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AMERICAN 
SQUARE DANCE
JUNE 1984

Annual \$9.00



BALTIMORE 1984
NATIONAL SQUARE DANCE CONVENTION

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WITH THE SWINGING LINES

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Publishers and Editors Stan & Cathie Burdick

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The record reviews are back! Some of you may shout "Hallelujah!" and some may groan, but the groaners were not very vocal, and those requesting reinstatement of reviews sent many letters, made phone calls and spoke to your editors at Callerlab.

The original change of format came about because of two things: increased amount of space being given to record reviews in months when 40+ records were released, and the increasing criticism of the review format. Your editors felt that many readers would be happy if reviews were discontinued. That was not the case, folks, and they're back to stay!

However, in the intervening months when we printed just the figures, we were told that figures didn't matter. Most callers want to know about music and will choreograph their own figures. So...henceforth, we are printing just reviews, no figures. The callers, especially those we heard from in outlying areas, felt this service was a necessary part of the magazine. They have been heard! (Incidentally, those who had previously complained loudly about the reviews were mysteriously silent in these last few months.) The reviews, which we feel are an integral part of a magazine's function, will remain part of the ASD format.

CO-EDITORIAL



Concerning "Top of the Line," we have heard two complaints, very loud and very negative. For the most part, people are very silent, and a few have said they liked the listing. We are still considering whether or not to continue this feature, so we would appreciate any comments. Answering our poll takes time and effort by over twenty dealers. (We appreciate their record keeping which supplies the basis for the tally.) We do want to make clear several facets of "Top of the Line."

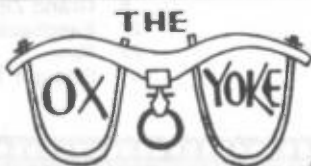
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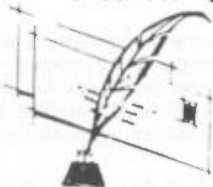
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Grand Zip



We would like to subscribe to your magazine. Please find a check enclosed. We are new dancers and find your magazine interesting and helpful. We have found some hints and tips that weren't taught when we began lessons last February, 1983!

*Dr. & Mrs. Richard J. Pockat
Durham, North Carolina*

I am flattered that you gave a head-lined review of my book. But most of all, I am moved by your thoughtfulness in sending me a complimentary copy of that issue of *American Squaredance*. Thank you very much.

*Larry Jennings
Belmont, Massachusetts*

After reading in the April issue, "The Name's the Same:" A couple of years ago the Ohio Valley Promenaders of Bellaire, Ohio, had among their membership the following:

- Roy Clark, glassworker
- Mike Conner, teacher
- Shirley Temple, nurse and housewife
- Henry Winkler, teacher

*Pete Morris
Moundsville, West Virginia*

Talk about "hands across the sea!" What a warm, gratifying feeling we got from the enclosed letter...*Russ Hoekstra*
Thank you for your excellent tapes. They are a big help in teaching and our dancers are having a ball dancing to them. Would you please forward by air mail some more tapes...Thanking you for all your help...*Don & Marion Ryle
Edmonton, Queensland, Australia*

The pressures of the season [taxes] have caused my manners to completely escape me. Thank you for the nice spot in the April issue. It's nice to have friends in high places and you do have a high place in my esteem. A plug like that is enough to keep a fellow's ego up for a whole year...
*Eddie Ramsey
Memphis, Tennessee*

Many thanks...we have sent along the information as requested. If Mrs. Engler sent a few numbers as listed on page 5 of your April issue, she's a real smart cookie. With one stamp she has used your postage and time and trouble to bring her a smorgasbord of information at no further cost to herself.

Sure do enjoy receiving your fine publication and look forward to receiving it each month.
*Russ Hoekstra
Longmeadow, Massachusetts*

Many thanks for the material you sent on square dancing. I was able to get an article written using it. Would also like to thank you for the article printed on Family Dancers by Bev Warner. We get requests from Ohio, Indiana and Kentucky for information on forming family groups. Needless to say, we are very excited about the responses.

*Eleanor Williams
Mason, Michigan*



Steve Moore



Records

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Nelson Watkins

NEW RELEASES:

- MW301 I LEFT MY HEART IN SAN FRANCISCO
BY Nelson & Steve
- MW401 TONTO (Hoedown) by Steve

RECENT RELEASES

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

Meanderings

with Stan



Here I sit, slightly exhausted, a roosting rooster in the ASD rockin' rookery, rootin' for all the rookies out there who'd also like to *route* 'n toot 'n roam the road 'round the world. It's a good feeling. I just returned from some fine trips, which you'll read about here, and by the time you read this, we will have just returned from still another great adventure— CHINA. But let's back up a month or two for an update.

Occasionally, when a weekend of calling dates falls appropriately on the calendar, I can jump in the old hometown car and scribe a triangular trek within a couple of states, instead of always jetting the heavenly high ways. Besides, old Dame Economy carries a big stick lately. So it happened in mid-March, as I took the low road from Cleveland to Indianapolis to Columbus for a Friday-through-Sunday threesome.

Berea (Cleveland), Ohio— I like calling for the Solos of Berea. They're active, spirited, and never outwardly lonely, although some are loners by coincidence or choice. This night was a special pleasure. Everything clicked, and the crowd was bigger than usual. Every city needs a singles-type club. Heckuva better environment than the bars.

Indianapolis, Indiana— The longest drive was due today, but I was tickled to get back to the Speedway city after so long an absence in that area. Host club for the ASDance was the Petticoat Junction Squares and caller Nick and Dee Hartley plus his parents were my combined overnight hosts. Thanks also to coordinators Charles and Robena DeMoss. Nice to see Floyd and Claire Lively of the NEC at the dance, among half a hundred more. Plans are rolling

nicely towards the really big one (NSDC) there in '86. I remember well that one in 1966 with its little motor-train shuttle cars and all.

Columbus, Ohio— Anyone checking a map will see that Columbus is straight east of Indianapolis, and on this particular Sunday that spelled three hours of damp driving. Things brightened up in the capital city as I called the umpteenth annual ASDance for the Wheelers 969'ers. Good crowd. Good eats. Dick Loots set sound (Halpo, of course). Coordinators were Dick and Roberta Driscoll. Ron and Carol Erhardt cued rounds. All this and a shop-a-selling Triangular Western good goods made my day.

Suddenly spring had sprung! Deep within me certain basic urges asserted themselves. (Yes. Yes. Tell us more.— Co-ed.) The world seems fresh, beautiful. People, too. It stirs one to respond. (Yes?— Co-ed.) Romance. Action. New vigor. (Oh, my. So what then?— Co-ed.) Well, that old wanderlust overtook me again. (Oh.— Co-ed.) Off I went on another long trip. I guess I must be related to a lemming. (And I think that's spelled "L-E-M-O-N."— Co-ed.)



Diamond City (Harrison), Arkansas— This was the beginning of a ten-dance spree in a big circle that looped clear around the midwest, and then some. But *Trouble* was my ally in several locations. My plane landed late in Memphis. The rental car had some slop-erational problems. Rain along the 5 to 6-hour route west to Harrison slowed me down. I took a wrong road. But Harrison caller "June Bug" Cope took me under his wing and quickly flitted up to Diamond City on the Missouri border in time for the first subscription dance in that area. It was a duo-caller deal. The Swinging Diamonds, with 10 □'s attending, just brim with vim. Graduation of the Cope class made this a special night. "Breakfast" that night at a restaurant with the Copes (Carolyn is into patterns— see the C&C ad.) topped it off and I buzzed off into the night.

Covington (Cincinnati), Kentucky— It was somewhat of a zigzag route to be sure, but I drove the tiresome trek back to Memphis, US Air'd my way to the Cincy airport, and got picked up and hosted by *Square Notes* editors Dick and Midge Freking with a full ten minutes to spare before calling another *ASDance* at that beautiful Promenade Palace (*ASD*, Feb. '84 p. 89) for 16 □'s of pleasurable-Plus three-staters, including old friends McMahons, Illians, others. Midge cued. Good to get back to my early '60's roots. In a couple of months I'll be back in that hall with a Caller College.

St. Louis, Missouri— Friday was here, the weekend approached, and St. Louis, Gateway to the West, beckoned beaconly for old "Bring the bacon" Burdick. This year the *ASDance* was hosted by the Missouri Promenaders instead of the Merry Mixers. It was held over in Florissant at a Presbyterian church. (Lots of clubs seem to be *going to church* from school sites lately.) Mark Hasemeier saw to all details along with caller Earl Kinsey. Caller Roger and Marg Stillpass provided airport shuttle and home lodging. Roger plans to move out to call in wider circles. Not a huge crowd this year, but I'll be back for more at a post-grad glad-fest next May 17 as sure as the clydesdales clod-hop their proper march most majestically, over where the Arch marks the home of the Braves.

Torrington, Wyoming— I landed from St. Louis to Denver in good time to head up through Cheyenne and on to Torrington in a fair Fairmont for the Panhandle Federation Fifth Saturday Special, including both a Saturday afternoon workshop and an evening dance held in the local college gym. A well-rounded rounds program was managed by Terry and Sharon Vandeventer. Sound was set by Ed Spurgeon. Greg and Kim Williamson were the hep hub couple. Nice event. Folks came from points as distant as Omaha and Norfolk, maybe 400 miles away. I stayed at King's Inn (Best Western) with its unique boot-shaped pool, barely big enough to let a cowhide. Time to reflect: during courtship days with Cathie, Torrington, Connecticut, held many good memories for me; now Torrington, Wyoming, invokes similar memories of a different kind. (They'd better be different. — Co-ed.)

Sidney, Nebraska— April Fool's Day. Old Jack Frost surely played a blazin'



blizzard trick on me as April blew in over the plains with an icy roar. Driving southeast into Nebraska from Wyoming was placid enough, but there were ominous reports of snow in the air. That evening the *ASDance* sponsored by Prairie Schooners was plagued by the threat of a major snowstorm, and only three sets attended. But the waggin' wagons rolled rapidly, carrying some rookie pre-grads in the choice bunch, even as storm clouds gathered and a midnight massacre moved closer to the paleface ranks.

En Route to Denver— My hosts, caller Mal and Shirley Minshall woke me up early Monday morning and announced a phone call from caller Marie Edwards confirming fears that the good Goodland Wheatlands were virtually blown away, so the Goodland, Kansas, date set for that night was put on ice, and after breakfast with the Minshalls downtown, I decided to brave the storm and head back to Denver a day early. By now several inches of snow had fallen. As I drove westward at 35 MPH, icy winds kicked up a curtain of white floss so blinding I felt my head was shrouded in a shallow pillow. The Interstate I was on (I-76) was closed to traffic, but I drove it anyway, following a truck that seemed to be able to stay in the unplowed ruts made by a previous truck. Winds grew fierce and wolf-howlish. Two other Denver-access Interstates closed up— I-25 to Wyoming and I-70 into Kansas. Two snowplows (Believe it or not!) were stuck and immobile in roadside ditches. Still I plunged on and made Denver in five hours (usually a three-hour trip).

Then came an even longer hassle-dazzle at the Denver airport. A million



milling passengers. Long lines. Half the flights cancelled. The others, two-to-four hours late. As a standby passenger on Frontier 326 to Winnipeg, I boarded one hour late (5 p.m. instead of 4) and all 115 of us sat like cattle corraled for the slaughter for an incredible three hours more on the ground waiting for a crew due in from another plane. "Nobody can leave," we were told. Now I know what those poor agitated, aggravated, agitated, aggregated hens in tube coops must feel like. But I dearsay old "Farmer Frontier" laid the egg this time— not the coop troops so imprisoned. Somehow we managed sardonic smiles from our sardine-ic positions.

Finally, a few minutes before 8 the pilot and co-pilot arrived. The plane roared off through Bismarck to Winnipeg, landing at 11:30 p.m., four hours late. I grabbed a Best Western room near the airport and let an old *calamitous dramatus* on TV help to diminish the thoughts of late planes, terminal turmoil, Icelandic snow-fun runs, and Kansas's cancelled dances miss-chances, due to frantic circumstances.

En route, Winnipeg to Estevan— One can get to Estevan several ways— driving up from Minot, North Dakota, as I did last year, or down from Regina; but this year I chose to drive west from Winnipeg, since I'd need to return the rental car there and do a do deux days down the line. Lucky I did, because just around one of those wide half-moon curves bordering the beet bogs I discovered the little town of Souris, Manitoba, which is famous for its swinging footbridge. Being a bridge freak, I stopped to walk across that 582-ft. span over the Souris River. Swingsational. Unique in all Canada. Built in 1904 by a town pioneer, Squire Sowden, it is suspended by steel cables, giving it both a spring and a



sway action. As I traversed the swing thing I met a local mother pushing a baby carriage across, and I knew it must be safe.



Estevan, Saskatchewan— The Dipsy Doodles of Estevan gave me a second opportunity to visit their little M&M town (Mining/Manufacturing) in a school where caller Don Mortenson set the sound and Maxine Chipley flipped a few rounds between tips. A choice, smooth-dancing bunch assembled. I like their 9:15 juice/tea break and their 11 p.m. multiple-choice pie *a la load*. I had two large tasty slices before retiring that night in the Derrick Motel. (Did you need a diesel derrick to drag/drop you off directly to the Derrick?— Co-ed.)

Winnipeg, Manitoba— Driving to and from Winnipeg to Estevan to Winnipeg (over 1,000 KM's) was pure pleasure in my new Avis Pontiac sports car on a clear spring day (unlike the Denver experience). The Gateway group, with Bill and Loraine Swain, were my first-time hosts in this famous transportation hub city, site of the upcoming (August 2-4) National Canadian Convention. He's a young management consultant of the first order, as well as an active caller. Delightful dinner at the Holiday Inn. Cozy Best Western lodging near the airport. Splendid splash of color around the hall walls. All in all, a fete-full night.

Bismarck, North Dakota— I flew into this capital city a day early, since I had had an unexpected cancellation of a club dance in Minnesota, and lodged one night at still another Best Western. From there I went to the home of caller John and Ginny Craven, the busiest two people anywhere. (Loved that meatloaf.) Bismarck, which is often the coldest location in the nation, was windy but warm. The hospitality was warm, too, as a choice and spirited dance delegation awaited me. John cued a couple. Interesting program split: 2½ hours of MS, then one hour of Plus.

Greendale (Milwaukee), Wisconsin— After flying to Chicago I rented a red Renault, a real Genny jitney, and proceed-

Continued on Page 97



MUSIC BY
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Paul Matcum
Nashville Tenn.



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Carmel Indiana

NEW RELEASES:

- ESP605 HARD DOG TO KEEP UNDER THE PORCH by Larry
- ESP604 I'M SATISFIED by Larry
- ESP507 STREET TALK by Bob
- ESP506 I STILL LOVE YOU IN THE SAME OLD WAY by Bob
- ESP401 SIZZLIN' (Hoedown) MS Calls by Bob
- ESP313 THAT'S THE WAY LOVE GOES by Paul
- ESP312 LOVER IN DISGUISE by Paul
- ESP206 THE SOUTH'S GONNA RATTLE AGAIN, Elmer and Larry
- ESP123 JUST BECAUSE by Elmer
- ESP122 SENTIMENTAL OL' YOU by Elmer

RECENT RELEASES

- ESP121 NEW LOOKS FROM AN OLD LOVER by Elmer
- ESP120 PUT YOUR ARMS AROUND ME by Elmer
- ESP119 WAY DOWN DEEP by Elmer
- ESP118 IN TIMES LIKE THESE by Elmer
- ESP117 ENGINE #9 by Elmer, Harmony by Tony
- ESP311 MY LADY LOVES ME by Paul
- ESP310 GOOD 'N COUNTRY by Paul
- ESP309 GOOD OLD DAYS by Paul
- ESP205 STRONG WEAKNESS by Elmer and Paul
- ESP204 I WOULDN'T CHANGE YOU IF I COULD By Elmer & Paul
- ESP203 I THINK ABOUT YOUR LOVE by Elmer & Paul
- ESP202 GOLDEN MEMORIES by Elmer & Paul
- ESP505 SWINGIN' by Bob
- ESP504 I WISH I WAS IN NASHVILLE by Bob
- ESP503 CONEY ISLAND WASHBOARD GAL by Bob
- ES0502 AIN'T GOT NOTHING TO LOSE by Bob
- ESP603 SALTY DOG BLUES by Larry
- ESP602 MAMA DON'T ALLOW by Larry
- ESP400 LIGHTNIN' by Elmer (Hoedown with Plus 1 Calls by Elmer)
- ESP001 BIRDIE SONG, Cued by Malcolm Davis
- ESP1001 LP or Cassette, Side A, Vocals by Elmer.

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June 28, 29, 30, 1984

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For those of you from far away,
Check out Washington this year,
Joy will surely be compounded
Making memories so dear.

No need to pine and fret because
The Colts have let us down,
We'll miss them but our heads are up,
The festival's in town!

Ida Reilinger



Photo by Evelyn Archer

TRAIL-IN DANCES

Saturday, June 23, 8 p.m., Memphis, TN.
Decatur Trinity Church; Elmer Sheffield,
Grant & Barbara Pinkston, Plus 2 and
2x2 rounds. Info; Box 18442, Memphis
TN 38181-0442. Phone 901-743-8405.

Monday, June 25, 8-10:30 p.m., Berea
Fairgrounds, Cleveland area; Doug and
Don Sprosty, callers. Call Stan & Cathie
Burdick, 419-433-2188.

Tuesday, June 26, 8-11 p.m., Pentagon
Concourse, Washington, D.C. Contact J
Kleist of Bachelors and Bachelorettes,
703-356-3180.

Tuesday, June 26, 8-10:30 p.m., VFW,
Iselin, NJ. Contact Doc & Peg Tirrell,
210-568-5857.

Tuesday, June 26, VFW Hall, Chicago
Heights, Ill. Contact R. Marschke, 312-
754-8479.

Tuesday, June 26, 8 p.m., 7th District
Elem. School, Parkton, MD. Contact Tom
Coffeen at 301-357-8018.

Tuesday, June 26, 8 p.m. Univ. of
Md./Baltimore County, Andy Cisna,
caller. Contact George Rouillard,
301-242-6041 for time and location on
campus.

TRAIL END DANCE

Wednesday, June 27, Civic Center
Arena, Baltimore, MD. 8-11 p.m.
American Sqauredance magazine staff
will call and cue.

Be sure to check the information booths
at hotels and civic centers for locations
of additional trail end dances, as well as
the planned afterparties.

REGISTRATION COUNT

As of March 20, the latest registration
count is 16,571.

CALLERS' VARIETY SHOW

Some nationally-known callers will
step out of their traditional roles on Fri-
day evening from 10-11 p.m., as they pre-
sent a variety show. It's a chance for
dancers who have been on their feet all
day to sit down, relax and enjoy seeing
the callers do their thing. One of the acts
will feature four-part harmony by the
Red Boot Boys. Need we say more!

DON'T GO HUNGRY!

The Restaurant Association of Balti-
more will staff a restaurant information
and reservation booth at the convention.
Check there for details about prices,

menus, ethnic cuisine, kosher or vegetarian meals. Some restaurants at the Inner Harbor will be offering specials and/or discounts just for square dancers wearing their badges from the convention. Check the restaurant booth for location of these facilities.

EMERGENCY PHONE NUMBERS

There will be two emergency phone numbers for the convention. One is located at the dance facilities and will be operative during the hours the convention is open each day. This number is 347-1984. The other number is at the Ft. Smallwood Campground, operative during convention hours. The campground number is 347-3257.



Photo by Evelyn Archer

OUTDOOR DANCING WILL SHOW BALTIMOREANS WHAT SQUARE DANCING IS ALL ABOUT...

Local publicity about the 33rd National S/D Convention has resulted in many questions from non-dancers about where they can watch the fun. Although they are not allowed inside the convention or civic centers as spectators, non-dancers will have many opportunities to see dancers in action— at the outdoor locations selected by the program com-

mittee for general dancing and performances by exhibition groups.

On Thursday and Friday, office workers in the areas near Hopkins and Charles Plazas will enjoy watching square dancers while eating their lunch outside under the trees. Dancers will perform at the Inner Harbor all three days of the convention, delighting workers on lunch hours and sightseers alike. This picture was taken on a Sunday afternoon last fall at Harbourplace. It represents a scene sure to be repeated often during the convention.

Balmy breezes, a good caller, lively music and colorful costumes— what more could we ask!

QUESTIONS! QUESTIONS!

Here are some answers to the questions which have been asked over and over of convention committee members:

How do I change my housing request? Why haven't I heard from my hotel?

To change from one housing facility to another you must cancel your convention registration and submit a new one with your new housing request on it. This means going to the end of the line, as housing is assigned on a first-come, first-served basis. Confirmation of your room request comes from the hotel itself, not the convention committee. They will probably ask for a deposit to hold your reservation. Changes in type of room or length of stay should go to the hotel.

Where is the campground and how do I get there?

Ft. Smallwood Park is a city-owned facility about 12 miles from the center of town. It is in Anne Arundel County, southeast of the city and is surrounded

PO BOX 216,

GRENN

BATH OH 44210

LATEST ROUNDS:

- GR17059 INNER HARBOR WALTZ by Doc & Peg Tirrell
- GR17058 GOODNIGHT SWEET LOVE Two-step by Eva Hankins
- GR170579 GIFT WRAP, Two-step by Max & Ruth Mandel
- GR17056 GIRL FROM IPANEMA, Two-step by Ernie & Kit Waldorf
- GR17055 TASTE OF HONEY, Combination by Nina & Charlie Ward
- GR17054 ¾ TIME WALTZ by George Gray

LATEST ONE-NIGHT-STAND MIXERS

- GR15006 WHITE SILVER SANDS MIXER by Manning & Nita Smith
- FLORIDA SPECIAL by Bob Howell
- GR15005 EVERYWHERE MIXER/BUBBLES MIXER by Bob Howell
- GR15008 E-Z MIXER/WILD TURKEY MIXER by Bob Howell
- GR15012 SUMMER COMFORT/OLE SMOOTHY MIXER by Bob Howell
- GR15013 WINTER MIXER/4-SKATE MIXER by Bob Howell
- GR15018 C.J. MIXER/RED SOX RAMBLE by Bob Howell

on three sides by water— Rock Creek, the Patapsco River and the Chesapeake Bay. When you receive your confirmation from the campground you should also receive a map. If you don't, you can locate the facility on most Maryland maps in the section giving a detailed view of the Baltimore metropolitan area.

What about transportation?

Shuttle bus transportation will be provided to and from the convention center, the campground, dormitory housing and the hotels and motels inside the Baltimore Beltway. This transportation will be available all three days of the convention, with limited service also available from the campground Monday, Tuesday and Wednesday of convention week. Actual routes and schedules are still under discussion, but will include provision for getting dancers taking convention tours downtown early in the morning, as well as getting dancers going to afterparties home afterward. Bus passes are required; the fee is \$4. per day or \$10.00 for all three days. Public transportation by bus or subway is also available. Routes and schedules will be available at the convention information booths.

If I drive downtown, where can I park? Do they allow recreational vehicle parking?

There are many parking garages and lots, as well as streets with parking meters, within reasonable walking distance of the dance facilities. Your best bet is to come early, however, especially on Thursday and Friday. A few open lots do have some spaces for recreational vehicles, but you'd be better off leaving yours at the campground.

Can I register for just one day?

Yes, although we hope you'll be able to

come for all three. The fee is the same, \$16. until May 1 and \$18. thereafter for each dancer. Even for one day, that is a bargain...16 hours of dancing divided by \$16. is just \$1. per hour, the same as any special dance at home!

Will you have any provision for spectators? Several members of my family who don't dance are coming.

All those who enter or leave the convention or civic centers during the three days of the 33rd National must have convention badges. There is no provision for spectators, as we want to provide good security for the dancers, whom we feel are our most important responsibility. Spectators may observe the dancing at our outdoor locations. The only exception to the convention badge rule are children under two years of age, who will be admitted free.

If you have other questions, contact John and Sally Tullis, publicity chairmen, 100 Longridge Ct., Timonium MD 21093.



FOLLOW THE TASSEL TRAIL

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LABELS & LEVELS (Oops, Programs!)

by Marylin Dailey
Bergen, New York

What level is your club? Now that I have your attention, clubs and dancers are not labeled. Dances are. Some clubs hold dances at various levels on different nights, just as a dancer may dance one level one night and a different level the next night. Level? Did I say level? Oops, showing my age. I should say programs. According to Callerlab, the first 68 calls make up the Mainstream program.

Dancer: 68 calls are not many. No wonder dancers don't want to stay in the Mainstream program.

Caller: Then they are foolish. 68 doesn't sound like many calls, but each call, with a few exceptions, should be learned from all eight positions in a square, from many various arrangements and formations. Think about doing *recycle* or *dixie style to an ocean wave* from various positions in the square. Think of *zoom* in promenade position or column formation.

Dancer: Wow! Now I understand why dancers are strongly urged to dance the Mainstream program for a year or two before considering the Plus program.

Caller: Yes, I find dancers who rush to the Plus program are rarely able to handle basics well. A good caller can challenge even the nine- or ten-year dancer if he puts those first 68 calls together properly.

Dancer: But what if you want to use a call from the Plus or Advanced programs?

Caller: I usually do in order to vary my calling and to give the dancers a peek at other programs, but never without workshopping it first!

Dancer: The Plus program has 27 more calls. Should I know all of them before going to a Plus dance?

Caller: Yes, you certainly should, and from most all the various positions and formations.

Dancer: Then you can use any Main-

stream or Plus call at a Plus dance, right?

Caller: Right. I would expect the dancers to know them, and may workshop an Advanced or Challenge call.

Dancer: Then you weren't kidding at the Plus dance last week when you called *coordinate* from that weird position.

Caller: Hardly. I find when a dancer can handle *coordinate* from all positions, he is usually well founded and probably ready for an Advanced workshop.

Dancer: Then at a Mainstream dance, I should know all Mainstream calls and expect any plus calls to be workshopped.

Caller: Right, likewise at a Plus dance, you should know all the Mainstream and Plus calls. Any Advanced calls would be workshopped.

Dancer: A dancer is ready for an Advanced workshop when he can dance all the Mainstream and Plus calls comfortably from most all positions, formations and arrangements.

Caller: Yes, I wouldn't expect to have to workshop any Advanced calls at an Advanced dance, unless the formation is really unusual.

Dancer: I understand the Advanced program is divided into two segments.

Caller: Yes, there is the Advanced 1 program and the Advanced 2 program. But when a dance is labeled Advanced, you should be able to dance all the Advanced calls from any position.

Dancer: I'm not ready for the Advanced program yet. I find the Mainstream and Plus dances that I attend interesting and challenging enough. I plan on square dancing for many, many years yet, and don't want to hurry through the programs. I don't have that weird *coordinate* down yet, either.

Caller: I'll invite you to come square dance at our 50th Anniversary Party. That won't be for another 34 years yet, but with your interest and attitude, I'll bet you'll still be dancing!

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What's In A Name?



by Harriet Miles
Mesa, Arizona

Do you do-si-do, docey-doe, do-ci-do, or do-sa-do?

Anyway you spell it, it comes out the same: Face your partner. One, two, step up, right shoulder to right shoulder. Three, four, go on past. Five, six, move sideways, back to back, until you are left shoulder to left shoulder. Seven, eight, back up to the spot you started from, facing your partner. It takes eight beats of music, if you don't rush it.

That, technically, is a do-sa-do, from the French, "dos-a-dos," literally "back to back." Usually pronounced "docey-doe" it is taught as I've described it, almost anywhere you square dance.

It wasn't always that consistent. The sudden surge of popularity that square dancing enjoyed in the '40's saw almost a dozen different figures called as do-si-do in various parts of the country. On my first cross-country tour in 1949, I found that New England quite consistently did the figure as I described.

But in the Southwest-Arizona, New Mexico, Texas, the do-si-do was arm-turns— partner left, corner right, partner left. When the caller wanted a back-to-back movement, he called "do-SA-do,"— accent on the "sah." Con-

fusing, isn't it?

In Texas, the arm-turn do-si-do was done continuously, until the next call came. Contemporary square dancers will recognize the partner left, corner right, partner left figure as our present dopaso. How it got that name is an interesting story:

Dr. Lloyd Shaw, of Colorado, to whom we attribute much of the modern square dance impetus, visited El Paso on a tour. He observed the arm-turn do-si-do they were doing. It struck his fancy, since other areas were not using this. He dubbed it dopaso, after the city and included it in his writings. So this arm-turn do-si-do became the now universal dopaso.

What were Colorado dancers using as do-si-do figure? It was entirely different from that in New England or Texas. It was a two-couple figure, never called in a circle of eight. In the two couples, facing, the ladies spun left shoulder to left shoulder, to the opposite man, where the figure was completed much the same as a dopaso.

In other parts of the country, even more unusual interpretations of do-si-do were used.

The oddest one I experienced was called a "Mountain-style" do-si-do. It was done in the Southwest in only one dance called to the tune of "Rose of San Antonio." I don't intend to describe this in detail, because I don't recommend its use. The effect was that of taking the lady's hand and using her as a lariat! At any rate, it started out much like a two-hand dishrag turn, and ended up with the lady rolling across your back! Let's leave that one alone.

Come to think of it, the present, universally taught, back-to-back do-si-do is rather a tame figure, thank goodness!

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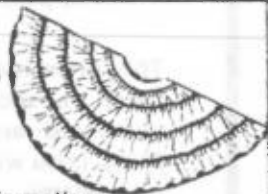
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Auction Off A Caller

Do you belong to an organization that needs money? Who doesn't? Here's a novel idea, gleaned from the *Country Dance Society News*. The article is titled "In Which Mr. Sannella Offers Himself for a Good Cause and Is Bought by a Hardy Bunch." Intrigued?

It seems that the idea occurred to some enterprising New York contra dancers who wanted to help Pinewoods Camp renovate the dance floor of a pavilion. At a money raising auction, Ted Sannella, a well-known traditional dance caller from Massachusetts, offered to call a dance anywhere east of the Mississippi for expenses only. One group bid \$100. Five New York dancers put

their heads together and offered \$200. Bid were raised to \$320, at which time the New York group had bought a caller! Other donations from New Yorkers at Pinewoods the next day made up the cost of the bid.

In October, a meeting of all the contributors, now 24, was called. Ted sweetened the pot by adding a workshop to the dance. Both events were to be held in May, 1984.

Two money raising ideas are involved here: first, the auction, which is a fun way to raise extra funds for special events or projects, and second, the offering of a caller for a no-fee dance open to the public. How about it?

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TRACK

by Fred Haury
Albuquerque, New Mexico



Written as an item in **ABC'S OF Round Dancing**, this article on "track" deals neither with relay races nor hunting, and is apropos for both square and round dancers. The revised and supplemented new edition of **ABC's** written by Fred Haury, is now available from **ASD**.

Proper tracking is one of the secrets of smooth, gentle, controlled and pleasant-appearing dancing. "Track" refers to the distance between the weighted foot and the free foot, as the free foot passes the weighted foot. A narrow track is desired. A narrow track means that the free foot passes very close to the weighted foot. A wide track is to be avoided. A narrow track will eliminate the waddle or straddle type of walk which is characteristic of the wide track. A narrow track should be used in square dancing as well as round dancing. In fact, a narrow track is recommended for all modes of foot transportation.

Everything has its center of gravity, including the dancer. To attain a stable or balanced condition, the center of gravity of a thing must be positioned directly over the point which is supporting the weight of that body. A dancer will be balanced when his center of gravity is positioned directly over the weighted foot. A dancer must have good balance to dance smoothly and be in control of his steps. To achieve good balance a dancer must end each step with the center of gravity positioned over the weighted foot. This is a short period of time when the dancer is in motion, but it will be repeated at the end of each step. It is the instant that the free foot is beside the weighted foot and occurs as the free foot passes the weighted foot. The center of gravity will not pass over the weighted foot when a wide track is used; it will continually shift in the direc-

tion of first one foot and then the other without passing directly over either.

A narrow track provides the means of establishing balance at the end of each step as the free foot reaches the weighted foot. The dancer is not balanced during the transition period of a step, when the weight is in the process of being transferred from one foot to the other. Once a step is started the dancer is committed to complete the step, because the center of gravity is moving in a direction and the dancer has no means of changing the direction. The step must be completed so balance can be established before an attempt to change direction is made. The moment of balance is the proper time to initiate changes, since that is the only time the dancer has control of his body weight. The narrow track makes periodic balance and control possible.

All steps should be taken on a narrow track, including all the steps of the waltz box figure. Some dancers fail to track on the first two steps of this figure. The *forward, side, close*; should be executed with a forward step, with the freed foot following the stepping foot. The free foot should reach the weighted foot just as the first beat ends. The free foot then starts the second step by moving sideways. This free foot should have traced a right angle pattern with a rounded corner, with the vertex right beside the weighted foot. If a diagonal straight line short-cut step is taken on the second step, a waddle will result, because the dancer's center of gravity does not pass directly over the weighted foot. Such short-cuts cause figures to be indistinct and to lose their identity.

Very narrow tracking is a prerequisite for good lead techniques. When a woman tracks properly, her center of gravity will be periodically balanced on one foot or the other in synchronism

Continued on Page 96

CALLERLAB



Don Beck presents the Milestone Award, Callerlab's highest, to Jim Mayo while Joanne Mayo looks on.



Awards are presented at the evening banquet under this year's theme: Good Teaching Is Far Reaching.



The Quarter Century Award recipients pose with their certificates for calling 25 years.



The Board of Governors and their spouses pose for their annual photo.

The constant rain and even a hint of snow was no deterrent to over 800 caller and partners in Chicago in mid-March as they converged on the beautiful Hyatt Regency hotel for the 11th annual Callerlab convention.

On the agenda for the three-day session was a thorough review of dance programs, especially the MS program, in which slight changes were made. Awards were given out. Dozens of pertinent subjects were presented under the banner of "Good Teaching Is Far Reaching." Committees deliberated many hours and made their reports. Special entertainment at the opening banquet was the best ever.

The highlight of the Tuesday evening banquet was the presentation of the Callerlab Milestone Award. This year, one award was presented posthumously to Jim York of California, one of the early pioneers who was considered a visionary, well ahead of his time. The second Milestone was presented to Jim Mayo of Hempstead, N.H., who was one of the founding members of Callerlab and the first chairman of the board, guiding the organization through its early formative stages.

Awards of Excellence were presented to retiring board members Marshall Flippo and Jerry Schatzer. Quarter Century certificates were presented to 24 members in attendance as well as mailed to 22 members who were unable to attend this year. Those attending who received their certificates were: Dick Armstrong, Gene Arnold, Guy Belliveau, John Cook, Mike DeSisto, Karl Edwards, Clarence Eskridge, Ted Frye, Don Hanhurst, Jim Harris, Walter Lohse, Mac MacDonald, Art Matthews, Ted McQuaide, Bill McVey, Houston Miers, George Moore, Don Niva, Alva Paul, Bob Silvey, Chuck Stinchcomb, Tom Trainor, Fred Willing, Bob Wright, Jr.

Special guests representing key square/round dance organizations attended, including Floyd and Clare Lively, Roger and Mary Anne Reynolds from the

Photos by LeRoy Lias

CONFAB

National S/D Convention Executive Committee; Clancy and Betty Mueller and Bo Semith from LEGACY; Don and Pete Hickman, chairman, and Ray and Anne Brown from Roundalab.

Small World award recipients, those members and guests who attended from distant points (other than North America) were: Jeff Seidel and Geoffrey Barnes, Australia; Alan and Fiona Murphy, Margaret Ementon, Sandra Keeling, Athol Affleck and Joy Scott, all from New Zealand.

This year, for the first time, special entertainment from the ranks of Callerlab itself was featured at the opening banquet. The Red Boot Boys of East Tennessee, composed of Don Williamson, Wayne McDonald, Mike Hoose and Johnny Jones (all Red Boot recording artists) gave us a country-western style vocal show that will long be remembered.

Important for the whole square dance world to note were minor changes in the Mainstream list. *Substitute* (#42B) was deleted from the list altogether, inasmuch as *zoom* is more widely used to accomplish the same effect. *Touch* (#46) was deleted, and *touch* ¼ remains as #46, which avoids some confusion in terms. *Backtrack* (#13B) was amended to allow only a single file type of turnback. This, in effect, eliminates the term *couples backtrack* and restricts the term to action of ladies or gents only.

Other changes in terminology and definitions, recommended by the glossary committee, were adopted.

Of special interest is the fact that these MS Quarterly Selections were all dropped; *divide to a column*, *ripple*, *dixie derby*, *linear cycle* (moved to Plus list) and *red hot*. Retained only are the calls *chain down the line* and *grand spin*. From now on, any MSQS move must automatically be removed from the list at the third convention following its inclusion on the list.

In the Plus category, *linear cycle* was added (from the MSQS list). From Plus

QS, both *track and anything* and *mix to a diamond* were deleted, while *spin chain* and *exchange the gears* was retained. The Plus teaching order ('83), on trial for a year, is now permanent.

Advanced definitions were approved on a permanent basis, except for the portion relating to the use of the term *partner in ocean waves*. *Advanced* will have two distinct categories, known as A-1 and A-2.

For a one-year trial basis, a Round of the Quarter, geared toward square dancers, will be publicized in *Direction or Guidelines*.

Special accolades were given to Bob Van Antwerp, chairman of the Board of Governors, for an outstanding job during the past year. On a humorous note, an early photo blowup of Bob was displayed, courtesy of



Mac McCullar. Bob will serve as chairman again next year, with Cal Golden as vice-chairman. Completing the executive committee will be Norm Cross, Ernie Kinney and Don Williamson. John Kaltenthaler was reappointed as executive secretary and Herb Egender was reappointed as assistant executive secretary. Other board members are Harold Bausch, Al Brundage, Stan Burdick, Bill Davis, Wade Driver, Orphie Easson, Kip Garvey, Jerry Haag, Don Hanhurst, Jon Jones, Frank Lane, Jack Lasry, Melton Luttrell, Martin Mallard, Jim Mayo, Bob Osgood, Bill Peters, Elmer Sheffield, Jr., Dave Taylor.

It would be impossible to list all key people taking part in this notable convention. Suffice it to say that many dozens of members, spouses, staff and volunteers gave hundreds of hours to the success of the event. Facilities were excellent. The food was superb. From a personal point of view, your editors enjoyed meeting fellow callers and friends in our magazine booth (one of two dozen commercial booths). Stan acted as MC at the opening banquet and led the panel on Leadership along with Norm Cross and Mike Seastrom. On Wednesday afternoon, the 800 departed by car (your editors were among these) and plane, tired but pleased!

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LINE- LIGHT



by Bill & Elaine Lawn
Columbus, Ohio

MEET THE WINNERS

The Shamrock Squares of Dublin, Ohio are proud to announce their 1984 Leprechaun Award Winners, Paul and Ellie DeBald. We "tip our hats" to Paul and Ellie. For receiving this award, they will be the Honor Couple representing Central Ohio at our State Convention.

The Shamrock Squares Leprechaun Award is an award for service, specifically, service to aid and promote the wonderful world of western square dancing. Candidates from Central Ohio (with the exception of a Shamrock Square) are submitted to the award committee, by any square dancer or club for consideration.

What have Paul and Ellie done to receive this coveted award? Sure and begorra, they're not Irish, 'tis true. It's not a jig they dance but the do-sa-do. Though they may have kissed the Blarney Stone, it's not the spoken word for which they are noted.

Among Paul and Ellie's accomplishments, we list sixteen years of western square dancing, membership in several clubs, Swinging Squares, See Saws, Do Si Do's and Partners in Progress.

What is Special about Paul and Ellie DeBald? Aside from participating in western square dancing, they have served as angels, committee chairmen, treasurers, Vice-Presidents and Presidents of their various clubs. It does take work to keep western square dancing alive and available for all to enjoy. Currently, Paul and Ellie are publicity chairmen for Central Ohio Corporation of Dancers and also for the 1985 State Convention. They are trustees of LEGACY, members of Mini-LEGACY and were recently appointed representatives to the state corporation. They were in-



strumental in setting up the Square Dance Hot Line. Enough, you say? Not so! Perhaps Paul and Ellie's greatest service is keeping us informed; they are the editors and publishers of the *Cues and Tips*.

Take a minute to ponder; what is the best source of what is happening in the world of square dancing in our area? How isolated would we be without the *Cues and Tips*? Think how united we are because of this monthly magazine. Isn't it nice to know more about the different local clubs, learn a little about square dancing on the national level, be aware of the "specials," have Paul to prod us with his "As I See It" column. Ellie's "Editor's Page" always seems to be a personal letter meant "just for you." It's good to be aware of what's happening at COCDC, Callerlab, LEGACY and Mini-LEGACY. Who of us would not miss the "Personals" page? Unquestionably, the *Cues and Tips* "brings us together." For this we thank and honor Paul and Ellie DeBald. We assure you much of their spare time is spent to keep us "In the Know."

They still find time to enjoy their two daughters, Elizabeth and Stephanie, son David, and son-in-law, Jim, all of whom have at one time or another "pitched in" to get the news out.

Paul works for the United States Forestry Department and Ellie is Director of the Shady Lane Pre-School.

The Shamrock Squares are proud of the eleventh annual Leprechaun Award winners, Paul and Ellie DeBald.

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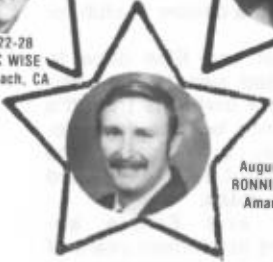
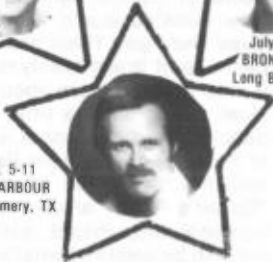
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July 1-7
WADE DRIVER
Houston, TX

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FEEDBACK

Ed. Note: The following letter was part of a correspondence concerning the ASD Pulse Poll. We print it so it may clarify some of the voting procedures.

The Classic List you are now using in the Poll is up-to-date. This is the Roundalab Classic List for 1983-84, which will remain as such until the Roundalab annual meeting in 1984 at which time it will be updated, which is done each year. So don't change anything in the Roundalab Classic List if you continue to use same until such time in '84 when it is updated.

I note that you do not list, nor refer, to the classic lists of *Round Dancer* magazine, neither the Top 15 nor the All-Time lists. And you will note that Roundalab's list and *Round Dancer* magazine's list are not the same; although certain dances appear on both lists, others do not. URDC has their classic list also, making three so-called "classic" lists, and because of this I'm sure you will agree there are an awful lot of so-called "classics" and there's no way of knowing really which ones R/D associations or teachers consider their "choice" to recognize. Many R/D associations even vote their own association classic lists. Since *American Squaredance* magazine has chosen to list the Roundalab list on the Poll page, then I would consider that is the list that ASD is in a way supporting. My personal opinion is this is how it should be for the Roundalab list is voted in by all its members who are R/D teachers, where other polls are voted in by teachers and dancers and some results are weighted by votes from heavy voting states.

When we sent in our poll card, I did put a note on it asking if we, the "poll informants," should refer to classic lists in registering our monthly poll votes. If we refer only to the Roundalab list you publish and to no other list, then that's what we should do and all should be so informed. I firmly believe that any dance appearing on the Roundalab Classic List you publish should not be listed in voting for the monthly poll. If a dance is on the classic list, everyone will use it as

such and it should not then be considered in any monthly poll. Otherwise, we would see on the month poll *Dancing Shadows*, *Tips of My Fingers*, etc. A case in point I questioned as *New York, New York*, which is on the Roundalab list this year and really should *not* be in the list of S/D Rounds now— at least for this year! (Incidentally, the Carousel list is an entirely different matter and we shouldn't refer to that at all.)

...I would like to suggest that you send guidelines to your poll informants, either that no dance appearing on the Roundalab Classic List be voted for the monthly poll, or that it can. And if this be the case, that ASD recognizes for our voting only this Roundalab classic list and no other.

...It's really two bad that the poll has to be two months after the monthly poll-taking as then some dances are long gone. I know you have cut-off-for-printing dates, but couldn't the poll takers get in their votes early enough so we could be maybe only one month after? I feel this way the poll would be that much more meaningful!

*Ethel & Stan Bieda
Morgan Hill, California*

Just as figures listed on QS lists are not counted in the square dance pulse poll, dances on the Roundalab Classic List will not be included in the R/D Pulse Poll lists in the future.

As for the "time gap," the polls are tabulated all at once slightly after mid-month, the magazine is then out of the editor's hand for three weeks of printing and two-days-to-two-weeks of delivery. The poll simply cannot be taken at a later date.



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NEW RELEASES:

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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.

- 4B-6044 HUMMIN' BIRD/TATERS— Hoedown
- 4B-6043 BACK IN BABY'S ARMS— Bill

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
- 4B-6035 GONNA SIT RIGHT DOWN & WRITE MYSELF A LETTER— Bill V.

- 4B-6034 FADED LOVE— Bill

QUADRILLE RELEASES:

- Q-832 RIGHT OR WRONG by Gloria Smith
- 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



Stan Brooke



Gary Mahnen



Lee Main



Bob Scaper



Romney Tannehill



Gloria Smith

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RAVE

Oh, for the life of a club caller! A club caller does not start out as such. Usually he learns to square dance and then decides to become a caller. With work, work, work, and possibly some classes, he becomes a very good caller and begins teaching people to dance. If you think this is easy, you are wrong. It probably seems to the new beginners and seasoned dancers that he is repeating, lecturing and harping. But if he gets them through the class, other dancers will be very lucky to have new excellent dancers in their clubs. After this, the club caller finds the struggle has just begun.

A club caller can try and try, and the harder he tries the more the club members take him for granted. They think he needs a steady stream of new material, new calls, extra things like mixers and games, and new dancers. But just bring an outside caller in for a dance and he can do no wrong. He can speed call all evening with half the floor standing and it is okay. But let a club caller stop one or two squares and it is the caller's fault and is talked about all evening. He may try to be everything to all the dancers, do all the special things they want, and be a perfect caller. It just isn't possible.

Dancers forget so easily the guy who worked so hard to get all those basics through their thick heads. After they

finally learn, they immediately forget how hard some of those calls were and begin telling the club caller how to teach and call. So don't complain when the club caller tries to help new dancers that are just starting at a club dance. Dancers say, "The club caller doesn't deserve nearly the wage the imported caller should get. After all, the club caller gets a wage all the time and he lives nearby."

If any of these facts remind you of the way you treat your club caller, think of him as a person, the one who taught you to dance and insisted you become a good dancer, so that when you danced with other clubs and to other callers, they said, "Boy, those dancers from that club are really good dancers and friendly people.

Remember, without you he would be nowhere, but without the faithful club caller, a club would be nowhere. So give him a little applause, an occasional pat on the back, a kind word and a little less griping. When the guest caller goofs, admit he is not perfect and remember—somewhere he is a club caller, so it is okay.

We have our Century Club badges, which means we have danced to at least a hundred callers. We find our club caller is one of the best, and we know all the practice he has put in is what brought this about. We have never danced to a really bad caller but sure have heard dancers proclaim, "Only the national callers are the best." Baloney, if they just listen, they could hear thousands of good local club callers who are excellent.

Joy Hare
Sidney, Nebraska

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LR10078 Y'All Come, Bill Wentz
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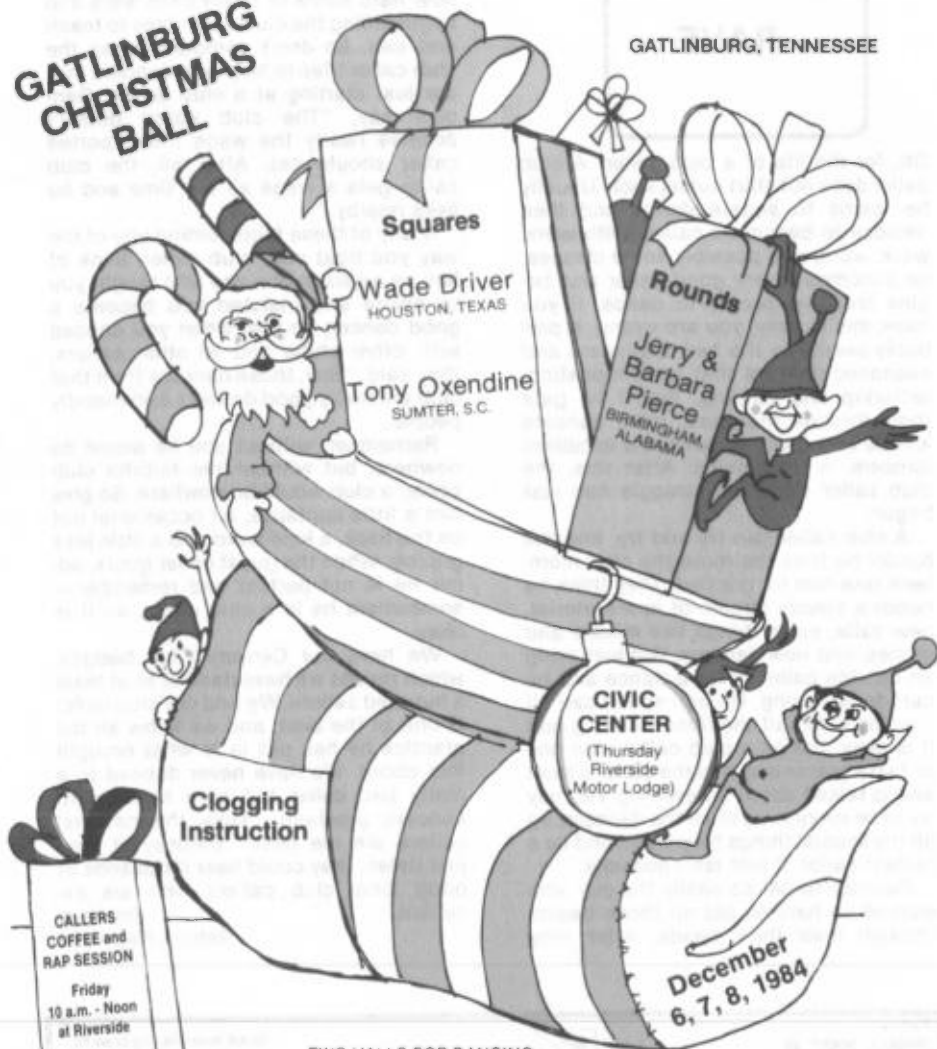
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RHYME TIME

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A wedding is a happy time,
A time for dance and song,
The time when every step turns right,
No matter what goes wrong.

The wedding had been planned for
months.

Hard work was shared by all.
Sometimes the details were enough
To drive us up the wall.

We lived by lists from morn 'til night.
We shopped and wrote and phoned.
Each time we saw the calendar,
We cheered and sighed and moaned.

At last, the special day arrived,
Our vows were said with joy,
And our reception rescued
Through the love of one small boy.
Before we reached the social hall
To dance and celebrate,
A hitch occurred that all our planning
Didn't anticipate.

The band was tuning on the stage—
Fiddle, guitar, and drum—
But, much to Mom's amazed chagrin,
The caller hadn't come!

"He's sick! He's sorry. Sad to say,
He couldn't find a sub.
If you don't mind, we'll stay and play
While folks consume their grub."

"These folks have come prepared to
dance;

To square dance, if you please!
I don't think lots of food and talk
Would suitably appease!"

The mother of the bride was cross,
Let down, upset, distraught.
It now seemed all the months of work
Had simply been for naught.



Her son came up and touched her hand,
"Say, Mom, did you forget?
I've taught myself some calls—
Enough to save this square dance yet!"
So, Jamie called the dances
In a clear and steady voice.
He kept us happy on the floor
And made our hearts rejoice.
Each year at anniversary time,
We gather at the hall,
Engage a band for dancing,
And, of course, have Jamie call!

—Mary F. Heisey



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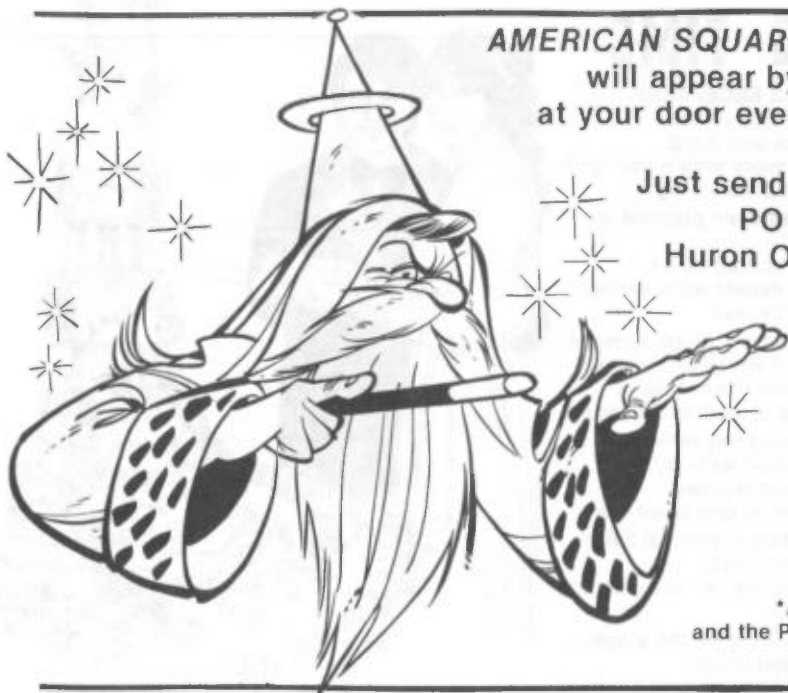
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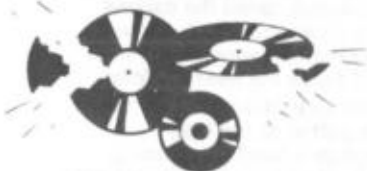
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CUE TIPS

INTRO:

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.

CHATTANOOGA SHOE SHINE BOY
 COMPOSERS: Bill & Virginia Tracy
 RECORD: Belco B310A
 SEQUENCE: AABC AABC END

- 1-4 WAIT 2 MEAS.; APT PT; PICKUP CP LOD TCH;
 Wait 2 meas.; Apt L,—, Pt R twrds part,—; tog R,—, Pickup CP LOD, Tch L;
 A
- 1-4 2 FD 2 TWO-STEPS;; 2 PROG SCISSORS;;
 1-2 (CP LOD) 2 fwd two-steps L,R,L,—; R,L,R,—;
 3-4 (CP LOD) Sd L, close R to L, XLIF,—; sd R, close L to R, XRIF,—; (BJO)
- 5-8 HITCH 3; HITCH SCISSORS TO SCP; VINE 4; WALK FC;
 5-6 (BJO) Fwd L, close R to L, bk L,—; bk R, close L to R, fwd R,—; (W sd L, close R to L, XLIF,—;) SCP
 7-8 (SCP) Sd L LOD, XRIB, sd L, XRIF; (SCP) fwd L LOD,—, fwd R fc wall,—; (CP wall) BOX;; SD CL SD CL; WALK PICKUP;
 9-10 (CP wall) Sd L LOD, close R to L, fwd L,—; sd R, close L to R, bk R,—;
 11-12 Sd L, close R to L, sd L cl R to L,—; fwd L LOD,—, pickup R (CP LOD)—;
 REPEAT MEAS 1-11 THEN WALK FC WALL
- B
- 1-4 SD TWO-STEP L; SD TWO-STEP R; BK AWAY 3 KICK/SNAP; TOG 3 TO BFLY;
 1-2 (CP wall) Sd L, close R to L, sd L, tch R to L; sd R, cl L to R, sd R, tch L to R;
 3-4 Bk L, bk R, bk L, kick R snap fingers; tog R,L,R, tch L to R;
- 5-8 SD CLOSE SD KNEE; SD CLOSE SD KNEE; VINE 8;;
 5-6 Sd L, close R to L, sd L, draw R knee up to L; sd R, close L to R, sd R, draw L knee up to R;
 7-8 Sd L, XRIB of L, sd L, XRIF of L; sd L, XRIB of L, XRIF of L;
- C
- 1-4 (SCP) 2 FWD TWO-STEPS;; BOX;;
 1-2 (SCP) 2 fwd two-steps L,R,L,—; R,L,R,—;
 3-4 (CP wall) Sd L, close R to L, fwd L,—; sd R, close L to R, bk R,—;
- 5-8 BK HITCH 3; SCISSORS THRU; VINE 4; WALK FC;
 5-6 Bk L, close R to L, fwd L,—; sd R, close L to R, XRIF,—;
 7-8 Sd L, XRIB, sd L, XRIF; fwd L LOD,—, face partner and wall R,—;
- 9-12 SCISSORS THRU; SCISSORS THRU; TWIRL 2; WALK PICKUP;
 9-10 Sd L LOD, close R to L, XLIF of R,—; sd R LOD, close L to R, XRIF of L,—;
 11-12 M fwd L,—, fwd R,—; (W twirl R,L,R,) fwd L,—, pickup on R,—;
 SECOND TIME THRU MEAS 12 WALK,—, FC PART & WALL,—;
- ENDING
- 1-4 VINE 8;; SD TCH SD TCH; APT PT;
 1-2 Sd L, XRIB of L, sd L, XRIF of L; sd L, XRIB of L, sd L, XRIF of L;
 3-4 Sd L, tch R to L, sd R, tch L to R; bk L,—, pt R twds partner —;

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Linear Cycle Round

the **GL**  **be**



The dancers above recently returned home from a super 8-day square dance cruise through the southern Caribbean and the Lesser Antilles, hosted by square dance caller Jim Blackwood of Quincy, Illinois. Fifteen participants from Texas, Missouri, Michigan, Ohio, and New York took part in the cruise. From left to right: Bill and Billie Bliss, Mo., Ray and Ellie George, Mo., Keith and Eva McAlvey, Mi., Charles and Eloise Gallaway, Tx., Ralph and Doris Rumpelt, Mo., Henry and Terry Stelman, N.Y., Jean and Bobbie Barry, Mo., Thomas Fath, Oh..

The cruise aboard the MTS Daphne began with a midnight sailing from San Juan, Puerto Rico after a square dance with the San Juan Squares Club at the Caribe Hilton called in part by Jim Blackwood. Caribbean Super Cruise '84 visited St. Maarten, Dutch Antilles/St. Martin, French West Indies, Martinique, French West Indies; Barbados, British West Indies; St. Lucia, West Indies; Antigua, West Indies; and St. Thomas, U.S. Virgin Islands, before returning to San Juan.

Dancers had an opportunity to dance on St. Maarten, Barbados, St. Lucia and Antigua. In addition to the dancing, there was time to go sightseeing at each of the seven ports of call and free time to visit the many unique stores, shops, and open market places. Most of the islands offered some duty-free shopping, but for

most the favorite was Charlotte Amalie, St. Thomas, in the U.S. Virgin Islands.

Square dancing was scheduled several times while at sea for the enjoyment of the dancers and entertainment of the other passengers. At the request

of the cruise director, the square dance group did a square dance exhibition as the grand finale to an evening of entertainment Thursday night in the Main Lounge.

While docked at Barbados, a square of dancers from the Barbados Square Dance Group came on board ship to dance with the tour group. The dancers and the caller had a wonderful time, and the passengers were treated to a square dance exhibition with an international flair. Passengers were amazed that dancers from Barbados could easily dance to a caller from the United States whom they had never met, and that dancers from Barbados and dancers from the United States who had never met could dance together with ease.

The cruise came to an end all too quickly with an early morning docking in San Juan on Saturday. Most of the group had late afternoon flights and were able to enjoy a walking tour of old San Juan to do some sightseeing and last minute shopping before returning to the cold weather back home.

Caribbean Super Cruise '85 is scheduled for January, 1985. Other upcoming square dance travel programs being offered by Blackwood Travel include a National Convention tour, an Alaska and Yukon cruise and tour, a New Orleans World's Fair tour, a Hawaiian tour, and a Bahama/Disney World/EPCOT cruise and tour.

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- 5 Oct. 3-17 HAWAII TOUR, Land and Air, Marty & Brydie Martin
- 6 Oct. 25-Nov. 4 HAWAII CRUISE (Meals, Air, etc.), Bob & Ginny Walther
- 7 Nov. 24-Dec. 1 2nd ANNUAL MEXICO CRUISE with Marty & Byrdie Martin
- 8 Nov. 25-Dec. 2 2nd ANNUAL MARDI GRAS CRUISE, Joe and Carol Prystupa
- 9 Dec. 1-8 CARIBBEAN CRUISE FESTIVALE, Ed Kozlowski
- 10 Jan. 14-21 BEST OF MEXICO, Land, Tour, Air, Joe & Carol Prystupa
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Dancer Answer is provided by LEGACY and is a listing of leaders from many states who have volunteered to assist in getting answers to inquiries concerning the square dance activity. They are key individuals within selected organizations such as LEGACY, Callerlab, Roundalab. These individuals will listen to your questions and perhaps suggest some answers or give you the name and phone number of someone who can help you get the desired information. These individuals have all been in the activity for some period of time and are in a position to offer suggestions. Don't let a problem fester—ask for help. Communication is the key to success and these people are listed here for your questions. If you fail to get an answer from them, please let LEGACY know.

Alabama— Mel Estes 205/553/4355
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STRAIGHT TALK

Enjoy reading your magazine a great deal even though most of the exciting things seem to happen far away from the great northeast. Be that as it may, square dancing around our area is fun. I speak as one who has less than two years under his belt, nevertheless I am learning quite rapidly. May I suggest one thing to anyone with less dancing time than I. Don't suggest to the folks of a strange club that you "are trying to learn," rather let them find out for themselves.

For quite some time as my wife and I moved about (we do try to mingle with as many strangers as possible), I would let people know "how little I know." That is the mistake, need I say more?

Even when I know that I am right, lo and behold, "old member" somehow manages to cover his/her error, thus projecting it on me. I do appreciate helpful hints and advice, but, please "old

friends," pass it on after the caller is finished with me and I have time to think. It is most annoying to be shoved about by some "do-gooder" who is less capable than I.

Remember, a square is made up of partners which seems to imply a working relationship for the betterment of all parties. Bless you all.

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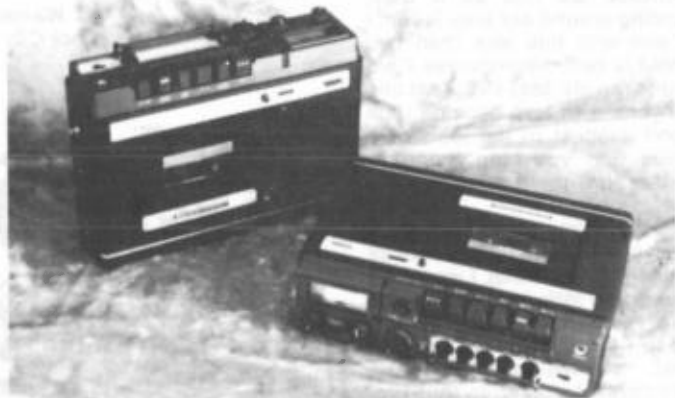
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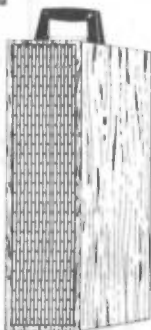
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Members of the Square Up'ers Club of Brownsburg, Indiana, thought it would be fun to "roast" their caller, Roger Griffin of Greenfield, when he had been calling for ten years.

Unknown to Roger, other clubs and callers were notified that the roast would be following a regularly scheduled dance. When an overflow crowd ar-

rived, the caller was not only pleased and amazed, but actually worried about why there was such a turnout.

Following refreshments, a dancer from the Greenfield club and a dancer from the Square Up'ers, dressed in belly dancing attire, flowed to the front to stop the dance, as the president announced that they were honoring Roger for the ten years he had been calling, with nine for that club.

A short history of the club was read, telling how Roger came to be hired. A caller lamented on his association with Roger and the club. Some dancers who attended his first dance were introduced. A tape of this dance was played along with a tape of some mistakes he made while teaching lessons. Other friends gave small fun gifts and commented on after-parties. All who wished to take part were given the opportunity, thus adding to the enjoyment.

The evening was a success that the caller and his family will not soon forget. It is important for all dancers to show appreciation to their callers and families and to give them the love and support which they truly need if square dancing is to continue to be a pleasure for all. Without callers, why would anyone attend?

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DATES AT THIS ADDRESS



Highlights from Past Issues of this Magazine

25 YEARS AGO— JUNE 1959

"It would be an interesting experiment if some caller with the good of square dancing at heart, organized a real fun to square dance group that was taught in six or eight weeks, did no dances that were not in existence in the early 40's, and were not urged to move on to some higher level. Perhaps the present day complexity is too great a burden for 'fun' to push its head through." These are the comments of Yvonne Doumergue who is concerned over the ever growing complexity of square dancing.

The writer of "Record Reviews" notes: "There are just too many singing calls coming on the market. It would be nice for a change to see an original figure with some new ideas in square dancing, rather than new combinations of glossary calls."

Here and There: The rounds at the Mannheim Mixers, European Spring Round-Up, Mannheim Germany, were conducted by Bill & Cathy Higgins and Ralph & VeVe Hay. Thirty-eight squares danced to eight fine callers.

Evelyn Wilson reports (in ecstasy) that this last session at Fontana Swap Shop was, "delightful, wonderful, terrific."

New England seems intent on an all-out program to promote square dancing. The Old Colony Caller's and Teacher's Association plans to raise \$20,000 in a series of S/D jamborees and other projects to be spent in advertising square dancing in all the accepted mediums.

"I'm Never Gonna Tell" is one of the nicest singing squares of the year, beautifully done by Bruce Johnson.

10 YEARS AGO— JUNE 1974

"Clubs have personalities— Oh yes, they do," state the Bausches in "Danc-

ing Tips." "One club is a young lady gay and all atwitter with the joys of life. Another is a business man, always precise and methodical. The next could be a socialite who permits others to be at her party but doesn't care to dance with them. Or we could have a club with the personality of an old man— loves to visit, but really hasn't the energy to get up and dance.

Perhaps you can fill in other personalities. This is why it is so important to get good active club officers. People with outgoing personalities and some get up and go."

The *New England Caller*, one of the country's largest regional square dance publications, has begun printing a monthly column on challenge dancing, written by challenge dancers in the Boston area. We commend Editor Charlie Baldwin for starting this column, writes Jim Kassell in "Challenge Chatter."

Six thousand two hundred thirty-one dancers attended the 15th New England Square Dance Convention held in Providence, R.I., April 26 and 27.

On Saturday night, three hundred fifty sets were whirling to live music at the Civic Center; a truly spectacular sight, reports Betty Navage of Waterbury, Ct.

"Steal a Peek" features Garnet May of Ontario, Canada who has been calling since 1965.

Contra of the month is the "Newlyweds Reel," written by Ted Sannella of Massachusetts.

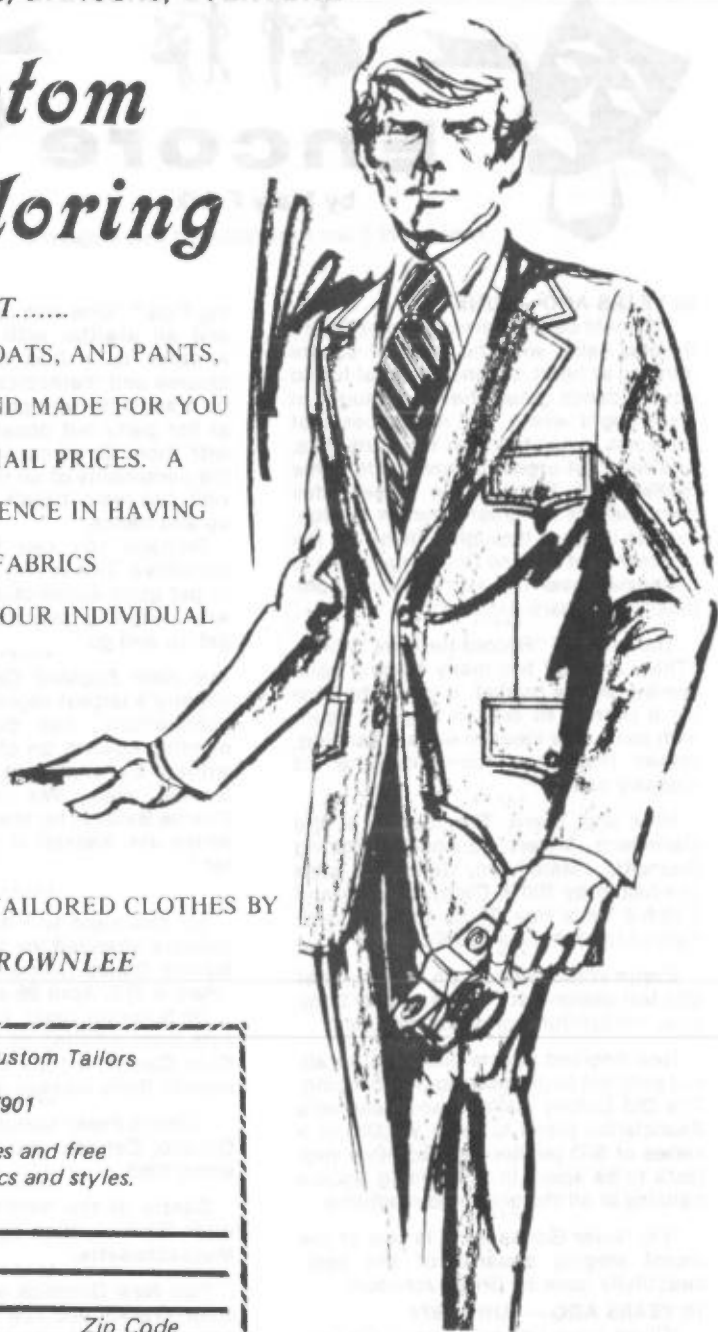
Two New Gimmick ideas this month: *snap, crackle and pop* by Chuck Stinchcomb, Maryland and *peel and streak* by Paul Nadeau, Saco, Maine.

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Dancing Tips

by Harold & Lill Bausch

A big part of square dancing is the courtesy we see and enjoy among our friends. A real square dancer would not forget to thank everyone in the square at the conclusion of the tip, nor forget to wear proper square dance attire, use deodorants and apply sweet smelling colognes. Why then do some ignore the courtesy of wearing a name tag?

A name tag is such a simple thing and surely every square dancer has several. To wear the tag is only common courtesy. Even good friends can forget a name; casual friends surely can. No one is so important or well known that everyone knows him/her. So politeness does call for us to wear our name tags.

That name tag is just another way of saying, "Hi there, I'm Bill," or whatever the name may be. It's another way of being friendly, wear that badge.

Many dancers belong to more than one club, and while I don't advocate covering your chest with badges, I see nothing wrong if a dancer should wish to wear two badges. I've done it! Maybe we want to publicize a special dance the club is sponsoring, or both clubs are sponsoring. So I'll wear two badges, (I'm a show-off!) but that's better than not wearing any.

Let us assume you belong to a Mainstream "home" club, one that you learned in, and belonged to for years, and also a Plus program club. There is nothing wrong in wearing both badges to tell the world that you enjoy them both.

This brings up the subject of being a club member. Are you a real member,

one who helps in every way? Or are you one that just belongs, because it is cheaper being a member?

A dancer mentioned this to me, "We've put a lot of time and effort in helping newer dancers recently, and we've found that we actually are having more fun by being involved." Others have told me that the happiest years in square dancing for them were when they worked many extra hours as officers. They may have thought of it as work at that time, but now they realize they enjoyed a real sense of accomplishment. You really do enjoy things more if you get involved.

Some folks may say, "But they have never asked me to be an officer!" They might be surprised how soon they would be asked if they would just step forward and help without being asked. You can't enjoy the reputation of being one who gets things done, until you show that you can. Every club wants members to get into the action of working in the club, but it gets very tiresome having to ask for help.

A really successful club is one where it is a cooperative effort of its members that gets things done. Perhaps we should call them Square Dance Cooperatives!

Get in and enjoy your clubs, and let them enjoy you. And wear your name tag.

#1

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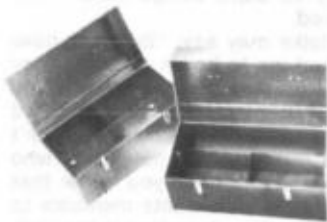
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Calling Tips

"Chicken plucker" usage in modular calling gets coverage at callers' colleges, seminars and in magazines. There is nothing wrong with that except it leads callers to believe the chicken plucker is the only route with which they can use modules or set up known partner/corner relationships within different formations. Many other set-ups can be used for module, mental image or sight calling. One good use is with facing lines choreography.

Actually eight combinations of temporary partners for facing lines are possible where the men are in sequence (and they are either in or out of sequence—it can be no other way). *Temporary* describes the partners because once the square is activated they change partners often until they arrive back at home position with their original partner. The eight possible combinations are:

1. Partner Line (commonly called zero line) where all men have original partners beside them as temporary partners.
2. Right Hand Lady Line where all men have their original right hand ladies beside them.
3. Opposite Lady Line where all men have their original opposite ladies beside them.
4. Corner Lady Line where all men have their original corners beside them.
5. A line where head gents have original partners and side gents have original opposite ladies.
6. A line where head gents have original opposites and side gents have original partners.
7. A line where head gents have original right hand ladies and side gents have original corner ladies.
8. A line where head gents have original corner ladies and side gents have original right hand ladies.

The easiest lines to work with in module or mental image choreography are the first four. It is often easy, using

on-the-spot recognition in sight calling, to recognize at least the zero line, the opposite lady line and the corner lady line. Once these particular lines are recognized their respective get-out modules can be employed if you are ready to get to a *left allemande* or *promenade home*.

Each of the four lines we will use have a primary get-in module and a primary get-out module for which we may use equivalent modules when we know them. Once the lines are established, it is quite easy to use zeros (including fractional zeros) to further expand our choreography. The common set-up (or get-in) to zero line is *Heads (or sides) lead right, circle to a line*, and the common get-out from zero line is *star thru, square thru 3/4, left allemande*. We will look at ways to get to various lines and to get out of them.

We will first use the zero line, usually set up by having either heads or sides lead right, followed by circle to a line. It really makes no difference if the head gents are on the ends or in the center of the line; so long as the men are in sequence and all have original partners with them, it is commonly called a "zero line." There are numerous ways to set up the zero line by using equivalents for the combination referred to above. Since there are two basics involved, we can combine equivalents for *lead right* with equivalents for *circle to a line*, and we have our set-ups well under control. Following are a few combinations for those two basics. For all of the following, you may start by calling either *Heads or Sides*:

1. *Swing thru, slide thru, swing thru, single hinge, boys run...*
2. *Touch 1/4, walk and dodge, star thru, flutter wheel...*
3. *Spin the top, turn thru, circle to a line...*
4. *Lead right, touch 1/4, split circulate, boys run...*
5. *Swing thru, spin the top, recycle, pass thru, swing thru, boys run, bend the line...*
6. *Flutter wheel, square thru, slide thru, flutter wheel...*
7. *Reverse flutter wheel, star thru, pass thru, pass the ocean, recycle...*
8. *Pass the ocean, ladies trade, step thru, pass the ocean, ladies trade, right and left thru...*

Continued on Page 95



by Bob Howell

easy level

Roland and Betty Hill of New Whiteland, Indiana, wrote a Charleston in a solo routine. It is a fun dance.

CHARLESTON SOLO LINE DANCE

MUSIC: "Charleston" by Warren Covington, MCA 60104

SEQUENCE: Intro—Dance eight times through, plus ending.

FORMATION: Solo, now partners.

INTRO:

Wait 8 beats:: Roll LF L,R,L, Point Right Fwd; Roll RF R,L,R, Point Left Fwd; Side L, Cross Point R in front, Side R, Cross Point L in front;

DANCE:

Fwd L,—, Point R Fwd,—; Back R,—, Point L Back,—;

Fwd L,—, Point R Fwd,—; Back R,—, Point L Back,—;

Side L,—, Close R,—; Side L,—, Point R Side,—;

Side R,—, Close L,—; Side R,—, Point L Side,—;

Roll LF L,—,R,—;L,—, Tch R,—; Roll RF R,—,L,—;R,—, Tch L,—;

(Slow Vine) Side L,—, Behind R,—; Side L turning ¼ LF,—, Tch R,—;

(Slow Vine) Side R,—, Behind L,—; Side R,—, Tch L,—;

ENDING:

Repeat dance thru— Side R,—, Close L,—; Side R,—, Tch L,—; Shimmy twice, hop back;

We had the privilege of doing a week at Copecrest this past March with Jerry Helt of Cincinnati, Ohio, and what a week it was. Here are two dances that Jerry used. Dressed as an Arab for the Mardi Gras after-party, he called "The Sheik of Araby," another of the Modern One-Night-Stand Series that Hugh Macey is putting out on the Top label. The late Dick Jones calls the flip side.

SHEIK OF ARABY

MUSIC: Top 25366

FORMATION: Square dance

INTRO, BREAK AND ENDING:

All join hands, you circle left beneath that desert moon
Circle right, go the other way back, you cross the old sand dune
Now face your corner, do-sa-do right shoulder round you go
Now partner with a do-sa-do, back to back and around you go
Four men promenade inside, it's once around that town
Go home, you swing your lady then promenade her round
You drift away across the night with the sheik of Squaraby.

FIGURE:

Four ladies promenade inside, once around you go
You swing your partner once around, now face to the middle you know
Now head two couples pass thru, you turn back and stand
Side two couples pass thru, you turn back and all join hands
You circle left half way around until the men are home
You face new partner, swing that partner, promenade her home
You dance along with me, Oh, I'm the sheik of Squaraby.



The other "Howelling" success that Jerry called was the Heel and Toe Quadrille from his album called "Quadrille Dances" on Blue Star LP1029.

HEEL AND TOE QUADRILLE

FORMATION: Square dance

CALLS:

Heel and toe in you go, heel and toe out you go
Heel and toe in you go, heel and toe out you go
Partner do-sa-do, men star by the left once around
Partner do-sa-do you know, corner swing
Go twice around, promenade once around.

Our contra this month is one that most traditional dancers and callers have done for many years. Dan Martin of Augusta, Georgia, has recorded a smooth flowing rendition on the Grenn Modern O-N-S Series.

VIRGINIA REEL

FORMATION: Proper contra set, normally six couples. About four steps between lines. No. 1 couple, also called "head" couple, positioned nearest the caller.

MUSIC: Grenn 16016

DANCE:

INTRO:

----- All go forward, bow and come back

5-10 -- All go forward, do it again

11-16 -- Turn the opposite R-hand around

17-24 ---- Turn the opposite L-hand around

25-32 ---- Turn the opposite both hands around

33-40 ---- All go forward and do-sa-do

41-48 ---- Head couple sashay down

49-56 ---- Resashay to place

57-64 ---- Same couple reel the set

1-8 -----

9-16 -----

17-24 -----

25-32 -----

33-40 ---- Resashay back to place

41-48 ---- Head couple lead, peel, promenade

49-56 ---- Heads arch, others sashay through

57-64 -----

All go forward, bow and come back

And repeat...

ENDING:

All go forward, bow and come bck

-- Wave to her, she'll wave to you

-- Now wave again, that's it, you're through.

Last June "Bluebird" was written up in the Easy Level column with full instructions on how to do it. Rich Kell of Clarksboro, New Jersey, uses the little dance to the new Red Boot hoedown, "Alison" and sings these words:

BLUEBIRD

MUSIC: RB 312

The bluebird goes flying, in and out my friend

He flies out the window then flies in again

Tap somebody on the back, then he'll go with you

In and out the window, he'll be a little bluebird too.



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CHALLENGE CHATTER

Russ & Nancy Nichols

As you're reading this the new C-III list will be fresh off the presses. It will be divided into two programs, C-III A and B. The C-III A will represent approximately half of the C-III list and will create a new program designed to eliminate and define C-II 1/2. It is a way to make the mammoth step between C-II and C-III more attainable.

The additions to the C-III list are: *catch anything, single polly wolly, stable concept, bounce, expand the column, interlocked rally, interlocked ramble, spin the pulley but, and 1,2,3, and 4 steps at a time.*

Those calls being deleted are: *ferris anything, one quarter and three quarter cross, by-pass, wheel to a line, single hinge and trade, square turn thru, in dixie style, square the bases plus 2, any hand concept, stroll and cycle, and cross lock it.*

Ballots were sent out to 26 C-III callers and twenty participated in the voting.

MAY— The clubs and classes are drawing to a close. It is time to think of summer and for the A/C dancer, it's camping and conventions.

This year the Eighteenth Annual National Challenge Convention is at the Philadelphia Centre Hotel in Philadelphia, Pa. This year's staff included: Jeff Barth, Springfield, Oh., Ed Foote, Wexford, Pa., Keith Gulley, Kansas City, Mo., Dave Hodson, Dayton, Oh., Ross Howell, Grand Prairie, Tx., Mike Jacobs, Louisville, Ky., Lee Kopman, Long Island, N.Y., Ron Libby, W. Falmouth, Me., Norm Poisson, Tewksbury, Ma., John Preston, Los Angeles, Ca.

National Challenge features three halls of continuous dancing. Each hall will be programmed C-I, C-II, and C-III. A hall programmed C-IV will operate on a part-time basis. There is a special Trail-End Dance scheduled for Wednesday night, June 20, with all the halls in operation. The first convention dancing starts Thursday afternoon and runs through Saturday night, June 23, 1984.

There are enough rooms at the Philadelphia Centre to accommodate everyone attending the convention and at special convention rates. However, you do not have to stay there to attend the convention. Deposits are refundable up to May 15, so those of you who have not registered do so now by contacting Ed Foote, 140 McCandless Dr., Wexford, Pa. 15090.

For those of you who have never attended a National Challenge Convention, it's the one of the greatest concentrations of minds in one spot of the year. You get the maximum exposure of your particular program of dance. The material can be encouraging, discouraging, mind-boggling and frustrating, with the majority of dancers leaving the convention saying, "Wait until next year, I'll do better."

Just one week later, Baltimore comes alive with square dancers. In the last several years, Advanced and Challenge dancers have had a lot more input into the National Convention. It truly is the biggest square dance event of the year. This year will be no exception with dancing available in every program. In addition to dancing, the National Square Dance Convention offers so much more, with the educational and leadership programs that are available. Not to mention the style show, the bid session, and exhibitions that so many people work so long and hard to put on for you. It will be very interesting this year to see how many dancers are participating at the various programs. Several people believe that the hall programmed for Advanced will be the biggest and most popular. What a mammoth job to try to satisfy the entire square dance population in the confines of one convention. Trying to assign equal time and adequate space to all facets of our hobby. With round dancing, clogging and contras, let alone programming halls for beginners, Mainstream, Plus, A-1, A-2, and leaving room for the four C's. Our thoughts and prayers go out to the organizers of the convention. It is one big thankless job. A no-win situation that has become a tradition for 34 years, and will continue for many more. The only reason the committee members continue to knock their heads against

Continued on Page 93

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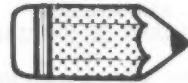
CHOREOGRAPHY

STATIC SQUARE TO 1P2P:

Sides flutter wheel, heads square thru
 Four hands, swing thru, cast off $\frac{3}{4}$
 Centers trade, swing thru, cast off $\frac{3}{4}$
 Half square thru, trade by.....
 Spin the top, extend, fan the top
 Pass thru, wheel and deal, zoom and
 Turn thru, circle to a line
 Right and left thru.....
 Four ladies chain $\frac{3}{4}$, heads flutter wheel
 Sweep $\frac{1}{4}$, pass thru, circle to a line
 Pass thru, boys run, spin chain thru
 Ends circulate, spin chain thru
 Ends circulate, centers run
 Tag the line in, turn and left thru
 Flutter wheel.....
 Left allemande, meet partner, curlique
 Single hinge, boys run, promenade
 Heads wheel around.....
 Heads flutter wheel, sweep $\frac{1}{4}$
 Partner trade, split the sides, around one
 To a line, touch $\frac{1}{4}$, circulate, cast off $\frac{3}{4}$
 Right and left thru.....
 Heads promenade halfway, lead right
 Circle to a line, slide thru, Dixie style
 To a wave, centers trade, left swing thru
 Girls run, wheel & deal, circle to a line.....
 Four ladies chain, heads square thru
 Four hands, slide thru, touch $\frac{1}{4}$
 Coordinate, bend the line.....
 Heads curlique and spread
 Centers pass thru, 1x3 walk and dodge
 Partner trade.....

Heads pass thru, go round one to a line
 Star thru, centers pass thru, swing thru
 Boys run, couples circulate, ferris wheel
 Reverse flutter wheel, pass thru
 Circle to a line.....

REVIEW



USING MAINSTREAM QUARTERLIES:

Heads lead right and circle to a line
 Swing thru, centers four linear cycle
 Other two boys run, bend the line
 Double pass thru, leaders trade
 Swing thru, same sexes trade
 Right and left grand.....
 Heads square thru four, sides rollaway
 Swing thru, centers run
 New centers hinge and linear cycle
 Four boys ferris wheel, four girls recycle
 Boys pass thru, swing thru
 Ends circulate, boys run
 Crosstrail thru, left allemande.....
 Heads square thru four, slide thru
 Dixie style to a wave, boys hinge
 Girls circulate twice
 Very center boys trade, boys linear cycle
 Tag the line right, boys circulate
 Wheel and deal, left allemande.....
 Heads lead right and circle to a line
 Touch $\frac{1}{4}$, center four hinge, linear cycle
 Other two boys run, trade by, square thru
 Three-quarters, left allemande.....
 Heads pass the ocean, linear cycle
 Sides divide and star thru, zoom and
 Square thru $\frac{3}{4}$, left allemande.....

Heads pass the ocean, divide to column
Circulate, boys run, couples circulate
Girls trade, couples trade
Partner trade, promenade.....

Heads pass the ocean, swing thru
Divide to a column, circulate
Same sexes trade, all circulate, boys run
Centers star thru, right and left thru
Others lead right, left allemande.....

Head ladies lead Dixie style to a wave
Divide to a column, those who can
Star thru, others face in, pass thru
Ends crossfold, touch $\frac{1}{4}$, half circulate
Bend the line, you're home.....

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, center girls run
Touch to a wave, divide to a column
All boys run, pass thru, trade by
Left allemande.....

Heads pass thru go round one to a line
Pass thru, wheel and deal, centers step
To a wave, divide to a column
All circulate, boys run, partner trade
Centers pass thru, swing thru
Right and left grand.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal, girls ripple
Star thru, boys trade, wheel and deal
Dive thru, square thru $\frac{3}{4}$, left allemande..

Heads square thru four, ripple
Centers ripple, centers in, cast off $\frac{3}{4}$
Star thru, trade by, ripple, centers ripple
Centers in, cast off $\frac{3}{4}$, star thru, trade by
Left allemande.....

Heads star thru, sides face, all ripple
Sides trade and fold, all ripple, trade by
Left allemande.....



FEED BACK

by Dan Neumann

DESCRIPTION: From various formations: centers hinge and then very centers trade. Meanwhile the original ends turn back. Obvious extensions are *feed in*, *out*, *right*, *left*, in which case the

original ends turn $\frac{1}{4}$ in the direction given. Ending formations vary according to starting set-up and the direction given for the ends.

SAMPLE CHOREO:

Heads square thru four, ocean wave
Feed back, diamond circulate
Flip the diamond, trade the wave
Girls circulate, boys run, ferris wheel
Square thru $\frac{3}{4}$, left allemande.....

Heads square thru four, swing thru
Boys run, *feed back*, diamond circulate
Flip the diamond, boys fold, pass thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, *feed in* swing thru, extend
Recycle, swing thru, girls circulate
Boys trade, boys run, wheel and deal
Left allemande.....

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, *feed right*
All pass thru, partner trade
Pass the ocean, swing thru
Same sexes trade, right and left grand....

Heads lead right and circle to a line
Dixie style to a wave, *feed back*
Flip the diamond, recycle, pass to center
Square thru $\frac{3}{4}$, left allemande.....

Heads square thru four, slide thru
Dixie style to a wave, *feed back*
Diamond circulate, flip the diamond
Right & left grand but on the third hand
Promenade.....

Heads pass thru go round one to a line
Pass thru, wheel and deal
Double pass thru, *feed in*, boys pass thru
Go round one to a line, pass thru
Ends fold, touch $\frac{1}{4}$
Right and left grand.....

Heads curlique and spread, *feed in*
Extend, boys run, wheel and deal
Square thru $\frac{3}{4}$, left allemande.....

Heads lead right and circle to a line
Touch $\frac{1}{4}$, circulate, *feed out*
Centers pass thru, ends crossfold
Swing thru, boys circulate, recycle
Star thru, pass thru, wheel and deal
Zoom and square thru three-quarters
Left allemande.....

Heads pass thru go round one to a line
Feed in, extend, swing thru, recycle
Pass thru, trade by, swing thru
Girls circulate, boys trade, boys run
Ferris wheel, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal, *feed right*

Ends circulate, others swing thru
Step thru, all cast off $\frac{1}{4}$, left allemande..

Heads lead right and circle to a line
Swing thru, boys run, couples hinge

Feed in, extend, split circulate

Boys run, pass thru, wheel and deal

*Zoom and square thru $\frac{3}{4}$

Left allemande.....

*Or Dixie grand, left allemande.....

Heads lead right and circle to a line

Touch $\frac{1}{4}$, coordinate, *feed back*

Flip the diamond, *feed back*

Flip the diamond, ladies trade

Ferris wheel, zoom and pass thru

Left allemande.....

Heads square thru four, ocean wave

Feed left, girls left swing thru

Boys trade, extend, girls trade

Star thru, trade by, left allemande.....

Heads square thru four, ocean wave

Feed right, ping pong circulate

Extend, boys run, crosstrail thru

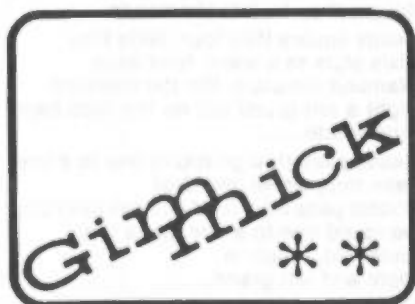
Left allemande.....

Heads square thru four, swing thru

Boys run, *feed right*

Girls turn thru, boys courtesy turn them

Star thru, pass thru, left allemande.....



SUNSHINE STROLL

by Pat Flynn, Idaho Fall, Idaho

A nice, easy to teach, "gimmick" call. It is best used as an introduction to a singing call.

DESCRIPTION: From a static square: all face partner and touch $\frac{1}{4}$ (women now facing in and men facing out), women now walk in four steps and do a $\frac{1}{4}$ right face turn as in grand square and back out four steps to once more turn $\frac{1}{4}$ right. Meanwhile the men promenade $\frac{1}{4}$ clockwise (to the right) to meet their original partners and again touch $\frac{1}{4}$. Men are now facing in and women facing out. Men walk in four steps and turn $\frac{1}{4}$ right

and back out four steps to again turn $\frac{1}{4}$ right. Meanwhile the women promenade $\frac{1}{4}$ clockwise (to the right), where they meet their original partner and touch $\frac{1}{4}$. The action is repeated two more times, then men run around their original partner and everyone is home. Time: approximately 32 beats.

Give this one a try. After some initial confusion, the dancers seem to enjoy dancing this.



MAINSTREAM AND QS:

Heads square thru four, ocean wave

Recycle, pass thru, trade by

Swing thru, girls circulate, boys run

Bend the line, left allemande.....

Heads lead right and circle to a line

Ripple, ends crossfold, touch $\frac{1}{4}$

Centers trade, split circulate, boys run

Star thru, pass thru, trade by

Swing thru, girls circulate, boys run

Bend the line, star thru, dive thru

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

Heads lead right and circle to a line

Rollaway, centers star thru, all ripple

Centers trade, ends trade, ends star thru

Centers pass thru, swing thru, girls trade

Crosstrail thru, left allemande.....

Heads lead right and circle to a line

Ends star thru, those ends ripple

Same four cloverleaf, others ripple

Touch $\frac{1}{4}$, centers trade, split circulate

Boys run, spin the top, right & left grand..

Heads square thru four, swing thru

Boys run, girls walk and dodge

Girls run, boys hinge, boys linear cycle

All pass thru, girls fold, star thru

Couples circulate, wheel and deal

Pass thru, centers star thru

Others cloverleaf, centers pass thru

Swing thru, right and left grand.....

Heads pass thru go round one to a line

Pass thru, wheel and deal, zoom

Centers touch to a wave, divide

To a column, circulate, boys run

Centers star thru, others lead right

Left allemande.....

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, circulate one and a half
 Center six trade, those six circulate $1\frac{1}{2}$
 Boys promenade $\frac{1}{4}$ and face in
 Girls single hinge, step thru, star thru
 Wheel and deal, left allemande.....

Heads pass thru, go round one to a line
 Touch $\frac{1}{4}$, circulate $1\frac{1}{2}$, center six
 Cast $\frac{3}{4}$, girls bend the line
 Boys pass thru, cloverleaf
 Girls pass thru, touch $\frac{1}{4}$
 Same sexes trade, right and left grand....

Heads square thru four, pass the ocean
 Single hinge, circulate $1\frac{1}{2}$, center six
 Single hinge, side promenade $\frac{1}{4}$, face in
 Center boys cross run, girls trade
 Recycle, sweep $\frac{1}{4}$, sides lead right
 Left allemande.....



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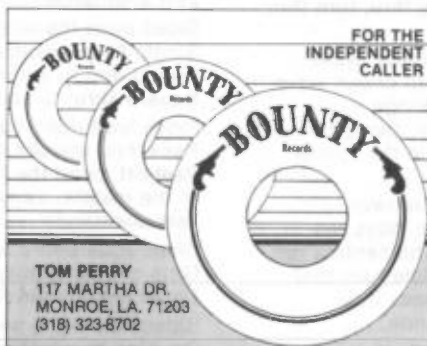
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P.S.: MS/QS
by Howie Shirley

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Boys run, square thru four, swing thru
Boys run, ferris wheel, square thru $\frac{1}{4}$
Split outside two and separate
Round one to a line, turn thru
Left allemande.....

Heads lead right and circle four to a line
Right and left thru, pass thru
Wheel and deal, zoom, double pass thru
First couple left, next go right
Lines pass thru, bend the line, pass thru
Wheel & deal, zoom, centers swing thru
Turn thru to a left allemande.....

Heads curlique and a quarter more
Walk and dodge, partner trade
Roll to face, swing thru, extend the tag
(Or step thru), swing thru, boys run
Tag the line, girls turn back, star thru
Boys fold to a right and left grand.....

Heads lead right & veer left, tag the line
Girls turn back, star thru, bend the line
Right and left thru, pass thru
Bend the line, pass thru, wheel and deal
Zoom, centers pass thru, right & left thru
Swing thru, boys run, ferris wheel
Centers pass thru, swing thru, turn thru
Left allemande.....

Heads pass the ocean, linear cycle
Lead right and do-sa-do to ocean wave
Single hinge, walk and dodge
Partner trade, roll to face, swing thru
Recycle, square thru $\frac{1}{4}$ to the corner
Left allemande.....

Heads star thru, California twirl
Curlique, walk and dodge, boys run
To ocean wave, swing thru, centers run
Ferris wheel, girls in middle turn thru
Boys courtesy turn, all pass thru
Girls run left, left allemande.....

Heads lead right and circle to a line
Right and left thru, ladies lead
Dixie style to an ocean wave
Girls circulate, boys scoot back
Boys run, bend the line, turn thru
To a left allemande.....

Sides touch $\frac{1}{4}$, walk and dodge
Circle four to a line, pass thru
Wheel and deal, zoom and spread
Outsides in, centers square thru
Others star thru, step to ocean wave
All eight circulate, girls trade, swing thru
Boys run, wheel and deal, touch
All eight circulate, touch $\frac{1}{4}$, scoot back
Boys run, right and left thru
Crosstrail thru to the corner
Left allemande.....

Sides lead right and swing thru
Scoot back twice, boys run, bend the line
Right and left thru, Dixie style
To an ocean wave, boys cross run
Girls trade, recycle, swing thru
Spin the top, touch $\frac{1}{4}$, all eight circulate
Boys run to a left allemande.....

Sides touch $\frac{1}{4}$, boys run, touch
All eight circulate, swing thru
Spin the top, single hinge to columns
All eight circulate, boys run
Square thru $\frac{3}{4}$, trade by, pass thru
Left allemande.....

Sides rollaway half sashay, turn thru
Separate round one to a line
Pass thru, wheel & deal, girls square thru
Three-quarters, star thru, boys trade
Bend the line, pass the ocean
Girls cross run, boys trade
Left allemande.....

Sides pass the ocean, girls trade
Single hinge, walk and dodge, separate
Round one to a line, slide thru, zoom
Square thru $\frac{1}{4}$ to a left allemande.....

Sides lead right, circle four to a line
Pass thru, wheel & deal, double pass thru
Peel off, bend the line, star thru
In the middle, swing thru to a turn thru
Left allemande.....

Sides square thru and touch, scoot back
Girls circulate, boys trade, wheel & deal
Do an eight chain five, left allemande.....

Sides lead right, swing thru, boys run
Couples circulate, bend the line
Pass the ocean, scoot back
Girls circulate, boys trade, boys run
Wheel and deal, veer left, ferris wheel
Centers veer left, then right
Left allemande.....

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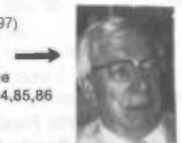
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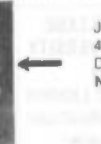
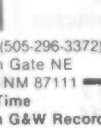


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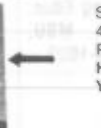
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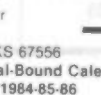
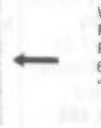
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LA PURA— Roper 501

Choreography by Bill & Carol Goss

Good music and a popular challenging cha cha.

LOVIN' YOU— Atlantic 13159

Choreography by David Roberts

Good Bobby Darrin music and a good, easy-intermediate two-step that is fun to do. Another routine to this appeared a few months ago.

LOVE ME WITH ALL YOUR HEART— DAL 6096

Choreography by Steve & Frannie Bradt

Pretty music and an interesting challenging rumba.

WOKE UP IN LOVE— Epic 34-04247

Choreography by Richard & JoAnne Lawson

Good peppy music with a vocal; a long sequence, easy-intermediate two-step.

ONE MORE TIME— Hi-Hat BB013

Choreography by Brian & Sharon Bassett

Old #952, this had good music. The dance is a very easy two-step with basic figures.

MY AFFECTION— Hi-Hat BB013

Choreography by Dave & Jeanne Trowell

Good music, an easy two-step except for the transition in Part B.

DIXIE QUICKSTEP— ST 616

Choreography by Bob & Barbara Wilder

Good peppy music and a good, easy-intermediate to intermediate quickstep.

DANCE WITH ME— Roper 117

Choreography by Hap & A.J. Wolcott

Pretty music and a nice, unusual Part B with an intermediate two-step.

VALLEY OF THE MOON— Belco 315

Choreography by Ken Croft & Elena de Zordo

Piano lead music for an easy waltz with basic figures, cued by Charlie Proctor.

STROLLIN'— Belco 315

Choreography by C.O. & Chris Guest

Pleasant music; an easy two-step with basic figures cued by Norman Teague.

ONE MINT JULEP— Atlantic 45-963

Choreography by Art & Fran Moore

Good jivey music and a good fun-to-do easy-intermediate two-step with solo parts in Part B.

MR. MELODY MAN— RCA 13718

Choreography by George & Johnnie Eddins

Good music and an easy, flowing, three-part two-step.

IN MEXICO— Columbia 38-04353

Choreography by George & Johnnie Eddins

Good music and a slightly different easy two-step.

CITY BOY— Atlantic 13230

Choreography by Phyllis Pond

"Boy from N.Y. City" music with a vocal; easy two-step featuring a *solo left turning box*.

I HARDLY HAD TIME— Roper 418

Choreography by Hap & A.J. Wolcott

Good peppy music and a moving, solid intermediate quickstep.

BEAUTIFUL WALTZ— Grenn 17053

Choreography by Art & Ruth Youwer

Pretty music and an interesting, easy-intermediate waltz plus Viennese turns in Part B; cued by Art.

RICARDO TANGO— TEMP TE-2

Choreography by Jay & Boots Herrmann

Good music; the routine is to serve as an intro to international tango.

ENGAGEMENT WALTZ— TEMP TE-1

Choreography by Phil & Norma Roberts

Pretty music and a slightly different high-intermediate waltz.

ALL THESE THINGS— Goldies 45-P2819

Choreography by Delton & Sybil Moore

Good music and a flowing, intermediate combination two-step, foxtrot and jive.

LADY BUG— Belco 316

Choreography by Louis & Mona Creni

Good music and an easy routine done three-times through; cued by Norman Teague.

HE'S MAKING EYES— Belco 316

Choreography by Richard & JoAnne Lawson

Good music and a good easy two-step cued by Richard.

TENDER TRAP— Roper 310

Choreography by Leo & Peg Landoll

Good music and a good solid intermediate two-step and swing routine.

DELTA RAG— Chantilly CR 1000

Choreography by Judie & Walt Ishmael

Nice piano-tinkling music and a flowing, easy two-step cued by Judie.

WAH WAH— CDCM15

Choreography by Jean & Roy Green

Good lively music and a comfortable, very easy, three-part two-step, cued by Jean.

TASTE OF HONEY— Grenn 17055

Choreography by Nina & Charlie Ward

Excellent music and an interesting high-intermediate combination two-step, waltz and cha cha, cued by Nina.

Continued on Page 97



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Flip Side

SQUARE REVIEWS

by John Swindle

June here already? Time for another National S/D Convention. Wish I could be there this year but we'll see y'all next year in Birmingham. We've got our review dancers working again and the record producers gave us 30 flip singing calls and two patter records to kick off our reviewing.

CAB DRIVER—Blue Star 2225

Caller: Nate Bliss

Key: C

This instrumental opens with a good clarinet lead that makes repeat performances throughout. The called side is clear and easy to understand. Nate put together an easy-paced figure made of MS basics.

BLUE EYES DON'T MAKE AN ANGEL—Blue Star 2226; Caller: Marshall Flippo

Key: B-Flat

This instrumental is very pleasant to the ear and has a good S/D beat. In several places twin trumpets make an appearance and add a "south of the border" flavor. Flippo uses a *chase right* in the figure on the called side but lists an alternate figure on the cue sheet.

SAN FRANCISCO BAY—Blue Star 2228

Caller: Johnnie Wykoff

Key: G

A rinky-tink piano throughout this instrumental, with a good banjo lead here and there, backed with a good S/D beat made this an enjoyable record to dance. Johnnie's figure used MS basics quite differently. Our review dancers were impressed, to say the least.

GOODNIGHT SWEETHEART—Blue Star 2229

Caller: Nate Bliss

Key: A

Our review dancers enjoyed this release and felt it would be a super record to end a dance. The instrumental side is well done and has fine banjo lead. The figure Nate used is made up of MS basics.

RINKY TINK PIANO—Blue Star 2230

Caller: Johnnie Wykoff

Key: C

Piano and banjo are the main lead instruments in this instrumental. A good S/D beat was enjoyed by our review dancers. Johnnie's figure was well-timed and interesting.

I'M A SWINGER—Bogan 1349

Caller: Pat Grymes

Key: C

Again, the Blue Star Rhythmaires gave us a good danceable S/D beat. This is a catchy little tune and has some cute tag lines. A *square thru* following a *spin the top* was interesting and something our review dancers had not run into before.

STAY YOUNG—Bounty 103

Caller: Pat Diamond

Can't say much about this release. The hole was about 1/4 inch off center and it didn't play well.

I CAN LOVE YOU—Chinook 058

Caller: Jim Hatrick

Again, our review dancers were impressed with the figure. Jim used basics from the basic program and put together an interesting figure. The beat is there and easy to dance to.

JUST BECAUSE—Chinook 057

Caller: Daryl Clendenin

This release gives you a good country-western sound on this old favorite. Fiddle and lead guitar make up the instrumental. Daryl's figure is taken from the extended basic program.

HOW LUCKY—Desert 14

Caller: Jim Davis

This instrumental has a rock 'n roll sound. Jim's figure is from the MS program and is well-timed.

SENTIMENTAL OL' YOU—ESP 122

Caller: Elmer Sheffield Jr.

This instrumental has a nice CW sound and good danceable beat. Elmer uses a *teacup chain* in the opener, middle break and closer. He uses MS basics in his figure.

THE SOUTH'S GONNA RATTLE AGAIN—ESP 206

Callers: Elmer Sheffield & Larry Letson

This release was among the favorites of the review dancers. (Up north it might not be!) The instrumental is driving and says, "Get up and dance." Elmer and Larry do a super job on the flip with basics. A driving fiddle and key change in the closer add icing to the cake.

THAT'S THE WAY LOVE GOES—ESP 313

Caller: Paul Marcum

This is just a well-done instrumental of a very pretty song. A lead guitar is heard throughout. The instrumental trailing off at the end with no tag lines is very effective.

HARD DOG TO KEEP UNDER THE PORCH—ESP 605

Caller: Larry Letson

Again, a nice CW sound with a good strong beat. This is a good driving song as Larry demonstrates in the middle break and closer. He does a super job on the flip using basics.

STAY YOUNG—4BarB 6065

Caller: Mike Sikorsky

A nice change of pace and a good relaxer. A couple of modulations added to this release. A good steady beat was enjoyed by the review dancers. Mike's figure is well-timed.

ISLAND IN THE SUN—Grenn 12168

Caller: Ed Fraidenburg

Banjo lovers will enjoy this release. Banjo music is scattered throughout, along with organ music. Ed's figure was different and danced well.

Continued on Page 103

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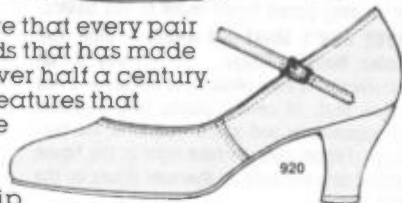
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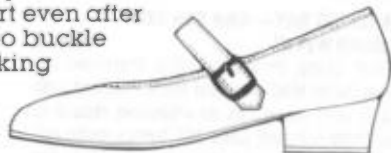
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6. You're Nobody til Somebody Loves You— 4B6063
7. Paradise Tonight— Square Tunes 208
8. Song Sung Blue— Fine Tune 107
9. She's Got Leavin' on her Mind— Red Boot 278
10. That's the Way Love Goes— ESP 313
11. Sentimental Old You— ESP 122
12. Don't Believe My Heart Could Stand Another You— Rhythm 178
13. Pick Me Up On Your Way Down— Fine Tune 103
14. Just Because— Chinook 057
15. Strong Weakness— ESP 205
16. Summer Vacation— Blue Star 2217
17. Second Fling— Rawhide 111
18. Down on the Corner— Red Boot 298
19. That's Amore— Blue Star 2216
20. That Old Gang of Mine— Prairie 1065

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

This composite list of top-selling singing call records is based on sales results reported by over 20 volume dealers, coast to coast. Records listed here are *not* new releases; several months elapse before a record becomes a best-seller. This list was designed to tell dancers and callers what records have become favorites, and not as a guide to shop owners for their record orders.

NOTE: Numbers 1 to 3 are tied; numbers 4 through 12 are tied; 13 to 20 received the same number of "votes." Listing within tied numbers is random.



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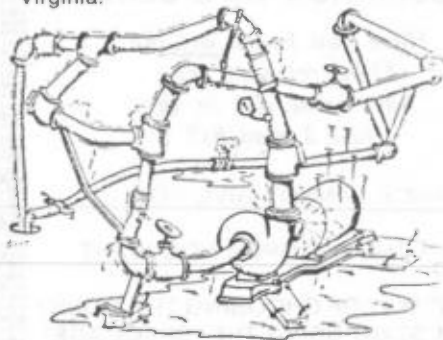
People

IN THE NEWS

Francis and Julia Zeller of McCracken, Kansas, held a 40th anniversary party recently, attended by more than 400 friends. A mock wedding, renewal of vows and square dance were features of the gala event. 49 towns in Kansas were represented, three in Nebraska, one in Missouri and one in Colorado. Congratulations to this popular nationally-known caller and taw.

A full page photo-feature appeared in the Profile section of the Fargo, North Dakota *Forum* recently highlighting the calling of Norm Cross of Milnor, N.D. Norm and Clarice are busy with square dance calling activities in their area and in other states about 30 out of 31 days each month, the report stated, and log about 35,000 miles per year.

We couldn't resist printing this cute cartoon entitled "How to Load the Boat" sent to us by Pete and Evelyn Morris of the Moundsville Twirlers club of West Virginia.



The couple are "old-timers" in the square dance hobby, they say, and have copies of this magazine dating back to 1960.

Allen and Irene Roth of Mandan, North Dakota, report they will soon be resident callers of Superstition Country Resort in Mesa, Arizona, and invite their many square dance friends to consider visiting them to dance at that resort in future years.

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This reminds us to mention the trend is definitely growing for well-known callers and round dance cuers to become snowbirds or sunbirds as they travel (along with dancers) to the many square dance resorts both south and north. Just a few callers and resorts that come to mind (only a token list) are as follows: **Ken Bower** and the **Ivins**, Golden Village, Hemet, Cal.; **Beryl Main** and the **Mills**, Rock Shadows and Good Life, Mesa, Az.; **Dale Casseday** and **Antons**, Lost Dutchman, Apache Junction, Az.; **Jerry Haag** with the **Nokes**, Tropic Star, Pharr, Tx., with the **Hoensteins**, Mission Bell, Mission, Tx.; **Chuck Bryant** and the **Nelsons**, Fun-n-Sun, San Benito, Tx.; **Lee Syckle** and **Bernard Wisner**, Sun-n-Fun, Sarasota, Fla.; **Gary Shoemake**, Tip-O-Texas, Pharr, Tx.; **Ray Quade** and the **Fuettes**, Indian Creek, Fort Myers, Fla., and many more.

Dub Perry of Venice, Florida, sent us a well-written excerpt from the *Bradenton Herald News*, written by **Rex Bennett**, a square dancer and columnist, who says, among other good comments:

"It would be impossible to accurately describe in detail the many appearances, personalities and characteristics of the people who are square dancers. They come in every imaginable size, age and shape. We meet people from any state in the union and some from our neighboring nations. Some are extremely happy-go-lucky extroverts, and some are serious at times almost to the point of seeming somber. But it is safe to say that they all seem to have the same purpose in mind— an avid desire to keep time to the music and to let the world know about it..."

Most of us fit that description, we'll wager.

Small World award recipients at Callerslab: **Jeff Seidel**, **Alan** and **Fiona Murphy**, **Geoffrey Barnes**, Callerslab chairman **Bob Van Antwerp**, **Joy Scott**, **Athol Affleck**, **Margaret Ementon**, **Sandra Keeling**.





INTERNATIONAL NEWS

S/D ENTERTAINMENT

The *Newsletter* of the Bluegrass Club of New York noted that a special 15-20 minute square dance segment would be part of the opening entertainment ceremonies when the International Games for the Disabled comes to Garden City, Long Island, on June 17. Doug Tuchman of the Bluegrass Club will produce the program, Pat Cannon will call the square dance and the Yankee Rebels will provide the music. President Reagan, many state, local and foreign dignitaries will be on hand. The program will be televised around the world.

IN MEMORIAM

Elizabeth J. Gulley, wife of caller Earl O. Gulley of Canton, Ohio, died on March 1 from complications following a brief illness.

Word was received from Anita Stark that her partner LeRoy had passed away on March 27. The Starks were well known round dance leaders.

From St. Cloud, Minnesota, came word that caller Al Nolden passed away last September. Al was a caller and cuer for 32 years, having called in many of the states, Canada and Germany.

Sympathy is extended to the families of these leaders who will be missed by their square dance friends.

LOUISVILLE CONVENTION FUNDS

A reliable verbal report has stated that disposition has been made of the more than \$103,700 remaining after the bills from the Louisville National Convention were paid. \$100,000 has been placed in a trust fund, \$40,000 of which will be reserved as seed money for future conventions in Louisville and \$60,000 on which the interest will go to Kentuckiana S/D Association. The remaining \$3700 will be divided equally between the

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callers and round dance cuers' organizations.

MUSIC CITY SPECIALS

Every Saturday night is special in Music City, Nashville, Tennessee, at the Wheel-Arounders, with Gary Kincade calling. The club dances at the Knowles Center. For vacation information about accommodations, points of interest and a list of 20 square dance clubs for good dancing every night, contact Geraldine Carter, 815 Hamblen Dr., Madison TN 37115.

Marjorie Daniels

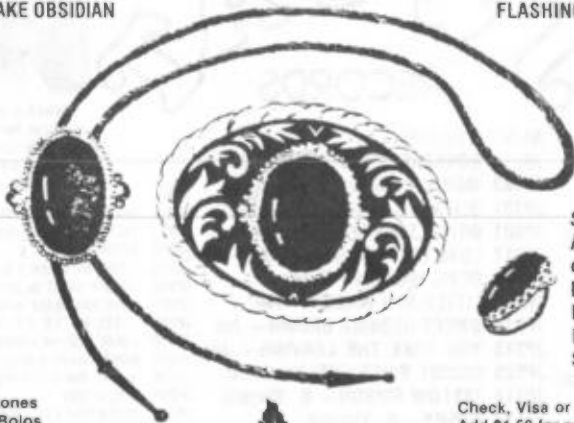
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JP214 SWEET GEORGIA BROWN— Joe

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

JP209 COUNTRY WASN'T COOL

JP208 FRIDAY NIGHT BLUES

JP207 LOVE HAS MADE A WOMAN OUT

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

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JP301 ALL OF ME— Loehrs

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B. Vinyard:

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JP110 ONCE IN MY LIFE

JP109 SEE YOU IN MY DREAMS

JP108 MATADOR

JP107 SHE BELIEVES IN ME

JP106 HEARTBREAK MOUNTAIN

JP105 I DON'T KNOW WHY

JP104 SOMEONE IS LOOKING

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A square dance can be a noisy event. Below are 12 sounds heard at a square dance. With each is given the first letter of the name of the object, or movement, which produces the sound. See how many you recognize.

1. The shuffle of F _____
2. The swish of S _____
3. The rhythmic beat of M _____
4. The chant of a C _____
5. The scrape of a F _____
6. The clapping of H _____
7. The strum of a B _____
8. The blare of a L _____
9. The rinkytink of a P _____
10. The creak of the F _____
11. The whoops of L _____
12. The rat-tat-tat of a D _____

by Erma Reynolds
Longmeadow, Massachusetts

This is a quiz for square dancers with a sense of humor. The answer to each of these silly riddles is a square dance term.

1. What do football players do on a muddy field when tackled?
2. What is nothing but holes tied to holes, yet is strong as iron?
3. What is usually up in the air and always harping on something?
4. When are two apples like square dancers?
5. What is a round straight line with a hole in the middle?
6. Who can cast a spiel over you?
7. Why is the clog like a tennis game?
8. What large jewel can be found on a baseball field?
9. In the old west what always held up stage coaches?
10. What is the most suitable dance to wind up a S/D?



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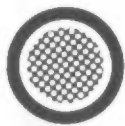
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Mini-busy
Linear action
Cross double your
pleasure
Change lanes
Zing
Shadow to a diamond

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

$\frac{3}{4}$ tag the line
Track two
Trade the wave
Triple scoot
Triple trade
Turn and left thru

ASD PULSE POLL EXPERIMENTALS

*CAUTION: Not recom-
mended for dancers
prior to Plus level
activity.*

ASD— Not a Callerlab level



1. Load the top
2. Top the diamond
3. Straight away
4. Fiddle around
5. Ping to a diamond

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dignified posture, in contrast to the hayloft/blue jeans/jug slug image. Credit is due to artists, photographers and even sculptors when this bright new image is presented.

The standards have been more than adhered to in this item. It is the first of a series of statuettes portraying the basic calls of the dance. This handcrafted couple stands 12 inches high and makes a perfect gift or treasured keepsake for square dancing enthusiasts or those who appreciate true works of art. Each beautifully detailed statuette is hand cast and handsomely bronze finished to create a truly unique and lasting tribute to the dance.

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- LM143 ONLY ONE YOU— Mac Letson
- LM142 SQUARE DANCE IS ON, Mac & Tony Oxendine
- LM141 SHORT ROAD— Bob Fisk
- LM140 BABY'S WAITING— Bill Claywell
- LM139 THINK I COULD LOVE YOU— Mac Letson
- LM138 WHO'S CHEATIN' WHO— Larry Letson
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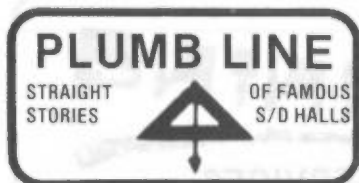


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DAVID BURNS



**SERENDIPITY HALL
Vandalia, California**

Serendipity Hall, owned by caller Connie and cuer Al Whitfield, is a 34x60 foot structure. One end is a carpenter shop with a curtained enclosure than can be opened up so the stage can be set behind it, giving a square dance floor of 34x42 feet, room for 10 to 12 squares.

The hall has a wood floor and open beam ceiling, although acoustical tile is planned for the ceiling and half the wall area. The curtained partition and window curtains give a good acoustical effect now.

Groundbreaking took place in March 1981, and the first dance in Serendipity

Hall was club graduation in June, 1981. Al and Connie, with their two sons-in-law and two grandsons, then aged 12 and 14, did the work. Their granddaughter at age 9 and their daughters served coffee and snacks. Help was donated by some of the square dancers. One of them, Mel Boyd, who owns a restaurant, volunteered four of his Fridays off to help.

The completed hall will have cost about \$16,000 for materials. All labor was donated. Dancing is held three nights a week, two for squares and one round dance class. Saturday night dances are held occasionally for special events. The hall is not rented out because parking is a problem for large parties. The hall is well insulated and sound-proofed; neighbors are always surprised to hear later of dance parties.

Serendipity Hall is located in the backyard of the Whitfields' home, zoned for recreation and private shop use, so it is limited to club and private parties.



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UNDERLINING

THE CALLER NOTE SERVICES

An experimental named *cross track* is explored by Ed Fraidenburg in **The Choreo Connection** this month. Written by Larry Ingber, it involves parallel two-faced lines: infacers circulate, then tag the line in, as outfacers tag the line in and then circulate. Also Ed picks up the Callerlab emphasis call *swing thru* (from left-hand waves) with some good examples.

Gene Trimmer in **Mainstream Flow** alludes to the spring callers' college in Dillard, Georgia, as "one of the best and most productive callers colleges I have ever participated in." (Thanks, Gene—Editors) Gene also revisits *grand parade* as a good substitute move for *grand square* or *grand spin* now and then. *Venus and Mars* is another.

We may be prejudiced but we think **Lead Right** (mostly loaded with good Cole logic this month) is more "meaty" and interesting than ever, with a good balance of material. Witness: Words on cueing a round and a good square dancer's round to cue (*I'm Busted*). Selecting a singing call (watch timing, body flow). Thoughts on achieving a good attitude. Three-quarter material (figures) to use. *Wheel chain thru* material. Directional calling. Tracking. And much more.

SDDS by John and Evelyn Strong this

month covers Callerlab selections very well, revisits *load the top*, and gives us some dandy modules for Plus dancing, as follows:

From a box formation:

Touch, explode, right and left thru

Star thru (zero)...

Curlique, follow your neighbor & spread
Linear cycle, star thru (zero)...

Touch, girls trade, swing thru

Turn and left thru (zero)...

Curlique, follow your neighbor

Trade the wave, right & left thru (zero)...

Touch, girls run, boys hinge

Flip the diamond, recycle (zero)...

Guest columnist Art Springer (Tampa, Fla.) presents in **News 'n Notes** from Connecticut two experimentals, *circle to a diamond* and *turn the corner*. A few words about the Callerlab event and some *rolls* and *coordinates* with other combinations nicely fill the pages.

Notes for Callers by Jack Lasry gives us a good workshop on the newer Callerlab selections and presents a section called "Having Fun With Plus," including these examples among others:

Heads square thru four, sides rollaway

Half sashay, swing thru, spin the top

Boys run right, center four wheel & deal

Sweep ¼, other couples bend in

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Double pass thru, track two
 Spin chain the gears, girls run
 Bend the line, left allemande.....
 Heads pass thru, cloverleaf, zoom
 And spread, lines pass thru, tag the line
 Right, center four walk and dodge
 Centers chase right, ends circulate
 Couples circulate, ferris wheel
 Boys zoom, girls square thru 3/4, star thru
 Couples circulate, bend the line
 Load the boat, left allemande.....

In **Minnesota Callers Notes**, Warren Berquam, editor, some good insights into sight calling are given: "All choreography is built with motion (flow) in mind. Your dancers start in one position, move around the square (dance) and end in a designated position. The dancing involved creates several benefits—

- feel of movement with the beat
- touching and moving together harmoniously
- social interchange and interaction
- the challenge and reward of performing accurately.

"And there are many more. At the end of a figure, returning to the proper posi-

tion represents success."

T&D Notes from Toronto chooses *Houston* for its ROM, and contains these good excerpts from general thoughts by Bill Cooper: "There has been some feeling among callers (and dancers too) that Callerlab is trying to dictate its policies to the square dancer world. This is not the fact, however, anyone not in agreement with the guidelines established can express thoughts to Callerlab, who will give them every consideration. The best way to make known anything that one disagrees with is to become a member, attend the meetings and work to change those things one considers need changing..."

"There seems to be a tendency for some callers to be very repetitive at open dances. This may be boring if too much is done. Variety is the spice of life and square dancing also. Perhaps these callers should have some sort of definite program mapped out for their stints. Also they should not repeat identical dances another caller has already used. This applies to singing calls, too."









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DANDY IDEA

MORE "TEETH" IN CALLER-CLUB CONTRACTS

At the recent Callerlab convention in Chicago, much discussion centered around the question of Ethics as related to both callers and clubs who book callers. Lately both sides of the fence have lodged complaints about violations of calling date contracts. Callers complain that clubs have cancelled without good reason and without adequate notice. Clubs have complained that callers also cancel dates unfairly, leaving rescheduling problems.

First, we believe that caller/club contracts should *always* be used as dates are confirmed. Sample contracts are available from a number of sources, such as this magazine (IN-form Y-4) or Callerlab headquarters in Pocono Pines, Pa. Helpful hints about writing contracts are given in an article which appeared in

ASD, April 1979, and in IN-form Q-10.

Best of all, we recently received a "Dandy Idea" from several sources which might put more "teeth" into these contracts for both callers and clubs. We feel that this extra wording (not found on most contracts) ought to be added to every contract sent by caller to club or club to caller. Here's the wording—try it for more effective communication and for happier situations:

(Note: Details of time, place, names, phones, fees, etc., are to be listed first, of course.)

Responsibilities in the event of cancellation:

Club: Agrees to give caller at least six months advance notice in order to cancel this contract, when not an emergency, as indicated below. In the event of a club-initiated cancellation, club agrees not to hold a dance on the date specified above. Club will not be held responsible for the caller fee as indicated.

Caller: Agrees to give club at least six months advance notice in order to cancel this contract, when not an emergency as indicated below. In event of caller-initiated cancellation, caller agrees not to call another dance within 50-mile radius of location on date specified

Continued on Page 101

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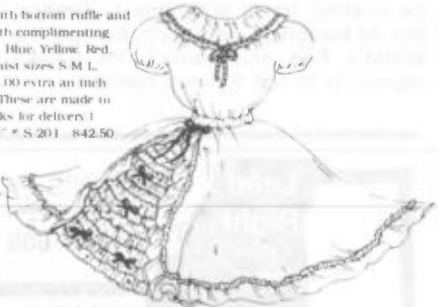


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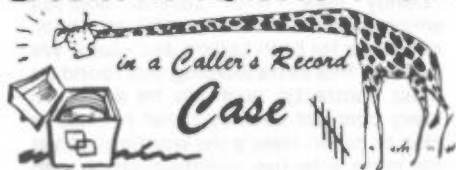
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Steal a Little Peek



JIM BLACKWOOD

Jim Blackwood, of Quincy, Illinois, began dancing and calling while a student at Utah State University. He danced a great deal and called very little until he completed the Masters program in 1972. In 1975 he organized the Heritage Squares, a group that did exhibition programs of Lancers, quadrilles, contras, hoedowns, rounds and modern squares at fairs and festivals during the American Bicentennial and thereafter.

Jim belongs to Mid-Missouri Callers Assoc., Callerlab, LEGACY and the Lloyd Shaw Foundation. He has called in 16 states, Venezuela, and on the Caribbean Islands of Puerto Rico, Curacao, Granada, Martinique, Barbados, St. Lucia, St. Martin, Antigua and St. Thomas. He now owns Blackwood Travel which specializes in organizing square dance group travel programs, and Blackwood Enterprises, an advertising specialty distributorship. He has hosted two Caribbean cruises and will be hosting travel programs to Greece, the '84 National Convention, Europe, the World's Fair and Hawaii. He travels regionally to call for club specials.



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HEM-LINE

by Bev Warner



DANCING GOPHERS

The attire modeled here by Andy and Sharyn Ackland was adopted last year by the Square Dance Federation of Minnesota, Inc., to officially promote Minnesota for the next five years. The outfits have proven to be very popular. The screen-printed "dancing gophers" at-

tract attention and spark interest and complimentary conversations. More than 250 sets are circulating around the state.

Fifty or more couples from Minnesota marched in their outfits at the Parade of States at the Louisville National Convention last June. They made a spectacular "sea of blue," and some carried large posters showing the dancing gophers. Minnesota may enjoy even greater participation in the Parade of States at Baltimore this month.

The skipper blue tee shot poplin launders beautifully. The appliques were tested and have not faded after 25 or more washings. The skirt and a vest can be made from 3½ yards of fabric. The dancing gophers may be purchased in a kit that includes six appliques for the skirt, a larger one for the shirt or vest, a pattern for the six-gore skirt, and an information sheet that suggests patterns for bodice or blouse. Information is available from Ruth Erickson, 2332 N. Upland Crest, Columbia Hts., MN 55421.

This information was taken from "The Stitching Post," by Ron and Marlene Ronning, and published in the *Minnesota Roundup*.

13th
ANNUAL

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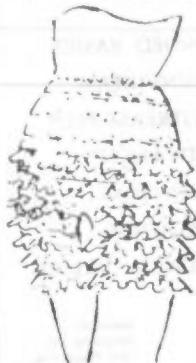
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CHALLENGE CHATTER, Continued

the wall is for you, the dancer, because without you there would be no National Convention. They need you, your body and soul, your input, and your participation.

Last year Callerlab voted to delete the word "level" as it pertained to square dance and to use the word "program" in its place. We don't know how it has affected others, but we are having a very difficult time getting away from the use of "level." It just doesn't seem to fit into our vocabulary as we write this column and others. We decided to look up the meaning of the two words and pass them along. Our source is *Funk & Wagnalls Standard Dictionary*.

LEVEL: adj. #4 Degree of moral, intellectual, or social elevation; rank; specifically equal rank. The men were on a level mentally. #5 The line in which anything is aimed. #7 Differences in altitude thus measured.

PROGRAM: n. #1 A list giving in order the items, turns, selections, etc., making

up an entertainment; also, the selections, etc., collectively. #2 Any prearranged plan or course of proceedings; a prospectus. #4 A preface, or prefatory statement.

Those are the definitions! You be the judge.



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CALLING TIPS, Continued

9. Pass thru, partner trade, reverse flutter wheel, square thru, swing thru, scoot back, slide thru...

10. Pass the ocean, recycle, square thru 1/4, pass the ocean, fan the top, slide thru...

There are, of course, many other ways to combine the previous calls and to use others in the dancers' repertoire for equivalents that accomplish a *lead right* and *circle to a line*. That is certainly not the only way we can get to zero line. We can simply call *All promenade, heads (or sides) wheel around*. Another way is to start from a zero box and use conversions from zero box to zero line. One of the most common is *swing thru, girls circulate, boys trade, boys run, bend the line* and that one is used often. There are many other ways we may accomplish the same end, for instance, from zero box:

1. Swing thru, boys trade, boys circulate, single hinge, boys run...
2. Touch 1/4, ends circulate, swing thru, boys run, flutter wheel...

3. Swing thru, girls circulate, scoot back, recycle, slide thru...

4. Pass thru, trade by, pass the ocean, very center boys trade, all recycle...

5. Pass the ocean, fan the top, boys circulate, recycle, slide thru...

6. Spin chain thru, girls circulate double, boys run, bend the line...

7. Touch 1/4, ends circulate, scoot back, split circulate, single hinge, boys run...

8. Star thru, Dixie style to ocean waves, girls circulate, left swing thru, girls run, bend the line...

9. Right and left thru, veer left, boys circulate, wheel and deal, slide thru...

10. Left allemande, promenade, heads (sides) wheel around...

As stated before, once the zero line is established we may employ as many facing couple zeros, line zeros and fractional zeros as we wish until we are ready to resolve the square. When we are ready for square resolution, we may use the common get-out of *star thru, square thru 3/4, left allemande*, or resort to any of the following equivalent get-out modules for zero line:

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1. Pass the ocean, ladies trade, recycle, pass thru, allemande...
2. Touch $\frac{1}{4}$, column circulate, boys run, left allemande...
3. Touch $\frac{1}{4}$, column circulate double, girls run, grand right and left...
4. Pass the ocean, girls trade, swing thru, turn thru, left allemande...
5. Swing thru, spin the top, boys run, promenade home...
6. Star thru, right and left thru, pass thru, left allemande...
7. Star thru, rollaway half sashay, grand right and left...
8. Flutter wheel, sweep $\frac{1}{4}$, pass thru, left allemande...
9. Pass thru, wheel and deal, swing thru, turn thru, left allemande...
10. Pass thru, wheel and deal, double pass thru, first couple left, second couple left, promenade home...

We have presented much material for you to absorb in this issue. Try to learn one module at a time and use it until you are familiar with its use. Then learn another and use it until it is almost second nature with you. You will find your storehouse of choreography will be

building on very solid ground when you take it one step at a time.

Next month we will get into the other lines and progress from there.

TRACK, Continued

with the beat of the music. At the instant a woman is balanced properly on one foot, the man can turn her to change the direction she is facing and shift the direction of movement with a minimum amount of effort. At those times when her center of gravity is in motion, being transferred from one foot to the other, she cannot respond to a lead, and it takes force to change her direction. The force required would equal her body weight times the speed that she is moving. Good lead/follow techniques are dependent on a narrow track and properly timed steps.

Keep a narrow track. Attain a periodic balance at the end of each step synchronized with the beat of the music. Keep your body erect; a loose torso can result in a shifting center of gravity. Watch the better dancers—they take small steps on a narrow track.



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MEANDERINGS, Continued

ed to Blatz-off up past Pabst, through Miller town to old Beer City, with no time to take a lite Stroh-I through the park. A lovely meal ensued in the home of coordinators Ted and Dennette Laczkowski. (What pecan pie!) I stayed at the Pine View Motel in Hales Corners. Caller Bob Koser of that city loaned me a mike for the Greendale Village □'s dance. Fifteen or eighteen □'s filled the hall. Milton and Doris Spoor cued. Elissa and Bob Pischke of Racine (She's the caller.) popped in, and a restaurant afterparty, plus a dilly mini-Dillard reunion, plus a Sunday sundae topped off the cool Saturday night events.

Park Forest (Chicago), Illinois— Time to wind up the trip in the windy city, so I drove back around Chicago and south to the suburb of Park Forest. (That's a twice-honored "All American City," whatever that means.) Caller Duane and Donna Rodgers had set up a *special* for me, complete with balloons, neat eats, gift candy, and a sign proclaiming my "35 years" (see previous ASD issues)

before a choice and fun-lovin' crowd. That same night Duane took off with me from CHI to PIT, followed by Erie for him (business) and Akron for me. And that was my last leg for a *last legs* Meandering man.



FLIP SIDE/ROUNDS, Continued

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TB231 MORNING SKY— Mike Seastrom

TB232 WALKIN' THROUGH THE SHADOWS OF MY MIND

Tommy Russell

TB233 BABY'S BACK AGAIN— Bud Whitten

TB234 Will not be released under any title

TB235 CAB DRIVER— Gabby Baker & Chuck Mashburn (Duet)

ROUND:

TR3001 WALKIN' AFTER MIDNIGHT Jack & Muriel Raye

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TC4000 THE REAL MCCOY

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Chuck Mashburn



Gabby Baker

HOEDOWNS:

TH528 CRIPPLE CRICKET/

REBEL YELL

(Also clogging routine)

DATE-LINE

Kentucky— 18th Annual National Mountain S/D & Clogging Festival, June 14-17; Natural Bridge State Resort Park, Slade. Contact Richard Jett, P.O. Box 396, Campton Ky. 41301.

Kansas— Cessquares Wichita Spectacular, June 15-17; Cessna Activities Ctr.; Pat Barbour, Vernon Jones, Bill & Virginia Tracy. Write Bill or Evelyn Lantz, 4533 Laura, Wichita Ks. 67216.

Pennsylvania— June 15-17, Kalyumet Park Campground, Scotch Hill, Len Dougherty, Chuck & Brenda Vogel. Write Kalyumet Park, R.D. 1, Lucinda Pa. 16235.

New Hampshire— All-American Dance Weekend, June 15-17; Keene State College, Keene. Write Ralph Page, 117 Washington St., Keene, N.H. 03431.

Virginia— Clog Campus '84, June 15-17; Clinch Valley College of the U. of Va., Wise. Write Clog Campus, Clinch Valley College, P.O. Box 16, Wise Va. 24293.

California— Cup of Gold Promenade, June 15-17; Sonora. Write Bob & Betty Sagaser, P.O. Box 2578, Modesto CA 95351.

Missouri— 2nd Annual Clogging Extravaganza, June 15-17, Write Clogging Extravaganza, Marvel Cave Park, Mo. 65618.

Michigan— Can-Am Festival, June 16, Oakland U., Rochester. Write Tom & Shirley McBrien, 28526 Denise, Madison Heights MI 48071.

Oklahoma— Summer Fest, June 16-17; Kaw Lake, Kaw Lake Ok.; Bob Carmack, Bill & Evelyn Lantz. Contact Bill or Evelyn Lantz, 4533 Laura, Wichita Ks. 67216.

Ohio— "Teaching Dance to All" Academic Workshop, June 18-22; Greek Orthodox Church, Akron. Bob Howell. Write Dr. Caesar A. Carrino, dean, The University of Akron, Akron Oh. 44325.

New Mexico— 11th Annual Trail-In S&R/D Festival, June 21-23; Red River Community House. Write Mrs. Frances Williams, P.O. Box 213, Red River NM 87558.

Washington— 33rd Annual Washington State S/D Festival, June 22-23, Poulsbo School Complex. Write Pat & Phyllis Mugrage, 6045 Blakely Ave., N.E., Bainbridge Island WA 98110.

Pennsylvania— National Trail-In Dance, June 22-24, Kalyumet Park Campground, Scotch Hill, Scotty Sharrer, Tom Mohney, Tom & Annamarie Rite. Write Kalyumet Park, R.D. 1, Lucinda Pa. 16235.

Tennessee— Trail-In Dance, June 24, Allemande Hall, Chattanooga; Buddy Allison. Write Bill Brandfast, 107 Amhurst St., Chattanooga Tn. 37411.

Kansas— Trail-In Dance, June 23; Stanley Aiy Rec Ctr., Wichita; Johnny Kozal, Mike DeSista. Dave & Charlotte Stone, 3510 Hiram, Wichita Ks. 67217.

Ohio— The Straw Hat Special, June 24, Jr. Fair Bldg., Delaware; Larry Letson, Bob Jones, Bob Shover. Write Paul & Helen Fraker, 3566 Warrensburg Rd., Delaware Oh. 43015.

Colorado— June 24-28; Dance Ranch Callers College, Estes Park. Write Frank Lane's Dance Ranch, P.O. Box 1382, Estes Park Co. 80517.

Colorado— Fun Valley Dances, June 24-30 through Aug. 12-18; Southfork; Pat Barbour, Ronnie Woods. Write Mack & Jean Henson, Fun Valley, Box 208, South Fork Co. 81154.

Maryland— Callers College, June 25-28; Hanover. Write Al Brundage, P.O. Box 125, Jenson Beach Fl. 33457.

Illinois— Trail-In Dance, June 26; Chicago Heights; Daryl Clendenin, Joe Sallie, Dan Nordbye, Gordon Sutton, Bob Stutevoss. Write Saundra Olds, 142 Sorrento Dr., Schererville IN 46375.

Virginia— Trail-In Dance, June 26, Bayside Jr. High School, Virginia Beach; Wade Driver. Write Warren Berglund, 345 Lynn Shores Dr., Virginia Beach Va. 23452.

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Maryland— 33rd National S/D Convention, June 28-30; Maryland, Write Registration & Housing Committee, P.O. Box 1112, Glen Burnie, Md. 21061.

Pennsylvania— Campfire Sing-a-Long, June 29-30, Kalyumet Park Campground, Scotch Hill; Reath Blickenderfer. Write Kalyumet Park, R.D. 1, Lucinda Pa. 16235.

Ohio— Teaching Dance To All Workshop, July 2-6. Greek Orthodox Church, Akron; Bob Howell. Write University of Akron, Akron Oh. 44325.

Colorado— Rocky Mountain Dance Roundup, July 2-8, Snow Mountain Ranch, Granby. Write Marie Armstrong, 7512 Clinton Trail, Hudson Fl. 33567.

Kentucky— Mountain Music & S/D Frolic, July 3-4, Natural Bridge State Resort Park, Slade. Write Richard Jeff, P.O. Box 396, Camp-ton Ky. 41301.

Michigan— Crosstrail "Funny Farm" Campground, July 4 thru Labor Day; Bear Lake. Write Larry & Bernice Prior, P.O. Box 643, Rte. 2, Bear Lake Mi. 49614.

Alaska— State Festival, July 5-8, Delta Junction; Keith Rippetto, Betty & Harmon Jorritsma. Write Chet & Karen Eldridge, P.O. Box 284, Delta Junction Ak. 99737.

Mississippi— 8th Annual Queen City S&R/D Festival, July 6-7; Frank Cochran Ctr., Meridian; Jon Jones, Sara & Charles Lellore. Write Juanita Landreth, 4906 B Pl., Meridian Ms. 39305.

Pennsylvania— 28th Annual Jamboree, July 6-8, Meadville. Write Kun Yacht Kickers, Box 121, Meadville Pa. 16335.

Tennessee— 13th Annual Nat'l. Cloggers Convention, July 6-8, Coliseum & Smoky Shadows Conference Ctr., Pigeon Forge. Write Dennis Abe, Box 283, College Park Md. 20740.

Washington— July Jamboree, July 6-8, Spokane. Mike Sikorsky, Write Larry & Marge Mosolf, W. 215 Hoerner, Spokane Wa. 99218.

Pennsylvania— July 6-8, Kalyumet Park Campground, Scotch Hill, Don Carley. Write Kalyumet Park, R.D. 1, Lucinda Pa. 16235.

Washington— Plus Level S/D, July 8-12; Circle 8 Ranch, between Easton & Cle Elum; Bob Flisk; Jim Hattrick; Ed & Betty Mid-diesworth. Write Circle 8 Ranch, Rt. 4, Box 54-C Cle Elum Wa. 98922.

Michigan— S&R/D Leaders College, July 8-13; Kellogg Ctr., MSU, E. Lansing. Call 488-24-1022.

Arkansas— Caller College, July 9-13, Cal Golden. Write Sharon Golden, 300 Elmhurst, Hot Springs Ar. 71913.

North Carolina— S&R/D Festival, July 13-14, Convention Ctr., Charlotte; Wade Driver, Tony Oxendine, Keith Rippetto, Ralph Thrift, Ed & Carolyn Raybuck. Write Ralph Thrift, Rte 4, Box 223, Rock Hill S.C. 29730.

Pennsylvania— 13-15, Kalyumet Park Campground, Scotch Hill, Jim Yoest, Keith Stevens, The Vogels. Write Kalyumet Park, R.D. 1, Lucinda Pa. 16235.

Ohio— 13th Annual Tip Top Twirl, July 13-15; Hiram College, Hiram; Dick Bayer, Doc Gray, Marlene Bayer, Ted & Janice Reeder, Tom & Anna Marie Rife. Write Tom & Mary Feather, 3560 Marsh Rd., Stow Oh. 44224.

Oklahoma— Pistol Pete Weekend, July 13-15; Oklahoma State University, Stillwater; Don Ashworth, Norman Madison, Bill & Virginia Tracy. Write Peggy Ashworth, 1301 E. Oklahoma, Enid Ok. 73701.

New Jersey— Dancing for Miss Liberty, July 15; Liberty State Park, Jersey City. Call 201-661-1423.

Colorado— Dance Ranch Callers College, July 15-19, Estes Park. Write Frank Lane's Dance Ranch, P.O. Box 1382, Estes Park Co. 80517.

Indiana— Callers School, July 15-20, Turkey Run, Marshall. Write Dick Hann, 513 S. Bluff, Monticello IN 47960.

Indiana— R/D Leader School, July 15-20, Turkey Run, Marshall. Write Betty & Clancy Mueller, 112 Hollybrook Dr., New Whiteland IN 46184.

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* You may help us make a final decision on whether to continue "Top of the Line" or not. Do you find it helpful? Would you miss it if it slipped off the pages of ASD into quiet oblivion? Is anyone listening out there?

DANDY IDEA, Continued

above. Caller will be held harmless for any fees the club may have incurred due to this contract.

Responsibilities in event of emergency cancellation (within 60 days):

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Snow Bird	Cap Strine	PH2-111/0=111A
Gonna Lose Her	Col 38-04204	PH2-108/5=113
My Affection	Hi-Hat BB013	PH2-116/0=116

EASY INTERMEDIATE: 126-175

Dancin' With the Devil	MCA	PH3-127/0=127A
Wakin' Up To Sunshine	HSRD 011-45	PH2-104/25=129A
In It For the Love	Chaparral C607	PH3-135/0=135

INTERMEDIATE: 176-250

You're the Top	Timrk 5004	PH5-190/25=215A
The Very Thought of You	Syd Thom EP716PH4-221/25=246	
Poeme Waltz	Timrk	PH5-248/0=248

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A good steady beat accompanied by twin trumpets made this a nice instrumental to listen to as well as dance. A well-timed figure put together by Johnny added to our review dancers dancing pleasure.

BETWEEN THIS TIME AND THE NEXT TIME— Mountain 35; Caller: Tom Trainor

The easy-paced rhythm of this release was enjoyable to dance. It's a pretty instrumental, very well done, and nice to listen to. Tom used a *load the boat* variation, having women on the end of the line *load the boat* while the men *square thru*. This was quite interesting. He also uses a *grand spin* in the opener and closer.

WANTED MAN— Mountain 33

Caller: Craig Rowe

Craig uses basics from the Plus program on his side of the release but lists on the cue sheet a MS figure. The instrumental is very well done using standard CW instruments. Vocal harmony appears on the instrumental side.

SQUARE DANCE POLKA— Ocean 7

Caller: Bobby Hilliard

We were expecting to hear a polka tune but were fooled completely. The instrumental is largely banjo. Bobby uses MS basics in his first two figures and a diamond in his second two. He also uses *grand spin* in the middle break.

COAL MINER'S DAUGHTER— Prairie 1000

Caller: Al Horn; Harmony by Sheri Brabham

The instrumental of this release is the entire song. Sheri sings throughout the instrumental and the caller using this release calls over her singing. It's different and works well, as when round dance callers cue over the artist on a popular record.

THAT OLD GANG OF MINE— Prairie 1065

Caller: Singin' Sam Mitchell

Sax lead and lead guitar make up the instrumental of this oldie. A slow easy-paced rhythm was nice to dance to and Singin' Sam's figure was well-timed.

YOU PRETTY BABY AND YOUR SWEET LOVE— Prairie 1068; Caller: Chuck Donahue

The Western Swinger put together a good lively sounding instrumental on this release. A real foot-stompin' sound with a good steady S/D beat was a joy to dance to. Chuck's figure works well with basics.

SLOW BURN— Prairie 1069

Caller: Al Horn

Another easy-paced rhythm and nice-sounding instrumental is presented to you from Prairie for your dancing pleasure. The middle break on this release is very much like the instrumental portion of a regular record and Al incorporated a grand square at this point.

DOUBLE SHOT (OF MY BABY'S LOVE)— Quadrille 829; Caller: Gary Mahnken

A good CW sound is just what the Westernaires have put together on this popular CW tune. It comes complete with a key change in the closer. The instrumental sounds slow but is pretty well paced.

SLOOP JOHN B— Riverboat 200

Caller: Bob Elling

From the sixties comes a tune most dancers will be familiar with. A good drum beat with banjo and guitar lead is quite effective in making a good sounding and dancing release. Bob put together a well-timed figure using *spin chain and exchange the gears*.

IN OUR MAGIC SHIP— Riverboat 204

Caller: Ron Welsh

This instrumental has the same good solid drum beat but with fiddle, steel guitar and piano leads. Ron does a super job on the flip side using MS basics. We wish we knew who does the vocal harmony with Ron so we could give credit where credit is due.

FLASHDANCE (WHAT A FEELING)— Riverboat 207

Caller: Gary Carnes

If you should listen to this one, don't let it fool you. It dances very well, and we're predicting it will and can be a driver at your dances.

CAN'T TAKE THE TEXAS OUT OF ME— Rocket 106

Caller: Robert Shuler

Talk about a super sound! Rocket Records has really put one out with this release. Good fiddle and an outstanding harmonica. Real foot-stompin' music is all there. Robert's figure is from the Plus program and moves well.

PATTER RECORDS

KIRKWOOD/WHITE FACE— Blue Star 2227

Kirkwood (Key: G): fiddle, bass, snares; White Face (Key: F): pickin' banjo, bass, snares.

HOME GROWN— Chinook 507

Caller: Bob Stutevoss

Instruments: fiddle, bass, snares, drum. Flip side called using basics from the MS program.

Records are listed alphabetically by label.

Did you notice the insert in the center of the May issue featuring special sales at the OxYoke shop? Please contact ASD if you are interested in this kind of attention-getting advertising for your shop, event or product.

AMERICAN SQUARE DANCE

SUBSCRIPTION DANCES

Knoxville TN; June 2, Don & Mary Walker (1/2)
 Shelby NC; June 3, Ken & Beth Rollins (1/2)
 Carrollton (Bowden) GA; June 4, Jimmy Moore (1/2)
 Gillette WY; June 8, Bill & Irene Moser
 George AFB CA; June 15, Bruce Phillips
 Baltimore MD; June 27, all ASD staff (1/2)
 Salda CO; July 6, Paul & Edith Brinkerhoff
 Greeley CO; July 8, Randy & Elaine Stevens (1/2)
 St. Albans VT; July 22, Mike & Ernie Trombly
 Minerva NY; Aug. 1, Mary & Bill Jenkins
 York PA; Aug. 2, Gleas & Barb Crumling
 Dayton OH; August 31
 Minneapolis MN; Sept. 7, Warren & June Berquam
 Johnstown PA; Sept. 16, Walt & Janet Ream
 Berea OH; Sept. 17, Dave Stevenson & Stan
 Belleville IL; Sept. 21, Dewey Cox
 Wilmington NC; Oct. 6, Leon & Joyce West
 McHenry (Chicago) IL; Oct. 7, Wilma Hutchinson (1/2)
 Lake MI; Oct. 27, Bonnie St. Marie (1/2)
 Toledo OH; Oct. 28, Jack & Lil May (Jack & Stan)
 Fenton (Flint) MI; Nov. 3, Dick Bayer (1/2)
 Berlin PA; Nov. 11, Harry & Virginia Rhoads
 London, Ont. Can.; Nov. 16, Ken & Mary Brennan (1/2)
 Dundalk (Balt.) MD; Nov. 18, Joe & Mary Baker
 Topeka KS; Nov. 25 (aft.) Haskins & Banks (1/2)
 Galesburg IL; Dec. 1, Novis Franklin
 Virginia Beach VA; Jan 11 (Tent.)
 Gulfport MS; Jan. 18, Harold & Pauline Smith
 Shelby NC; Jan. 20, (aft.) Ken & Beth Rollins (1/2)
 Sebring FL; Jan. 27, Lefty & Georgia Tidd

Arcadia FL; Jan. 30, Everett & Jenny Martin
 Deerfield Beach FL; Feb. 3, Jerry & Pat Seeley
 Key West FL; Feb. 4 (Tent.)
 Mission TX; Feb. 9, Dean & Peggy Robinson (1/2)
 Stone Mt. (Atlanta) GA; Feb. 23, Jack & Fran Line (1/2)
 Hialeah FL; Feb. 25 (Tent.)
 Augusta GA; Feb. 27, Dan & Mary Martin
 Diamond City AR; Mar. 1, "June Bug" Cope
 Indianapolis IN; Mar. 9, Charles DeMoss
 Gallup NM; Mar. 16 (Tent.)
 Columbus OH; Mar. 24, Dick & Roberta Driscoll
 Parkersburg WV; April 12, (Tent.)
 St. Louis MO; May 17, Mark Hasemeir



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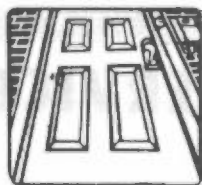
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Book Nook



by Mary Jenkins

THE CALLER-TEACHER MANUAL FOR THE BASICS AND MAINSTREAM BASICS OF AMERICAN SQUARE DANCING by Bob Osgood

Not only for the new or beginning caller, but also for those more experienced callers, this manual should prove very helpful.

Within the 320 pages of this large loose-leaf book is a wealth of information on not only *what* to teach and *how* to teach it, but also how to "turn out" or "produce" happy dancers who will stay with the activity because they have found that square dancing is truly fun.

For one to learn to become a caller/teacher, the first requirement is to have a sincere desire to call and teach, to bring others into the activity, to make sure that they enjoy themselves and are taught correctly. The would-be caller should have a genuine love for people, infinite patience, and a good sense of humor. The caller/teacher should maintain a positive and enthusiastic attitude.

The second requirement for the caller/teacher is to be able to dance and "think" like a square dancer, to react automatically to the calls and to be able to move to the music. The potential caller/teacher should become the best possible dancer he or she can, before at-

tempting to teach others.

The third requirement is that he or she be able to communicate with others and the last requirement is that he or she possesses an in-depth knowledge of the subject.

If there were a length-of-dancing time pre-requisite involved before a person sets out to call and teach, perhaps the *minimum* should be three years. In this time an individual can be thoroughly indoctrinated into the activity and know it from the dancers' side of the microphone.

Any caller/teacher who studies this manual and uses it wisely should be able to "produce" a group of dancers who will stay with the activity because they really enjoy it.

Dancers, if you have all the requirements needed to be a good caller, purchase this manual, use it, get going and good luck!

Published by Square Dancing Magazine, 462 N. Robertson Blvd., Los Angeles, Ca. 90048. Price: \$29.95 plus \$4 postage.

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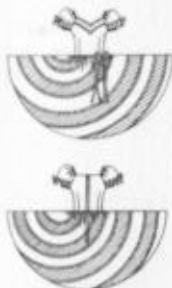
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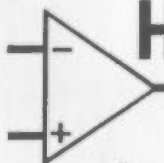
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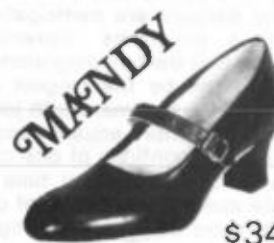
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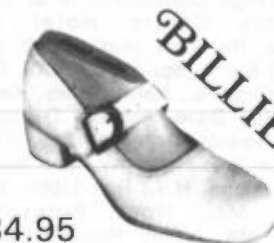


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