, contra dance, solo dance, clogging,

CO-EDITORIAL



western, traditional. We also mentioned that when the American eagle was chosen the national bird, many other beautiful and useful birds were ignored. And we mentioned that the time and energy and money involved in this first effort to enact legislation was great; to continue this on a regular basis would be prohibitive.

The more we think about it, the more answers we compose mentally that still could be sent. We're sure readers will come up with still more. Please sit down and write a letter(s) to Rep. Ford, Post Office and Civil Service Committee, 309 Cannon House Office Bldg., Washington D.C. 20515.

The results may depend on the letters sent. Perhaps someone may ignite the spark that will explode this whole issue into motion. Otherwise, the tenor of Rep. Ford's letter leads us to believe that our bill will die in committee.



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BY-LINE

A long list of contributors and a shortened space means that we must be brief in telling you about them this month. First things first: the cover. Artist/cartoonist **Robert Black** of Lancaster, Pa. says he is busier in retirement than in his former career, doing lettering, portraits, cartoons and, in the near future, landscapes. Back cover: **Maggie Wade** took square dancing in college. For their exam the students paired off with a local S/D club. "We taught each other a lot and it was great fun," she wrote. Lead article author, **Johnny Leclair**, needs no introduction to most of the square dance world. He recently retired from the Callerlab Board of Governors, and was a keynote speaker at the Washington Seminar, whence this presentation comes. **Myrtis Litman**, like many dancers, spent many hours working for the bills to designate the National Folk Dance; her distinction is that she documented it all for us. Myrtis' husband was Lloyd Litman, well remembered for his pioneer work in hash calling. **Dan and Carol Parkinson** have written for ASD in the past year and have already submitted the further adventures of the A-team, as they call the group in this month's story. **Jo Jan Nunley** shares with us her grandmother's dance experiences in Oklahoma, while **Bud McNicol** share his modern-day experiences as a newer dancer. Veteran **Beverly Warner** confesses getting angry and tells what to do about it. Top off your May reading with a prose poem by **John Reynolds** for a different touch!

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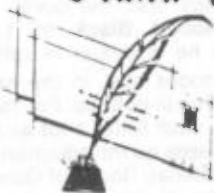
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Grand Zip



Ralph and I want to thank you for the article in the "Product Line" column of ASD. We thought it was real cute and we have had people tell us that they enjoyed reading it and also the whole magazine.

We are looking forward to seeing you in Baltimore.
*Mary Ann Kornegay
Wilmington, North Carolina*

Just a note to thank you for sending us your magazine with our write-up, "Facing the L.O.D." We appreciate your spotlighting us and we'll look forward to seeing you in Baltimore.

*Charlie & Madeline Lovelace
Tampa, Florida*

Thank you for the March copy of ASD. We always enjoy your fine magazine and are honored to appear in the "Facing the L.O.D." column. We appreciate all your round dance articles (and square, too!) as one of our basic philosophies is that squares and rounds make a good blend for a full dancing experience!

*Hap & A.J. Wolcott
Linwood, New Jersey*

...I appreciate the coverage. I just hope your subscriptions do not drop off due to the ill-selected subject matter...I had nothing to do with the article, except to agree to an interview. That interview was taken and written by Frankie Guile, who

has some unusual talent handling news items. She had helped me with *The Caller*...I do not know about the by-line shown on the article about me, but Frankie wrote it, that's for sure.

*Bill Crawford
Memphis, Tennessee*

Ed. Note: The by-line on the article was the name of the person who sent the article to us. Sorry, Frankie.

How surprised I was when reading the March issue of ASD...there on page 77 was my article...This was an original article...now to know it has been published in a national magazine is a great feeling. However, did not see any notation that I had written the article, was that an oversight, or didn't you realize that I did write the article?

Read the ASD cover to cover...great magazine...

*Gussie Irons
Downingtown, Pennsylvania*

Ed. Note: Glad to get these credits all straightened out and due to the proper people. Thank you, Gussie, we did not realize it was an original article.

Thanks for referrals. Like your new system for advertisers...
*Dick Thomas
Port St. Lucie, Florida*

As a caller I find ASD helpful to me, but I also enjoy reading articles which say to callers and dancers alike, the kinds of things I feel need to be said. The content of your magazine (and for that matter the other national magazine as well) shows that you and your staff are serious professionals with a true concern for the welfare of our activity.

*Gary Nevalainen
Zim, Minnesota*

Continued on Page 107

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**SPRING IS GREAT,
AND MAY IS THE EPITOME.
IT GETS ME RIGHT HERE
IN THE EPITOME...**

Directly after the Caribbean encounter in late February (continuing the account from last month), there was a visit to Mission, Texas, followed by *Mission Impossible*. Let me explain that. (Yes, please do.— Co-ed.)

Mission, Texas— On Saturday the 25th of February the giant white *tub Festival* docked again in Miami and all of us who had enjoyed a sunny week on the high seas went our separate ways, chock full o' good memories. Cathie flew home to tend a hundred magazine duties, and I flew directly to the famous *Valley* of the southern tip of Texas to call one in that fabulous Mission Bell hall, where Jerry Haag is now the resident caller.

Everyone from *Everywhere* migrates to that fertile square dance resortland in the wintertime, I think. The hall itself holds 125 sets of dancers, one of the biggest built especially for square dancing by Dean and Peggy Robinson. Dean, known as "Doc," is a practicing urologist who practices a little square dance resort management on the side. A nice crowd of forty sets turned out for the subscription dance. Dinky and Dottie Wheeler (*ASD*— August '82, p. 57) cued rounds with great verve. (Who's Great Verve?— Co-ed.) Old friends Charlie and Dot Lillagore were there, among many old friends. They'll be on our China trip with us even as you read

this. Whatta lotta fun! Twice as much as 1983. In 1985 (along about February 9) I'll be back with eagerness (Is Eagerness as good-looking as Great Verve?— Co-ed.) to do it again.

Augusta, Georgia— Now here's what I mean by *Mission Impossible*. Right on the tail end of February, many will remember, Ohio was literally inundated with a crippling, wild snowstorm so severe that patrons of Molly Dugan's *Dug-out* swore they saw polar bears and penguins out on the ice floes of Lake Erie, albeit visions may have been slightly impaired. What hurt in my case was the realization that I'd have to be missin' my mission to Augusta, where we've been doing an *ASDance* for umpteen years. With regrets I cancelled my plane rez and *cried me a river* all week long (as if we didn't already have enough moisture in Ohio— Co-ed), as the big white flakes swirling about the house made pseudo-Sahara duo dunes out of our cars parked in the driveway.

My would-be hosts in Augusta, Dan and Mary Martin, said such nice things about that messed-up mission of mine, I'll share their whole verbal version verbatim:

"Augusta's dancers were affected but undeterred by Ohio's worst snowstorm of the winter season. Even though Stan was immobilized in his home state by the bad weather, his scheduled subscription dance in Augusta went on in the finest tradition. (Now do you believe there's no indispensable man?— Co-ed.) Bill Prather, this town's most affable caller, very capably performed in the feature role. Harold and Judy Hoover handled the rounds. Caller John Peterson and Don Ardrey attended, and also contributed their fine talents. Betty and Jerry Draughon efficiently handled all subscription returns. Paul and Sandy Bue, federation presidents, were the effective organizers who directed the affair through to a successful conclusion. Sixteen squares of dancers attended. Augusta's dancers have enjoyed Stan's visits for five years. Initial disappointment which stemmed from his forced absence this year was quickly replaced by understanding, an evening of fun and frolic, inner feelings of pleasant anticipation for the twelve months of enjoyable reading that the magazine will bring and an even greater desire to have Stan return *in the flesh* next year"

Wooster, Ohio— Well, the storm finally subsided, as storms are wont to want to do, and Ohioans crawled out of their hovels. Another regretted cancellation that week was my new local "Reelers" club (which may have produced 50 or 60 *heritageless tradishplayers* that fateful, fitful night). But at least the old *rooster* made it to Wooster the end of the week. Wooster is down near Orrville, home of Smuckers jams and jellies. And with a name like Gnat Boxers, you've *gotta* be good. John and Bonnie Crumley queued up with me to cue rounds unquaveringly; all in all, it was a warm, swarming, infectious, insect-ious club with super-Gnat-ural qualities to *Box circulate* with, after a long dreary week of dormant domicile *dormez-vousing*. (So staying home with me makes a week long and dreary?— Co-ed.)

Speaking of puns (It's better when you speak of them than when you speak them!— Co-ed.), I want to point out that way back in the turn of the century people were *pun*-ished in their habitual habitat habits-at-that-day and night. You can see "What's BRUIN" from this excerpt from an early 1900's newspaper:



(That must have been conceived by a *cut* reporter.— Co-ed.)

Dillard, Georgia— Get set for a recounting of one of the most memorable weeks of my life. Even old Webster, unabridged as he is, could barely find applicable superlatives enough to describe the spirit generated at the new CopeCrest Callers College this March. Maybe it was the hint of spring that wafted in the nifty, nippy, bud-scented air; maybe it was the sharply-rising, goose-bumpy mountains of northern Georgia, encircled by trout-laden streams; maybe the succulent, Sunday-best home cooking, a

traditional trademark of CopeCrest; maybe the ten novice callers and ever-lovin'spouses assembled all in a row. Who knows? (Maybe it was the All-ablabba baloney bandied from the mouth of the instructor I know best.— Co-ed.)

At any rate, the enviable, ever-present effervescence there, as I worked with Jerry and Becky Cope (our hosts) and Gene Trimmer (ASD staffer) was so joyously holiday-ish, it could have put a new blush on Santa's cheek and a new curl in his beard. There was **Gene** with his loco-loquacious "**Roger,**" **Chester** and his *dumb-dums*, **Smilin' Elissa**, the Bayou boys— "**Oui!**" **R.T.**, **Wrong Way Joe**, and All-country **Ben**, quiet **Don**, Gentleman **Dave**, Texas **Jerry**, "**Prof**" **Fred** and Lovable **Lyle**.

What a week! The first-time, giant-screen video playback critique this year was certainly innovative and informative. The after-parties were inspired. The fun of working with that group was as tastefully enriching as— ah— DUCK soup. (There's an inside joke there somewhere.) (Inside jokes are not polite.— Co-ed.) To sum it all up, I'd say that special spring school experience was definitely one in a *wind-million* for me!

Some of the student callers went on with me to Birmingham and danced to Paul McNutt, and Ben and Diane Dukes added one more dance to their vacation trip by taking me down to Montgomery.

Montgomery, Alabama— Off we went to call one in that lovely, newly-enlarged MASDA Center, built by square dancers for square dancing. Charlie Waller, who's been on the recuperative list, was there to greet me, and Wayne Nicholson (popular local caller, with Ruby, his *taw*— a real jewel) cued the rounds, with assistance from Tom Brock, plus Tom and Dimple Williford. Good 15-□ crowd, beautiful hall, about which we'll say more in a forthcoming issue.

Los Alamos (White Rock), New Mexico— It was time for a four-stop New Mexico swing again, but as I landed in Albuquerque a *turkey* of a baggage handler somewhere lost my luggage en route. The airline and I required a full day for both the recovery of my composure and the commodity in question! Note that history repeated itself in Albuquerque. (And I lost mine once coming out of Albuquerque to Omaha!— Co-ed.) Fortunately caller Mike Holly loaned me his speaker at the Mountain Mixers dance

that night. It was good to get back (for the eighth time, I believe) to high-tech, high-level country, but due to a nuke-fluke this year (bad date choice) we only had three lonesome sets in that space place, which means I may have to abort the mission next year. But it's been a blast in the past.

Artesia, New Mexico— The long drive back through Albuquerque (to pick up the stray bag) and on to Artesia helped to make the old odometer of the National rental to click off close to 1200 digits state-wide in the four days of the southwest. 79° temperature greeted me in the southern part of the state, to jolly my spirits a bit. Artesia is just a stalactite throw north of Carlsbad. Nice teakwood floor in that new Civic Center where we danced. It was also a free hall, and you can't beat that price. Ken Moore coordinated the event. Carl Barnes cued, as a round dancer you can bank on Barnes because nobody ever said "Carl's bad." (No, but they've often said "Carl's bad.")— Co-ed.)

Allover, New Mexico— The drive from Artesia, cross-cutting the state to Gallup, was pure pleasure. Indian country, all the way. I can see why NM is known as the "Land of Enchantment." I know why New Mexicanos feel an affinity to the infinity, blessed by the ancient serenity of that rugged territory. Endless waves of freckle-face, rolling hills— numberless, lumber-less, and full of rich *umber*-ness, can transform the doubter into a believer with their mystical magic. And then there's the quaint environs to discover— Lincoln with its stucco, tucked-in shops; Capitan, home of Smokey Bear; the crossroads town of Carrizozo (Home of Bozo?— Co-ed.); the Valley of Fires; White Sands Missile Range; and an earthen pottery crock-full of Indian reservations so colorful it'll fairly make your *wig-wam*.

Gallup, New Mexico— Fate (not a bit fickle) surely did GRANT me another GRACE-ious visit at the Longley longhouse. Grace is the caller known from ocean to *Ocean* (ASD, July '83, p. 81). Best thing about lodging with Grant and Grace was the life-sized green towel provided after the shower, with which one can wrap oneself vertically from head to toe! (Too bad it won't fit around you horizontally!— Co-ed.) Now a word (or several words) about that sponsoring club:

In the 'pinion of a positive 'possum perched in a purple projecting persimmon, the Pinon (Pin-yon) Promenaders possess the most imposing penchant for the projection of preposterous all-position pranks, compared with any probable peers anywhere!

They awarded me a shoehorn. (Probably to curb your *footloose* nature.— Co-ed.) It was fun to see other club members present, such as the Red Rockers do their *green rocks*, which contain a bit more blarney for St. Pat's night than *yellow rocks*. In previous years it has rained when I went to Gallup. This year it snowed. The Longleys therefore arranged with the Zuni tribesmen that I'm to be hired back to insure the success of their rain dances. I can't wait to go Gallup-ing back next year. (For reader's info, Grant Longley and Stan Burdick share the Co-ed's Award for the Worst Puns of 1984 and 3 and 2 and 1 and...— Co-ed.)

Alamogordo, New Mexico— Retracing some of the previous day's route, I took four giant steps southward (Gallup to Albuquerque to Socorro to Carrizozo to Alamogordo) to do the fairgrounds stint for the Basin Squares again, just about a jetstream from Holloman AFB. Local caller, Lenny Ludiker, coordinated. He and Sheila set sound, flipped rounds, and rounded out the festivities with a pound or two of soundly-good snacks. Zounds! (That's what I said when you stood profiled in the office!— Co-ed.)

Sonuvastnowman! I'm drifted in between all these flippin' white pages again, devoid of room to go on and on (Good thing!— Co-ed.) about other late March events, so I must hie me hence and hibernate for another month. To end it all, let's give you a CONFUSION SAY, which goes like this:

"Show-off always show up poorly in a show-down!"





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*Excerpted from a Keynote Speech
Washington State Leadership Seminar*

How often have you used the old cliché, "If my foresight was half as good as my hindsight, I'd have it made?" How many times have you played the role of Monday morning quarterback when reviewing a recent event? No doubt about it, it is much simpler to evaluate an event after it is over and to thoughtfully weigh the pros and cons once that event has become history. Callers are continually facing this dilemma when it comes to making decisions. Many times an evening of dancing does not appear to roll along the way he feels it should. Something is lacking that puts the dance below par in his estimation and he feels he is not satisfying the dancers. Here is the point where good judgment pays off—the point at which the caller's experience serves him well. For judgment is defined as a decision, an opinion or estimate, the ability to arrive at an opinion (and in our case to arrive at this opinion rapidly).

Who is to say whether a caller's judgment is right or wrong? The only way to judge it is through the results. If the people he is dealing with are happy, chances are his decision was the right one. Usually there is more than one way to handle an emergency. If a caller's judgment directs him to take one course, perhaps he should be ready with an alternative in the event that his first judgment proves unsuccessful. It may be that his ability to be flexible will stand up well in emergencies. As a caller gains knowledge through experience he will find that his first judgment is the right one.

Be ready for the unexpected.

No two dances are ever exactly alike. Though a caller may spend hours planning a program, he should retain a certain amount of flexibility if his judgment says a change would improve the situation.

The first tip of the evening might be labeled "down the middle," giving the caller the opportunity to determine the experience and dance ability of those who are present, and giving the dancers the opportunity to become accustomed to his brand of calling and his voice. Starting with calls which in his judgment are familiar to everyone, the successful caller will continue during the early part of the evening to try different movements until he feels he has reached a point where the dancers are beginning to stretch a bit. Using this as his "comfortable level," the caller is then able to settle down and put the final touches on his program, confirming or modifying his outline for the remainder of that particular night.

The importance of being flexible.

Occasionally it is necessary to back off from the original plan and use basics that are less complicated. Or, the caller may be fooled by an unusually high plateau of dancing ability, where his judgment tells him to call a more challenging evening. The most trying demand on his program planning judgment will come when he has a widely diversified ability group and must provide enjoyment for a mixture of inexperienced and fairly experienced dancers. Uppermost in his mind must be the fact that these people, regardless of their ability, came to dance. Drawing on all of his ability and involving all of his good judgment, his job is to keep them dancing. The mark of a professional is to have built a program so that by the end of the evening, the most ardent enthusiast as well as the less experienced dancer will have had a good time. All of this the expert caller will accomplish while stressing fun and enjoyment, not work.

Judgment also has to do with intelligent programming. A well-balanced pro-

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gram will include a fair share of fun gimmicks but not overdo them. A wise caller will attempt to produce a good balance of patter and singing calls. He will avoid becoming a slave to continual use of the "same old thing." Variety is a must in overall programming. Variety in music comes as a result of changing either the tempo or type of music. Judgment is needed in adjusting the tempo to best please any specific group on any one occasion. Good judgment will take into consideration the room temperature and the mood of the dancers before deciding upon the tempo. Judgement tells a caller what to do; for that reason, the best advice is to stay receptive to his own thinking and remain flexible in order that he may act upon his thoughts as they occur.

Good judgment will dictate to the caller his responsibility toward the encouragement of beginners. He will realize that the survival of the S/D program lies with the need of a continuing flow of new dancers. The caller must not be so anxious to graduate the beginner from class that he forgets that the new dancer must learn properly and in depth, so that he will not be discouraged from dancing with those who have more experience. The caller should make square dancing so interesting that the newer dancers will want to return time after time.

Choice of which rounds to teach at the beginner level also requires judgment on the caller's part. By intelligent application of uncomplicated rounds, our beginners will become more familiar with the whole aspect of the S/D picture.

Workshops are a phase of square dancing that appears to be growing in popularity. Great judgment and discrimination should be used in selecting the quality and quantity of new movements to be taught. A caller should try to determine with his best judgment what period of the evening is best to present experimental material...Dancers find it more difficult to learn when they are tired; therefore, a caller's judgment must tell him when dancers have had enough. Before exposing a new movement to dancers, he will want to take a thorough look at it to determine its value. Some newer movements are combinations of movements that can be called directionally, so his good judgment will direct him to use terms that are already

familiar to the dancers.

Tact is the invaluable ally of the caller's judgment. When responding to requests, a caller must ask himself, "Will the requested dance conform or fit into my planned program? Will it be suitable for the majority of those dancers present? Can it be slipped in during an intermission period or break when the majority are busy doing something else?" This sometimes provides the caller with an out that enables him to fill a request without jeopardizing his program. How does he get out of using a request gracefully? Perhaps with "Thanks a million for the request, but I'm not sure I can fit it in tonight. I'll certainly try." Judgment is knowing when to agree (with thanks) and when to decline (with tact and appreciation). Good judgment not only is what you say but how you say it.

Judgment, the ability to do and say just the right thing at the right time, is an invaluable asset to anyone who calls and teaches. Not every one has the knack of finding the right words or the right actions to fit every situation. Nothing is accomplished by embarrassing anyone. Picking someone out on the dance floor who is clumsy or slow in reaction time may be a mistake. That slightly off-color joke told over the microphone— could it have offended anyone? How you treat those who have come to dance with you or learn from you, what you do and what you say when you are up front as a caller, reflects on you as a person and is an indication of your personal good judgment.

A caller's decision to take a stand on a controversial matter should not be made without considerable contemplation. It's important a caller be ready to speak out when the need arises, but usually a problem will come up slowly over a period of time or something will alert him to the possibility of such a condition arising where he will have to make a decision. The fact that he is prepared and will stand up for what he believes is right will reflect greatly on his leadership ability. Observing rough dancing or group tactics which may be discourteous, dangerous or generally not in keeping with acknowledged S/D etiquette, calls for the caller's immediate use of good judgment. Can he tactfully suggest possible solutions? Should he be obvious about it

Continued on Page 97



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Promotion And Politics

by Myrtis Litman
Cleveland, Ohio



Compared to the Holsers and the McClures, I would be considered a late-comer among supporters of the Congressional bills to name the Square Dance the National Dance of America. I jumped on the bandwagon in 1981 when I got wind of the fact through ASD that the bill was making some headway. I love square dancing, I love America and I love history, and here was a chance to combine all three. I decided that the time was right for me to launch an all-out campaign for the passage of HJR 151. I'd like to share the joys and frustrations I have encountered.

I started by writing personally to all 23 Representatives and 2 Senators from Ohio, explaining how square dancing is the only dance done continually since colonial days, how it is uniquely ours with the addition of the caller, and how other countries have national dances. I received answers from most of them. A few from Ohio said they had already co-sponsored but most said they would vote for it when it came to the floor.

We didn't need promises of votes. We needed co-sponsors to bring the bills to the floor! So I started another letter writing campaign. I reworded the letters to emphasize that I wanted them to co-sponsor the bill. I received the same answers from them that I did to my first request, and the letters were identically typed, that they would support the bill when it came to the floor for a vote.

I learned that Rep. William Ford was chairman of the Committee on Post Office and Civil Service, in whose hands lay the fate of the bill, so I wrote him,

pointing out that the 31st National Convention was going to be in Detroit that June. I also looked up names of square dancers in the *National S/D Directory* and I wrote to all that seemed close to his district, stressing the importance of contacting him.

Then I worked on the local level, feeling it would be more effective. I typed up letters to each Cleveland area Congressman, addressed and stamped the envelopes, got members of the Cleveland Area Callers Association to sign them, collected and mailed them. The members then sent the answers to me. I learned from this that each Congressman had a typewriter with "memory" that sent the same form letter to every constituent, promising to vote for the bill when it came to the floor.

The big news about the passing of HJR 151 on May 11, 1982, came with the disappointing limitations amendment. I secured a read-out of the bill and learned, to my further disappointment that not *one* Greater Cleveland area Congressman had even voted for the bill, much less co-sponsored it.

I had failed! Either I had not worked hard enough or smartly enough in the Cleveland area, an area which prides itself on a fine square dance program!

The only consolation was that my native state of Mississippi had 100% co-sponsored the bill. My home state has often been ridiculed for being "different." This time I took solace in the difference!

I was ready to give up. But soon word came that the National Folk Dance Committee (the Holsers and McClures) would

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continue working to achieve permanent status. They had worked so many years, I supposed I could, too.

I wrote a note to members of the committee, expressing my concern for Rep. Norman Minetta, who had introduced the bill and was having a lung removed due to cancer. To my surprise, I received a personal note from Norman Minetta, saying he appreciated my letter, he had fully recovered and was back at the Capitol.

I decided on a different approach for the passage of HR 1706. This time it would be petitions signed by many, many square dancers. My local ward councilman's office gave me instructions, saying it was the most effective way to influence a legislator, assuring me that I had every right as an American citizen to get up petitions, and stressing the importance of clear, brief wording.

One year brought many changes. Of the six representatives from Ohio who had co-sponsored HR 151, one had died and two had not been reelected. Ohio's population had decreased in the 1980 census and the representatives cut from 23 to 21. Cleveland was redistricted, and Ron Mottl lost to newcomer Ed Feighan. It was confusing. (Many people did not know who their Congressman was.) I decided to send petitions to all six in the Cleveland area and ask square dancers to sign all six. The petitions were signed with hundreds of names. I can think of only two dancers who refused to sign.

The first response was from my own Representative, Ed Feighan. He had co-sponsored. I was elated!

The second was from Mary Rose Oakar. She said she had co-sponsored and was willing to work expeditiously for passage. Ms. Oakar is a member of the sub-committee on census and population, where the bill was pending, and she had the power to get the bill to the floor of Congress without an amendment.

I was in seventh heaven! I wrote and thanked Feighan and Oakar. I wrote a letter to the *Cleveland Plain Dealer* and it was printed, saying how much the square dance enthusiasts appreciated Feighan and Oakar. I told the good news to those who signed the petitions and wrote articles for *Tip Topics*, our local magazine. I made a fool of myself! Subsequent read-outs showed that Feighan had co-sponsored but not Oakar. Soon I

received a request from the National Committee asking that I send a copy of Oakar's letter to them. There was no record of her co-sponsoring the bill.

Square Dance Week, 1983, came, and I sent public opinion telegrams to Ohio Congressmen and Senators. John Glenn wrote and said that S1448, the Senate version of the bill, had passed unanimously on Sept. 20. We had only the House to go, we were close to the 218 co-sponsors the bill needed, and 1983 was coming to an end.

I decided on another petition, this time to Mary Rose Oakar made up of signatures only of her constituents. My daughter Nina sent it in, for she is Oakar's constituent, I am not.

I started a telephone campaign to Oakar's office. We received conflicting stories. An aide told my daughter Lea Ann that Mary Rose had not decided whether to co-sponsor or not (nine months after I received the letter saying she already had). Some callers presented these facts to her office, asked for explanations, and were told their calls would be returned. Not so. No returned calls. We finally learned to ask the aide's names and this worked wonders. An aide called and said Oakar's name would appear as a co-sponsor after Christmas recess.

That encouragement was the best present I could receive, for two reasons. First it meant that Oakar would support the bill without amendment. Second, I learned I was mistaken in the thought that at year end, all pending bills went down the drain. Each session lasts for two years and we have until the end of 1984. Just to be sure, I sent Mary Rose Oakar a copy of her original letter and added my suggestions of how she could "work expeditiously for the bill, reminding her that it was in her sub-committee.

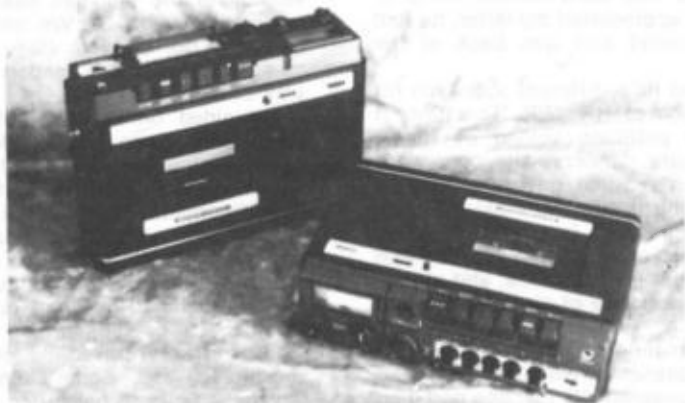
In February I received a letter and a copy of the Jan. 31 Congressional Record which showed she had indeed co-sponsored.

All I can do now is wait and see. Surely there will be action soon; there are over 250 co-sponsors from the 435 representatives. I still love this country, its history and square dancing. I've learned about the legislative process and would urge everyone to take more interest. I hope HR 1706 will pass and then I can use my energy to promote square dancing at the local level.

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Square Dancing Is Serious Business

by Dan & Carol Parkinson
Lake Jackson, Texas



It is evening in West Allemande. Peace prevails. Quiet reigns... except at the house at 8 Circulate. Here, in the garage, serious business is afoot. Two evenings a week for the past three months, five determined couples have gathered here to practice proficiencies beyond the realm of normal folk.

Five couples—a square and a spare pair. Assisted by a local caller who is learning with them, these people are going for their black belt in square dancing: Advanced 1 and 2, those dizzy heights that separate the regular square dancers from the real nuts, the precipitous pinnacle beyond which lies the madness of Challenge.

At the moment, though, for those assembled in the garage of Sam and Susie Sashay, A2 is challenge enough. Their square is a shambles. They have run afoul of *cast a shadow*.

Tip Cawler lifts his needle. The music stops. "Maybe," he suggests, "we'd better take a look at that."

From the sidelines, helpfully, Joe Spare points out, "The square broke down, Tip."

"We noticed that, Joe," Sam Sashay nods. "That's why we are standing around looking bewildered instead of square dancing."

Peggy Patter pushes Paul Patter back toward position three. "Could you see what happened, Joe?"

"Sorry. I was too busy laughing."

"I know what happened," Susie Sashay says firmly. "It was that last call. *Cast a shadow*. I stepped in to quarter and there wasn't anybody there to quarter with."

"I don't think that was it," Tom Twirl says. "We were messed up before that. When Tip called *trade circulate* a minute ago half the other line pointed at me. I got confused."

"Yeah, you looked confused," Sam agrees. "But you got to the right place. I think it was the *cast a shadow*."

"We all know how to *cast a shadow*. We've been doing that for a month."

Betty Backtrack shakes her head. "But not from three and one lines."

"Is that how we were?" Sam Sashay scratches his head. "I don't know if you can do *cast a shadow* from three and one lines. Who shadows and who quarters?"

"Well, I had to quarter," Susie says. "I was facing in. But when I went in to quarter there wasn't anybody there to quarter with."

"There should have been," Bill points out. "It looked to me like the whole middle of the square was full of women."

"If you want to square up," Tip Cawler suggests, "we'll go through it and see what went wrong."

They remake the square. The Backtracks are at position one, Sashays at two, Patters at three and Twirls at four. Joe Spare, from the sidelines, points across the garage. "That's a good looking lawnmower, Sam."

"I need to get it fixed," Sam nods. "It slips the clutch."

"Maybe it has a busted flutterwheel."

"Okay," Tip Cawler says, "Everybody home? Let's have the heads pair off and make a wave. Good. Now *swing thru, slip in the middle, slide....*,"

Paul Patter raises an eyebrow. "We gonna do this left handed?"

"*Cast a shadow*," Tip calls. "Out facing ends cast back, cast and spread, the others shadow, centers facing in cast a quarter, step in... good."

"Now we're in two-faced lines," Tom observes.

Sam says, "That's because we started from a wave."

"*Couples circulate a notch*," Tip

Cawler says. "Let's try it from two-faced lines. *Cast a shadow*. Shadower shadow the caster. Other two step in and cast a quarter. Good. Back to a left-hand wave."

"How about we do this right-handed?" Paul asks. "I get acute disorientation."

Peggy shakes her head. "That's indigestion, Honey."

"Okay," Tip agrees. "We'll try it plain. Mix."

The centers cross-run. The ends slide together and trade.

Paul says, "We're right-handed now, but we're half-sashayed."

"You can't half-sashay in a wave," Sam asserts.

"Well, the girls are on the ends."

"We're doing DBD, Paul. Dancing by definition."

"Just when I learn APD they change it to DBD."

"Everybody ready?" Tip Cawler looks them over. "Okay, *cast a shadow*. It's the girls working this time. Sam, you and Tom shadow. Paul and Bill cast a quarter, step out to your two-faced lines. Good." He turns to Joe Spare, sitting on Sam's workbench, watching. "A busted flutterwheel?"

"It spin chains its gears," Joe explains.

"I got one like that," Paul Patter agrees. "One of those foreign jobs. It built the ocean."

"Paul's not really motivated to mow," Peggy Patter points out.

Sam suggests, "Tip, let's put the girls in the middle and try it. I think that's where we got into trouble before."

"Okay," Tip says. "Everybody *ferris wheel*."

"That was a left-handed *ferris wheel*," Paul says.

"Now, *double pass thru*."

Bill comments, "Sam, you sure have close walls."

"Don't knock my garage, Bill. The rent's cheap."

"They raised the rates on West Allemande Community Center again," Tammy Twirl announces. "The Promenade Room is fifty dollars now."

"Sam," Bill says, "You have a nice garage."

"If I can have your attention," Tip Cawler pleads, "let's have everybody quarter in. Now slide through and double pass through, and track two. Good. *Cast a shadow*."

They do it.

"Hey," Joe Spare applauds. "You did it."

Bill shakes his head. "That was a plain vanilla *cast a shadow*. That wasn't what gave us trouble."

Tip Cawler shrugs his shoulders. "Crossover circulate to two-faced lines. Boys in the center *walk and dodge*. Is that how you were before?"

They have three-and-one lines, three facing out and one in. Betty Backtrack scowls. "I don't think it's the same. The girls were centers before."

"Do you suppose we could work this out on a checker-board?" Sam suggests, helpfully. "With toy soldiers?"

"You could," Bill agrees. "But you'd have to get some little women."

"I already have a little woman."

"You'd need three more."

"He doesn't need any more," Susie says emphatically. "Tip, when we had trouble I remember I was a center and I walked in to cast a quarter and there wasn't anybody to cast a quarter with."

"There should have been," Bill points out. "The whole center of the square

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was full of women."

"Let's try it," Tip says. "Remember, from this position both centers are shadowers. Nobody casts in the middle. Betty and Tammy, you'll turn back and cast with Susie and Peggy. Boys all shadow your partner. Okay? *Cast a shadow.*"

"Hey," Joe Spare says, "you did it again. And from three and one lines!"

"I hope you're watching," Jodie Spare tells him. "It's our turn next."

"Piece a'cake."

Susie is shaking her head, stamping her foot. "That wasn't how it was before. The girls needed to be in the middle."

"And you stepped in?" Sam asks. "All the centers were facing out."

"I wasn't facing out. I was facing in. I stepped in to cast a quarter and...."

"And there wasn't anybody to cast with. We know."

"But the whole center was full of women," Bill adds.

Susie nods decisively. "That's right."

Tom looks around. "Tip, we must have been like this.... three facing in and one out. Can we try it from here?"

"I suppose so. *Cast a shadow.*"

The women cast on the ends, turn and spread. All the men step to the center, hands out. Then they stop.

"I can't cast a quarter from here," Sam complains. "Nobody's in the right place to cast with."

Susie looks triumphant. "That's what I told you."

"See?" Betty giggles, "the whole center is full of men."

"Look," Sam says, bewildered, "if Paul and I cast... what, left? And Tom and Bill cast...."

"That won't work," Tom protests. "I'll run into Paul. He'll be where I'm sup-

posed to be."

"Do you think," Paul suggests, "that we should all go back to mainstream?"

"Will you guys cut it out?" Susie demands. "This is serious."

Bill studies it. "I guess we could all star left and step out...."

Paul shakes his head. "Star and extend? No, then I'd run into Tom. Hey, Tip, I don't think this can be done."

Tip Cawler, who has been trying to insert a word edgewise, says, "I think if you...."

"Would it work like casting a shadow from a column?" Joe Spare suggests.

Bill says, "Let's vote on it. Maybe we can either get a consensus or a bunch of divorces."

Tip Cawler is shaking his head slowly from side to side. "Sure makes a mess trying to cast a shadow from in-facing three-and-one lines, doesn't it?"

"Can it be done?"

"Sure, if the centers will pass the ocean and extend, it works out fine. But that wasn't what I meant to set up. I intended to say, 'ends circulate and centers pass through, then cast a shadow.' Trouble was I got to looking at Sam's lawnmower. I got one just like it from Acey Deucey Hardware a while back. I had to peel off the cowl and split transfer the gears for a better chain reaction. Once I got it recycled, though, that dude would wheel and deal."



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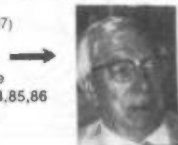
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ANGER

by Bev Warner
Saginaw, Michigan



Don't feel bad about anger, it shows you care.

I have been reading that anger is going to be a problem for the 1980's as society gets more impersonal and computerized. It has always been frustrating for people who can't express their feelings properly.

Anger itself is not a destructive emotion. Many people feel guilty about feeling angry. They shouldn't. It's normal when it's let out in normal ways as it occurs.

This image comes to mind. A couple of summers ago, one of our dance groups went on their annual canoe trip. The weather was cold and nasty. It was to be a long trip between warm campfires and a cozy camper. I thought to myself, "Surely there will be no horseplay at the beginning of our trip. Who wants to paddle a canoe while wet and cold?" I thought wrong. We had a few polar bear types who decided to earn a badge dancing in the icy waters

of the Muskegon River, and of course splashing the caller's canoe was the dangle for the badge. Guess who got angry? I did! And in no uncertain terms I said "I am mad." It was interesting to watch the different reactions. Most of us are afraid to say we're mad. Some say that mad is used to describe insane people. Anger has a common function. If somebody is angry, it means they care and they're trying to tell you something that needs correcting.

Most people react to anger according to the way they were raised. The British encourage stiff upper lips. The Italians have a much more expressive style, a full range of emotions. Some have a tendency to bottle anger up, walk off into the sunset, and ultimately suffer high blood pressure. The hardest people to deal with sometimes are those who won't say what's bothering them.

The cold shoulder is a classic and it's awful. You know the person is angry even though he says he's not. Then you sit and worry and think about all the sins you committed. Cold shoulders are more difficult to deal with than people who explode.

I sputtered and wrung out my wet clothing and went on paddling down the river. Chuck thought I behaved badly. Everyone was very quiet and tried to put a distance between our canoe and theirs. As I neared the "polar canoeists," I yelled, "Hey, you guys, I was mad, but I'm over it now. I don't hate you." And I did feel better, getting it off my chest. Right away the canoes all pulled ashore and we hugged, laughed and apologized. Had those feelings not been revealed and communicated, it could have been a cold lost weekend in more ways than one.



Steve Moore



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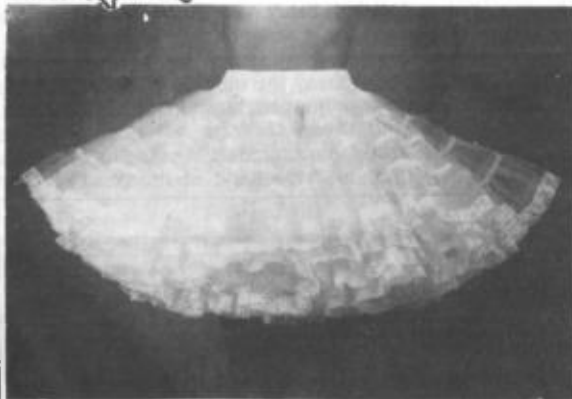
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by Bud McNicol
Medford, Oregon

I'm New — Push Me Through

squares in one, beginning dance in another, A-1 and A-2 and Plus in another, and Round Dance in yet another.

Mike Sikorsky of Reseda, California, and Gary Shoemake, of Carrolltown, Texas were the featured callers. They were aided by several of the talented local callers. Harmon and Betty Jorritsma, of Garden Grove, California, cued rounds. Workshops were presented in the mornings, while dances filled the evening hours.

Clubs representing the entire Pacific Northwest, with some dancers from as far away as Kansas, comprised the weekend crowd of nearly 7000 happy faces who passed through the doors of the four great halls.

The spectacle of all those beautiful people decked out in square dance attire was simply awesome. All the ladies were dressed in their finest flowing frocks of every imaginable color and style. If being there did anything, it cured my stiff neck!

As I mentioned, we're new dancers, Angela, my most lovely and capable partner, and I. We decided to dance with as many different dancers as we could. That way, we'd get the very most from the experience.

Saturday morning, we joined a square during the workshop for Mainstream dancers. The rest of the square was more experienced than we were. When the caller called a *spin chain thru* from

Continued on Page 98

I stood there, mouth agape. As I stared at what seemed to be ten zillion brightly outfitted square dancers all poised and ready for the caller's first instructions, a silver-haired man with sparkling blue eyes and enough badges, ribbons, and pins stuck to his chest to qualify him as at least a major general in the ranks of square dance-*dom*, laid his hand gently on my shoulder.

"Son, this ain't nothin'," he said with a chuckle. "Why I recollect *onct* back in Texas— Son, there was so many squares the caller had'ta use Western Union'ta get his calls'ta the back."

Apparently, the fact that I was a brand new square dancer attending my first such festival was evident to him.

The occasion for my astonishment was the 1984 Oregon Mid-Winter American Heritage Square Dance Festival held in Eugene, Oregon, January 27-28-29. The organizing committee, headed by Jim and Boots Floyd, ably assisted by Leon and Pat Houle, utilized the Lane County Fair Grounds to its greatest advantage. Four separate halls were used. Mainstream/Quarterly

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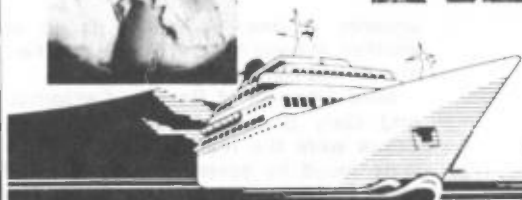
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Dancing At the Turn of the Century

by Jo Jan Nunley
Canyon, Texas

My grandmother, 84 years young this year, recently attended a square dance with my family at the Community House of Red River, New Mexico, a mountain resort known for its fine square dancing. She began telling me of her younger days when she had square danced. This was news to me because I knew she was born in 1900 in a small Oklahoma community called Antioch Community to strict First Baptist parents, who most certainly would not have allowed dancing of any kind by their children— all 22 of them, to be exact.

In 1916, when my grandmother turned sweet sixteen, she began going to "swing plays." She laughed as she recalled them.

"Of course," she said, "swing plays were just the same as square dancing. We got around the part about not calling it dancing because we didn't dance to music. We had a caller but he didn't use any kind of music."

Once a week the young people from the Antioch Community would meet for their "swing plays." These are remembered as some of the greatest social events for this little Oklahoma community between the years of 1916 and 1920.

The "swing play" group made any holiday into a really special event. Euna Brownlow Denton, my grandmother, vividly remembers in particular one Valentine Swing Play party she went to.

"We put a string up that reached clear across the room. Each girl at the party took a heart and made the heart as pretty as she could and then put her name on it. We then put the hearts on the string going across the room. There was much excitement and ado as the boys all lined up. Each had a slingshot and when his turn came he would try to hit the heart of his favorite swing play partner. Whichever heart the boy hit, that girl

would be his partner for the rest of the swing plays that night."

But it didn't have to be a holiday for the swing play group to make their square dancing a real occasion. Another crowd pleaser was the apron hemming party. Each girl would make an apron to wear for the swing play that night. The apron would be different in that the girl would leave one thing out— she wouldn't hem her apron. The boys got that pleasure at the swing play party. Each boy would have to hem a girl's apron. Each boy would try to finish hemming first because that boy would win a prize. He would also win the hand of his favorite girl for the swing plays that evening.

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- 2228 San Francisco Bay Blues, Caller: Johnnie Wykoff*
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- 2226 Blue Eyes Don't Make An Angel, Marshall Flippo*
- 2225 Cab Driver, Caller: Nate Bliss*

BOGAN RELEASES:

- 1349 I'm A Swinger, Caller: Pat Grymes*
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- 680 So This Is Love, Callers: J. Chavis & B. Coleman*
- 679 Warmed Over Kisses, Caller: Stan Russell
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LORE RELEASES:

- 1213 Smile Away Each Rainy Day, Caller: Johnny Creel*
- 1212 In Mexico, Caller: Bob Graham*

ROCKIN A RELEASES:

- 1374 James, David Cox*

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- 123 Johnny Cash Medley, Caller: Sheldon Kolb*
- 122 American Made, Caller: Wayne Spraggins*
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C/W RECORDS (NEW COMPANY)

- 101 I've Tired To Find A Partner, Caller: Holger Wilm*

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HEM-LINE

by Bev Warner

In the past it seems that men got very little attention in the square dance fashion world.

Many men are taking a look at nicely cut western suits. They are offered in many styles and fabrics. Two or three-button with yoked front and back. Patch or scalloped flap pockets. Belted or plain back.

They may choose from fall and winter weight, year round, travel and light weight. Some of the fabrics are wool, blends of wool and polyester, textured polyesters, twills and denims. Some of these fabrics are highly wrinkle resistant and long wearing. Materials that hold their shape and resist snagging and picking are in demand. Virgin wool, which is very costly, is perhaps the finest cloth for year round, wrinkle and weather resistant wear for a comfortable ideal suit. Team this up with a nicely cut western-style shirt, tie, belt buckle, and boots and hat, and you have a good looking well dressed caller or dancer.

The cost is a major factor when choosing a suit. Many men feel they would rather have a couple of nice dress slacks and sport coats rather than a very expensive suit. A brand new pair of jeans is attractive and stylish on the dance floor.

The man whose wife can sew generally comes out ahead in the fashion world. Some women make their husbands' suits, pants and shirts to coordinate with their own attire. There are many nice Authentic patterns for a man's dance wardrobe.

For the women who do sew for their husbands, it is a good idea to get fabrics on sale. One I know, who is on a limited budget, buys enough fabric and a little bit more for her outfit, then using the extra yardage trims a regular dress shirt so that it has a western matched look.

One of the latest fads to appear in Michigan are the machine embroidered designs on the pant legs of callers.

Singin Sam Mitchell's embroidered trousers show the logo of the Prairie Recording Company, and we are seeing designs on the legs of other fashion-conscious callers and dancers.

The men are making their own statement, "We want to be noticed also for the way we dress."



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- 4B-6064 STROKERS' THEME— Bill V.
- 4B-6063 YOU'RE NOBODY TIL SOMEBODY LOVES YOU—by Bill O.
- 4B-6062 LOVE MEDLEY— Bob C.
- 4B-6061 GLENDALE TRAIN— Bill V.
- 4B-6060 COTTON-EYED JOE/SALTY DOG RAG (Inst)
- 4B-6059 A LITTLE OLDFASHIONED KARMA— Don
- 4B-6058 JOSE CUERVO— John
- 4B-6057 PENNIES FROM HEAVEN— Bill
- 4B-6056 HOKEY POKEY— Don Armstrong
- 4B-6055 LOVE'S GONNA FALL HERE TONIGHT— John
- 4B-6054 SHE GOT THE GOLD MINE— Bill V.
- 4B-6053 LIZA JANE— Bob
- 4B-6052 MOUNTAIN MUSIC— John
- 4B-6051 TEXAS FIDDLE SONG— Bill
- 4B-6050 PROUD MARY— Mike
- 4B-6013 GHOST RIDERS— Mike
- 4B-6049 MOUNTAIN DEW— Bob
- 4B-6047 TIGHT FITTIN' JEANS— Mike
- 4B-6046 NEVER BEEN SO LOVED— John
- 4B-6045 WHAT A LITTLE MOONLIGHT CAN DO— Bill V.

RECENT RELEASES:

- 4B-6040 SMOKEY MOUNTAIN RAIN— Mike
- 4B-6039 SOUTHERN RAINS— Bill V.
- 4B-6038 SOMEBODY'S KNOCKIN'— John
- 4B-6036 LOOKIN' FOR LOVE— Bob

QUADRILLE RELEASES:

- Q-829 DOUBLE SHOT OF MY BABY'S LOVE—Gary
- Q-828 MIDNIGHT FIRE— Gloria Smith
- Q-827 I'M ONLY IN IT FOR THE Love— Gary
- Q-826 SHE'S A HEARTACHE LOOKING FOR A PLACE TO HAPPEN— Stan
- Q-825 SWINGIN'— Romney
- Q-824 HIGHWAY 40 BLUES— Lee
- Q-823 IF HEAVEN AIN'T A LOT LIKE DIXIE— Gary
- Q-822 IT'LL BE ME— Stan Brooke
- Q-821 AMERICAN DREAM— Wiley Hutchinson
- Q-820 STAY ALL NIGHT— Stan Brooke
- Q-819 HEARTBROKE— Romney Tannehill
- Q-818 BIG OLE BREW— Lee Main
- Q-816 MISTY MOONLIGHT— Gary Mahnken

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FEEDBACK

Sure enjoy your ASD but miss John's comments on the record review. Please let him continue as in past years. O.K.? Not too fond of the "Top" idea though. You can put that in file 13. I sell records and my figures don't correspond with that.

Bruce Williamson
Altoona, Pennsylvania

In regard to record reviews, we all know that they are the opinions of the critic. Before I subscribed to a tape service, I bought my share of duds and overlooked my share of good (for myself) records, by trying to use the reviews in magazines and note services. What works for one caller's style just doesn't always work for another's. I'm sure the reviewer tries to keep the reader in mind, but since caller's and dancer's tastes vary so widely, I think it's unfair to the producers and recording callers to attempt to help other callers pick their records with this type of review. A tape service subscription is a small price to pay to enable yourself to hear all the new music as it becomes available.

The one thing I still use is the figure. I would also like to see the breaks, as a different break is like gold to me. We can too easily get into the rut of using the same 6 or 8 breaks all the time. These could also be pulled off the tape, but having them printed out saves a lot of time.

Gary Nevalainen
Zim, Minnesota

Just a quick note to express my opinion about "record reviews:" 1. Keep the record reviews. 2. Additional comments: a. Mention when a record is "musically" a reissue of a former release even when the former record may be out of print; many callers may already have the original record...b. When I first attended a caller's school, after one of the callers had used the tune, *Darling Raise the Shade*, our group was chastised for using a song that was not in the best interest of promoting the wholesome square dance family type activity image. Yet some recent square dance records seem to pay no heed to protecting the image of square dancing. Not every hit C&W tune makes an appropriate record for square dancing and this should be noted in the record review. Such tunes as *Who's Cheatin' Who*, *Barroom Buddies* and *C.C. Water Back* do not foster a square dance image of non-drinking or fidelity to one's spouse.

Thanks again for publishing a very fine magazine.

Chuck Jaworski
Chicago, Illinois

...I have always enjoyed your square reviews. Your present format of listing the records alphabetically should not be called a review, since it is only a listing which only tells the reader the name of the record and the record company. This can be obtained by reading the advertisements.

I like reading your "Top of the Line" featured in the last two issues. I would hope that it could be retained and your square reviews return to your previous format of actual reviews.

William J. Minns
Athabasca, Alberta

Continued on Page 99



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<p>3 BIG ONES For Newer Callers <i>Stan Burdick & Guests</i> HURON OH—BGSU, June 20-23 (College Campus Site) NORTH VT—TNT—July 19-22 <i>with Mike Trombly</i> OH-IND-KY—Aug. 27-31 at Covington, Ky. with Trimmer Cole, Helt & Record Write ASD, PO Box 488 Huron OH 44839</p>	<p>TURKEY RUN R/D LEADER SCHOOL Turkey Run Sate Park Marshall, Indiana July 15-20, 1984 <i>Staff: Clancy & Betty Mueller</i> Basic principles of successful leadership, clarification of steps and figures, terminology, pro- gramming, cueing, teaching. Write Betty & Clancy Mueller 112 Hollybrook Dr. New Whiteland IN 46184</p>	<p>CAL GOLDEN IS ON STAFF at the following CALLER COLLEGES April 19-21— Chicago, Illinois June 11-15— Oklahoma July 9-13— Arkansas Aug. 13-17— Arkansas Sept. 3-9— Myrtle Beach, S.C. October 15-19— Oklahoma November 4-9— Georgia Info: Sharon Golden, 300 Elm- hurst, Hot Springs AR 71913 Phone: 501-624-7274</p>



Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO— May 1959

Rod LaFarge says he has many articles urging that we solicit new dancers from the kindergarten, from the high schools, from groups of the physically handicapped, from old-age groups, from mental institutions, from the under-privileged on the other side of tracks ...but nary an insinuation that the leading citizens should be approached to support square and folk dancing as a positive cultural asset to the community.

"Don't you think we should call a recess in this downgrading of square and folk dancing and try to raise our social sights a bit? Aside from any snob appeal, the people who qualify (locally) as "*society*" are usually in a better position to advance any cause in which they are interested." ...

Invitations are still going out and wonderful plans are being made! Mile High Denver is to be the S/D capital of the world for 1959. The eighth National S/D Convention will be held in the Denver City Auditorium, May 28-30. Advance registration fees are \$1.00 per day. If you register at the convention, it will be \$1.25 per day. ...

News note: The Red Army Choral and Dance Ensemble will not tour this country; the U.S. Dept. of State has ruled that they are part of a military unit and not admissible. ...

A new basic square dance movement by George Elliott: Pair the line.

Promoted by Windsor Records for the 8th National S/D Convention were the following dances: *Del Rio*, a new two-step designed by Manning and Nita Smith; *Johnson's Rag* offered by Bruce and Shirley Johnson; *Cheri Waltz* composed by Jim and Ginny Brooks to the

stirring music of Chiribiribin; *Thunderbird Waltz* written by Vern and Ruth Smith.

10 YEARS AGO, May 1974

Innovative spelling, such as the three versions of *do-sa-do* and current novelties such as *wheel and deal*, *follow your nabor* and *fantom circulate*, is the concern of the editors, who think there's enough profusion-confusion over today's calls without two or three spellings for each. *Follow your nabor* brings visions of Jim Nabors as Gomer Pyle, and *fantom circulate* sounds like a soft drink mix. "We'd like to make a plea for consistency. We feel that misspelling of terms does nothing to enhance our image among non-dancers who happen on it. Rather it points back to the barn-busting illiterate days we've left behind...We request the readers to think about this and let us know how you feel." ...

"From a static square, may I call a *red hot*? If so, does the gentleman go to his right hand lady or the lady on his right, which is his partner?" asks a caller of workshop editor Will Orlich. Willard answers, "The rule is 'right hand lady with a right, partner left all the way around to the corner lady right hand round, back to partner (with a left) and courtesy turn or roll promenade'."

In "Dancing Tips," we're told an expert in all walks of life does "his thing" with much more ease than a person less skilled. Confidence— the knowledge that you can "do it" is what makes up expert. How do we acquire confidence? By doing— by practice. Callers should urge all new dancers to get out and dance as often as possible and to other callers. ...

Stew Shacklette is featured in "Steal
Continued on Page 99



Al Horn
Penrose, CO
Staff



Renny Mann
Ogden, UT
Staff



Johnnie Scott
Yucaipa, CA
Staff



Chuck Donahue
Mt. Sterling, KY
Staff




Singin' Sam Mitchell
Holiday, FL.
Staff

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- PR1070 LIGHT OF MY LIFE HAS GONE OUT
TONITE, Tommie St. John Hit by Johnnie
PR1069 SLOW BURN T.G. Sheppard # by Al
PR1068 YOU PRETTY BABY & YOUR SWEET LOVE by Chuck
PR1067 BAD REPUTATION, Ronny McDowell Hit by Al
PR1066 NICKLEDEON RAG, Ragtime by Renny
PR1065 OLD GANG OF MINE, Oldie by Singin' Sam

PAST RELEASES

- PR1064 DON'T SHE LOOK GOOD by Chuck
PR1063 HOME ALONG THE HIWAY by Johnnie
 PR1000 COAL MINER'S DAUGHTER by Sheri
PR1011 SHADOWS OF MY MIND by Al

DANCE TO AL:

- 5/4 Kennewick, WA
5/5 Seattle, WA
5/7 Beaverton, OR
5/10 Fresno, CA
5/11-12 Pahrump, NV Fest
5/15 Long Beach, CA
5/17 San Diego, CA
5/18 Santa Maria, CA
5/20 Elko, NV
5/21 Winnemucca, NE
5/25 Regina, Sask.
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- MR 34 HURRICANE, Leon Everette Hit by Mark
MR 33 WANTED MAN, Ronny McDowell #1 by Craig

RECENT RELEASES

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Tom—

- MR 31 IT'LL BE ME, Tom Jones Hit by Phil
MR 30 POOR BOY BY Eddie



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Craig Rows, Staff
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Tom Trainor, Staff
Sun City, AZ



Dean Fisher, Staff Emeritus
Collingwood, Ont.



Phil Kozlowski, Assoc. Staff
Aurora, In.

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Laguna Hgts., CA
5/12 Woodland Hills, CA
5/25 Who Gooled, Highland, CA
5/31 Grape Stompers, Temecula, CA

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DR14 HOW LUCKY by Jim

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DR12 LAST TRAIN—Boxcar Willie Hit by Art
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Shown left to right: Paul and Lorraine Rzepkowski, Paul Evans; seated, Linda Evans.

FRONTIER WHIRLERS OF BUFFALO

On a Sunday in February, the Frontier Whirlers with the cooperation of some thirty or so other round dance, square dance and clogging clubs raised \$2200! The money was given to the Variety Club Telethon, an annual event in western New York to benefit Children's Hospital of Buffalo. Fifteen callers and cuers

donated their time and the hall was procured at no charge for the four hour dance. All proceeds collected from the 300 dancers who attended went to Children's Hospital. A number of dancers contributed items or homemade crafts that were raffled off to raise additional money.

The benefit dance was the second annual event run under the auspices of the Frontier Leaders and Dancers Association (FLADA) for Children's Hospital. Moneywise, the result was some 2.5 times greater than last year's! About half of the money collected came from Telethon boxes which were distributed to the clubs in early January. A beautiful plaque inscribed with the name of the club raising the most money was this year awarded to the Frontier Whirlers of Buffalo, New York. They will have ownership of the plaque until next year's Benefit Dance.

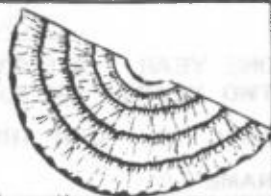
A fantastic effort was achieved by the event organizers, Paul and Lorraine Rzepkowski, the event treasurers, Paul and Linda Evans and most of all, by the very generous and supporting dance community of western New York! On Sunday, February 26th, ten square-dance clad members of FLADA took phone pledges at the Variety Club Telethon and then presented the money.

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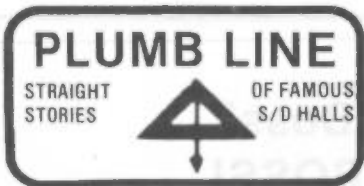
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Holiday of Hartland celebrated its sixth "birthday" in March, 1984.




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IN PRAISE OF CENTURY CLUB

Dick and I started square dancing 5 years ago, and my first signature was of our caller, John Barrett, on December 8, 1979. Since then, our Century Club book has acted as a diary of our "adventures." We danced in different clubs around our area, and my husband was very enthusiastic getting the book signed, although it meant taking time out from being sociable between dances. Frank Lane, Estes Park, visited our club and wrote "Come to Colorado." We never dreamed we really would get out there to see him, and dance two different times in various places in Colorado, as we attended two of our kids' weddings out there. Everybody thinks we're a little wacky to want to go dancing while we're visiting relatives.

We began to venture further and further, going all over Florida to dance. We attended three state conventions in Lakeland, and know more and more people from around Florida, and Canadians who would visit us at our clubs. We began to go to weekends of fun in the Deland Fairgrounds, Ft. Pierce, St. Augustine, up to Itchatuknee Springs, and to Camp Oleno near Gainesville. We attended square dances on weekends at Circus World, Disney World, and Cypress Gardens, and know callers in Orlando where we also visited.

The Century Club book was stopped for two years, and then I brought it out. I was getting to be a true square dance nut about getting dangles — a frustrated Girl Scout was my excuse. So I started getting in line to get autographs. And we traveled to Detroit, Michigan to visit Dick's parents, and attend our first National Convention. Now we are hooked on them, and went the following year to Louisville, Kentucky, and plan on going to Baltimore, Maryland this year.

My husband aspired to become a caller. We were angels for four years, and considered ourselves caller's assistants, as we made coffee, collected money, and helped put the caller's equipment away. Now we are happily going to Fontana Dam, North Carolina, each year. Then I started a race with another couple to get my Century Club book finished, and we were having a ball.

Then tragedy struck! My Century Club book got a good, but not needed at all, washing. My hopes were dashed and I have tried to keep it a secret, but all things seem to get found out with me! My first reaction was to throw it in the trash can, and like *all* square dancers, persevered and kept it going. So here is my clean, tattered, but honest book and diary of my happy square dance days. We will be forever looking forward to wearing our cherished Century Club badge, along with our other club badges and dangles. We will wear it with true happiness.

*Lou & Dick Seiler
Edgewater, Florida*

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URDC REPORT

Another successful URDC first!

Sixteen and a half teacher couples attended the first pilot local area Mini Teachers Seminar-Clinic in Kansas City, Missouri, last February.

The purpose of the seminar-clinic is to provide a teachers' study and training session that would reach a large portion of the teachers located in a particular area at a minimum cost. The one-on-one type program is used to meet the needs of everyone in attendance.

Large groups do not give teacher couples the opportunity to actually study, with proper guidance, the members' particular needs. The Mini group does. Also, many couples cannot take time off or cover expenses involved for events where there is very little instruction in the art of teaching and the major function is to teach dances to a large group.

Rod and Susan Anderson, leaders of Carousel Club #141, were the hosts for this first local seminar-clinic. They arranged for the hall, P.A. equipment and set the attendance price. Their comments:

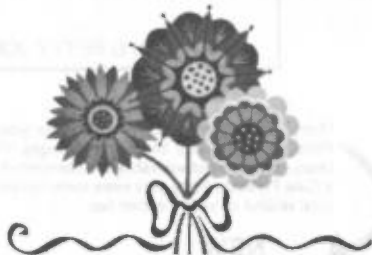
"Those attending were Peggy and Everett Myers, Jim and Marge Roesing, Herb and Pat Nease, Doug and Leona Atwood, Dorothy Lovelace, Wayne and Helen Bicknell, Ben and Teri Orth, Fred and Maryann Needham, Ollie and Ann Scrivener, Dale and Jeri Krug, Max and Christine Doehler, Norma and Leonard Parks, Bruce and Roberta Bird, Bill and Alice Barrett, Ken and Toni Sulzen and Rod and Susan Anderson. Included in this group were the Mid-America R/D Teachers Association officers—the Orths, presidents; Sulzens, vice-presidents; and the Birds, secretary-treasurers.

"Many subjects and ideas were discussed through Frank and Iris Gilbert's presentation, and questions asked by the teachers covered teaching techniques, body mechanics from head to toe, how to train couples of various sizes to

work together, when the woman is the "boss," and what to do with beginners to give the woman a feeling of confidence that they can work together so she will not be stepped on. 36 troublesome basics, from easy to advanced, were demonstrated, practiced and discussed, following the details of the URDC *Round Dance Manual*.

"Heartfelt thanks are extended to Frank and Iris for coming to Kansas City and sharing their many years of knowledge and dancing experience...We feel that when a member of the URDC Technical Advisory Board is scheduled in an area to present such a Teachers Seminar-Clinic, it is to every round dance teacher's advantage to attend."

Herb & Harriet Gerry, Publicity



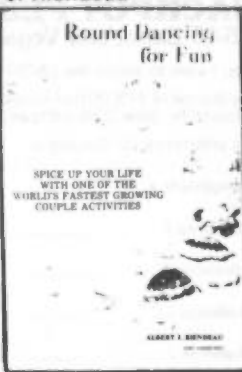
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ECMA

ECMA is the abbreviation for Emergency Call for Medical Aid. This signal is designed for use by dancers to notify the caller of a medical problem in their square. When such a problem occurs, important minutes are often lost in the frenzy of waving arms and explanations which cannot be heard or understood across a crowded dance floor. Therefore, the 33rd National Square Dance Convention (NSDC) will employ the method of *an arched circle* to assure the fastest possible response time by medical personnel to an emergency on the dance floor. In this way, we hope to save precious, perhaps lifesaving, minutes.

Step One: When a dancer goes down, a second dancer attends him/her.

Step Two: Remaining couples join hands and take a step backward. This allows the injured person and attendant air and room.

Step Three: Raise joined hands as high as possible in the form of an arched circle.

Step Four: On seeing this signal, the caller or hall monitor will immediately place an **Emergency Call for Medical Aid**.

The members of the staff of the 33rd National Square Dance Convention sincerely hope there will be no need for this action in Baltimore in June 1984. However, because of the large numbers of dancers attending a NSDC, there is every probability that emergencies will occur. It is our hope that the arched circle ECMA will become a useful part of our square dance world, used wherever large numbers of dancers gather.

To all callers: Please take time to explain the arched circle ECMA signal to your dancers and familiarize them with both the procedure and its purpose.

Happy and healthy dancing to all.

Peter J & Jennie Zukauskas



1. Dancers in official Baltimore costumes square their set ready for the dance.



2. One dancer simulates a foot injury.

3. Remaining dancers raise joined hands high in the ECMA signal.



Dancing Tips

by Harold & Lill Bausch

More and more we are seeing articles about the lack of social activities in the clubs. We hear about pre-formed squares, of lack of mixing in the clubs. Take away the social part of square dancing, and you have nothing more than drills and contests. We know that is not what made square dancing great.

In several of our regular clubs, the club officers have always had the caller move couples, or even men or women, after the first number of a tip, by saying something like this, "Will all the head couples please move to another square, and get acquainted with the dancers there?" Or "all the men," or "all the women." This is done two or three times during an evening. If that is not your favorite way of getting dancers to meet and get acquainted, you might like to try the next idea.

In our workshop clubs, we have dancers from many different clubs. We like to have them get acquainted, and we do not like to see the same four couples always together in the same spot on the floor, so we came up with this idea. We use two decks of cards. Count the number of squares we have present, say we have ten. Then we take out ten different cards, usually from the ace on down, distribute one deck to the men, the other to the women. Then for one tip of the evening, we say, "Find your partner and your square by matching your cards. All the aces in one square, all the kings in one square. The two aces of hearts are a couple, the two diamonds together."

It helps if the caller will say, "The aces are over here, the kings over there." It is a fast way of mixing, and it always seems to be one of the highlights of the evening. We feel very strongly that at a square dance, all should be considered equal, and all should be willing to dance in any square on the floor.

On another subject, callers are often confronted with the problem of one

dancer having a problem and having to leave the square. Perhaps they pulled a muscle, got dizzy, slipped and fell, or whatever. The caller of course will be concerned when he sees someone walk out of a square, or helped to the sideline. What should he do? Should he stop and ask the problem? Usually I feel it is better to keep calling, because if he stops that person gets all the attention, and usually he/she would prefer not having everyone looking. So unless it is something of a major concern, I keep right on calling.

One night we were in the middle of a peppy hash call when one of the women lost her wig. The whole square gathered around her, I kept calling and no one but her own square knew anything about it, she put it on again and continued dancing. If I had stopped, think how embarrassed she would have been.

Do you dancers ever take time to talk to your caller and ask for some of your favorite numbers? You really should. He/she appreciates knowing which numbers are making a hit with the dancers. It helps him program dances that you like. I also enjoy the way dancers, when they really enjoy a number, make it a point to turn toward the caller and applaud (with a smile) after a number they particularly enjoy. I've often called a new number, wondering if it would be the type the dancers like, and when they clap and raise their hands a bit higher than normal as they do so, I know I've found another good number. If, however, it receives only polite applause, I know it needs some work.

After all, callers are trying hard to make the dancers have a good time, and we want to know what they enjoy. I've often said that when a club is a success it is the result of not just the caller's efforts, but the dancers' input, too. It is so true that a club where the dancers really get involved and show enthusiasm is a joy to attend or call for.

Square dancing is not just a caller entertaining. It is a group activity where everyone must be part of the action and part of the fun.



Calling Tips

by Gene Trimmer

This month we will deal with what may be primarily called Dancer Tips but if we, as callers, do not repeatedly present them to dancers, their effect is soon lost. As part of our teaching and workshopping the calls we should also make the following points and when possible give them to dancers in printed form. This is the reasoning behind presenting them in Calling Tips.

1. When the square breaks down, the dancers should immediately reform the square. Then the head couples should *sweep a quarter* to their right to stand beside the side couple to their right which will form facing lines. Then watch the other squares and when the caller gets them into facing lines, react to the next call, and all are dancing again.

2. If a square consists of two experienced couples and one or two inexperienced couples, the experienced couples should always square up as opposites. When this is done each half of the square always contains two experienced dancers and two who are inexperienced, and their chance of square breakdown is minimal.

3. At the completion of any call, dancers should immediately regain hand contact with the other dancers next to them. It not only serves to establish the formation they are in, it helps to main-

tain the ideal size of the formation while giving them the security of dancers nearby.

4. Listen to the caller and do not try to anticipate his/her next call. The caller always has at least five choices of calls from the formation dancers are in and dancers may be surprised. If dancers hear a call they do not recognize, they should not panic. They should continue to listen because the caller will give them directional cues where possible.

5. When in any turning movement always look away from the center of the turn because that is where the next action is coming from. If you are turning right, look left; if you are turning left, look right. Always be ready to engage in hand contact so the next action may be a coordinated one. Always look away from the center of the turn so you can "see" the person or course of the next action.

In line with good caller practices which aid dancers the fulfillment of requirements for item four are helper words in the directional cues. Some call it "spoon feeding" but there is nothing wrong with it. Quite the contrary, it often spells the difference between success or failure on the dancers' part. Helper words such as "those in front of you," "to the right," "look at his/her back," "look right," "look left," "hands up," are all part of a good caller's vocabulary. When you attend a dance called by another caller pay close attention to his/her use of helper words. You just might pick up at least one item to make the evening even more worthwhile.



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NEW RELEASES

- TRR-124 WHO'S GONNA PLAY THIS OLD PIANO?
- TRR-123 WHERE YOU GONNA BE TONIGHT
- TRR-122 YOU CALL EVERYBODY DARLIN'
- TRR-121 I'VE GOT A HEART OF GOLD
- TRR-120 I'M IN LOVE AGAIN
- TRR-119 FIREBALL MAIL
- TRR-118 DO WHAT YOU DO DO WELL
- TRR-117 CRUISIN' DOWN THE RIVER
- TRR-116 ALABAMA JUBILEE
- TRR-115 YOU ARE THE ONE
- TRR-114 ONLY TEASIN' YOU
- TRR-113 BOBBY MCGEE
- TRR-112 SHEIK OF ARABY

HOEDOWNS

- TRR-203 MITCH'S RAG
- TRR-204 SUGARFOOT



by Bob Howell

easy level

Kenny Spears of New York sent me this little Greek dance. It is a quick-teach routine.

LERIKAS

MUSIC: WT 10027

FORMATION: Open circle, moving CCW. Hands in "W" position (held up).

PART 1 (done to vocal)

- 1 Facing center, step on R to R (1). Step on L XIB of R (2). Step on R to R (3). Step on L XIF of R (4).
- 2 Step on R to R (1). Swing L ft across in front of R, L heel being brought in twd R ankle, L knee bent (2). Step fwd on L to ctr with a two-step, stepping L,R,L (3&4). Can be done with step on L fwd (3). Step on R fwd slightly to L of L heel with a cut action (&). Step on L fwd (4).

PART 2 (done to instrumental—4 times)

- 1 Facing ctr, step on R to R (1). Step on L XIB of R (2). Step on R to R (3). Swing L ft across in front of R, L heel being brought in twd R ankle, L knee bent (4).
- 2 Step fwd on L to ctr (1). Step on R fwd slightly to L of L heel-cut action (&). Repeat action cts. 1, & stepping L,R,L,R,L (2,&,3,&,4).

Pete Peterson of Alexandria, Virginia, works with seniors and solo dancing, and says it is "the type of dancing they really look forward to." This is his first attempt at choreography and we think he has done a fine job.

PEG'S DANCE

MUSIC: Grenn 16013, "Facsimile of Rockettes"

FORMATION: No partners, dancers in lines

- 1-4 Schottische Step Left Step left, Cross right in back of left, step left, hop on L while kicking R in front of L;
- 5-8 Schottische Step R As above but starting on right foot.
- 9-12 Rock Fwd, Rock Bk Rock forward, recover, rock back, recover;
- 13-16 Rock Fwd, Rock Bk Repeat steps for counts 9-12
- 17-24 2 Fwd Two-steps, $\frac{3}{4}$ L Left, together, left, —; Right, together, right, turning $\frac{1}{4}$ L on count 24;
- 25-32 2 Fwd Two-steps Left, together, left, —; Right, together, right, —;
Repeat from Count #1.

Stan and Cathie Burdick dropped in a few months ago and attended the Real Old Reels S/D Club dance. This club has been dancing continuously since 1936 and Stan wowed them when he called this smooth flowing routine to "Winter Sounds."

SLEIGHRIDE

Head two couples cuddle up tight, girls turn right elbow
 Go once around to the left-hand pair, left elbow turn you know
 Turn once around with that two, once around will do
 Then back to the middle hook right elbows again you do
 Go once and a half in the middle of the set
 To the right hand couple, you're not through yet.
 Turn that two left elbow once around
 Then back to the middle, heads turn it once around
 The men drop off at home, ladies star right again.
 Head for home and swing your own, swing 'em good and then
 All promenade around that ol' ring
 Go walkin' with that pretty little thing.



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Dr. Adolph Weinstock of Rolling Prairie, Indiana, wrote a contra which takes some "fudging" on a do-sa-do, star thru movement, but if the dancers are alerted the move goes quite smoothly. He calls it...

PRAIRIE DAYS

FORMATION: Duple proper, gents in one line, ladies in the other. 1,3,5, etc. active, but not crossed over.
MUSIC: Adolph uses "Those Were the Days" on Grenn. Any good 32-measure jig will do.

1. Lines forward and back
2. Actives do-si-star thru (Do-sa-do first 6 counts, star thru last two counts. Quite smooth)
3. Promenade down and backtrack
4. Pick 'em up and cast off $\frac{3}{4}$
5. Right and left thru across
6. Right and left thru back
7. Actives dosi-star thru (end facing up)
8. Step forward and cast around (unassisted) to one place below (on own side)

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Roundalab

Irv and Betty Easterday, Roundalab Education Chairmen, are proud to announce that Roundalab will conduct a two-hour Round Dance Seminar entitled "Roundalab in Action" from noon to 2 p.m. daily at the 33rd National S/D Convention in Baltimore, Md. A fourth, and extra session, has been scheduled by the Baltimore Convention Committee Thursday morning from 9-11 a.m. to answer the question, "What is Roundalab?" Moderating this will be Roundalab Chairman Don Hickman and his wife, Pete, assisted by other members of the board of directors.

On Thursday, June 28, Wayne and Barbara Blackford of Jacksonville, Fla. will interpret and give teaching techniques for the figures now defined in Roundalab Phases II and III (Easy and Easy-Intermediate). On Friday, June 29, Charlie and Madeline Lovelace from Tampa, Fla. will continue on with Phases IV and V (Intermediate and High-Intermediate). During both sessions there will be plenty of time for audience participation and questions. The series will conclude on Saturday with Bill and Carol Goss of Wilmette, Ill. discussing the techniques of teaching a round dance.

While Roundalab is a professional international round dance teachers organization open to all who are actively teaching round dancing at any level, all these seminars are open to any teacher, dancer or square dance caller who is interested in round dancing as a part of the overall square dance activity. Printed material will be available at each session covering the basic information to be presented.

Location of these seminars will be found in the convention program book. Posters and handouts will be on display and available in the round dance rooms identifying the times, places and clinicians.

At Roundalab's 7th Annual Conven-

tion in Indianapolis, the membership adopted a section 4 to be added to its Code of Ethics:

By joining Roundalab I am affirming that I am a professional instructor of round dancing. As such I subscribe to the declared purposes and objectives for round dance teachers. I shall be guided by the following: 1. As a professional, I have an obligation to maintain the highest level of ethical and moral behavior in all relationships with dancers, other square and round dance leaders and organizations. 2. As a professional instructor, I have an obligation to the dancers...I must provide instruction and guidance...provide leadership to dance organizations...remember that the majority of dancers joined the activity for recreation and sociability. I shall try to provide a healthy, social, educational and recreational balance...continue my own education.

3. As a professional instructor...I have an obligation to the activity to maintain its heritage and desirability...I must demonstrate by my example the proper style of dance, etiquette, behavior and attire...encourage all dancers to support this heritage...work for and practice standardization in dancing and terminology...to keep new ideas within the format of the R/D heritage and within the capabilities of the dancers...encourage participation in all phases of the activity...

4. As a professional...I will think and speak positively of Roundalab, respect and abide by their rules and decisions. Promote and work to improve the organization...have the highest regard for my fellow members...willingly help or assist new and/or established leaders in the R/D or S/D movement upon request.

Lyle and Agnes Esch of Lansing, Mi. are chairmen for the Ethics Committee of Roundalab.

Ed. Note: We have printed the main ideas. Space did not permit publishing the report verbatim.



Join us in winnipeg

**4TH NATIONAL
Canadian Square &
Round Dance Convention**

Convention '84, this coming August 2,3,4 in Winnipeg, will be special, with great calling, cueing and dancing. But there is more to do at a major convention than dance. Stories are told of people going to conventions, becoming enthralled with other events and forgetting to dance. We want you to know there is more than dancing at Convention '84.

The facilities themselves are special. The convention will take place in one building in the center of Winnipeg, with full air-conditioning, restaurants and a shopping concourse. The building is large enough to hold several S/D halls, R/D rooms, and rooms for special dancers such as cloggers and wheel chair dancers. With professional sound in the rooms, even the hearing will be special.

The opening of the convention is special and will not take place in the dance building, but at the provincial legislature grounds. The various dignitaries will make their speeches and the dancers will parade through the city streets back to the dance hall.

A second parade will happen the last day of the convention and will be a banner parade complete with float and Highland pipe band, covering several city blocks. Bring banners from clubs, federations, regions, provinces and states

and participate in this first for a Canadian convention.

Many people come to a convention to learn. They want to leave with thoughts, ideas and information to help make their dance scene at home more successful. For dancers at Winnipeg, panels each morning will cover a variety of topics ranging from attracting dancers and dealing with club situations, to the role of the club within the national organization. Dance improvement clinics will be held for both rounds and squares. For those who wish to try clogging, there will be instruction. Caller/leaders who want to discuss problems and share ideas will have panels and rooms for this to happen.

Dancers love to dress. Many outfits are made at home. To help sewers and fashion designers, a sewing clinic will be scheduled each day. A pattern room will be set up for exchange and discussion of the latest in available patterns, and discussion on how to design your own clothes. Two fashion shows will display some of the latest trends.

The shopping area for dancers will feature records, dancer fashions for men and women, shoes and accessories, equipment, publications. U.S. visitors should remember that the dollar buys 23% more in Canada and prices are about the same.

Extra events scheduled the first night are a boat cruise and dinner/dance. For family dancers, a program will be available to look after young ones. For the very young, the committee has a registry of available babysitters.

For information and registration for Convention '84, write P.O. Box 3927, Station B, Winnipeg, Manitoba R2W 5H9.

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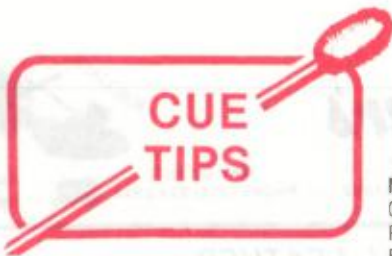
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Each month this feature will give the cues for the No. 1 S/D Round on the previous month's Pulse Poll. If the No. 1 selection does not change from month to month, the No. 2 selection will be published.

MY FIRST COUNTRY SONG

Choreographers: Roy and Exie Vanvector

Record: Warner Bros. 7-29584 by Dean Martin

Footwork: Opposite, directions for man except where noted

MEAS: INTRO

1-4 WAIT; WAIT; CIRCLE AWAY 2 TWO STEPS;;

1-2 in OP fcg LOD wait 2 meas

3-4 M LF W RF circle away fwd L, cl R, fwd L,—; fwd R, cl L, fwd R,—;

5-8 STRUT TOG 4;; APART,—, POINT,—; PICK UP,—, TCH,—;

5-6 strut tog L,—, R,—; L,—, R,—; dia open fcg

7-8 apt L,—, point R,—; tog R pick up W to CP LOD,—, tch L,—;

PART A

1-4 2 FWD TWO STEPS;; STRUT 4;;

1-2 2 fwd two steps fwd L, cl R, fwd, L,—; fwd R, cl L, fwd R,—;

3-4 strut L,—, R,—; L,—, R,—;

5-8 PROG SCIS TO SCAR; PROG SCIS TO BJO; LOCK 4; WALK 2;

5-6 side L, cl R, XLIF(W XRIB),—; side R, cl L, XRIF (W XLIB),—;

7-8 fwd L, lock RIB, fwd L, lock RIB; walk L,—, R)W blend to SCP),—;

9-12 2FWD TWO STEPS;; TRAVELING BOX;;

9-10 2 fwd two steps fwd L, cl R, fwd L,—; fwd R, cl L, fwd R,—; fc WALL

11-12 side L, cl R, fwd L,—; side R,—, thru L RSCP fc RLOD,—;

13-16 CONT: TRAVELING BOX;; 2 TURNING TWO STEPS;;

13-14 fc WALL side R, cl L, bk R,—; side L,—, thru R to fc ptrn,—;

15-16 turning two steps to fc WALL L,R,L,—; R,L,R,—;

(NOTE: LAST TIME THRU PART A BLEND TO BFLY WALL FOR ENDING)

BRIDGE

1 SIDE,—, DRAW, CLOSE;

1 side L,—, draw R, cl R; bfly fcg WALL

PART B

1-4 FACE TO FACE; BACK TO BACK; LUNGE TURN,—, REC,—; HITCH FWD 3;

1-2 side L, cl R, side L trng to bk to bk,—; side R, cl L, side R trng to fc,—;

3-4 lunge side L trn to LOP fcg RLOD,—, rec R,—; fwd L, cl R, bk L,—;

5-8 ROCK BACK, REC; SCIS THRU; VINE 4; PIVOT 2;

5-6 rk bk R,—, rec L,—; side R, cl L, XRIF (W XLIF),—;

7-8 side L, XRIB (W XLIB), side L, XRIF (W XLIF); RF pivot L,—, R,—; CP LOD

9-12 HALF BOX FWD; ROCK FWD,—, REC,—; HALF BOX BACK; DIP BK,—, REC,—;

9-10 side L, cl R, fwd L,—; rk fwd R,—, rec L,—;

11-12 side R, cl L, bk R,—; dip bk L,—, rec R,—;

13-16 TWIST VINE 2; TURN LEFT TWO STEP; TWIST VINE 2; BACK UP TWO STEP;

13-14 side L,—, XRIB (W XLIF),—; side L, cl R, fwd L trng ¼ LF to fc COH,—;

15-16 side R,—; XLIB (W XRIF),—; bk R, cl L, bk R blend to CP fcg RLOD,—;

17-20 TWIST VINE 2; TURN LEFT TWO STEP; TWIST VINE 2; BACK UP TWO STEP;

17-20 repeat meas 13-16 trng to fc WALL ending CP fcg LOD

INTERLUDE

1-3 DIP, REC; TWIRL VINE 2; WALK, PICK UP;

1-2 dip bk L,—, rec R trng to fc WALL,—; side L,—, XRIB,—; (W RF twirl R,—, L,—);

3 fwd L,—, fwd R pick up W to CP LOD,—;

ENDING

1-4 SIDE, CLOSE, SIDE, CLOSE; SIDE,—, THRU,—; SIDE, CLOSE, SIDE, CLOSE;
SIDE,—, THRU,—;

1-2 bfly side L, cl R, side L, cl R; side L,—, thru R to OP fcg LOD,—;

3-4 repeat meas 1-2

5 APART,—, POINT,—;

5 apt L,—, trn to fc ptrn point R,—;

Sequence: Intro-A-Bridge-B-Interlude-A-Bridge-B-Interlude-A-Ending

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fund excessive overcharges.



Speaking Of



Singles

DANCE-A-RAMA

The 14th Annual Singles Dance-A-Rama will be held Aug. 31 through September 1 at the Sheraton Twin Towers in Orlando, Florida. Chairman is Chuck Johnson, PO Box 15124, Orlando FL 32858. The event is hosted by the Florida Association of Single Square and Round Dancers.

ROUNDING UP THE ROUNDS

The planners for the Orlando Dance-A-Rama in September, 1984, are asking for help. Send them names of favorite rounds and the ones currently being danced, so they may schedule the dances to be danced at the 14th annual Dance-A-Rama. Write to Mr. & Mrs. Joe Augenblick, 2403 E. Betty St., Orlando FL 32803.

NEBRASKA'S FIRST

The Single Wheelers Club of Norfolk, Nebraska, hosts its first annual Memorial Day singles festival on May 26-27. Write Mary L. Wilson, 918 S. 13th Pl., Norfolk NE 68701.

SSDUSA MEMBERSHIP

If your club wishes to affiliate with Single Square Dancers, U.S.A., write to Skipper Cullison, 12142 Beamer Rd., Houston TX 77089.

SINGLE SQUARE DANCERS USA



Single Square Dancers USA (SSDUSA) is a national organization of single square dance clubs and single dancers. The objectives of SSDUSA are to promote and stimulate square dancing among unmarried adults of all ages by assisting any group who wishes to start a new singles square dance club, publishing a newsletter four times a year called the **INTERCOM**, which is mailed to all members, and publishing the **YELLOWROCK**, a directory of singles square and round dance clubs throughout the USA and Canada. Promoting and overseeing the **DANCE-A-RAMA**, a national singles festival held each year over Labor Day weekend and hosted by a member club in a different city throughout the U.S. is also a prime objective of SSDUSA.

For further information, contact **SSDUSA DIRECTOR: Clive Frazier, P.O. Box 972, Windermere, Florida 32786**



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& The Advertising Council

CHALLENGE CHATTER

Russ & Nancy Nichols

It all started on January 10, 1959 at the Neil House in downtown Columbus, Ohio, when approximately 1200 dancers attended the first Buckeye State Convention. Since then, Toledo, Cleveland, Columbus, Cincinnati, and Dayton have hosted the convention. This, the 25th Anniversary Convention, will be held in Dayton on May 4, 5, and 6. In 1973 challenge dancing became a permanent part of Ohio conventions; this year will be no exception with Hodson, Barth and Jacobs from the National Challenge Convention staff and Berry, Tarleton, Perkins, and Scholl from the American A/C Convention headlining the Advanced and Challenge program. It is hoped that over 5,000 will attend this Silver Anniversary event. It is the primary purpose of all chairmen and their committees to provide the best of facilities, callers, and fun for the dancers of Ohio and their welcome visitors from other states.

From the February issue of *The Isthmus*, the newsletter of the Wisconsin Advanced and Challenge Association, comes the following: C-I dancers know there are phantoms; C-II dancers know where the phantoms are; C-III dancers know which way the phantoms are facing; C-IV dancers know what the phantoms are wearing.

By now, most of you who are interested have the new C-II list. If you don't have your copy, please drop us a note at 1209 Holgate, Maumee OH 43537, and we will see that you get one. The changes to the C-II program were effective as of December 1983 and will be in use for the next two years. Those calls that were added are: *(anything) and circle, cross and wheel, disconnected concept, make magic, mixed up (anything), reshape the triangle, tandem based triangle, peel off, trail off, peel and trail, 3 by 1 triangle concept and 3 by 1 interlocked triangles.*

Those calls deleted were actually moved to the C-I program and they are: *interlocked diamond chain thru, tandem*

based/wave based triangles.

This is a net increase of six calls or concepts within the C-II program. The two newer calls, *make magic* and *reshape the triangle*, had not been on any list and had been considered experimentals prior to the voting. Now that the programs have been completed through C-II, comes the monumental task of selecting the C-III program for the next two years. The C-III program released in May of 1982 was indeed a long list, making it a very difficult step between C-II and C-III. It is up to those in charge; however, the prospects of having a list any shorter looks grim. The dancers who can competently handle the C-II program and want to take the next step are faced with at least two years of workshoping before they can comfortably dance at a weekend or a convention floor programmed C-III. By then 1986 will be here and the list will be changed.

We have been asked to serve on a panel at the National Convention in Baltimore on June 29th, 9 to 10:30 a.m. The panel is entitled "The Programs of Dancing" and will be moderated by the co-editor of this magazine, Stan Burdick. We have twenty minutes to express "The Joys of Advanced/Challenge Program." The reason we mention it now is to give you a chance to pass along to us any interesting little anecdotes that may have happened in your area that could or should be shared by a national audience. Your input will be greatly appreciated.

The use of computerized numbers at dances continues to be a source of controversy throughout the country and probably will be for a long time to come. *Trailblazer*, a Southern California newsletter, printed "How About the Fifth Tip Four Weeks From Now" by Craig Shucker. In the current issue of *Cross Town Rag* from San Jose, California, comes a well written article on dancing with an open floor. No matter on which side of the coin your feelings lie, it is the chatter between tips across the country. That is the name of this article, "Challenge Chatter," so for another month we'll leave you chattering away.

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Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

SQUARE THRU EQUIVALENTS

(Static Square to Box 1-4)

Heads pass thru go round one to a line
Touch to a wave, fan the top, swing thru
Fan the top, pass thru, wheel and deal
Centers turn back.....

Heads ladies chain, heads swing thru
Boys run, half tag, walk and dodge.....

Heads (or sides) flutter wheel
Swing thru, boys run, wheel and deal
Sweep a quarter, pass thru.....

Heads pass thru, boys run, scoot back
Single hinge, girls trade, recycle
Pass thru.....

Four ladies chain and rollaway
Allemande left and promenade
Sides wheel around, pass thru
Bend the line, slide thru.....

Heads (or sides) pass thru, go round one
To a line, star thru, zoom and pass thru...

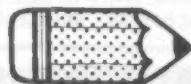
Head men and corners go forward
And back, touch $\frac{1}{4}$, those boys run
Pass thru, circle four, boys break to lines
Boys circulate, boys trade, ferris wheel
Zoom and centers partner trade.....

Heads (or sides) touch $\frac{1}{4}$, girls pass thru
All boys run, centers box circulate
Walk and dodge, others trade, star thru
Pass thru, wheel and deal
Centers pass thru.....

Heads (or sides) touch $\frac{1}{4}$, girls touch $\frac{1}{4}$
Girls walk and dodge, boys circulate
Boys trade and roll, girls crossfold, zoom
Girls swing thru, turn thru, star thru
Wheel and deal.....

Heads crosstrail thru round one to a line
Star thru, pass thru, trade by.....

REVIEW



TURN AND LEFT THRU

Starting formation: Facing couples.
Description: Each dancer does a *turn thru* with the dancer he is facing. Each couple then does a courtesy turn.
Notes: Some callers have had great success calling *turn half by the right* and then *right and left thru*. For ease of teaching, have the dancers half sashayed. This make the courtesy turn normal.

SAMPLE CHOREO:

Heads swing thru, turn and left thru
Sides right and left thru, heads lead right
Left allemande.....

Heads square thru four, swing thru
Turn and left thru, flutter wheel
Pass to the center, square thru $\frac{3}{4}$
Left allemande.....

Heads pass thru go round one to a line
Turn and left thru, pass thru
Wheel and deal, centers turn & left thru
Pass thru, star thru, couples circulate

Boys trade, boys run, recycle
Square thru $\frac{3}{4}$, trade by, left allemande..
Heads lead right and circle to a line
Spin the top, turn and left thru
Swing thru, same sexes trade
Right and left grand.....

Heads square thru four, spin the top
Turn and left thru, pass thru
Wheel and deal, centers swing thru
Turn and left thru, zoom and
Turn and left thru, double swing thru
Boys trade, boys run, bend the line
You're home.....

Heads lead right and circle to a line
Dixie style to a wave, left swing thru
Trade the wave, turn and left thru
Pass thru, left allemande.....
Heads square thru four, circle $\frac{1}{2}$
To a two-faced line, girls hinge
Diamond circulate, boys swing thru
Diamond circulate, flip the diamond
Turn & left thru, star thru, crosstrail thru
Left allemande, right and left grand but
On the third hand, promenade.....

Heads square thru four, slide thru
Dixie style to a wave, left swing thru
Trade the wave, turn and left thru
Left allemande.....

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, boys run
Turn and left thru, swing thru, recycle
Left allemande.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal, centers turn
And left thru, pass thru, turn & left thru
Swing thru, ends circulate, girls trade
Left allemande.....

Heads turn & left thru, square thru four
Swing thru, turn and left thru, touch $\frac{1}{4}$
Boys trade, boys circulate
Right and left grand.....

Heads lead right and circle to a line
Turn and left thru, touch $\frac{1}{4}$, circulate
Boys run, trade by, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, track two
Turn and left thru, double swing thru
Boys trade, right and left grand.....

Heads pass thru go round one to a line
Touch $\frac{1}{4}$, circulate, trade and roll
Turn and left thru, pass thru, boys fold
Touch $\frac{1}{4}$, girls circulate, boys trade
Boys run, ferris wheel, square thru $\frac{3}{4}$
Left allemande.....

PULPOLLEX

BOXCAR AND (ANYTHING)

by Jack Lasry

Description: From parallel two-faced lines, outfacing couples *wheel and deal* as infacing couples form a single file twosome by having the inside dancers (belles) step forward and the outside dancers fall in behind them and without stopping, each single file twosome extends to form a box circulate foursome in the center. This foursome now executes the "anything" command (*walk and dodge, scootback, etc.*)

SAMPLE CHOREO:

(From Bill Peters' *Choreo Breakdown*)

Heads square thru four, swing thru
Boys run, boxcar and walk and dodge
Square thru $\frac{3}{4}$, trade by, left allemande..

Heads square thru four, right & left thru
Dive thru, pass thru, right and left thru
Veer left, box car and walk and dodge
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, swing thru, boys trade
Boys run, boxcar and trade and roll
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, swing thru, boys trade
Boys run, boxcar and scoot back
Those boys run, centers square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, swing thru
Boys run, boxcar & follow your neighbor
And spread, those girls trade, recycle
Same four crosstrail thru, separate
Go round one to a line, touch $\frac{1}{4}$
Coordinate, couples circulate, boxcar &
Trade and roll, same four pass the ocean
Ping pong circulate, center girls trade
Recycle, sweep $\frac{1}{4}$, crosstrail thru
Left allemande.....

Heads square thru four, swing thru
Boys trade, boys run, boxcar and
Scoot back, centers walk and dodge
Swing thru, scoot back, boys run
Pass the ocean, girls trade, recycle
Left allemande.....



MOTOR CYCLE by Bill Davis

Description: From parallel 3x1 lines, two-faced lines or waves, those in the mini-waves *recycle* and *veer* (in the direction of their body flow), those as couples circulate.

Setting Up 3x1 Lines:

From parallel two-faced lines or waves, centers *walk and dodge*. (May be followed by *centers trade*.)

From columns, centers *walk and dodge*, *centers in*. (May be followed by *cast off* $\frac{3}{4}$.)

From parallel diamonds, wave dancers *linear cycle* or *recycle and sweep* $\frac{1}{4}$, or *explode and* or *explode the wave*.

From centers out inverted lines, centers *chase right*. (May be followed by either centers or ends *run*.)

From centers in inverted lines, centers *pass the ocean*, *flip those diamonds*.

SAMPLE CHOREO by Bill;

Heads lead right and veer left
Girls walk and dodge, girls partner trade
Motor cycle, ferris wheel, dixie grand
Left allemande.....

Heads lead right and veer left
Girls walk and dodge, *motor cycle*
Girls trade, *motor cycle*, half tag
Half trade, half circulate
Half right and left grand.....

Heads lead right and veer left, $\frac{3}{4}$ tag
Boys swing thru, girls $\frac{1}{4}$ right
Diamond circulate, girls explode and
Motor cycle, ferris wheel, zoom
Dixie grand, left allemande.....

Heads half square thru, swing thru
Boys run, $\frac{3}{4}$ tag, boys swing thru
Girls face right, diamond circulate
Girls explode the wave, *motor cycle*
Girls hinge, flip the diamond
Right and left grand.....

Heads square thru four, swing thru
Boys run, tag the line in, boys pass thru
Chase right, girls pass thru, girls run
Motor cycle, wheel and deal

Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and spread, touch $\frac{1}{4}$
Triple scoot, circulate, girls walk
And dodge, centers in, cast off $\frac{3}{4}$
Motor cycle, ferris wheel, pass thru
(Double), left allemande.....

Heads lead right, veer left, girls hinge
Diamond circulate, boys explode wave
Motor cycle, *motor cycle*, wheel and deal
Right and left grand.....

Heads lead right and circle to a line
Right and left thru, Dixie style to a wave
Boys walk and dodge, *motor cycle*
Ferris wheel, Dixie grand
Left allemande.....

SAMPLE CHOREO by Ed:

Heads curlique and spread, *motor cycle*
Bend the line and roll, all eight circulate
All trade & roll, pass thru, girls crossfold
Star thru, circulate, bend the line
Crosstrail thru, left allemande
Right & left grand but on the third hand
Promenade.....

Heads curlique and spread
Centers pass thru, *motor cycle*
Centers hinge, diamond circulate
Wave swing thru, others $\frac{1}{4}$ in, extend
Swing thru, girls trade, spin the top
Right and left grand.....

Heads curlique and spread, acey deucey
Motor cycle, wheel and deal, touch $\frac{1}{4}$
Split circulate, swing thru, boys trade
Spin the top, swing thru, girls trade
Right and left grand.....

Heads square thru four, swing thru
Boys walk and dodge, *motor cycle*
Half tag, split circulate, centers trade
Ends circulate, boys run, star thru
Pass thru, trade by, left allemande.....

Heads square thru four, ocean wave
Girls walk and dodge, *motor cycle*
Wheel and deal, pass thru, trade by
Ocean wave, girls walk and dodge
Motor cycle, wheel and deal
Left allemande.....

FIGURES

Heads lead right and circle to a line
Pass thru, $\frac{3}{4}$ tag the line, leaders $\frac{1}{4}$ right
Diamond circulate, flip the diamond
Swing thru and spread, girls trade
Square thru four, trade by, swing thru
Boys circulate, girls trade, recycle
Square thru $\frac{3}{4}$, trade by, left allemande..

Heads pass thru, go round one to a line
 Touch $\frac{1}{4}$, track and all wheel and deal
 Touch $\frac{1}{4}$, ends circulate, centers trade
 Boys run, partner trade a roll
 Right and left grand.....

Heads lead right, veer left, bend the line
 And roll, circulate, boys run, swing thru
 Recycle, square thru $\frac{3}{4}$, trade by
 Left allemande.....

Heads lead right and veer left
 Couples circulate, bend the line and roll
 Circulate, boys run, swing thru, recycle
 Square thru $\frac{3}{4}$, trade by, left allemande..
 Side ladies chain, heads lead right and
 Veer left, bend the line and roll
 Circulate, boys run, swing thru
 Boys circulate, all eight circulate
 Girls trade, recycle, pass to the center
 Square thru $\frac{3}{4}$, left allemande.....

Heads lead right and circle to a line
 Centers (only) load the boat
 Ends curlique and spread, 1x3 walk and
 Dodge, chase right, split circulate
 Boys run, wheel and deal, pass thru
 Left allemande.....

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

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P.S.: MS/QS
by Howle Shirley

Heads touch $\frac{1}{4}$, boys run, swing thru
Girls circulate while boys trade
Spin chain thru, boys circulate once
All eight fold, right and left grand.....

Heads right and left thru, rollaway
Half sashay, star thru, touch, scoot back
All eight circulate, boys run, bend line
Right and left thru, pass the ocean
All eight circulate, scoot back
Boys circulate, go right and left grand....

Heads square thru, touch, scoot back
Girls circulate, boys trade, boys run
Wheel and deal, touch $\frac{1}{4}$, girls run
Left square thru but on fourth hand
Go right and left grand.....

Heads lead right and circle to a line
Pass thru, bend the line, square thru four
Outfacers cloverleaf, others star thru
All double pass thru, lead couples
Partner trade, eight chain four
And $\frac{1}{4}$ more, left allemande.....

Heads flutter wheel, square thru
Circle four to a line, pass the ocean
Spin the top, boys run, bend the line
Star thru, pass thru, bend the line
Pass the ocean, girls trade
All eight circulate, pass thru
Left allemande.....

Heads touch $\frac{1}{4}$, walk and dodge
Swing thru, boys run, girls cross run
Boys cross run, bend the line
Right and left thru and turn $\frac{1}{4}$ more
Couples circulate, bend the line
Pass thru, head couples California twirl
Men trade, all wheel and deal, touch $\frac{1}{4}$
Roll to face, right and left grand.....

Break: Four ladies chain
Heads right and left thru
Same ladies chain $\frac{3}{4}$, side men turn 'em
Go forward six and back, do-sa-do
To ocean wave, swing thru
Then slide thru, left allemande.....

Sides dixie derby, ladies trade
Wheel and deal, pass thru, slide thru

Dixie derby, girls trade, wheel and deal
Touch and linear cycle, right and
Left allemande.....

Sides lead right, veer left, tag the line
Girls turn back, star thru, bend the line
Right and left thru, flutter wheel
Sweep $\frac{1}{4}$, touch and girls run
Tag the line right, boys run, turn thru
Left allemande.....

Sides square thru, touch $\frac{1}{4}$, scoot back
Centers trade, all swing thru, boys run
Pass the ocean, swing thru, boys run
Chain down the line, ladies lead
Dixie style to an ocean wave, boys trade
By the left single hinge, girls run
All square thru $\frac{3}{4}$ to a left allemande.....
Sides swing thru, boys trade, boys run
Half tag the line, walk and dodge
Circle four, heads lead to lines of four
Right and left thru, ladies lead to
Dixie derby, chain down the line
Pass the ocean, girls trade, linear cycle
Sweep $\frac{1}{4}$, swing thru, turn thru
Left allemande.....

Sides lead right, do-sa-do, ocean wave
Single hinge, walk and dodge, bend line
Pass thru, tag the line in, pass thru
Tag the line, lead couples quarter right
Twice and right and left grand.....

Sides lead right, right and left thru
Touch to ocean wave, all eight circulate
Swing thru, all eight fold, square thru $\frac{3}{4}$
Left allemande.....

Four ladies chain $\frac{3}{4}$, all join hands
Circle left, four ladies rollaway to a
Red hot, turn right-hand lady by the right
Turn partner by the left with a full turn
Turn corner right, back by the left to an
Allemande thar, shoot the star
Swing your own and promenade.....

An Ed Gilmore Oldie:
Heads right and left thru, rollaway
New couple #1 go down the middle
Split the opposite, separate round one
To a line, forward four to the middle
Stand pat, sides right and left
Those in the line bend the line
Pass thru, left allemande.....

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Linear Cycle Round the Globe



A square of dancers show off the activity in the passengers' talent show aboard the cruise ship *Festivale*, somewhere in the Caribbean. Hidden behind the dancers is caller Stan Burdick, and this is part of the cruise group from February, 1984, which toured Saint Thomas, San Juan and Nassau during a sun-filled, fun-filled week. Tour participants were Burt Irving, Betty Johnson, Frank and Bernice Fava, Howie and Wanda Hull, Charles and Alma Logdahl, Donald and Nina Shrader, Charles and Dorothy Cornelius, Bill and Betty Buckingham, Frenchie and Erma Steward, J.W. and Nancy Dickens, Moran and Ruth Oppegard, Stan and Cathie Burdick.

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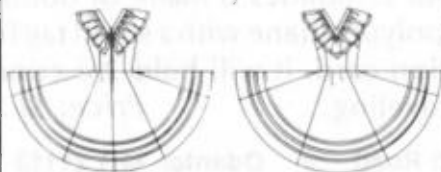
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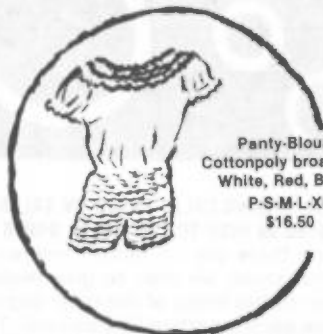
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n-29 Sissy Cotton
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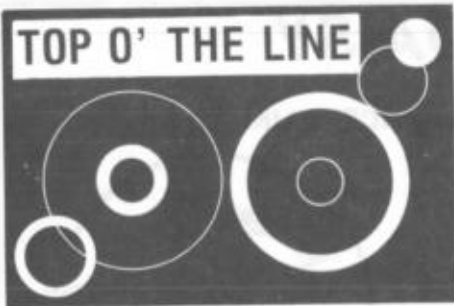
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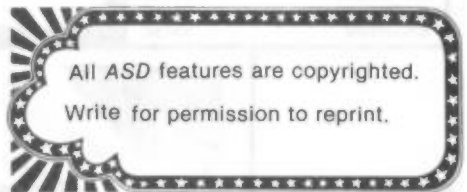


BEST SINGING CALLS BASED ON SALES LISTED IN HIGH TO LOW SALES ORDER

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. In It For the Love— Chaparral 315
2. You're Nobody til Somebody Loves You— 4BarB 6063
3. Music Box Dancer— TNT 211
4. Devil Woman— Jo-Pat 216
5. Down Deep— Red Boot 296
6. Fox on the Run— Chaparral 3512
7. Put Your Arms Around Me— ESP 120
8. Marty Robbins Medley— M&W 201
9. Grandma's Feather Bed— Ocean 8
10. May the Circle Be Unbroken— Sq. Tunes 203
11. Summer Vacation— BBlue Star 2217
12. Waitin' for the Robert E. Lee— Hi-Hat 5063
13. Feels Right— Chicago Country 4

NOTE: Number 2-4 are tied; numbers 5 through 8 all received the same number of "votes, as did numbers 9 through 13. Listing within tied numbers is random.



KALOX-Belco-Longhorn



C O Guest

NEW RELEASE ON KALOX:

K-1292 SNOWBIRD, Flip/Inst. by Jon Jones

RECENT RELEASES ON KALOX:

K-1291 THE SUN'S GONNA SHINE, Flip/Inst., Art Springer

K-1290 SNOWDEER #2/RED HOT CABBAGE, Hoedown, Inst. Only

NEW RELEASE ON LONGHORN:

LH-1043 HIGHWAY TO NOWHERE, Flip/Inst. by Francis Zeller

RECENT RELEASES ON LONGHORN:

LH-1042 BETCHA MY HEART, Flip/Inst. by Francis Zeller

LH-1041 I'M ONLY IN IT FOR THE LOVE, Flip/Inst, Mike Bramlett

NEW ROUNDS ON BELCO:

B316A SHE'S MAKING EYES AT ME

Two-step by Richard & Joanne Lawson

1. Music Only; 2. Cues by Richard Lawson

B316B LADY BUG, Two-step by Louis & Moni Cremi

1. Music Only; 2. Cues by Norman Teague

NEW SQUARES ON CROW RECORDS:

C-002 OKLAHOMA HILLS, Flip/Inst. by Bill Crowson

C-001 CALENDAR GIRL, Flip/Inst. by Bill Crowson



Francis Zeller



Mike Bramlett



Jon Jones



Art Springer



Bill Crowson

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FACING THE L.O.D.

TY & ANN ROTRUCK
Aurora, Colorado

The Rotrucks' original plans were to enroll in a city recreation square dance class in 1948. Three children, a college degree for Ty, home remodelling and P.T.A. interfered, and they finally got started in 1960, with round dancing following in 1961.

In 1967 Ty and Ann were presidents of the Colorado R/D Association, and have also served as newsletter editors, treasurers and in other positions. They have travelled via light plane, with Jack and Darlene Chaffee, to festivals all over the U.S.A. In May of 1973 the Rotrucks purchased the Chaffees' round dance hall and began remodelling. (See "Plumb Line," April '84.) When the Chaffees moved to Arizona, the Rotrucks took over their R/D clubs, beginners through advance.

Ty and Ann presently belong to the Colorado R/D Association, Denver S/D Callers Association, Denver S/D Council, U.R.D.C. and Roundalab, as well as five



other state associations. They are the standardization planning committee chairman of Roundalab and are executive board members.

Ty is from West Virginia and met Ann while stationed at Lowry AFB during WWII. He has been employed by Martin Marietta for 26 years, and enjoys golf. Ann, a native Denverite, was very active in P.T.A., community services and their children's activities. They now have two grandsons.

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Divide to a column
Ripple

PLUS QS

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Spin chain and
 exchange the gears
Mix to a diamond
Chase the tag

ADVANCED QS

Mini-busy
Linear action
Cross double your
 pleasure
Change lanes
Zing
Shadow to a diamond

PLUS PROGRAM

All eight spin the top
Anything and roll
Anything and spread
Chase right
Coordinate
Crossfire
Diamond circulate
Dixie grand
Explode family

 a. waves
 b. and anything
Extend the tag
Flip the diamond
Follow your neighbor
Grand swing thru
Load the boat
Peel the top
Ping pong circulate
Relay the deucey
Remake the thar
Single circle to a wave
Spin chain the gears
Teacup chain

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

40 callers contribute monthly

ASD PULSE POLL EXPERIMENTALS

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

ASD— Not a Callerlab level



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4. Patch/straight away

(priority order)





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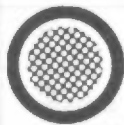
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4. New York, New York
5. Blue Heaven Whistler
6. Slow Poke

EASY-INTERMEDIATE:

1. Hush
2. Cha Cha Charleston
3. Could I Have This Dance
4. Come Fly With Me
5. Nobody But You
6. Jacalyn's Waltz

INTERMEDIATE:

1. Primrose Lane
2. Pop Goes the Movies
3. Frenesi
4. Girl In My Arms
5. Crazy Eyes

HIGH-INTERMEDIATE:

1. Rainbow Foxtrot
2. Don't Cry For Me Argentina
3. Hooked on Swing
4. You're the Top

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 Waitz
4. Riviere de Lune
5. Autumn Leaves
6. Let's Dance
7. Singing Piano Waitz
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 Waitz
14. Tango Mannita
15. Alice Blue Gown

TOP ROUNDS

(Courtesy Carousel Clubs)

HIGH INTERMEDIATE

1. Don't Cry For Me Argentina (Palmquist)
2. Domingo (Packman-Drafz)
3. Hooked on Swing (Windhorst)
4. Rainbow Foxtrot (Blackford)
5. Moonlight Magic (Rother)
6. The Girl In my Arms (Aglar)
7. La Palmoa (Moss)
8. In Apple Blossom Time (Aglar)

ADVANCED

1. Amor Cha (Barton)
2. Years May Come (Rother)
3. Sam's Song (Shawver)
4. Cavatina (Barton)
5. La Pura (Goss)
6. Spanish Eyes (Rother)
7. Miss You Too (Barton)
8. Love Theme (Barton)

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111

This dress has a circle skirt with ruffle attached to bottom. Leaf-shaped overlays are stitched to the skirt, overlapping each other. Rickrack is top-stitched around each leaf overlay. Lace is stitched to bottom of ruffle. Bodice has midriff and full top with a ruffle at the neckline and puff sleeve. Rickrack is stitched at the top of the midriff and the waistline. Lace is stitched to the outer edge of neck ruffle. Patterns are multi-size (5-7-9, 6-8-10, 12-14-16, 18-20-40). Patterns are complete with layout, cutting and assembly instructions. Ask for this pattern and other C&C Original patterns at your local square dance shops. If unavailable, order direct.

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3 patterns	\$2.50	6 patterns	\$3.25

People

IN THE NEWS



John Stoffel, president of Shadow Casters Club of Rantoul, Illinois, says, "I'd rather be A-LEVEL square dancing" via his license plate.

Last month's revelation of old cover photos from this magazine created quite a stir of interest, we discovered. Naming the callers depicted was easy for some, difficult for others. For your information, here are the names of the 24 callers shown, left to right, top to bottom: **Bob Van Antwerp, Dick Leger, George Jabbusch, Vaughn Parrish, Frank Lane, Johnny LeClair, Al Brundage, Johnny Schultz, Melton Luttrell, Jon Jones, Bruce Johnson, Stan Burdick, Singin' Sam Mitchell, Bill Castner, Lloyd Litman, Charlie Baldwin, Tex Brownlee, Joe Lewis, Bob Fisk, Marshall Flippo, Jerry Helt, Johnny Davis, Wally Schultz and Jerry Haag.**

Merrill and Margaret Westrope were honored at a 35th anniversary dance in early April in Bayard, Nebraska, sponsored by the Chimney Rockers Club, and called by **Ed Clafin**.

Lou Masters, president of the S/D Callers Association of Southern California, suffered severe injuries in an automobile accident recently, on duty as a traffic control officer in L.A. **Ron Elder** is pinch-hitting for **Lou** for the S.D.C.A.S.C., according to **Jack Drake**, secretary.

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Al Stevens is the featured caller, along with **Ronnie Fontaine**, on the 8th annual Dip-n-Divers (Munich, Germany) Mediterranean cruise on the MS Suslov for 15 days starting October 6 this fall. The cruise will include Italy, Malta, Turkey, Greece, Cyprus, Egypt and perhaps other ports. Square and round dancing will be enjoyed aboard, as well as other activities including Russian folklore.

We don't have the names of the round dancers taking it very seriously in this photo by **Jerry Mennenga**. Do you know them?



Chuck Bryant



Bob Shiver

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MS192A&B RODEO ROMEO by Bob Shiver

If unable to get Mustang Records through your distributor, call or write: A&S Record Shop, PO Box 2184, Warner Robins GA 31099. (912)922-7510

Bev Warner reports that she and **Chuck** saw **Stan Burdick** on Channel 6 (Mt. Pleasant, Mi. station) PBS last January. They were at Gaylord, Michigan, to call a dance and saw the program on TV before leaving the motel. The episode was a segment of the "Western Squares" Educational TV series, produced by South Carolina Educational TV. The discussion by Stan focussed on square dancing in various countries of the world.

Al Eisert and **Betty Rosenbaum** will be married in June. Al is a popular area in the Kentuckiana area, and Al and Betty are caller-members of the Dixie Sounds.

Also from the Kentuckiana area comes word that **Ed** and **Alice Colin** are "on the road again," spending 22 days touring Australia and New Zealand with **Ken** and **Dee Bower**. The **Colins** are members of the National Executive Committee, as well as active members of the Kentuckiana S/D Association.

Dotty Stephenson wrote to say that the "Dandy Idea" attributed to her in April was not her contribution. Anyone wish to claim it?



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OVERSEAS DANCER ASSOCIATION

Members of the Overseas Dancer Association will enjoy their 22nd annual reunion in beautiful Ozark Mountain country in Mountain Home, Ark. on Aug. 2-5. For details, write Irv and Pam Buescher, 2727 S. 284th E. Ave., Broken Arrow OK 74014.

DANCING'S GREAT IN THE OCEAN STATE

The 27th and 28th New England S&R/D Conventions return to Rhode Island in 1985 and 1986, thanks to Bill and Maggie Pommenville and Walt and Priscilla Niederlitz, who will become general chairmen and vice-chairmen of the Providence committee. The downtown civic

center will hold 270 dancing squares, along with ample room for exhibitions and refreshments. 1500-plus rooms are ready to house dancers. Over 40 R.I. clubs are ready to greet the 10,000 dancers they hope will attend. Visit the Ocean State on April 26 and 27, 1985!

CALGARY STAMPEDE SPECIAL

It's stampede time again and the whole world is invited to the Calgary Stampede, July 6-15. Come early to see the parade and join the New Venture tape group at their A1/A2 dance on July 5 with caller Jerry Justin. On July 11, New Venter will host a Foothill Stomp Plus dance featuring Phil Hansen and Wilf Wihlidal calling, and Muriel and Gordon Foxcroft cueing.

Stampede Week is a week of square dancing in Calgary, with a dance every night featuring local or visiting callers. For early risers there is the traditional Pancake Breakfast every morning, and some Bean Suppers are scheduled.

S/D contacts in Calgary are John and Faye Thomson, 403-246-4440.

REORGANIZATION COMPLETE

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No returns on specially made slips under 18" or over 23".

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for the Rose Parade Float, was completed in January, 1984. A seven-member board and five elected officers will function as an executive committee responsible for the active management of the corporation.

The U.S. Forest Service has asked if the square dancers will consent to have Smoky and Woodsy as riders on the 1985 float, a question to be decided at the first meeting of the new board.

The 1984 float was not seen by many unhappy viewers due to the commitments by NBC and CBS to broadcast the bowl games. The float *did* complete the parade route, but was near the end of the formation.

The names of dancers for the 1985 float will be announced during the annual USDA meeting in Baltimore, June 27.

Charles Naddeo

IN MEMORIAM

Hi Gibson, well-known round dance cuer from California, passed away recently. Sympathy is extended to his wife and partner, Cookie.

Joyce Riding, wife of Tom Riding, died in February. The Ridings were active for many years in Rhode Island and New

England organizations.

John Takacs, owner of Sound Loft in Akron, Ohio and designer of speakers for square dance sound systems, died in early February.

CALIFORNIA CORRESPONDENCE

The Red Hots and Calico Quails S/D clubs will co-sponsor a "Big Blast" special dance on July 4 at the Women's Club in Yucaipa, Cal.. Dining and dancing will start at 6:45 p.m. Dance level will be MS with Plus tips, with Johnnie Scott calling. Rounds will be cued by Carol Brown. Write Johnnie Scott, 35218 Fir Ave. #190, Yucaipa CA 92399.

The Calico Quails will celebrate Christmas in July on July 20 at 8 p.m. Caller for this Plus level dance will be Maurice Garmoe. The location is the same air-conditioned hall mentioned above. Write Howard and Nita Wallingford, 35218 Fir Ave. #175, Yucaipa CA 92399.

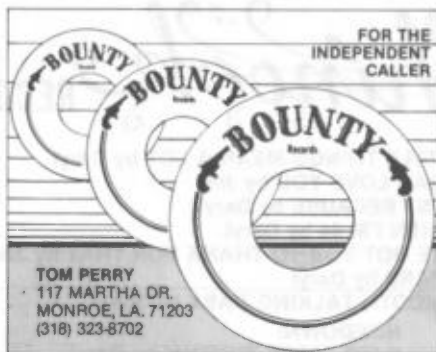
The Swinging Rebels will stage a Tenth Anniversary Dance (MS/QS) July 21 at 8 p.m. with Lou Sperring calling at the Sr. Citizens Hall in Rialto (also air-conditioned). Write Rick and Terrie



Tom Perry



Pat Diamond



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Another Christmas in July dance will be hosted by the Star Twirlers of Yucca Valley, Cal. on July 21 at 7:30 p.m. Caller for this Plus level dance is Johnnie Scott with rounds by Adele and Grant Wilson. Write Al Pennington, PO Box 1294, Yucca Valley CA 92284.

DANCE MORE IN '84

The theme for the Annual Kansas S/D Association Convention in Salina, June 1-2, at the Bicentennial Center is "Dance More in '84. Featured caller will be Jon Jones of Arlington, Texas, and Butch and Nancy Tracey of Fort Wayne, Indiana, will be featured cuers. For information, contact Jim and Jody Temple, 109 No. 3rd, Lindsborg KS 67456.

John & Janet Rothrock

CONNECTICUT FESTIVAL

Nearly 3,000 dancers from New England, New York, New Jersey and Maryland converged on Bloomfield, Ct. for the 17th Connecticut S&R/D Festival. Hal and Doris Holmes were guests from the New England Convention, Ray and Carol Aubut from the *New England Caller*, Peter J. and Jennie Zukauskas

and Steve and Dorothy Musial from the Baltimore National Convention. The Orange Squares of New York came in force.

Exhibitors reported good to excellent sales, the round dance exhibition was well received and the Square Wheelers were wonderful as they performed a *tea cup chain*. Over 100 squares danced in the round dance hall and over 24 sets in the A-1 hall. The Wethersfield S/D Club, Calendar travel club of the year, and the Cheshire Cats, CASDC travel club of the year, received awards.

Jim and Barb Manning and Bill and Mim Winchester, co-chairmen, and their entire committee are to be thanked for a fine day of dancing. The Bloomfield S/D Club, in lavender-checked outfits, and the Barnstompers, were host clubs.

*Russ Moorhouse
East Windsor, Connecticut*





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NEWS
FROM

CALLERLAB

THE
INTERNATIONAL
ASSOC. OF CALLERS

Jerry Schatzer, chairman of the Callerlab Plus QS Committee, announced that the Plus QS for the second quarter is *chase the tag* (right, left, in, out). The announcement reached ASD too late to be included in the April issue. Questions and/or comments should be directed to the Callerlab office or to Jerry Schatzer, 1203 N. Sweetzer Ave., Los Angeles CA 90069.

DEFINITION: From couples back to back, right-side dancers right-face U-turn back, left-side dancers fold. All finish as in *tag the line*, then take the facing command (right, left, in, out) if one is given. Variations would include: *chase the half tag*, *chase the 3/4 tag*. Note that if no facing direction is given, the movement ends as in *tag the line*

with dancers in single file awaiting the next command.

TIMING: 6 beats.

EXAMPLES:

Heads square thru four, touch 1/4
Waik and dodge, *chase the tag right*
Wheel and deal, box the gnat
Change hands, left allemande.....

Heads lead right, circle to a line
Pass thru, *chase the tag in*
Pass thru, wheel and deal, zoom
New centers turn thru, single circle
To a wave, boys trade, turn thru
Left allemande.....

Sides right and left thru, rollaway
Heads pass thru and *chase the tag*
Lady go right and boy go left
(outside around one to line of four)

All turn thru and *chase the tag*
Boys go centers in between girls
Cast off 3/4, pass thru, wheel and deal
Centers swing thru, extend
Right and left grand.....

Heads square thru four, slide thru
Pass thru, *chase the tag out*
Ladies fold, star thru, couples circulate
Ladies trade and ladies run left
To a left swing thru, and a left allemande
Full turn to partner, right and left grand..

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I'm Busted	Blue Star 2219	PH2-105/0 = 105
Heart on the Line	MCA52224	PH2-105/0 = 105A
Hey Marylee	Chrchll CR94020	PH2-106/0 = 106A
Old Fashioned Love	Col38-03492	PH2-106/0 = 106A
This Could Be It	DAL P6058	PH2-111/0 = 111
Funny Face	MCA2728	PH3-111/0 = 116
I Wonder W H M B Tonight	Wrnr 7-29659	PH2-117/0 = 117A
Sentimental Ol' You	Epic 34-04172	PH2-110/10 = 120A
Irene's Waltz	Hi-Hat 905	PH2-122/0 = 122
A Beer Drinking Song	MCA	PH4-118/5 = 123A
I'll Be Her	Elek47405	PH2-118/5 = 123A
Doll Dance	Blue Star	PH2-123/0 = 123A
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*Cue sheet not correct, bold and fine print do not agree.

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INTERMEDIATE: 176-250

Black Forest Quickstep	SdThom TDR106	PH4-180/5 = 185
Lucky With You	Epic	PH4-163/25 = 188
Hasta Manana	GWR0365	PH2-160/35 = 195
A Love Song	Liberty	PH2-168/30 = 198A
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by John Swindle

OH BABY MINE— Blue Star 2221

Callers: Rocky Strickland & Jon Jones Key: F

FIGURE: Heads promenade $\frac{1}{2}$, square thru, swing thru, boys run, ferris wheel, square thru $\frac{3}{4}$, swing, promenade.

WANTED MAN— Blue Star 2222

Caller: Johnnie Wykoff Key: F

FIGURE: Head ladies chain $\frac{3}{4}$, rollaway, line of three forward and back, touch $\frac{1}{4}$, extend, trade and roll, right and left thru, star thru, pass thru, swing, left allemande, promenade.

PARADISE CALLED TENNESSEE— Blue Star 2223

Caller: Marshall Flippo Key: C

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples circulate, ferris wheel, pass thru, pass thru, trade by, swing, promenade.

ME AND MY GAL— Blue Star 2224

Caller: Johnnie Wykoff Key: F

FIGURE: Heads promenade $\frac{3}{4}$, sides square thru $\frac{3}{4}$, right and left thru, rollaway, do-sa-do, ocean wave, boys trade, turn thru, left allemande, pass one, swing, promenade.

EVER CHANGING WOMAN— Bounty 100

Caller: Bob Kuss

FIGURE: Heads square thru, do-sa-do, touch $\frac{1}{4}$, split circulate, boys fold, Dixie style, boys trade, left swing thru, girls run, promenade.

MAKEUP AND FADED BLUE JEANS— Bounty 101

Caller: Josh Frank

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, curlique, right hand star, swing corner, promenade.

BONAPARTE'S RETREAT— Jo-Pat 218

Caller: Joe Porritt

FIGURE: Heads promenade $\frac{1}{2}$, sides pass thru, partner trade, square thru, do-sa-do, eight chain four, swing, promenade.

MORNING DEW— Jo-Pat 403

Caller: Joe Porritt

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples circulate, ferris wheel, Dixie grand, swing, promenade.

I'LL TAKE CARE OF YOUR CARES— Kalox 1289

Caller: Art Springer

FIGURE: Heads promenade $\frac{1}{2}$, right and left thru, flutter wheel, sweep $\frac{1}{4}$, pass thru, right and left thru, swing thru, boys run, $\frac{1}{2}$ tag, swing, promenade.

IT LOOKS LIKE THAT SUN'S GONNA SHINE— K 1291; Caller: Art Springer

FIGURE: Heads star thru, pass thru, circle four, forward and back, pass thru, wheel and deal, centers star thru, pass thru, cloverleaf, right and left thru, pass thru, touch $\frac{1}{4}$, scoot back, swing, promenade.

THAT'S THE WAY LOVE GOES— Lamon 10092

Caller: Aaron Lowder

FIGURE: Heads promenade $\frac{1}{2}$, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

EASTER PARADE— Lamon 10095

Caller: Bruce Williamson Jr.

FIGURE: Heads square thru, do-sa-do, swing thru, boys run right, tag the line right, wheel and deal, pass thru, swing, promenade.

SENTIMENTAL OL' YOU— Lamon 10094

Caller: Bill Wentz

FIGURE: Heads square thru, do-sa-do, spin chain thru, girls circulate twice, turn thru, left allemande, walk by one, swing, promenade.

BETCHA MY LIFE— Longhorn 1042

Caller: Francis Zeller

FIGURE: Heads promenade $\frac{3}{4}$, sides square thru $\frac{3}{4}$, do-sa-do, swing thru, turn thru, left allemande, do-sa-do, swing, promenade.

HOW COULD I LOVE HER SO MUCH— Red Boot 2992

Caller: Johnny Jones

FIGURE: heads promenade $\frac{3}{4}$, sides right and left thru, do-sa-do, swing thru, turn thru, left allemande, walk by one, swing, promenade.

DANNY BOY— Red Boot Star 1272

Caller: Ron Libby

FIGURES: Heads square thru, do-sa-do, swing thru, boys run, half tag, scoot back, boys run, slide thru, swing, promenade. Heads square thru, touch $\frac{1}{4}$, follow your neighbor, explode the wave, partner trade, reverse the flutter, sweep $\frac{1}{4}$, rollaway, swing, promenade.

YOU MADE A WANTED MAN OF ME— Riverboat 209; Caller: Bob Elling

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.

FIREBALL MAIL— Riverboat 203

Caller: Ron Welsh & Buddy Weaver

FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru $\frac{3}{4}$, swing, promenade.

DOUBLE SHOT OF MY BABY'S LOVE— Riverboat 208; Caller: Kelly Mizuno

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, pass thru, slide thru, square thru $\frac{3}{4}$, swing, promenade.

Continued on Page 107

RHYME TIME

BUT TODAY

I watched them square dance all afternoon and none too soon

I was struck by the emotion of it all

As they do-sa-doed and promenaded, all their troubles up and faded away.

I must say,

they looked exceptionally happy.

Some were snappy.

Some were slow.

Some weren't sure just where to go but on the whole and all the while,
they smiled.

Allemande left and allemande right.

Swing your partner.

Hold on tight.

Something was very right about all of this.

They were rubbing elbows and holding hands
and it made my wonder about the Plan.

In a quiet moment, I addressed the band.

These folks had troubles like most folks do but the only thing blue
that I could view was the sky up above and the jeans
they were wearing...

Cares and troubles notwithstanding, there was an understanding here.
Cheer.

Goodwill.

Companionship.

Of course it was daring, but they were all faring quite nicely,
thank you.

As I stomped my foot and listened to the fiddle

I gained some insight regarding the riddle.

Tomorrow they'd be back in the middle but today.

by John B. Reynolds
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ACROSS

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4. --- sashay
5. Chorus syllables
12. Refreshing drink
13. Cain's brother
14. Idi of Africa
15. Pulse Poll call (3 wds.)
18. --- right
19. Dials
20. Burdick and others
22. Sun god
23. Religious group
24. Metro Square Hoedown Assoc. (abbr.)
25. Political party (abbr.)
28. Golf gadget
29. Joined together
30. Onassis' nickname
31. Squares 'N Squarettes club (abbr.)
32. Made due
33. River or lady
34. River into North Sea
35. Tear from
36. Evaluate
39. What one takes before a dance
40. Pulse Poll call (3 wds.)
44. S/D at the county ---
45. Tops
46. --- Ste. Marie
47. Take her in your --- and swing
48. Christmas & Valentine colors
49. Make a square dance dress

DOWN

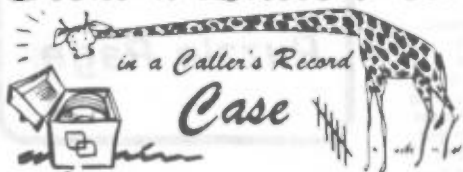
1. Alley ---
2. Fuss
3. Substitutes
4. Laughs
5. Retired
6. Was first
7. --- --- diamond
8. Record label
9. Ancient god
10. Two-faced ---
11. Change h---
16. What the Sheik of Araby lived in
17. In the lead
20. Fast planes
21. Dancer between 13 and 20
22. Fall flower
24. --- a R-hand ---
25. Caller on Caller-Lineup page
26. God of love
27. Brand new
29. Sloppy
33. Comedian Johnson
34. Time spans
35. Callers' fees
36. Biblical name (var.)
37. Burn
38. Not fat
39. --- the line
41. "Bake Them ---cakes Brown"
42. Deer
43. Pig

Puzzle Page

1	2	3	4	5	6	7	8	9	10	11
12			13					14		
15		16				17				
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20	21				22					
23				24				25	26	27
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36	37	38						39		
40				41				42	43	
44				45				46		
47				48				49		



Steal a Little Peek



DALE EDDY

Dale has been actively involved in square dance calling and teaching for clubs, festivals and institutes throughout the USA and Canada for 17 years. He is a member of Callerlab and past president of the East Central Ohio Callers Association.

From November through April each year Dale is the resident caller at Travelers Rest Airstream park, Dade City Florida. He calls and teaches throughout Florida, returning to his home town, Marietta, Ohio, in May.

Dale and his wife, Maxine, have two married children: Sharon and David, and four grandchildren. Before becoming a full-time caller, Dale was an automotive parts manager.



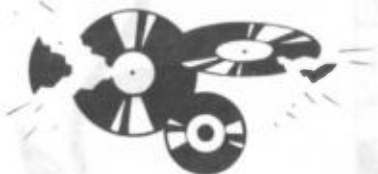
HOEDOWNS

Sunshine— Jo-Pat
Mountain Dew— Chaparral
Smooth and Easy— Rhythm
Alpine Hoedown— TNT
Devil's Dream— Chaparral
Pistol Packin' Hoedown— TNT

SINGING CALLS

He Got You— Red Boot
Medley— Chaparral
Gentle On My Mind— Wagon Wheel
You've Got To Have Heart— Red Boot
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July 27-28: Len Dougherty, Rounds by S. Jaynes

August 3-4: Russ Harter, Rounds by S. Jaynes

August 17-18: Jay Fitch, Rounds by S. Jaynes

LABOR DAY WEEKEND, Aug. 31, Sept. 1, 2, 3: Bill Benhoff

Barry Burrow, Rounds by Bud & Delores Miller

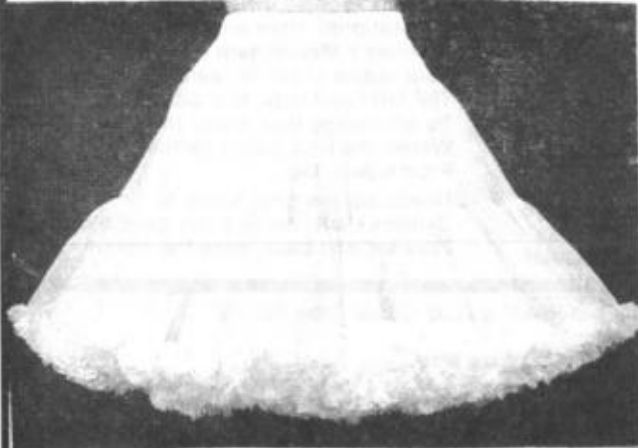
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UNDERLINING

THE CALLER NOTE SERVICES

May we blushing and humbly admit that Stan has been added to the staff of **Lead Right Callers Notes**, along with Don Malcom and Walt Cole. Items covered this month are: Contra Music, Systems of Calling, Hexagon Squares, Diamonds, Theme Ideas and Formation Awareness.

Cloverleaf choreography is presented in **Notes for Callers** by Jack Lasry: Calling a *cloverleaf* after a *tag the line* will dance smoothly but some dancers have not had the opportunity to recognize that the *tag the line* action resembles the *double pass thru* so they are a bit confused at first. Let's dance some *tag the line* to a *cloverleaf*:

Zero line, pass thru, tag the line
Cloverleaf, double pass thru, centers in
Cast off $\frac{3}{4}$, star thru, left allemande...

Zero line, pass thru, tag the line
Cloverleaf, double pass thru, peel off
Crosstrail thru, left allemande...

Zero line, pass thru, tag the line
Cloverleaf, zoom, double pass thru
Centers in, cast off $\frac{3}{4}$, star thru
Pass thru, left allemande...

Santa Clara Valley SDCA Notes features the Mainstream Emphasis Calls for the first quarter, 1984, and says about *swing thru* from *left-hand waves*: "Swing thru is one of the most popular

calls on the Mainstream list. However, it is done primarily from a right-hand wave (of facing couples where the default is to a right-hand wave). The definition states that the call starts with a right arm turn, which, of course, allows the call to be done from a left-hand wave— in which case the centers, having right hands joined, must start rather than the ends. One of the best flowing uses of this concept is after *Dixie style* to a *wave*. Others include after a *left-hand single hinge* and for (L-h) wave dancers in diamonds. Dancers have no problem once they get the idea. As an initial learning tool, you might get dancers to sing out the word *Right* immediately upon hearing the call (rather than cueing them to remember to start in the center). We have found this to be a successful (and fun) way to impress the right-hand-start rule.

Want some different singing call adaptations? Here are some from Gene Trimmer's **Mainstream Flow**:
Four ladies chain $\frac{3}{4}$, walk all around
The left-hand lady, turn partner left
To allemande thar, shoot the star
Weave the ring, swing partner
Promenade, tag...

Heads square thru, touch $\frac{1}{4}$
Centers trade, centers run, bend the line
Forward and back, pass the ocean



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Swing thru, centers trade, swing thru
Swing this girl, promenade, tag...

Don Beck has a commentary in **New 'N Notes**: "At the current time in the evolution of our S/D activity, the large majority of the callers are men. This should, however, not give us liberty to forget the fact that about 50% of our dancers, 50% of our paying customers, are women. What makes me think that many callers tend to forget this fact? It is evident in some of the choreography that is used regularly. Most of us, whether we call using zeros and equivalents, mental image choreography or sight calling techniques, follow the basic formation of the square in our minds, and within that formation, probably follow the position of one dancer. The odds are that this one dancer is a man, and if we are aware of smooth body flow, the odds are that this man will probably be getting a good dance. Frequently, however, the woman's position, the one that we are not following, suffers at least a little. Even though most of the dance movements we do are the same for both the men and the

women, there are some commonly done things in which the women (actually the dancers in the women's positions, but generally the women) have a slightly different body flow or a different hand availability requirement." Watch out for smooth flow for women, too.

Toronto and District Notes reports that *Baby O' Mine* is ROM, and includes a workshop on *track and anything*. The first choices in each category of R/D Classics are: Easy Level, *White Silver Sands*; Two-step Rounds, *St. Louis Blues*; Waltz Rounds, *Tips of My Fingers*; Tango Rounds, *Tango Mannita*; Intermediate Level, *Roses for Elizabeth*; Advanced Level, *Moonlight and Roses*.

Choreo Connection by Ed Fraidenburg answers the question, "What's New?" with *chase and wheel, cross flip the diamond, explode it and move on and anything*.

Minnesota Callers' Notes includes loads of workshop material on *cross fold, recycle, zoom, divi-up, load the boat, ends bend, half breed thru, cross cloverleaf, split square thru*.

Continued on Page 100



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- TNT203 ZIPPEDEE-DO-DA by Michael Johnstone
- TNT204 DEAR HEARTS & GENTLE PEOPLE by Gordon Fineout
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- TNT208 HAVE YOU EVER BEEN LONELY by Michael Johnstone
- TNT209 MAX'S HOEDOWN/EIGHT OF JANUARY
- TNT210 SANTA'S MEDLEY by Al Brundage
- TNT211 MUSIC BOX DANCER by Dan Faria
- TNT212 LOVERS IN THE MOONLIGHT, R/D, Dave Fleck
- TNT213 THIS OLE HOEDOWN, Patter by Mike
- TNT214 GARDEN OF MY DREAMS, Waltz by Norma Findlay
- TNT215 DUST OFF THAT OLD PIANNA, Gene Trimmer
- TNT216 MY SONG, Round by Virginia Colling
- TNT217 GLOW WORM, Stu Lennie
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Al Brundage



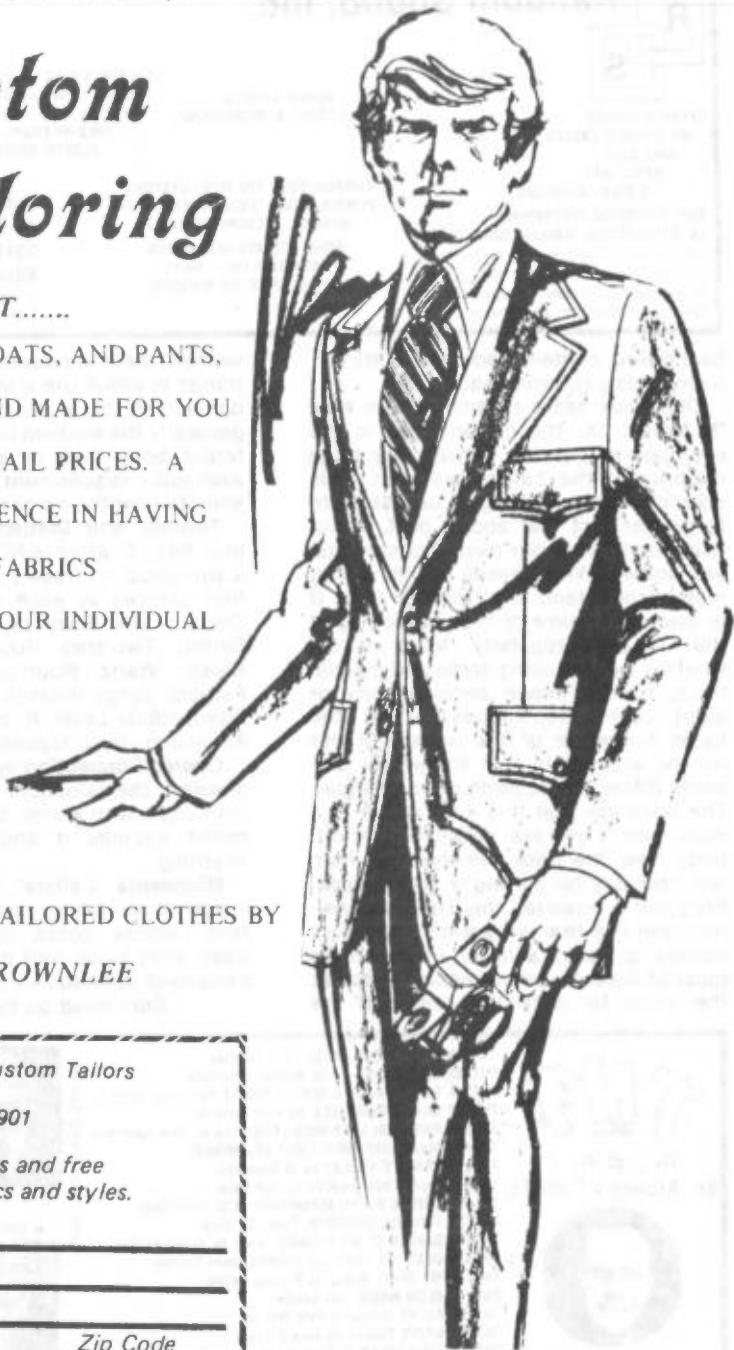
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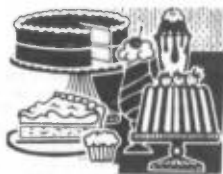
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DANDY IDEA



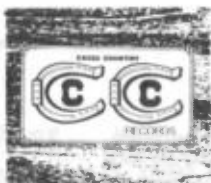
Ray and Carole Aubot of the *New England Caller* sent a menu that they thought was a "dandy idea." The Alpine S/D Club of Chelmsford, Massachusetts, made the refreshment time at their graduation party very special. The menu was give to each person, with the food all listed and credit to every person for what had been contributed. The school

hall was decorated as a "tavern on the green."

Under the heading "Alpine's Tavern on the Green," was the statement: "We hope to make your time with us a unique, memorable, dining experience, knowing you will appreciate the intimate atmosphere and superb food. If there is anything else we can do, please ask. Our chefs proudly make these creations, always from beginning to end..."

Some of the delicacies included antipasto, marinated mushrooms, fromage (cheese ball and assorted cheeses), spinach salad, fruit salads, rice with crabmeat salad, German potato salad, miniature meat balls, Manhattan baked beans, oddles of brownies, napoleons, party cake, grasshopper pie. The menu stated that all dinner entrees were enhanced with homemade "yellow rocks" and concluded with the request, "Please add 10% hugs in lieu of N.Y. state meals tax."

It is a "dandy idea" for a party. Thanks, Ray and Carole!



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Pennsylvania— 15th Ann. Spring Festival, Keystone Squares, May 5, YWCA, Butler; Henry Ferree. For info, call 412-285-1928.

Iowa— Spring Spectacular, East Central Iowa Federation, May 18-19, IBEW Hall, Cedar Rapids; Bob Fisk, Bill & Helen Stairwall. Write Vic & Vi Morgan, 1020 25th St. N.E., Cedar Rapids IA 52402.

Kentucky— 3rd Spring Festival, State Univ., Murray, May 18-20; Paul Marcum, Lee Swain, Janice Berkley. Write David West, 1506 S. 10th St., Mayfield KY 42066.

Michigan— Holland Tulip Festival Dance, Beechwood Comm. Center, Holland, May 19. Write Tulip City Squares, 118 E. 21st, Holland MI 49423.

Florida— 31st Ann. State Convention, Civic Center, Lakeland, May 25-27. Write P.O. Box 1505, Jacksonville FL 32210.

Montana— S&R/D Convention, Great Falls, May 25-27; Al Horn, Scott Smith, Blaine & Jean Walker. Write Ed Darrow, 336 River-view 4W, Great Falls MT 59404.

Nebraska— Dance-O-Rama Weekend, Camp Calvin Crest, Fremont, May 25-27; Harold Bausch. Write Lill Bausch, 2120 Jaynes, Fremont NE 68025.

Indiana— Vincennes S/D Festival, Vincennes University, May 25-27, Johnny Wykoff, Mel Roberts, Betty & Clancy Mueller. Write P.O. Box 743, Vincennes IN 47591.

South Carolina— By the Sea Clogging Festival, Ocean Drive S&R/D Resort, N. Myrtle Beach, May 26-27; Bill Nichols, JoAnn Gibbs. Write P.O. Box 198, N. Myrtle Beach SC 29597.

Tennessee— 5th Anniversary Dance, Wheel-Arounders, Knowles Center, Nashville, May 26; Gary Kincade, Mel & Marilyn Oakes. Write Geraldine Carter, 815 Hamblen Dr., Madison TN 37115.

Kentucky— KSDS (Ky. Summer Dance School), Midway College, Midway, May 27-June 2. Write Leslie T. Auxier, Dir., 1445B Louisville Rd., Frankfort KY 40601.

Manitoba— Silver Jubilee (Int. S&R/D Convention), Keystone Centre, Brandon, May 31-June 2. Write P.O. Box 1593, Brandon, Manitoba, Can. R7A 6N3.

Pennsylvania— Memorial Day Weekend, Kalyumet Park, Lucinda; May 25-28; Reath Blickenderfer, Chuck & Brenda Vogel. All R/D Weekend, June 1-3; Irv & Betty Easterday MS-Plus Weekend, Tom Miller, June 8-10. Write Kalyumet Park, RD 1, Lucinda PA 16235.

California— Bishop S/D Festival, Tri-County Fairgrounds, Bishop, June 1-3; Lee Schmidt, Jeff Nelson, Steve Moore, John & Fran Downing. Write Bishop C&C Bureau, 690 N. Main St., Bishop CA 93314.

Illinois— 12th Ann. Chicago Area Convention, North Lake Hotel, North Lake, June 1-2. Write Helen & Bob Huster, 7814 N. Neva Ave., Niles IL 60648.

Idaho— 20th S&R/D Festival, Shake River H.S., Riverside, June 1-2. John Kwaiser, Steve & Judy Storm. Write Wayne & Shirley McKinnon, P.O. Box 218, Blackfoot ID 83221.

North Carolina— Bonclarken S/D Festival, Fiat Rock, June 1-2; Doug Jernigan, Bob Ferrell, Keith Rippetto, Lynn Dellenburger, Vic Wallace. Write Bill Buckingham, Rt. 2 Box 341, Chester SC 29706.

Connecticut— Plus Weekend, Harley Hotel, Enfield, June 1-3. Write Jim & Gerrie Purcell, 340 Highland Ave., Randolph MA 02368.

Nevada— Las Vegas S/D Jubilee, June 1-5. For dance info, write Ugarkovich, 900 Biljac St., Las Vegas NE 89128.

Florida— Let the Sunshine In, 32nd Ann. Festival of Pensacola Council, Municipal Auditorium, Pensacola, June 7-9, Art Springer, Beryl Main, Charles & Madeline Lovelace. Write Pat & Gloria McLuskey, 15 Milton Rd., Pensacola FL 32506.

Hawaii— 2nd Kauai Squaresstitute, Sheraton Kauai at Poipu Beach, June 8-10; Ron Welsh, Buddy Weaver. Write Kauai Squaresstitute, PO Box 4844, Hilo HI 96720.



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IR10096 Reggae Cowboy, Carlton Moody & Moody Bros.

JUDGMENT, Continued

over the microphone? Can he solve the problem by discussing it with the entire club over refreshments or perhaps with the club's officers? Or perhaps he should try to solve it more subtly by changing his method of calling or teaching or in a planned dance where partners or couples are mixed. There is no set answer. Each situation requires individual thought and, many times, a courageous decision. The caller's responsibility is greater than just one group. He must also remember dedication and responsibility to the square dance activity as a whole.

Thinking on one's feet requires that the caller be rested, relaxed and just as ready for this portion of the evening as for his calling chores. A caller who is under stress or strain or is extremely tired will find it difficult to conceal these feelings while calling a dance and still remain in control of the mood of his dancers...Sometime it is wise to decline a calling opportunity rather than take the chance of crowding the schedule too tightly. There will be times when it is to the caller's advantage to recommend

someone else, thereby reflecting credit upon himself and his own good judgment.

When pressed for a decision, try to give it some good thought and arrive at a conclusion of benefit to the activity.

The professional responsibility of the caller is to have respect for the square dance activity. Perhaps this seems less important than being able to do an outstanding job with a singing call or be up to the minute with every new, experimental movement, but if this great recreation is to continue to grow and flourish in the future, it is every caller's responsibility to place the activity as a whole before any of its parts. Callers, as leaders, will be judged by their attitudes, and should use the wisest judgment possible in presenting the square dance activity to the public. We have in fact outgrown the barn dance image of earlier years. We should encourage by word and example proper dress and manners, which serve to enhance our activity. We should be proud of the square dance movement and maintain it as a wholesome, healthy recreation.

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I'M NEW, Continued

an *alamo ring*, I froze. Sheer panic set in. Then I felt a hand on my shoulder as my corner's partner guided me around. My right hand lady smiled and, with her hand, beckoned me to the proper position; we continued the figure without a hitch. Mike Sikorsky was calling. He walked us through the maneuver a couple of times. I finally got it. I think!

After the tip, Angela bought me a pin. She handed it to me with her bright smile beaming and her mischievous brown eyes flashing. She said I'd need it. In bold white letters it proclaimed, *I'm new push me thru!* I still wear it, because it's still true!

Everyone was great. From the most experienced dancers down the line, they all helped us.

The quality of the acoustics, for such large halls, was surprisingly good. The local exhibitors set up shop along the outer walls of the hall and those not taking part in the dance strolled through the displays at their leisure. Old acquaintances were renewed with the traditional affectionate hugs. All this went on without the slightest distraction to the

dancers. Of course, this eliminated the old stand-by excuse of not being able to hear the calls. But then, we square dancers can always find some logical reason for do-sa-doing when we're supposed to be promenading. This is, no doubt, due to our high degree of intelligence.

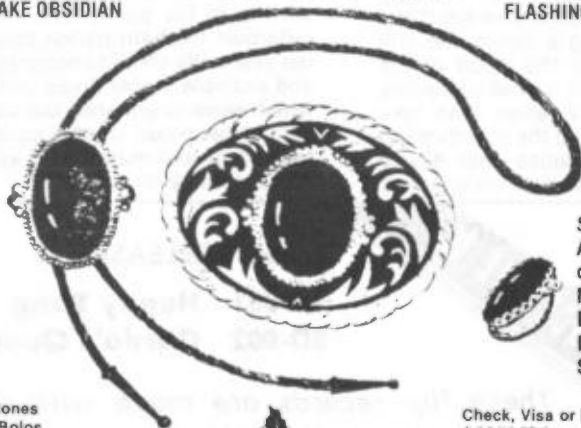
It would be remiss not to mention the fantastic cooperation of the local community of Eugene, Oregon. The sheriff's department provided security and was invaluable in what could have been a terrible parking situation. The Red Cross set up first aid stations in each of the halls. All the local merchants and citizens offered only kind, courteous treatment. Everyone connected with the festival, whether directly or indirectly, deserves a "job well done."

The 1984 Oregon Mid-Winter American Heritage Square Dance Festival was Angela's and my first, but it won't be our last. We're anxiously looking forward to the Pear Blossom Festival that will be held right here in Medford, Oregon, this spring. Maybe we'll see you there. If we do, remember, I'm new, so please, push me thru.

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FEEDBACK, Continued

I like all the features and aspects of ASD, except that I prefer the previous format on the "Flip Side/Squares." It was more informative about actual content or records and how the reviewer and dancers felt about a particular record. I think that John Swindle and his dancers made very good comments. So I prefer that after this three-month period, you go back to the other format. We appreciate your efforts and enjoy the content of the magazine. *Leo Macias*

To reduce the SD record review to a mere listing of record titles and figures is not a good idea. The figures are not very important; I can replace them at need and often do. It is the music which makes a singing call record usable or not. In the former format, I used to use your record review as a cross reference to *Sets In Order*. With the actual format, I can as well flip the page. However to show you my appreciation of your magazine, I have included (money) for another two years' subscription.

*Heiner Fischle
Hannover, West Germany*

I like to know the range, tempo and lead instruments, the style (Western swing, country, modified rock or disco, etc.), any peculiarities such as 34-beat grand square, early or late come-in. For my purposes, I do not need an evaluation of the caller or his figure, although I am sure that the recording artist appreciates a few compliments.

*Don Wiley
Key West, Florida*

ENCORE, Continued

A Peak." He began calling in 1948 and has a truly "all around" capability, but he is especially "at home" with traditional contra dances. *Cheshire Hornpipe*, Folk Dancer MH1505, topped his list of favorite records.

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July 20-21-22 | ★ PERRY BERGH, SD
Aug. 17-18-19-20-21-22 |
| ★ JERRY JOHNSON, SD
June 2-3-6 | ★ NORM HERMANEK, SD
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July 6, Aug. 10 | ★ JOE PORRITT, KY
July 29-30-31, Aug. 1-3-4 | ★ CHRIS VEAR, TX
Aug. 26-27-28-29-31 |
| ★ DICK BUSBOOM, NE
June 8-9-10-11-12-13 | ★ VANYA LEIGHTON, CA.
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UNDERLINING, Continued

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Heads pass the ocean, ping to a diamond

Flip the diamond, centers trade

Walk and dodge, partner trade

Pass thru, wheel and deal, zoom

Square thru 3/4, left allemande...

Barry Wonson in **Figuring** develops good workshop ideas with *curlique, spin chain thru, cross run, couples hinge, right and left thru and 1/4 more, circle to a line, and the circulate family*. Top records listed are *I.O.U., Hi-Hat; Don't Believe My Heart Could Stand Another You, Rhythm; Rainbow Rider, Rhythm; Elusive Butterfly, Riverboat; Santa's Medley, TNT*.

SDCASC Caller's Note Service publishes good comments by Bob Johnston

of Torrance: "It now appears that a change in attitude toward Mainstream dancing is beginning to take place in the square dance community, at least in southern California. While it is rather anemic in some quarters, it is quite robust in others. We think it is long overdue and hope it will continue and pledge to do all in our power to increase its scope and impact. When we stop to think of it, as members of the square dance community, we aren't being astute when we allow anything that even remotely resembles a stigma to become attached to Mainstream dancing or the Mainstream dancer because this group is the heart and soul of the square dance movement.



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TB230 MAN IN THE LITTLE WHITE SUIT— Bud

TB231 MORNING SKY— Mike Seastrom

TB232 WALKIN' THROUGH THE SHADOWS OF MY MIND
Tommy Russell

TB233 BABY'S BACK AGAIN— Bud

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- JP701 OLD BUCK— Stew Shacklette
- JP601 GOTTA TRAVEL ON— Mark
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- JP216 DEVIL WOMAN— Joe
- JP215 LITTLE RED WAGON— Joe
- JP214 SWEET GEORGIA BROWN— Joe
- JP213 YOU TAKE THE LEAVING— Joe
- JP505 MUDDY RIVER/FEELIN' GOOD
- JP114 YELLOW RIBBON— B. Vinyard
- JP113 ANGRY— B. Vinyard
- JP112 BOBBY MCGEE— B. Vinyard

JOE:

- JP212 ROLL OUT THE BARREL
- JP211 FIGHTIN' SIDE OF ME
- JP210 BLOW UP THE T.V.
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- JP206 I FEEL BETTER ALL OVER
- JP205 I DON'T DRINK FROM THE RIVER
- JP204 GONNA HAVE A BALL
- JP203 ALL AT ONCE IT'S FOREVER
- JP202 TULSA TIME
- JP201 WHEN YOU SAY LOVE
- JP1977 ALL I EVER NEED IS YOU
- JP402 FOUR IN THE MORNING
(with Bob)

ROUNDS:

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

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GRAND ZIP, Continued

Thank you for the sequel, "Hello Dolly" in your March issue of ASD. Mary and I do appreciate the article and want to thank you for the courtesy copy. We think it is one speciality of your magazine to cover all phases of square dancing and square dance news.

Ira & Mary McCamish
Sellersville, Kentucky

I think the round dance cue sheet is a good innovation. Lately, more square dancers seem to be getting into round dancing—at dances I attend. Beginner classes here in Florida are full, full.

Madaleine G. Sullivan
Belfast, Maine



FLIP SIDE/SQUARES, Continued

FIREBALL MAIL— Roofers 119

Caller: Gerald McWhirter

FIGURE: Heads promenade 1/2, sides star thru, pass thru, swing thru, spin the top, right and left thru, pass the ocean, split circulate double, swing, promenade.

WHO'S GONNA PLAY THIS OLD PIANO— Roofers 124; Callers: Gerald McWhirter & Danny Payne

FIGURE: Heads square thru, right and left thru, swing thru, boys run right, tag the line, wheel and deal, square thru, on third hand box the gnat, swing, promenade.

GLOW WORM— TNT 217

Caller: Stu Lennie

FIGURES: Heads square thru, touch 1/4, scoot back, boys run, right and left thru, dixie style, boys trade, swing, promenade. Allemande left, allemande thar, remake the thar, slip the clutch, skip three girls, swing no. four, promenade.

DUST OFF THAT OLD PIANNA— TNT 215

Caller: Gene Trimmer

FIGURE: Heads pass the ocean, swing thru, boys run, veer right, swing thru, single hinge, boys run, reverse flutter wheel, sweep 1/4, veer right, promenade.

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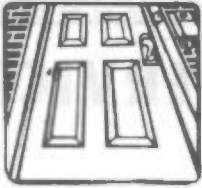


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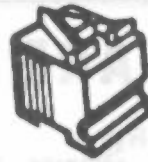


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The Square Dance Family Tree from 1450 to the present time (Chart is reprint from *Sets in Order American Square Dance Society* and article excerpted from *American Squaredance* magazine's reprint of an article in *Square Talk*) may be a big surprise to modern western square dancers who have not been told the history of square dancing during their classes or lessons. Many club dancers today believe that square dancing

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For the caller who has called or who is calling for the traditional or eastern style square dancing, this book is really great. What a wealth of material there is in this book for those who call one night stands! For those people who have enjoyed square dancing for many years (before lessons and levels came into the picture), it will be a pleasure for you to read. It will refresh your memories of the dances we used to do and remind us that square dancing was really fun— back in those "good old days."

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