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# AMERICAN SQUARE DANCE

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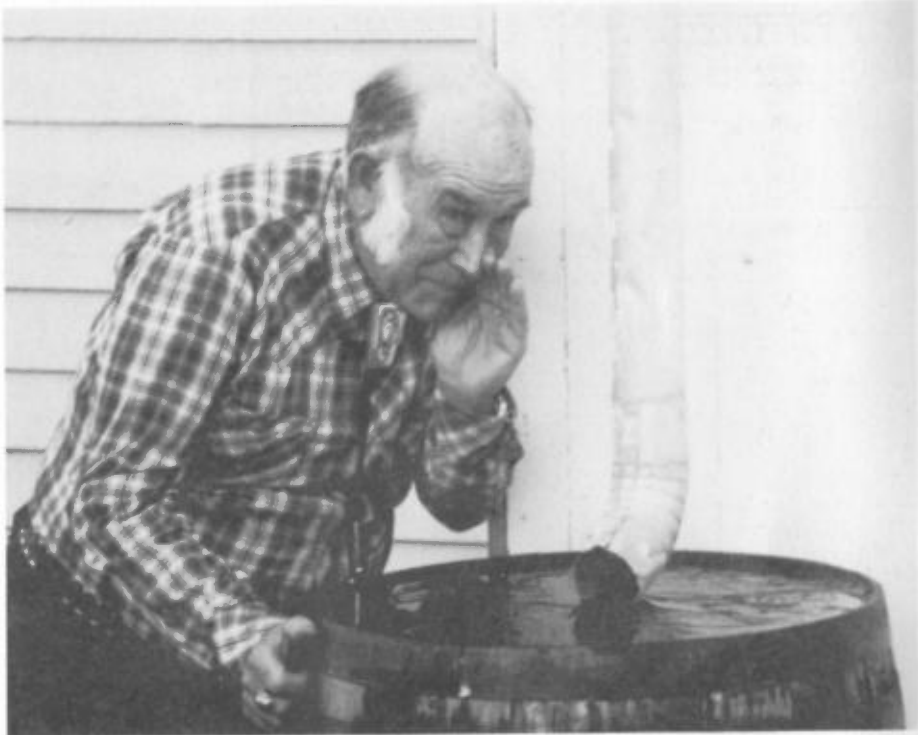
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**ASD FEATURES FOR ALL**

- 4 Co-Editorial
- 5 By-Line
- 7 Meanderings
- 11 What are YOU Teaching?
- 13 An Afternoon with the A-Team
- 15 September Star
- 17 Questions—A & C
- 19 Sequel
- 23 Hurray for Guadalajara
- 25 Rhyme Time
- 29 Line-light
- 33 Encore
- 39 Best Club Trick
- 43 Plumb Line
- 45 Washington Report
- 49 Dancing Tips
- 54 Evolution of A Caller
- 59 Hem-line
- 61 Dandy Idea
- 70 People in the News
- 83 Puzzle Page
- 85 Steal A Peek
- 87 Product Line
- 91 Callerlab Programs
- 105 Book Nook
- 106 Finish Line
- 108 Do-Si-Do Dolores

**SQUARE DANCE SCENE**

- 31 Callerlab
- 35 Speaking of Singles
- 56 Challenge Chatter
- 72 International News
- 96 Date-Line
- 100 I'm Alabamy Bound

**ROUNDS**

- 41 Cue Tips
- 67 Facing the LOD
- 68 Pulse Poll-Rounds
- 74 Roundalab
- 75 URDC Report
- 79 Flip Side-Rounds
- 96 Choreo Ratings

**FOR CALLERS**

- 51 Calling Tips
- 52 Easy Level Page
- 62 Creative Choreo
- 65 PS/MS
- 69 Pulse Poll-Square
- 80 Flip Side-Square

**OUR READERS SPEAK**

- 6 Grand Zip
- 27 Rave
- 86 Feedback

**Publishers and Editors  
Stan & Cathie Burdick**

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September has rolled around once again, and square dancers greet a new season of club dances, workshops and new dancer classes. September is also an anniversary of sorts for *ASD*, although we now count publication years along with calendar years. In September, 1945, Charles Crabbe Thomas, a New Jersey lawyer, created *American Squares* to improve communication between dancers and dance groups. This issue begins the 40th year of publication, with only a brief hiatus of four months during one change of editors (which is why we now begin new volumes in January instead of September). Your editors are proud to continue this strong tradition of communication in the dance activity: the sharing of new/good program ideas, the airing of problems, the seeking for solutions, the promotion of special activities, the constant reporting of current developments and events.

Seeing each issue in print is a satisfying culmination of the effort to meet deadlines, to work around vacations and family responsibilities and holidays. Editing a magazine is an interesting and

# CO-EDITORIAL



exciting vocation. And knowing that what you do is a service to thousands of readers makes the effort doubly satisfying. Of course, *ASD* could not exist without its readers, and without its many contributors.

Thank you all. Keep the news coming!

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# BY-LINE

Things have been relatively quiet on the square dance scene for months now, but some interesting controversial points are now arising. Handgrips are being talked about again, and the inter-

esting question of partners in ocean waves has surfaced. **Ed Foote** writes an interesting exposition logically leading the reader to his point of view; perhaps some reader will do the same for the opposition. This has happened with the "Feedback" this month. The Miltech ad and July "Challenge Chatter" have stirred things up a little—rightfully so, we think!

**Harriet Miles**, veteran writer has written a scenario that many dancers will find familiar. **Dan and Carol Parkinson**, author of other stories and poems in *ASD*, have described further adventures of the A-team in fiction that has at least a shred of truth in it. **Walt and Dorothy Wilson**, badgemakers from Dayton, Ohio, share a real-life adventure in a round-the-world trip that continued from the *ASD* China tour.

"Do-Si-Do Dolores," an old friend to *ASD* readers, surfaces this month, as creator **Stan** finds time at the drawing board. And another familiar name from previous issues, **Lib Eddy**, addresses the topic of what is taught in dance classes. To top it all off, **Fred Haury** shares an excerpt from *ABC's of Round Dancing*, an article on clubs that is true for both round and square dance groups. Happy New Season!

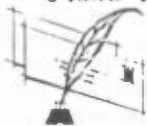
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	1	2	3	4	5	6	7	8	17	18	19	20	21	22	23	24
	9	10	11	12	13	14	15	16	25	26	27	28	29	30	31	32
									33	34	35	36	37	38	39	40
NAME									41	42	43	44	45	46	47	48
									49	50	51	52	53	54	55	56
ADDRESS									57	58	59	60	61	62	63	64
									65	66	67	68	69	70	71	72
CITY	STATE							ZIP	73	74	75	76	77	78	79	80
									81	82	83	84	85	86	87	88
									89	90	91	92				

## Grand Zip



Please find enclosed my bankdraft...We still enjoy our square dancing, whether it be teaching beginners or higher level dancing, we always have fun and meet some very nice people in the bargain...We are planning a trip to U.S.A. mainland next year, will be in your area as we are going to visit Orphie Easson in St. Catharine's, Canada, just up the lake from Huron. We hope to visit as many square dance folks that we have entertained down here over the last 20 years or so whilst on our tour, besides some weekend resorts like Kirkwood, Asilomar, if time permits...We enjoy your "Meanderings with Stan" but sometimes can't catch on to your American slang, nevertheless we enjoy reading from cover to cover when each issue arrives down here...

*Bill & Carolyn Matthews  
Narraweena, New South Wales*

Many of our square dancers are also campers. We are disappointed that you would publish the article in the April issue by Mac McCausland. It is not a true picture of motor home owners we know.

Several of our new square dancers subscribed to the *American Square-dance* magazine this spring. This group is long-time motor home owners and campers. Because of this article, the group has decided to not renew their subscription to your magazine.

*Almeda Peters*

*Ed. NOTE: Erma Bombeck does not present a true picture of domesticity, but thousands of readers enjoy her humor and wit. Mac McCausland's article was written in the same vein and should not be taken literally.*

Our S/D club, the Grenada Promenaders, takes exception to your review in the June issue of Pat Diamond's release, *Stay Young*. Every other record received a positive review. It seems to us that if, as you stated, you received a defective record, you should have waited until you really heard it before you attempted any review.

Pat Diamond has been calling for our club for almost a year now, and we know he is tops in his field. Square dancers will be hearing more and more from Pat Diamond, in spite of your review, because he is definitely on the way to being one of the better callers...not only in Mississippi but in the world of square dance.

How about giving Pat's *Stay Young* another chance?

*Bill Harrison, president  
Grenada Promenaders, Mississippi*

*ED. NOTE: Hope you saw the actual review of the record in the August issue. (The first one received has an off-center hole, certainly not the fault of Pat Diamond.)*

Enclosed find our check for a two-year renewal of magazine. We look forward to its arrival each month. Keep up the good work.

*Dan & Roberta Eck  
Washington, Indiana*

I would not miss "Top of the Line" if it slipped off the pages of ASD.

*Hal Holmes  
Hyde Park, Vermont*



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# Meanderings

with Stan

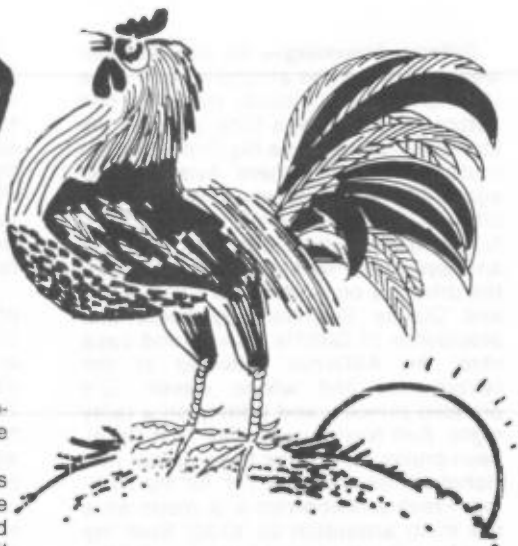
**WE GOTTA LOTTA  
PUFF & FLUFF UP FRONT,  
'CAUSE WE'RE  
CHECKIN' OUR CHICKENS  
AS THEY HATCH  
BY THE BATCH....**

Yes, the old red rooster (That's the go-go-logo of old ASD) is proud as a purple preening peacock lately. For several reasons. First, in recent months subscriptions to this *glad-mag* you're holding have taken a substantial upward swing. Furthermore, the coming fall months portend ever-escalating growth patterns. (That's enough for any public publication to crow about in today's times.)

Secondly, just a scant four months from now, we'll be publishing the issue that marks the 40th year of the life of this dance journal. That makes it the oldest of its kind. (We've edited it in Ohio for 16 of those years. Formerly it was named *American Squares* and *Square Dance*.) That in itself is worth a stately strut, or a huff 'n puff of the feathers, or a wobble of the wattles.

There's more. We're alive and well. We're adding pages. We're gearing up for the next decade of growth. We've just scratched the surface of our potential. We're reaching out to cover every aspect of the activity. Square dancing is flourishing and we're reflecting that fact. Business is booming. (Advertisers fill 50% of our pages, but that's grist for the mill, corn for the crop, blood in the veins of our venture.)

Lastly, YOU are our reason for being. All 45,000-plus readers out there, in every state, every province, ten countries abroad— you are the focus of our continuing service, and from the depths of our paltry poultry heart we appreciate your continuing support of our efforts. Honestly, we love doing what we do, and every day we feel the excitement of it, from the tip of our thorny toenails to the tilting trail of our tail, to the peak of our beak, to the clone if cones that make up the combs on our domes.



All this may sound like political ballyhoo (Amen!— Co-ed.), but with tongue firmly placed against the side of our cheeky, chic, chick cheeks, we're as sincere as that cheerful chanticleer that cheers resoundingly from here to here, year to year, on our masthead. (Hear, hear!— Co-ed.)

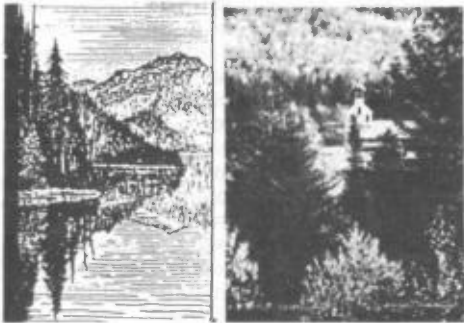
Did someone ask about the word *ballyhoo*? I'm glad you asked. The residents of Ballyhoo, an Irish village in county Cork, were noted for their violent and strenuous debates. The English observed this and referred to any extraordinary fuss as *ballyhoo*.

As I write this prattling piece this month, which you're reading two months later, it is mid-summer and we're vacationing at our cottage on Lake George, New York. That may partially explain my euphoric fervor of the moment. When one can relax in a cushioned colonial rocker, clutching his lemonade, on a second-story porch, gazing out through the multi-million giant pine trunks that march magnificently down to a deep azure lake (The blue of it is interrupted only by snow white sails and rhinestone sun sparkles.), stretching— oh, so widely stretching— to rolling green mountains beyond; who wouldn't feel a touch of euphoria? That's our lovely hideaway at Silver Bay, by George!

We must hit the travel trail tales, but first (This was overheard in Baltimore.) did you know that Caesar was a square dancer? It is a documented fact that he asked Brutus, "A-2, Brute?"

**Gillette, Wyoming**— By now another weekend had rolled around in early June (A brighter one, indeed, than the one before it.), and it was time to catch the sunny tailfeathers of a big United bird en route to Denver, where Avis awaited again (She seems to await you in every city!— Co-ed.) to take me, dearly, cheerily, northward where the deer and the antelope play. Five hours later I shot into the driveway on Gunpowder Lane of Pat and Dianne Swandal, my hosts and presidents of Gillette's Levis and Lace club. An ASDance followed at the fairgrounds hall where eleven □'s pranced princely and prim-ly on a rainy night. Bud Naylor cued. Our first Caribbean cruise crowd was there. Caller Kim Hohnholt loaned me a Yak for my yacking. Fresh strawberries a la mode were the main attraction at 10:30. Even my new blue Tex Brownlee suit, worn for the first time that night, played second fiddle to the appeal of that neat treat. (Three cheers for the red, white and blue— strawberries, cream, and YOU!— Co-ed.)

**Conifer, Colorado**— Next day I said goodbye to Avis at the airport and got picked up there by Carl Beck, caller for the Ridgerunners of Conifer, remembering a much more adventurous ruffle-shuffle of a couple of years before. This trip with Carl and Rose was mild and memorable, as we wound our way southward through the rocky Rocky foothills towards tiny Conifer. The Aspen Park Community Center, perched on the hill, was absolutely full of enthusiastic shindiggers, raising the roof with their hearty harmonious hilarity that night. Lovely encounter, topped off by a late Mexican dinner as we headed homeward, and soon enough set adrift on a dreamy waterbed, dead to the world— that's *living!*



**Redwood Country, Smith River, all in far northern California**— RC is a resort, not a cola. Smith River is a lovely little town up there almost on the Oregon border, surrounded by Jumbo redwood trees on the east and the pounding Pacific on the west. It's an ideal camping/fishing/touring location, and Redwood Country square dance resort takes full advantage of the location.

I flew to the closest commercial airport to Smith River, which is Crescent City, on Sunday June 10. Funny how the airplanes got progressively smaller that day. Denver to San Francisco was by a 727 jet, of course. San Francisco to Arcata/Eureka via Sacramento/Stockton was via a pot-bellied "Shorts" 20-seat prop job. Finally, for the Arcata to Crescent City run we transferred to a little six-passenger Cessna, operated by West Air. I was the only passenger left with two pilots when we hit Crescent, and Jim Davis, resident resort caller, was there to meet me.

Monday through Thursday was my week at the resort, and although the dancers weren't there in big numbers that week (early June is just the very start of the tourist season) I had the time of my life, which included afternoon workshops, evening party dances, pizza parties, dinner at Ship Ahoy, a ship-museum visit, attendance at a Rotary meeting, a breathtaking ride through redwood trails, along with many other walks, talks, and gawks. One night we visited the Stinkers S/D Club of Crescent City, where Joe Saltel was calling. Good fun. I got pinned for the first time as an honorary skunk. (Phew.— Co-ed.)

Redwood Country is a super place. Start with a large 20-set dance hall with a teakwood floor. Add a first class restaurant attached to it. Add cool ocean breezes flowing freely, briskly about. There's a large RV park on the edge of the ocean, called Salmon River. Unbeatable is that mountain view on three sides, crosshatched by stately stands of redwoods. Jim Davis, Rawhide Records, is the directing caller there all summer, and works with different staff callers each week, starting in June. This fall he starts as resident caller at the elegant Greenfield Village resort in Mesa (See ad, page 34.) Personally, I can't wait to get back to Redwood Country again next summer, July 8 to 11. Y'all come!



**Victorville, California**— *Friday the fifteenth* would have been more aptly described as *Friday the thirteenth* for me, due to the woeful experiences I had with unreliable airplanes that day. Jim dropped me at the little CC airport again in time for the 10:45 puddle-jumping Cessna out of there. But the Cessna never came. Engine trouble. So I sputtered a lot. (Engine-trouble, Stan?— Co-ed.) At 2:30 there was another flight out, which I took, but a hole had been shot in my schedule for that night's dance, further complicated by a very late Republic flight out of Arcata and a late United flight from San Francisco to Ontario.

The minute we touched down at Ontario (8:30 p.m.) I dashed to the Avis counter, grabbed my bags, and took off northward to Victorville as if I were still airborne. The dance was at George AFB, an hour's drive from the airport. Shamefaced, unshaven, and limp-shirted, I strode into the beautiful school gym at 9:30, where ten to twelve sets had been dancing to host caller Bruce Phillips and others since 8 o'clock. With apologies (and *ex-plane-ations*) I called for the next two hours for the fly-guys and gals, and for great gallant gaggles of guests galore. Pure fun time, once underway. Thanks to Bruce and Carol for enduring the frustration of my late arrival, as well as callers Jim Eastburn, Roger McClure, Paul Moore, and Gene Bennett (cuer). Sponsoring clubs were Silver Wings, T-Birds, and Sagebrush Shufflers. I'll be back in early January to do it again in a much more acceptable manner. Promise!

**Sacramento, California**— Now it was time for the long drive northward to SAC, in my fast little gray Horizon, where caller Jack Murtha had set up a clinic and dance for the callers of that area and their dancer friends by invitation. It was held in Roger Morris's hall (Robertson's) on the south side of town. We did a fast-flowing flip through half a dozen subjects for the thirty-plus caller-leaders present on a very hot Sunday afternoon; then hashed up some high-level hijinks all evening (high-level stage only, lower-level caller/dance). All in all, a super day with super folks in a new area for me.

**Salida, Colorado**— Hardly had the vapor trail dissipated from the last Denver/California flight than it was time to high-tail it back to the mile-high city, although three weeks had gone by, we

had returned from the National Convention in Baltimore, and the fourth of July had popped in and out of our plans. Upon landing I Chevetted three hours southward through the craggy passages to Salida to do the annual Shevano Shufflers *ASDance*. It's always a treat to stay with Paul and Edith Brinkerhoff, action people without equal— the best of the west. Twelve ☐'s filled the little Scout Hut, even from as far distant points as Durango. Clara Eyster baked another gorgeous cake in the shape of *ASD*. Callers Jim Jorstad and Barry Bartlette dropped in. Top ticket sellers were Clara E., Edith B., Norma Jorstad, and Ruth Barfield. Named after a mountain angel, that club generates so much spirit as they dance it could make even Gabriel blow his horn and St. Vitas dance. I'll bounce back next July 5th. It is easy to see why Colorado has so many loyal advocates. It can make an artist drool to suddenly sweep over the crest of a buffalo-back bluff to behold white-water streams a-sparkle in the sun as they ramble across deep valleys, flanked by herringbone pines rising to touch the white cotton clouds; and those very cloud shapes are copied a thousand times in patchwork quilt patterns of snow on high mountain ranges. Whatta lotta scenario! (Whatta lotta buffalo bull!— Co-ed.)



**Greeley, Colorado**— Retracing my tracks to Denver next day, I shot north to call one for the Merry Mixers of Greeley (I wonder if Greeley is named after Horace.) at Aimes Community College, west of town. There was a problem or two with the hall, but perfect halls and perfect arrangements are the exception in this biz. Arlan Sample rounded out the program. Caller Dick Gurney loaned speakers. It was a short night at the Sundown motel, since my plane left early Sunday for the east. Next destination:

**Continued on Page 93**



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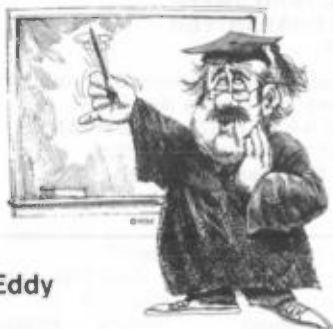
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# What Are YOU Teaching?



by Lib Eddy

"What you are speaks more loudly than what you say." This statement may be an often-quoted truism but surely it bears repeating in this season of teaching square dance classes.

Callers are charged with teaching new dancers to dance; often they concentrate so hard on the basics and figures that other parts of the square dance picture are neglected. If the caller and partner have a working team, perhaps the partner may assume responsibility for several of the items we will discuss.

**Styling** is a neglected phase of square dancing today. At the last convention, a dancer said to me, "They always say 'use your skirt.' How? What do I do? Isn't this written down anywhere?"

We have a feeling that skirt work is like mixing up a family recipe. Those who know it well put in a little of this and that; those who are puzzled by the meaning of *styling* can't find the directions; those who already know have difficulty explaining just what it is they do.

We learned skirt work as we learned dancing, so we are among the guilty who have difficulty explaining just what skirt work is. Let us explain the Lib Eddy method (you can always blame it on her when someone criticizes your maneuvers).

If you are in a right hand star, lift the skirt edge nearest your left hand into the air to about waist level. You may move it back and forth gently with the beat of the music, or hold it gracefully static. When you reverse the star, reverse hands and sides of your skirt.

On a *ladies chain*, you might lift with

left side of your skirt with your left hand as you take right hands in the center. On courtesy turns, your right hand is free to lift the right side of your skirt.

The skirt is never held stiffly. Let it sway, swirl or dip in time to the music if that is your pleasure, or hold it loosely and comfortably at a level where the momentum of turning will ruffle it.

See, it's so easy, it's hard to explain. Jump in and try it... you'll see.

Now, callers and callers' partners, are you practicing good styling before you ever mention it verbally? Do you dance to the music? Do your actions flow? Does the distaff half use skirt work and the male half those little arm movements that look so distinguished? If you are practicing styling, you'll find you have to say very little. Your dancers will pick up the styling points that they observe in your dancing.

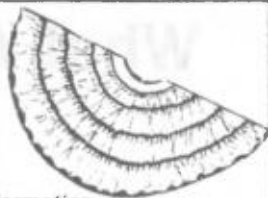
Warning: newer dancers anxious for a dancing model will also pick up mannerisms you might wish them to ignore. Be sure you practice what you teach!

**History** of the dance should be a must for new dancers to hear. If you have time and knowledge, demonstrate a few traditional-type dances to trace the history. Buy a book and leave it open for display. Rent the Lloyd Shaw Foundation movie and let a visual aid do the job. But *do* transmit the idea to your dancers that square dancing encompasses many types of dancing besides modern club dancing, and that modern club dancing is only one outgrowth of the dance heritage in the United States.

**Dress** is another item to be discussed

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and explained, or demonstrated with a fashion show or a shop visit for the newer dancers. But again, what callers and partners wear to dances is a silent lesson to the learners.

Many areas are defining dress codes for square dancers. Another warning from Lib Eddy: the more narrowly you define a dress code, the more people you bar from the activity. A tendency exists to almost measure the ruffles on the petticoats and the length of the necktie; also to specify square dance shoes. Footwear of a certain kind may be a necessity for medical reasons; do we want to discourage the wearer from the square dance floor? Must an overweight woman wear a tutu-like petticoat to be in square dance style, when she looks more attractive in a soft, less full style? Must a dancer who prefers a longer skirt without a petticoat be forbidden entry to dance halls?

Expense is always a factor in buying outfits, especially for many younger couples. May we not welcome dancers who are clean and neat, in skirts and shirts (long-sleeved, if you will), without being too particular about each item of

garb?

And this brings us to the last point, touched on in several other paragraphs— **tolerance**. Our square dance world is made up of all kinds of dancers who prefer many programs of dance, who have many personal likes and dislikes to which they are entitled. We know this when we visit a national convention and see the diversity in individuals, and when we hear their comments and suggestions. If we cannot respect and honor another's feelings without being unkind, thoughtless and needlessly cruel within the confines of our small section of the world, how can we ever hope for a larger peace in the world?

We're not all alike! Lib Eddy is a strong-minded, outspoken individual. You may not agree with her, but she has a right to feel the way she does and to speak her mind. So do you— and then you both can agree, or agree to disagree and go on developing a better square dance activity.

Last word of advice to callers and partners: be the kind of dancers you are trying to develop in your classes.

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# AN AFTERNOON WITH THE

# A-Team

by Dan and Carol  
Parkinson  
Lake Jackson, Texas

Sunday afternoon is upon West Allemande. Sundappled sidewalks and brilliance of birdsong. Lazy puff clouds drift by above subdued Sunday scenes and sounds. Here a lawnmower hums, there a sprinkler sparkles. Tranquility rests upon the land... except in the community room at Town Square. Here, among the placid pursuits and peaceful preoccupations prevailing beyond, vigorous avocations are afoot.

The A Team is practicing. Five determined couples— a square and a spare pair— are finally getting it right.

"*Slip*," says Tip Cawler, his toe tapping in time with the hoedown topping his turntable at full rev. "*Slide, slither, bend the line and motivate.*"

"Hang in there," Joe Spare applauds as the eight on the floor execute the maneuvers flawlessly. "You're doing great."

"Hush," Jodie Spare nudges him. "You're not supposed to talk to people when they're square dancing."

"They're talking to each other," he points out.

"No, we're not," Tom Twirl announces, doing his part of *cast a shadow from a column*. "This is infield chatter. It's just noise."

"Let's have less noise and more poise, then," Tammy Twirl scolds him. "You almost missed that one."

"Which one?" Paul Patter asks. They are now four calls past that point and Tip Cawler is throwing the book at them.

"I forget," Tammy says. "pay attention."

"*In roll circulate*," Tip calls. "Now *trade circulate and crossover circulate* from there, *extend and spin the windmill* right. Good. All *eight circulate*. Now *turn and deal, double pass through and track to a diamond. Diamond circulate and cut the diamond. Split counter rotate...*"

"Aren't we good!" Tammy Twirl beams as the square flows with easy precision.

"... and *checkmate the column*. Now

*cast a shadow. Walk and dodge* from there, *ends bend and start a split square thru but on the third hand touch a quarter. Centers run, wheel and deal, trade by, extend, pass in, pass through, trade by, allemande left and promenade about three steps...*"

"Great!" Bill Backtrack agrees. "We haven't missed one yet."

"Quit gloating and pay attention," Betty Backtrack cautions him. "You get confused when you don't listen."

"I get confused even when I do listen. My mind is too complex for a person with my limited faculties."

"All *eight star thru*," Tip Cawler calls. "All *eight do a right and left thru*. All *eight cross trail thru and backtrack*, all *eight right and left grand...*"

"Whoops," Sam Sashay corrects himself and hurries to catch up. "Is that legal?"

"Of course it's legal," Paul Patter assures him. "It's a dirty trick but it's legal."

"... and on the third hand *three-quarter the top*. Good. Now *quarter the top*. And *half a top and all eight spin the top...*"

"Do you suppose anybody in his right mind does this?" Bill wonders.

"There's really no way for us to know that," Sam points out.

"How about random sampling of those present?"

"We'd be a loaded sample. None of us are in our right minds."

Will you guys cut it out and pay attention?" Susie insists. "Paul, you belong here. That was a *transfer the column*."

"I missed that," Paul recovers quickly.

"I noticed," Tom says.

"... and *split transfer*. Now *acey deucey and spin chain and exchange the gears.*"

"Is that A-level?"

"... *split square chain thru...*"

"I think that one is multi-level."

"No, that was a split level."

"Hang in there," Joe Spare encourages from the sidelines. "Ride 'er all

the way!"

"Hush!" Jodie hushes.

"I'm their outfield chatter," Joe explains.

"They can't hear the patter for the chatter."

"Sure we can," Betty Backtrack says. "We're using selective reception."

"And elective deception," Bill says, pulling her back into place to complete a *cycle and wheel*, followed by a *swap around, extend* and a perfect *chain reaction* from half-sashayed positions.

"Whee!" Susie says.

"Lookin' good!" Joe applauds.

"We look great," Sam says, modestly. More calls choreograph themselves as Tip Cawler loads it on.

"We're doing the whole list," Tammy observes.

"Looks like it," Tom agrees. "Boy, we got it notched. We haven't missed a thing." He gives Tammy a bonus twirl on a fractional top and Paul says, "That takes nerve, showing off on A-2."

"Face it, we're good."

"... *Bells run, slip and slide, cast a shadow from here, mix to a diamond, six and two acey deucey, hourglass circulate, flip the hourglass, extend and chase left... left... right!*"

"Right?"

"No, left."

"... *Beaus backtrack and a mini-busy...*"

"That isn't even on the list," Sam notes, doing it.

"We've gone clear off the list!" Peggy Patter says.

"Have you noticed they've gone clear off the list?" Joe Spare asks.

"I've noticed," Jodie says. "Hush."

On the floor Tip Cawler is putting them through their paces. They *motivate* from reverse positions. They do a *left-handed chain reaction*. He calls and they respond and the square keeps moving.

"We've got it!" Sam Sashay exudes. "Boy, this is real A-team stuff!"

They are a column now and tip calls, "*Make magic...*"

"That isn't Advanced, that's Challenge," Tom Twirl says.

"So what, we did it anyway," Paul laughs. "There's no stopping us now."

"*Magic circulate...*"

They do it.

"... *and extend and spin the top...*"

Suddenly the square is a wreck. "Do what?" Paul asks, disoriented and puz-

zled. "What happened?" Susie asks. "Where am I supposed to be now?" Bill asks.

"Aw," Joe Spare says, "You broke down."

"We know that," Tammy says. "We can tell by looking. But what happened?"

"It was that last call," Sam scratches his head. "We did a *magic circulate* and then something. What?"

"Who was that masked movement?" Tom wonders.

"It was *spin the top*," Tip Cawler explains, lifting his needle.

"*Spin the top?*" They all look puzzled, then Susie says, "Oh. *Spin the top*. Tip, you called *spin the top* and I went blank."

"Not any blanker than me," Paul admits. "*Spin the top!* Of all things!"

That isn't an Advanced call," Peggy points out. "That isn't even a Plus call. That's Mainstream."

"Well, it was too advanced for me," Paul says.

"*Bow to your partners* and let's take a break," Tip suggests.

"You guys got anything planned this evening?" Bill asks the group. "We have some Mainstream tapes at home. All the Basics and everything. I think we ought to practice that a little."

"Okay with us," Tom agrees. "Probably be a good idea if we find a couple of Mainstream dances next week, too."

"*Spin the top!*" Paul shakes his head. "Of all things!"

"You did great up to there," Joe tells them.

"Sure. But you know, it's a spooky feeling to realize how close we all came to getting overqualified."

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by Harriet Miles



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#### Act I

**Time:** September, any year.

**Place:** Home

**She:** We can still get in on beginners' square dance lessons if we go now. Why don't we try it, dear? Looks like so much fun!

**He:** That corny stuff? Nah!

**She:** Not the way they do it now. It's not just horsing around, it's really dancing.

**He:** (retreats behind newspaper, making unintelligible sounds.)

#### Act II, Scene 1

**Time:** January, following year.

**Same Place**

**She:** You're getting a little paunchy, dear. Why don't we join a square dance class and have some exercise with fun?

**He:** Well, I'm not going to get out there and make a fool of myself.

## SEPTEMBER STAR

#### Act II, Scene 2

**Time:** The following September

**Same Place**

**She:** I hear a couple of fellows at the plant are starting square dance lessons next week.

**He:** So what?

**She:** But your boss started last year and he's wild about it.

**He:** All right, all right, we'll go. But remember, I'm doing this just to please you.

#### Act III

**Time:** The following year.

**Place:** A contemporary square dance, later in the evening.

**She:** Let's go home, dear, I'm tired.

**He:** But we'll miss the last dance—and it's a star tip!

**She:** But we're dancing again tomorrow night.

**He:** Of course!

**She:** (Sigh!)

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# QUESTIONS ABOUT ADVANCED & CHALLENGE DANCING



by Ed Foote  
Wexford, Pennsylvania

*Q. What is the difference between Mainstream dancing and Advanced and Challenge dancing?*

A. There are two major differences: (1) Number of calls— about 55 calls on the Advanced Basic list and 70 calls on the Basic Challenge list. (2) Precise positioning— there is heavy emphasis on position and executing calls well.

*Q. Someone has said that Challenge dancers have to know over 1000 calls— is this true?*

A. Absolutely not. A Basic Challenge dance consists of about 225 calls (totaling the calls on the Basic Challenge list and preceding lists). Dancers at the next level (Extended Challenge) know about 100 more calls, and dancers at the next level (Advanced Challenge) know another 150 calls. That's 475 calls and covers about 99% of all Challenge dancers.

*Q. How long does it take to become an Advanced dancer?*

A. A survey of callers teaching Advanced level showed that having a class once a week takes an average of 21 to 31 weeks.

*Q. How long does it take to become a Basic Challenge dancer?*

A. The Basic Challenge list is slightly larger than the Advanced list. However, by the time dancers are ready for this level, they have been trained in listening and achieving good positioning, so they learn more quickly. Thus, the same figures should apply. Note: There are many dancers who have reduced these times considerably. It depends on the individual dancer, caller, and class size.

*Q. There is no caller in my area who wants to teach these levels. How do I learn?*

A. There are several excellent sets of Advanced and Challenge teaching tapes.

All you need is a set of these tapes and a square in a basement.

*Q. How often do you have to attend Advanced and Challenge dances in order to keep up?*

A. Once a week, either to a live caller dance or, where this is not available, to a dance on tape. Some dancers at the Basic Challenge level dance twice a week, but it is not necessary to do so to keep proficient.

*Q. What about speed— aren't Advanced and Challenge dances called much faster than Mainstream dances?*

A. No, although it may seem this way to someone not experienced in these levels. Any dance that is at a higher level than one is used to will seem fast, because he needs more time to react to the calls. This is true for the beginner coming to Mainstream dances, and likewise for Plus level dancers coming to Advanced or Challenge. In the latter, the caller gives the dancers the proper amount of time to do the call and then continues. He usually does not wait for the people who take too long to do the call. Thus, for those who know the material, the tempo is just right; for those who are unsure or do not use proper positioning, the tempo may seem fast.

It should be pointed out that sometimes dancers listening to a caller calling Advanced level will think the caller is calling fast when he really is not. This is because of directional calling for many of the figures; the caller first uses the name of the call, then adds directional words to help the dancers. These added words create a feeling of speed to the listener who is not familiar with Advanced level.

*Q. Is Advanced and Challenge dancing smooth-flowing?*

A. Yes. This really depends on the choreography of the caller calling the dance, just as it does at Mainstream. But naturally the smoothest of calls will seem awkward to those not used to doing them.

Q. Then it is not really fair for people who have never done it before to try a couple of Advanced or Challenge tips at a dance or weekend and complain that the dancing is too fast and awkward, is it?

A. Right. If they have not been trained for that level of dancing, they have no way to make an intelligent analysis of the material.

Q. When I watch Advanced or Challenge dancers, they often are not smiling. Aren't they having a good time?

A. Of course they are. Have you ever watched round dancers or those who engage in sports? You rarely see them smile either, but would you claim they are not having fun? Of course not. They are simply concentrating on what they are doing. We know they are enjoying themselves or they would not be participating in their activity. Same thing for Advanced and Challenge dancers.

Q. Do Advanced and Challenge dancers support Mainstream and Plus dances?

A. Yes. Almost all of these dancers belong to at least one Mainstream or Plus groups, many belong to more. Many of the dancers are, or have been, officers in these clubs.

Q. Should everyone try Advanced and Challenge dancing?

A. No. These levels of dancing are only for those who wish to do more and have the time and interest to do so. The majority of dancers will always be happy with Mainstream and Plus level dancing.

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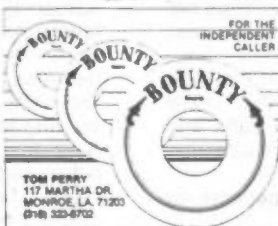
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# SEQUEL by Walt & Dottie Wilson Dayton, Ohio

## AROUND THE WORLD IN 33 DAYS

Last fall we received a flyer from Stan and Cathie Burdick announcing an ASD tour they would be leading to the Peoples Republic of China in May, 1984. For years we had hoped that someday we could take a trip around the world. In considering this tour, we thought this might be a way to do it. After much negotiation with the travel agency that arranged the ASD tour, we left Dayton, Ohio on May 7 on a 33-day trip around the world.

As the Burdicks have indicated, we dancers from the eastern part of the country met with those from the west in Tokyo, Japan, and then all 25 of us went on to Hong Kong. After touring there, we boarded a hovercraft and went up the Pearl River to China. As the China tour has been highlighted in the July issue, we won't cover it again. However, a few incidents especially impressed us. We were surprised by, but especially enjoyed the friendly attitude of the Chinese people; had fun teaching some young people to square dance on the boat on the River Li, even if we couldn't talk with them; enjoyed it when a four or five-year-old girl in a Shanghai park reached up and took Walt's hands and danced with him, just like the "grown-up foreigners" were doing. We thought it really great to dance on the Great Wall of China.

On May 22, we left the others in Hong Kong and proceeded on our trip. We took a hovercraft 45 miles south to the Portuguese Territory of Macao, a resort area on the China coast, for sightseeing. We went back to Hong Kong where we caught a flight to New Delhi, India. While there, we went to Agra to see the Taj Mahal and dance on the lawn. For many years the Taj Mahal was considered one of the "eight wonders of the world." A little recorder in Walt's shirt pocket provided the music and cueing direction from George D'Aloiso, our club cuer in Dayton. Back in New Delhi, we heard that it was around 125° that day, the hottest day there in forty years.

From India, we went to Athens, Greece, where we toured the city and visited the Temple of Poseidon and the Parthenon before flying to Istanbul, Turkey. Istanbul is a city on two continents, Europe and Asia. During a boat ride on the Bosphorous, we saw Russian ships going into and out of the Black Sea.

From Turkey it was on to Oberammergau, Germany, where we attended a performance of the Passion Play. In 1633 many residents of Oberammergau were dying of the plague. In desperation, the residents vowed that if they were spared, they would perform a play depicting Christ's suffering and death every ten years. From that day on, no more people died of the plague, and in 1634 the first play was presented. It has been repeated every ten years since. Special performances are being given this year to commemorate the 350th anniversary of the first play. The play lasted five and a half hours and everyone in the audience of over three thousand was attentive to the end. Never have we seen so moving a performance.

We went on to Madrid, Spain, where we saw the 1800 room Royal Palace and Prado Museum, which displays one of the world's largest collections of paintings, and then on to the old city of Toledo. We toured the city of Lisbon, Portugal, had a typical Portuguese dinner and went to a Los Vegas-type show at the Casino Esteral. We boarded a Portuguese Airline plane and flew to New York and back to Dayton.

At 11:30 P.M. on the thirty-third day, we completed our around the world trip. We visited nine countries, 32 cities, changed money ten times, visited 16 churches, 15 museums, five castles, two casinos, one Chinese commune and saw seven shows; we square or round danced five times, took 1,100 pictures (slides) and traveled 520 miles in cars, 1,241 by bus, 241 on boats, 240 by train and 26,789 by air.

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# BELONGING TO A ROUND DANCE CLUB

by Fred Haury

Albuquerque, New Mexico

From *The ABC'S OF Round Dancing*

The purpose of a dance club is to provide a place for you to dance with a caller or teacher and people whom you like. The teacher or caller and the hall cost money. Dues provide the money. Your dues are needed when you don't dance if the club is to be there when you want to dance. If we paid only when we danced the club income would be uncertain. The cost of dancing would have to rise, and some clubs would fold.

Do you pay your dues promptly? The treasurer keeps financial records on a volunteer basis. The record keeping is easier if dues are paid promptly. The treasurer doesn't like to remind anyone that he hasn't paid his dues. Ask your treasurer if he would rather complete the dues entries in one night or string them out for three months. The books are being kept for you, so why not help the treasurer do his job by paying on the first night dues are due. Maybe the slowest procrastinator should be installed as the next treasurer!

Officers are necessary to keep a club operating successfully. The president oversees club activities and keeps members informed through announcements. The vice-president acts in the absence of the president, and inherits miscellaneous duties. The secretary-treasurer handles the funds, keeps books and records the club's plans and activities. The refreshment chairman coordinates and schedules refreshment committees and keeps supplies in stock. The District Representative maintains liaison with the district and handles club matters related to district activities. None of the officers will be overworked if each officer and dancer does his part.

When did you last hold a club office? Have you refused to hold an office or help with a club activity lately? How many times?

Did you ask someone to take lessons in the last class? Have you taken a turn helping with club classes? Do you miss dance nights frequently? Has your dancing fallen below club level? Have you considered some basic refreshing as an "angel?"

Is your club a "snub club?" Do you always greet all visitors and tell them you are glad they came? Do you make it a point to dance in a square with visitors at least one dance? Do you invite visitors to come back? Do you make sure that visitors have a chance to dance before you fill up squares with your favorite people? These things are part of your responsibilities as a club member. Don't leave it to the officers or you will not project as a friendly club.

Do you invite other dancers to visit your club? Do you visit other clubs as dancers or as a group? Do you attend dances at other clubs when your caller is their guest caller?

Do you find a large number of things wrong with your club or its leadership? What have you done to improve things? What have you done for the club lately? How good a club member are you?

Talk with someone about it. Take an office. Do your part. You can help make your club the best club ever.

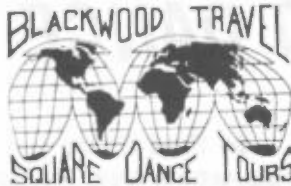
Summer close-downs can result in loss of dancers through breaking the dancing habit or routine. It results in lowering the club's dancing proficiency by lapse of practice, forgetting routines,

Continued on Page 93

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---

# HURRAY FOR GUADALAJARA

by Bill and Jeannie Cooke  
Guadalajara, Jal., Mexico

"Let's go to Guadalajara and call square dances." "OK, let's go— where is Guadalajara?" That's how my wife Jeannie and I started our adventure into the unknown. Being a club caller for three clubs and working eight hours a day, as many callers do, is a drag on your physical and mental well-being. When you see an article in a square dance publication saying that a trailer park resort in Guadalajara is looking for a caller couple, you just naturally get your interest up. After corresponding with the trailer park, San Jose del Tajo, I decided to fly down and see what was happening. By the way, everyone knows that Guadalajara is in Mexico, right? Right! After my little sojourn to San Jose del Tajo Trailer Park Resort, where I called to a group of dancers on a Tuesday morning, I told my wife, "Let's do it." We did! We quit our jobs, sold our house, put everything in storage that wouldn't fit into our trailer and said "adios" to Washington. Mexico, here we come!

Being a resident caller was new to me and having a "live" caller was new to the dancers in Mexico. It appears that I am the only, and possibly the first, resident caller in the whole country. When we started our weekly dances, we had about two squares dancing the Plus Program. We started a Basics class dancing twice a week *in the morning*. We had a round dance class dancing twice a week *in the morning*. We started a Plus Program workshop once a week *in the afternoon*. I was asked to call the Advanced Program once a week *in the morning*. Since this was a new program for me, it was (and is) a challenge which I have enjoyed. I might add at this point that the Advanced Program dancers are a self-taught group of dancers (from cassette tapes). When we left in late March, we had graduated 1½ squares of Mainstream dancers and 6 couples of

round dancers at the square dance round level. Throughout the season, our weekly dance increased to 4-plus squares. Of this number we have about one square of dancers who travel from the Lake Chapala area, which is about 35-40 miles away. These dancers were taught from records by another dancer who takes it upon himself to keep square dancing alive in that area. I have two Mainstream dances a month *at night* in this area and have had five squares dancing.

Perhaps when people are educated about Mexico, more square dancers will try our beautiful park as a resort area. Nobody we know has had any trouble with "banditos." If care is taken to insure that bottled water is used both for ice cubes and drinking, which is the case in most restaurants, there is no problem there, either. A knowledge of the language is nice but not mandatory, as sign language can be used until you learn enough to get by. My only recommendation is to remember that you are a guest of the Mexican people. They are not our servants, even though the average American has more money than the average Mexican. The "ugly" American is not an image that we encourage. We have found the Mexican people to be very gracious and most polite. They will be as helpful as possible, when treated with normal courtesies.

The new fall season is rapidly approaching and we would recommend people give thought to "snow-birding" to Mexico. This coming season we will have classes for the Basic/Mainstream Program, the A1 Program and Round Dance Basics. We will also have Plus Workshops, Plus Program Dances, Mainstream Program Workshop/Dances, A-2 Workshop/Dances, Round Dance Workshop and our twice-monthly Lake Chapala area dances. We also will be putting on demonstrations. If we find we have not covered an area where interest is shown, we will try to include that in future seasons.

Besides square dancing at our beautiful park, there is much history surrounding the area and many wonderful things to see and do. Since most dancing is done in the mornings, this leaves much time for sight-seeing and shopping. The park has its own evening programs.

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Resolve, and dreams come true.  
Resolve to living a better way  
For a heart beats all too short,  
Resolve to giving another day  
Before giving will do naught.  
Let sweet music be your guiding light  
A mere whisper or a sigh,  
Let it brighten up the darkest night,  
Its refrain— your battle cry.  
You shall climb a little higher  
As the year goes slowly by,  
Reaching the summit you aspire  
And the goal you've set aside.  
A new horizon's within your view  
Make that resolution strong,  
Remembering things you say you'll do  
Must last the whole year long.

## SMILE— IT'S YOUR RECREATION

Challenge dancers are happy dancers  
Their thinking's very sound.  
They like a challenge to their brain  
With both feet on the ground.  
Advanced dancers are happy dancers  
They always look for more.  
They like a change now and then  
Of this they're very sure.

# RHYME TIME

by Ida Reilinger



Mainstream dancers are happy dancers  
Relaxing's where it's at.  
They're looking for fun and games  
And that's the time for that.  
Square dancers are happy dancers  
No matter their inclination.  
All levels equally important  
In this our recreation.

Continued on Page 99

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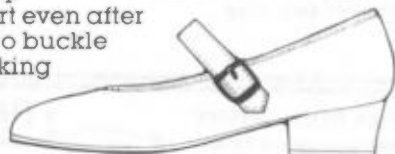
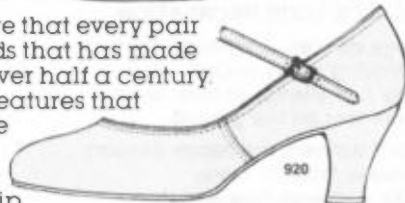
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## RAVE



As of May 11, 1984, a new plaque hangs in the Hall of Fame at Fontana Village. The plaque reads, "Fontana Village Square and Round Dance Hall of Fame honors Ray and Louise Bohn for their outstanding contribution to the success of Square and Round Dancing at the Fontana Family of Festivals, Fontana Village, Fontana Dam, North Carolina. 1984."

During the induction ceremony Ray reminded himself and other callers that they are still "gonna goof now and then." With a parody to a country music standard, he paid tribute to the dancers and thanked them for the smiles that make square dancing a joy. The sense of humor that enables Ray to love his profession was evident when he sang, "I'm sending you a big bouquet of roses, one for every time you put me wise."

Ray admitted he could never have "been calling longer than some callers have been alive" without the help and dedication of his law, Louise.

So, Louise and Ray Bohn, to the ovation from North Carolina, add the cheers and salutes from your own family of Kentuckiana square dancers.

*Ella Finn Henley  
Louisville, Kentucky*



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# LINE- LIGHT



by **Bev Warner  
Saginaw, Michigan**



The title *angel* fits Eph and Mary Knight. Even in everyday life, few couples come close to wearing the hat, or in this case, dancing shoes that fit so well.

Eph and Mary have danced for thirty years with the same club, Town and Country, formerly of Pigeon, Michigan, now Cass City. They have "angeled" for hundreds of dancers. They helped the Rocking Eights of Caro and the Swinging Hatchets of Bad Axe form their clubs. Can you imagine the stories they could relate? The ups and the downs, the dancers and callers that have come and gone? They must have a secret for their longevity in dancing. Most couples

that have continue for a long period all seem to say, "We love people, we don't allow ourselves hurt feelings over minor incidents— we dance for the fun."

The Knights have danced at most of the International Square Dance Conventions, the first was held in Royal York in Toronto, then moved to Hamilton, Ontario. They have attended many state and national conventions.

Eph recently retired from farming after 51 years on the same farm. They have been married 43 years with two children and three grandchildren.

If there were a Square Dancers Hall of Fame, Eph and Mary Knight's name would be at the top of the list!



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- C-607 IN IT FOR THE LOVE— John & Wanda Winter/Round
- C-315 IN IT FOR THE LOVE— Gary Shoemaker
- C-512 CHEROKEE FIDDLE— Ken Bower
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## CATEGORIES OF AFFILIATION

Callerlab has several types of membership as well as a number of ways non-member can become affiliated with the organization.

To be a **member** of Callerlab, a caller must be an active caller, subscribe to the Callerlab Code of Ethics, pay dues and attend the annual convention at least once every three years (six for overseas members). An active caller is defined as one who calls an average of at least one full dance each week and at least 50 a year. A caller must have been an active caller for the three most recent years. The requirement to be an active caller is waived as a requirement for continuing full membership for those who

have been members in good standing for eight consecutive years.

**Associate members** are callers who have been dues-paid members in good standing for three or more years, have attended three or more annual conventions and who have dropped out of active calling. Associate members may not seek office or vote in elections.

**Gold card member** is a special category presented to selected individuals who have served Callerlab in an outstanding and meritorious fashion. The gold card member is entitled to all privileges and benefits. To date, three have been awarded.

There are no other categories of membership. The closest category is the **subscriber**, who meets all requirements except physical attendance at an annual convention. The subscriber may not vote. Upon attendance at a convention and payment of dues, the subscriber becomes a full member.

Caller organizations may **affiliate** with Callerlab. For further information on any category, contact Callerlab, Pocono Pines PA 18350.



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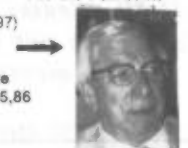
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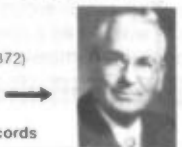
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# Encore

by Mary Fabik

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO— September 1959

Rod LaFarge announces that Arvid Olson of Moline, Ill. is the new editor of *American Squares*. Mr. Olson holds a M.A. in Recreation and has long been interested in square dancing.

"Arvid is one of the few in the country to make a full-time career of square dancing and we are sure this new blood will carry the pioneer American square dance publication to unprecedented heights."

\*\*\*\*\*

Excerpts from letters of 10 years ago (35 years ago):

"Why do these callers who can't sing, think they can do singing calls?...."

"The square dancer of today comes from all walks of life. His intelligence of a rather high order. He will not be satisfied with a dance program of narrow scope."

"Now, it just sticks in my craw a little to be told that I have to appear in s/d costume. And what is square dance costume?"

"The more alert and forward looking leaders are reaching out and incorporating the delightful dances and stylings of other regions."

## 10 YEARS AGO— September 1974

"Square dancing teaches: Co-ordination, Co-operation, Respect, History, Concentration, Attentiveness and Discipline, says Bob Ellis in his presentation to other educators.

Young people are inclined to reject square dancing on impulse as being 'square.' After exposure to the activity, most young people accept it first, and become more enthusiastic as they develop the necessary skills.

Today's youngsters are the dancers of tomorrow. Let's strive to make this their first contact with America's traditional dance a happy one."

"Listen to me, even if it hurts," or "Smile at everyone, let's try it again," or speak so softly the dancers *have* to listen, are some of the suggestions in the editorial to help combat the dancers talking when the caller is explaining the movements and teaching at both clubs and classes.

During September's s/d week is an opportune time for us all to ponder our square dance manners. Are we guilty of the talking?

\*\*\*\*\*

A waist swing for a do-sa-do, a rock back and forth for a see-saw, a non-courtesy turn on a ladies chain, a touch hands for a left allemande, a side-ways slide for a grand square? Ed Foote comments that the dancers get disgusted with boring choreography and invent variations to relieve the boredom.

"Callers must insist that calls be done correctly so that the standardization which has caused square dancing to flourish will be maintained.

Next, callers should recognize that too much of any call will be boring and should vary their choreography so that the dancers do not become bored."



"Yikes" Cameron from Deerfield, N.H. is featured in *Steal A Peek*. "Yikes" is a D.J. who spins the discs for Country Music five days a week, besides calling for clubs, festivals and weekends. He has a good slogan: Dance Along With Yikes— Just For The Fun of It.

New Idea: File to a Line by Lee Kopman, Wantagh, N.Y.



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## Speaking Of



## Singles

A single's club has been formed in Rome, Georgia. On May 24, Louise Stanford, a local single, called Richard Lewis about square dancing for singles. The next Thursday, a meeting was held and the new club named the Roman Solos. The following Thursday, lessons began with six squares. Louise, with the help of a phone committee, had managed to almost fill the hall with enthusiastic new dancers. On a recent Thursday, there were seven sets on the floor, including angels.

Local clubs lent their support and provided angels. Without their help, it would be difficult for a new club to succeed.

Any helpful hints to make the club more successful would be appreciated and gladly accepted.

*Richard Lewis*  
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Rome GA 30161

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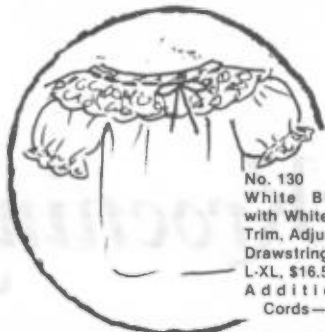
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## O'DUBLIN DANCERS DUB A BLACK KNIGHT

The Far Western Dancers O' Dublin, California, have only been in existence since June of 1980, and as a young club, they have had their share of struggles. In 1982, the members found themselves faced with the task of choosing a new caller. After much soul searching, they decided upon a young fellow new to the calling profession, Dave Belden. From September to April, that first year, he appeared each Wednesday night dressed in black, and took a great deal of good-natured ribbing about being one of the "bad guys." It so happened that his birthday was a day or so after the graduation of his first beginners' class. The enclosed poem was written by Mrs. Shugarts and read at the ceremonies. The club presented Dave with a beautiful gray Stetson, and now he rarely wears his black outfit. This was the Far Western Dancers' tribute to a young man who has developed into a great teacher and fine caller.

*Ralph Shugarts  
Pleasanton, California*

### The Challenge

In the fall of '82 when the going got really rough,  
A man in black came into town, and asked to show his stuff.  
The Tenderfeet had just been formed, and they were new and green,  
And the man in black with his stetson hat was someone they'd never seen

They stumbled and fumbled and they fairly shook,  
But he was determined and with no backward look,  
He brought in his gear and he plugged it in,  
And squared them up with a ruthless grin.

Through the winter of '82, the rains came down and the wind it blew,  
But the man in black stood tall and strong, and proved that he wasn't wrong.  
Each Wednesday night he squared them up and used words strange and new,  
But they followed him with faith and trust and the time it fairly flew.

It's now the spring of '83, and the sun is shining down,  
We could not shake the man in black and he is still around  
The Tenderfeet have listened well and followed the plan he charted,  
They dance with ease and confidence and no longer act half-hearted.  
He stuck to his guns and pushed them hard, and with little or no trepidation,  
They followed him down the rocky road right into Graduation.

But the challenge isn't over yet, they've only had a view,  
And now they'll learn to "Load the Boat" and how to do "Track Two."  
So if they listen to the man in black, they are bound to get it right,  
And the moral to this story is: **He Don't Want A Man In White.**



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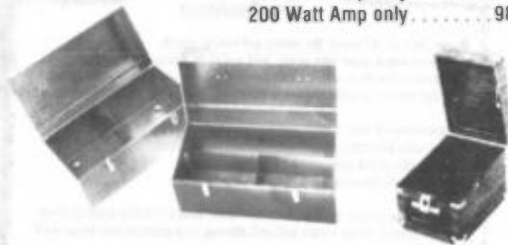
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- 2242 Washington Lee Swing, Caller: Vernon Jones\*

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- 680 So This Is Love, Callers: J. Chavis & B. Coleman\*
- 679 Warmed Over Kisses, Caller: Stan Russell\*
- 678 There's A Song in the Wind, Caller: Frank Lane\*

## LORE RELEASES:

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

## BEE SHARP RELEASES:

- 123 Johnny Cash Medley, Caller: Sheldon Kolb\*
- 122 American Made, Caller: Wayne Spraggins\*

## SWINGING SQUARE RELEASES:

- 2380 Some Kind of Woman, Peter Richardson\*
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## PETTICOAT PATTY:

- 117 Love Makes the World Go Round, Caller: Toots Richardson\*
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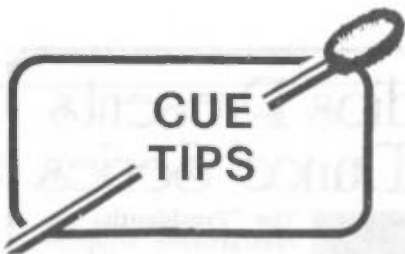
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Each month this feature will give the cues for the No. 1 S/D Round on the previous month's Pulse Poll. If the No. 1 selection does not change from month to month, the No. 2 selection will be published.

### BUFFY

COMPOSERS: Pete & Carol Metzger  
 RECORD: TNT 218  
 RHYTHM: Two-step  
 STARTING POSITION: CP LOD

#### INTRODUCTION

- 1-4 WAIT; WAIT; APT.POINT; TOG.TCH CP LOD;  
 1-2 Wait 2 meas. Apart L,—, point R,—; Together R,—, Close L CP LOD,—;  
 PART A
- 1-4 2 FWD 2 STEPS;; DOUBLE PROG SCIS TO BJO LOD;;  
 1-2 Fwd L, close R, fwd L,—; fwd R, close L, fwd R,—;  
 3-4 Side L, close R, XLIFR (W XRIBL) to scar diag LOD & wall,—; Side R,close L, XRIFL (W XLIBR),—;
- 5-8 2 FWD LOCKS; WALK, FACE; 2 RIGHT TURNS;;  
 5-6 Fwd L, Lock RIBL, fwd L, lock RIBL; Walk fwd L,—, fwd R turning to face ptrn & wall,—;  
 7-8 Side L, close R, fwd L turning ½ rt face,—; Side R, close L, fwd R turning ½ rt face,—;
- 9-16 REPEAT THE ACTION OF MEAS 1 THRU 8 OF PART A BLENDING TO SEMI LOD  
 9-16 Repeat as note above.

#### PART B

- 1-4 WALK, FACE; SIDE, DRAW, CLOSE; WALK, FACE; SIDE, DRAW, CLOSE;  
 1-2 Fwd LOD L,—, Fwd R turning to face ptrn & wall,—; Side L, draw R to L, close R,—;  
 3-4 Repeat meas 1 & 2 of part B.
- 5-8 ½ BOX; SCIS THRU; VINE 8;;  
 5-6 Side L, close R, fwd L,—; Side R, close L, XRIFL (W XLIFR) to semi LOD,—;  
 7-8 Side L, XRIBL, Side L, XRIFL; Repeat meas 7.
- 9-16 REPEAT THE ACTION OF MEAS 1 THRU 8 OF PART B TO SEMI LOD;  
 9-16 Repeat as noted to semi LOD

#### INTERLUDE

- 1-4 CIRCLE AWAY 2 STEP; TOG 2 STEP; TWIRL,2; WALK, PICKUP CP LOD;  
 1-2 Circle away 2 step Man to center (W to wall) Fwd L, close R, fwd L,—; Continue to circle together fwd R, close L, fwd R to semi,—;
- 3-4 M walk Fwd L,—, fwd R as W twirls RF under M's raised L hand,—; Fwd L,—, fwd R picking up CP LOD,—;

#### ENDING

- 1-5 CIRCLE AWAY 2 STEP; TOG 2 STEP; TWIRL,2; SIDE,DRAW,CLOS; APT, POINT;  
 1-3 Repeat meas 1 thru 3 of interlude  
 4-5 BFLY & WALL Side LOD on L, draw R to L, close R,—; Step apart L,—, point R,—;

SEQUENCE: Intro-A-B-Interlude-A-B-Ending.

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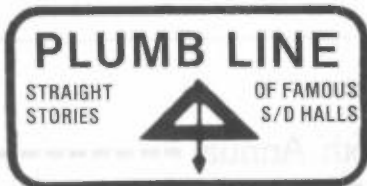
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Sound too good to be true? It is true, and this is where the Rainbow Strollers S/D Club of Scottsburg, Indiana, dances twice a month.

From pillar to post, the Rainbow Strollers were on the move— school cafeteria, church hall, saddle club building, park shelterhouse, National Guard Armory, karate building. Active since its 1973 inception, some years yielded more graduates than others, from an all-time high of 90 down to 16, but always caller Ray "Red" Orndorff, his wife Joyce, and a faithful core of dancers hung in there.

In fall, 1982, Jim and Hazel Miner began sounding out members on the idea of a S/D barn in the country that could also be used by non-dancer groups, and ultimately if the idea failed, could be converted to use in their business. This idea arose while the club was trying to make improvements to their current dance site, which would cost more than the club had to invest. The Miners conferred with callers, visited other facilities, talked to the owner of a public dance building, and eventually came up with their own ideas of what would work best for this area and club.

In January 1983, the contractor had the framework up, members were hauling fly ash from a local electric generating plant, and using their own farm tractors, began working and grading the parking area, digging the electric line trench, making a road sign and huge square dancer plaque for outside, cutting and hauling logs to be cut for use on inside walls. Tentative opening was for late June; however, the club holds a benefit dance in conjunction with WHAS-TV's Crusade for Children (Louisville) and Jim decided the building could be ready by May 28.

Disaster struck— his wife was hospitalized; before she was released, he fell off a ladder while working on the barn and broke his heel; the rainy weather put a stop to blowing on insulation. Time was creeping up. Advertising was out and the building wasn't ready. By then members got in the swing of things—carpentering, electrical work, wallpapering, decorating. Even the children pitched in with picking up board scraps and general cleaning. Speakers were put up, sound tested and one evening two squares of grubby, weary, nail-aproned people danced for the first time.

Continued on Page 97

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6th Annual

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Square and Round Dance Workshops Five Mornings!  
Square and Round Dancing Six Nights!  
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No Dancing scheduled. **ALL AFTERNOONS FREE!**

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# WASHINGTON REPORT

*On June 28, a group of square dance advocates of the House bill to name a National Folk Dance testified at a congressional hearing. Three Congressmen, committee chairmen Holsers and MacClures, Bob Osgood and Cathie Burdick spoke for the bill. Here is the text of Cathie's presentation:*

## **SQUARE DANCING HAS UNIVERSAL APPEAL!**

When we speak of square dancers and square dancing, let us establish that we are speaking of both occasional square dancers and those club members who dance several times weekly. We are speaking of square dancing as a special activity on church, school and recreation center programs as well as in clubs where it is the only activity. Whenever anyone moves to music using calls and cues from the square dance heritage, he or she is square dancing.

Because of the several facets of the square dance activity— square dancing, round dancing, contra dancing, clogging and line dancing— a group of square dance leaders known as LEGACY, meeting in 1975, resolved that the words *square dance* would encompass all facets of the activity. When the *square dance* is named the National Folk Dance, as it was two years ago, *square dance* refers to all the interwoven phases of the square dance activity, not to merely those dances done in squares.

The square dance itself has many aspects: traditional, modern, quadrilles, hoedowns, singing calls. We mention these here not meaning to delve into the definitions of each, but to show that these many phases of the activity each encompass many dancers.

It is probably safe to speculate that more than half the population of the United States has square danced at some time— in school or in a recreation program. Many have enjoyed watching dancing at street fairs, malls, football game half-time shows, the Rose and Cotton Bowl Parades.

Square dancing is enjoyed in cities and towns. City programs offer a wide variety of opportunities to dance because of the dancer and leader population. Many small towns have one club that endeavors to offer a varied dance program to its members and to prospective dancers.

My husband Stan is a travelling square dance caller, clocking approximately a hundred thousand air and car miles per year, and calling about twenty nights a month. He meets thousands of people in all sized towns, all enjoying square dancing in barns, schools, town halls, community centers, churches, civic halls. He states that, "there are perhaps nine thousand known callers, and perhaps three million dancers. Our magazine touches the lives of 45,000 leaders of the activity every month. National conventions draw up to 30,000 dancers to the host cities, with one breaking the record at 42,000. No other dance activity can make that statement."

Square dancing has been exported to countries where U.S. servicemen have been stationed, and opened there to participants from the particular area. We find square dance clubs in England (which has an association of American square dance clubs), Germany, Sweden, the Netherlands, Japan, Spain, Saudi Arabia, to name the most prominent. The service families enjoyed an activity they wanted to continue, and to share with others, as their assignments changed.

Square dancing may be enjoyed by all ages. Part of the reason for its current great numbers is the popularity of dancing among retirees in all the sunbelt areas— Florida, Arizona, California and Texas all boast programs where folks may dance three times a day if they wish, and callers are teaching 15 to 24 sessions a week in various programs. Couples who retire learn to dance and enjoy a "together" activity; some clubs include widows who continue their dancing and form all-female squares. Several demo teams of all women exist in the U.S. We know several all male groups exist, although we have had no experience with these.

On the other side of the age span, small children may learn to square dance as soon as they can walk. We have worked for 29 years at a summer conference center in N.Y. where child-

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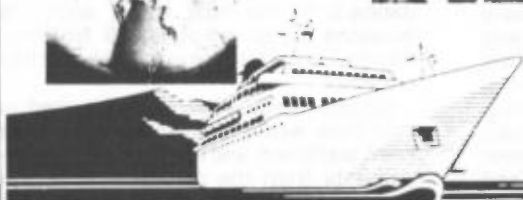
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ren's square dancing is a traditional activity, and the children come with their parents and participate in easy dances as soon as they are able. By the time they are seven and ready for the next group, they are "experts." This one program is not unique; we have taught square dancing in kindergartens and with Girl Scout and Campfire groups as well as church family groups, and so do many other callers.

Unlike other dance forms, square dancing may be done by the handicapped. Wheel chair groups exist all over the U.S.— Arizona, Minnesota, Colorado are a few states we know about. A member of the Arizona group states that he likes the physical conditioning he gets from dancing, but mostly it's a good opportunity to make new friends. Another member says he enjoys it because "his folks dance too, so it's kind of fun to share with them."

One couple in New York who winter in Florida makes hundreds of visits in both states to nursing homes to lead square dancing for the residents. Mary Jenkins, who authored a book on dancing in nursing homes, also conducts clinics in both states to teach staff members how to incorporate square dancing into the nursing home program.

"Hand" dances exist which can be taught and participated in by those spectators who either must or want to sit and watch.

In an article entitled "I Can't See, But I Can Dance," Julie Jarvis states that having been a square dancer for six months, she has fully regained her self-confidence. "It's nice to be a part of a team where everyone helps each other, all working together. I feel this is an important aspect of life, to be able to help others and work side by side with them, forming new friendships...if we hold out our hands in friendship, all strangers very quickly become friends, and I must say I agree...it is a great achievement for me to be able to say I am a square dancer, it makes me proud and happy and gives me status in life...square dancing changed not only my life but my attitude to life."

One of the social aspects of square dancing is that on the dance floor, professions and backgrounds and social standing are forgotten, if not completely unknown. In small towns, one may know his/her corner is a doctor, but on the

dance floor it doesn't matter; in larger clubs, one often does not know those in the square before dancing. However, friendliness prevails everywhere— there are no strangers and one may socialize freely.

Square dancing is enjoyed by people of all races— both on the occasional level and in clubs. In traveling around the country and the world, we have seen dancers of all races mixed in squares— most certainly not dancing in segregated groups. Again, for years we have taught and called for father-daughter dance groups, and especially during the strife-torn 1970's it was heartwarming to see couples of various races "join hands and circle left." One way to bring different peoples into close contact is through square dancing.

Last month we traveled extensively through China, a country where we could speak with only a handful of those we met. On about a dozen occasions we square danced. Our Chinese guides danced with us, and on occasion others were recruited into the circle. With a little help, these newcomers were able to execute eight to ten figures and dance to the clapping of the spectators and Stan's calling. Where language was a barrier, the dance was a way of reaching out to people; the smiles on both sides constituted a universal language. Square dancing can be an adventure in friendship— to neighbor and stranger alike!

John Naisbett in *Megatrends* forecasts that in the "high tech" computer age in which we are now living and which is rapidly developing, we need "high touch" for balance. "We will want to use our hands and bodies more in leisure activities," he predicts, in contrast to the heavy use of our brains in the business of earning our livings. We think activity that brings people together for fun and relaxation will be vital in the future. High tech has developed quickly in the last two decades; as it progresses, high touch will be more and more a necessity in the late eighties and the nineties. Perhaps this accounts for the renaissance of traditional dancing among the computer-oriented generation of college students along the eastern seaboard. "High touch" may be more available through square dancing

**Continued on Page 51**

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# Dancing Tips

by Harold & Lill Bausch

New dancers, and some not so new, often want to know how they can become better dancers. Of course, the first step is to complete a good set of lessons with a competent teacher. The lessons should be of sufficient duration to enable you to really understand what is being taught. There is no such thing as being able to really learn the basics and Mainstream in 15 to 20 nights of lessons. Often callers have tried very hard to teach this, but it just won't work. The problem is that you just cannot get the amount of practice necessary to react to the calls as you must.

The next step is to get that extra practice that everyone needs. We blame callers for graduating dancers too soon, but the fault is so often compounded by the dancers who graduate and then proceed to attend one or two dances a month. To really learn to dance you must have many hours of practice; there is no substitute.

Dancers should not be too critical of their own mistakes. We can assure them they will make many, until such time as they have had more experience and practice. Someone once remarked that every dancer must make "x" number of mistakes, before they are really competent dancers. In other words, if it takes a thousand errors to become a experienced and smooth dancer, then you must go out and make those thousand mistakes.

No caller can graduate new dancers after 20 nights of lessons (or even 41) and then tell them, "Have no fear, you are now experienced dancers and you needn't worry about making mistakes." It just cannot be done. However who ever said square dancing, has ever been, or ever will be, free of mistakes? Would you enjoy it if it were? Mistakes are part of squaredancing. We laugh at them and they keep it interesting, for we strive for

perfection, but never really expect to attain it, just as we do in golf, bowling, football and all other sports. But there are professional golfers, football players and bowlers. I hope we never have professional square dancers!

There may be some who think they have reached that level, but they are only fooling themselves.

The understanding chuckle, the forgiving grin, are all part of our great hobby. At times we are the ones smiled at, sometimes we do the smiling. We will get plenty of chances to do both if we "hang in there."

To improve our dancing ability there is one big step—dance often. Next, listen carefully to the caller and trust him (or her). Remember that most all calls involve forward movement, so when befuddled never turn around. If confused, keep eyes open for directions from other dancers, and ears open for further instructions from the caller. Don't throw up your arms and give up.

More and more callers are striving to call directionally, meaning that they are trying to give as many cues or clues as they can in their calls. Let the caller help you by listening closely for those helping words.

Go out and dance to other callers. They're not better or worse than the caller you learned from, but they are different. That too is part of your learning, being able to understand the different ways each caller puts together his words, and the moves. That too is part of your practice, and part of your learning experience.

When you are dancing, you are practicing, and nothing can take the place of practice. Don't be in a hurry to move on to other programs. No doubt there is much more to be enjoyed in the program you are now in. Now, as you get more practice, you should start to relax and enjoy!



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# Calling Tips

This month's column is reprinted from *Southern California Callers Notes*:

What is smooth square dancing? Smoothness happens when it is easy and comfortable for the dancers to effect a graceful and uninterrupted transition from one body motion to the next. The dancer's body motion should be made to follow a natural course with no awkward starts and stops or clumsy unexpected turns to impede their forward moving inertia. This holds true not only while the dancers are performing the actions of a dance command, but also while they are in transit between commands.

The caller has no control over calls that are awkward, but these have a tendency not to be used. But the caller does have considerable control over the smoothness of the dancer's body actions between commands. A knowledge of the principles governing body mechanics, body flow and the kinetics of the rhythm of bodies in motion will help a caller to understand smoothness.

There are three essential, important principles in square dancing of which a caller must be aware: 1. The hand sequence or hand availability of the dancers, 2. The existing momentum or body flow of the dancers, 3. The structure or organization of the routine.

Let's look at hand sequence or availability. The use of "no hand" or antiseptic movements poses no problem because there is no contact between dancers. Commands in this category include pass thru, double pass thru, trade by, crossrail thru, walk and dodge, slide thru." The effect of these movements is to leave the dancers free to use either hand for the next command comfortably.

The Alternate Hand principle says that each subsequent movement called should start with alternate hands to be comfortable. This means a *do paso* should not follow a *left allemande* or

that a *turn thru* should not precede a *box the gnat*. You do not follow a left with a left or a right with a right. There are a few exceptions, but only because of the position of the hands following the movement. For instance, after a *box the gent*, you have hold of the right hand and you could go into a *right and left grand* when in a circle or box formation. The hand is there already and it is not uncomfortable for the dancer to use the same hand. If he is normally alternating hands from one movement to the other the dancer will automatically reach out with the opposite hand from the one he just used. *Star thru* poses some problem because the men are using their right hands and the women their left. For this reason, many callers prefer *slide thru* most of the time when *star thru* is called for.

## WASHINGTON REPORT, Continued

than through a multitude of recreational activities in which you participate or compete alone—bowling, golf, swimming, to name a few. We've been told that touching is considered therapeutic for many mental disturbances; we know it's comforting to "join hands and circle left" and leave behind the day's problems.

We think square dancing is one of the finest forms of recreation, coming to us as it does out of a long American heritage in all parts of the country and being one art form in which participation is multi-generational, multi-racial, multi-faceted and just plain old-fashioned fun!

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by Bob Howell

# easy level

Walter Lamm of Pittsburgh, Pa. likes to call "Sexy Old Lady" and has adapted the record to the following routine.

### SEXY OLD LADY

MUSIC: ESP107

BREAK: Circle left...I want a sexy old lady, one who knows just what to do

Allemande left your corner, back a do-sa-do

Allemande left your corner, right and left grand you go

Wind it in and out lie that until you meet your G.V.N

Do-sa-do and then you promenade (tag)....

FIGURE: Four ladies chain go straight across that ring

Join up hands and circle, to the left around the ring

Rollaway with a half sashay, circle to the left and then

Rollaway with a half sashay, circle to the left again.

Allemande left that corner and you walk by one

Swing the next and then you promenade (Tag)...

Jerry Helt of Cincinnati, Ohio, has written what I believe is the simplest contra I have ever danced. It is almost "automatic." Jerry calls it the...

### PRIMER CONTRA

FORMATION: Alternate duple, 1,3,5 etc. crossed over.

MUSIC: Jerry uses Summertime Dream on Chaparral; her, any 64-count music will work.

ROUTINE:

INTRO:

- - - - Everybody go down the set.
- - - - Turn alone and come on back
- - - - All the ladies down the center
- - - - Turn alone and come on back
- - - - All the gents down the center

- - - - Turn alone and come on back
- - - - Everybody pass thru, turn alone
- - - - Gents, with the lady on your right, half promenade
- - - - Everybody go down the set.

Hugh Macey of Bath, Ohio, has released another in his "Modern One-Night-Stand Series" of records. This dance is called on one side by the late Dick Jones.

### MACK IS BACK

MUSIC: Top 25367

INTRO, BREAK, ENDING:

All join hands, circle to the left, go circle round the ring

You're gonna move it, move it, move it till you're home again

Left hand to the corner, turn her by the left (left allemande)

Right hand to your partner, turn her by the right, go full around

Men to the middle, make a left hand star

You star by the left, go back to the partner, do-sa-do that girl

Now bow to your partner, swing your partner and promenade

Oh the line forms on the right, girls, now that Mack is back in town.

FIGURE:

Four ladies forward up to the middle and then you come on back

You star by the right in the middle of the ring, go once around that track

Do-sa-do with your partner, right shoulder round you go

Four men you star with your left hand and roll once around you go

Meet your partner, do-sa-do, now to that corner go

You swing that corner lady, then you'll promenade her home

Someone's sneaking with his corner, hey, could that someone be Mack the Knife?

SEQUENCE: Intro, figure twice, break, figure twice, ending.





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*Thelma Lewis of Dover, Delaware, choreographed a solo dance which is called...*

**AMOR**

FORMATION: Solo, no partner needed.

MUSIC: Columbia 38-03805, *Amor*, sung by Julio Iglesias

ROUTINE: Wait 4 or 8 measures in order to get into the Latin mood, then start with the singing as follows:

Vine right two steps and cha (R,L,RLR)

Vine left two steps and cha (L,R,LRL)

Roll right two steps and cha (same as above)

Roll left two steps and cha

Four forward samba steps (starting R, forward, back back—RLR, LRL, RLR, LRL)

Four backward step points (step right, point left to side swinging hands in same direction; step left, point

R, step R, point left, step L, point R)

Repeat until end of dance.

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TO SHOW

# OF A CALLER

THREE  
YEARS



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PLAINS.  
DEVIL-MAY-CARE.

FIVE  
YEARS



LEVEL-OFF PERIOD.  
BECOMES FAIR-TO-  
GOOD CALLER

TEN  
YEARS



BECOMES A CALLER-  
LEADER. WONDERS HOW  
TO CURB THOSE THREE-  
YEAR HOT-SHOTS.

## CHALLENGE CHATTER

Russ & Nancy Nichols

Baltimore in review from these eyes was an interesting convention. The advanced and challenge dancing was held on the second floor of the Civic Center Auditorium between two and three blocks from the convention center. The Civic Center also housed the vendors, demonstrations, after-parties and some meetings, so, for a split site, the committee did an excellent job of keeping dancers between the two facilities. They also devoted adequate room for the A/C dancers. The advanced hall was full most of the time with an estimated 50 squares; however, during Lee Kopman's Introduction to Challenge, there were between 60 and 70 squares in the room. The logistics of the building and having the advanced program in the middle, along with the number of advanced dancers, made sounding the C programs on each side an almost insurmountable task. In fact, it has been reported to us that during the Friday and Saturday evening sessions, "it was like a zoo" in the Advanced Hall with wall to wall dancers and inadequate sound.

The Showcase of Ideas in Baltimore was the best we have seen. Displayed with taste and good judgment, a great deal of work and planning made it very impressive.

In July in this column, we used the text of our part of the panel discussion from Baltimore. When we asked for questions from the floor, the very first was: "How do you tell someone they are not ready to move into a different program?" Our answer was "We try to encourage the dancer to be competent at his or her current program before considering another step."

After we returned home, we looked at an old Challenge Chatter column on the subject, and we quote from the September, 1983, issue: "When you take what you have learned out on the live dance floor and can execute 70 to 80% of the material, you have accomplished what you set out to do. When you can consistently dance 80% of the material at a live dance, then it is time to consider moving to the next program. Not all will want to advance at the same time; however, that is the beauty of the dif-

ferent programs. An individual can determine at what program to maintain." Since we wrote that, many A/C leaders and callers feel that 80% is too low. They feel 90% is more realistic, because if you are broken down 20% of the time at a normal dance, you have stood through an entire tip, not at all considered a successful evening. When this happens, it's back to the drawing board for more study and practice. Don't get discouraged because there is always another dance, and you will do better the next time out. We always found that a bad evening gave us more determination the next time.

This is the month that across the country the new dance season starts. For the A/C dancer, that means back to clubs and workshops. This year more and more A-1 workshops will be springing up across the country. It is the *in* thing to be an Advanced Dancer. Be sure that as you tackle this new program that your caller or leader gives you these new concepts and calls from every position. It is the dancer and caller's responsibility to be sure that you understand the definitions of these new concepts and calls. In some cases, this is a whole new ball game, with a complete new language, as foreign as square dancing was to you back in Basics. It is imperative that you break any bad habits you may have picked up along the way, as you enter the world of A/C dancing.

As we start the new dance season you will think of us as a broken record, as we remind you that you must support your local clubs. We said it last year and the year before that and before that: never does a tape workshop supercede a live dance. Tape workshops are only to be considered practice sessions for the next live dance. Every year clubs fold because they do not get enough local dancer participation. You cannot continue to take from our hobby; you must do your part to put something back into the activity, and in this case, it is the support you give to local dances.

Another complaint we've had is that the callers are only using a few A-1 calls and labeling the dance as Advanced. Sorry, Charlie, if he's taking your money for an Advanced dance and not producing, it's time you ask for your money back. We have heard this about several conventions, festivals and jamborees this year, where the caller had signed up



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to call advanced and was no more prepared than the man in the moon. It is time for convention organizers to step down hard, and it's time for dancers to let them know they expect a proficient demonstration of their talent. Demand your money's worth and don't accept mediocrity as a substitute for the real McCoy.

The chatter within the Challenge community continues to be the National Challenge Convention. Since last month's column, we have talked to numerous dancers and in every conversation the subject has come up. We have talked to advisers, callers and dancers alike; everyone has an opinion. Why did

the Trail End C-1 Dance draw only six couples? Is adding an A-2 program going to save the convention? Is the name change going to help? Is 1985 going to be the 19th or is it going to be the 1st National A/C Convention?

The staff for the 1985 convention will be Barth, Gulley, Hodson, Howell, Jacobs, Kopman, Libby and Poisson (in addition to Ed Foote, staff caller and business manager), all selected by the dancers attending this year's gala. Six callers were selected to serve as associate staff members: Clark Baker, Russ Barneveld, John Marshall, Anne Redden, Ben Rubright and John Sybalsky.

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WIDTHS: N-M-W

WOMEN'S-STYLE C



WOMEN'S STYLE C:  
OYSTER (BONE)  
LUGGAGE TAN  
SIZES: 5-10

WIDTHS: N-M



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Daryl Clendenen



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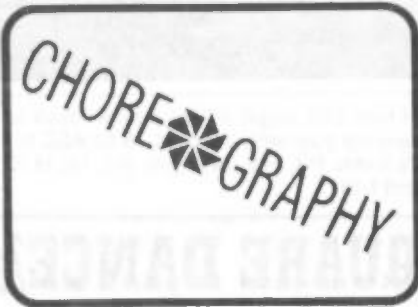
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# Creative Choreography

by Ed Fraidenburg



Right and left thru, swing thru  
Single hinge, boys fold, girls pass thru  
Star thru, boys circulate  
Bend the line = L1P



### Box to Line Conversions:

Heads square thru four (or equivalent)  
Then...

Swing thru, boys run, boys circulate  
Boys trade, bend the line = zero lines (L1P)

Touch ¼, split circulate, single hinge  
Ends circulate, centers trade, recycle  
Sweep ¼ = L1P

Slide thru, dixie style to a wave  
Girls circulate, boys trade, girls run  
Couples circulate, bend the line  
Right and left thru = L1P

Pass thru, trade by, veer left, girls trade  
Couples circulate, bend the line, pass thru  
Boys run, single hinge, girls circulate  
Boys run, couples trade, bend line=L1P  
Spin the top, center girls trade, fan the top  
Boys cross run, girls trade, girls run  
Bend the line, flutter wheel  
Right and left thru = L1P

Slide thru, touch ¼, circulate, all hinge  
Boys run, wheel and deal, right & left thru  
Pass thru, bend the line  
Reverse flutter wheel, sweep ¼  
Sweep ¼ = L1P

Touch ¼, fan the top, in your wave  
Swing thru, pass thru, boys fold  
Swing thru, ends circulate, split circulate  
Boys run, right & left thru = L1P

Swing thru, single hinge, boys fold  
Girls pass thru, star thru, girls circulate  
Couples trade, bend the line = L1P

### EXPLODE THE WAVE/EXPLODE AND...

**DESCRIPTION (Explode the wave):** From any four-hand wave, everyone releases handholds, steps forward and turns ¼ in to face adjacent dancer (momentary partner), and all right hand pull by to end as back to back couples.

**DESCRIPTION (Explode and...):** Same as above except, after the step forward and turn ¼ in, all take the next (and...) command.

### SAMPLE CHOREO:

Heads half square thru, swing thru  
Boys run, ferris wheel, pass the ocean  
*Explode the wave, left allemande.....*

Heads lead right and circle to a line  
Ocean wave, *explode the wave*  
Chase right, boys run, square thru ¾  
Left allemande.....

Heads square thru four, slide thru  
Dixie style to a wave, *explode the wave*  
Partner trade, touch ¼, circulate  
Boys run, spin the top, *explode the wave*  
Trade by, double swing thru  
Right and left grand.....

Heads pass the ocean, extend,  
*Explode and* square thru four, trade by  
Swing thru, same sexes trade, boys run  
Wheel and deal, left allemande.....

Heads pass thru go round one to a line  
 Pass the ocean, *explode the wave*  
 Girls fold, star thru, ferris wheel  
 Square thru  $\frac{3}{4}$ , left allemande.....

Heads square thru four, swing thru  
 Boys run, girls hinge, diamond circulate  
 Boys *explode the wave*, boys run  
 Girls walk and dodge, girls run  
 All pass thru, girls fold, star thru  
 Partner trade, half circulate  
 Bend the line, you're home.....

Heads lead right and circle to a line  
 Right and left thru, pass the ocean  
*Explode and* roll, right and left grand.....

Heads lead right and circle to a line  
 Right and left thru, rollaway, center four  
 Pass the ocean, ends touch  $\frac{1}{4}$   
 Outside six circulate, girls swing thru  
 Outside six circulate, wave dancers  
*Explode the wave*, others trade and roll  
 All single hinge, ends fold, centers  
 Turn back, star thru, pass thru  
 Wheel & deal, pass thru, left allemande..

Heads lead right and circle to a line  
 Pass the ocean, all eight circulate  
*Explode and* touch  $\frac{1}{4}$ , circulate  
 Boys run, dive thru, square thru  $\frac{3}{4}$   
 Left allemande.....

Heads square thru four, slide thru  
 Dixie style to a wave, *explode and*  
 Right and left thru, pass thru  
 Wheel and deal, pass thru  
 Left allemande.....

Heads square thru four, right & left thru  
 Ocean wave, *explode and* load the boat  
 Left allemande.....

Heads lead right and right and left thru  
 Flutter wheel, sweep  $\frac{1}{4}$ , swing thru  
*Explode and* right and left grand.....

Head lead right and circle to a line  
 Ocean wave, swing thru, grand swing  
 thru

*Explode and* star thru, pass thru  
 Wheel and deal, zoom, square thru  $\frac{3}{4}$   
 Left allemande.....

Heads lead right and circle to a line  
 Pass the ocean, *explode and* swing thru  
 Boys run, wheel and deal  
 Left half square thru, left allemande.....

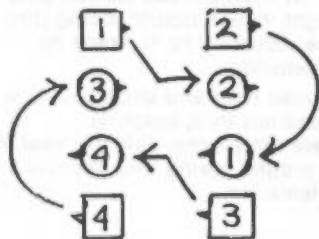
Heads square thru four, swing thru  
*Explode and* turn and left thru  
 Pass thru, wheel and deal  
 Centers double swing thru  
*Explode and* left allemande.....



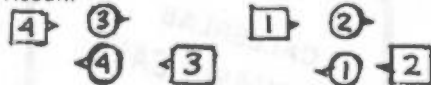
### FIDDLE AROUND

Author Unknown

DESCRIPTION: From parallel two-faced lines, trailing ends hourglass circulate and half extend, as leading ends cross fold; meanwhile centers trade, extend and turn back. Movement ends in an eight chain thru formation.  
 Parallel two-faced lines: Trailing ends hourglass circulate and half extend as leading ends cross fold:

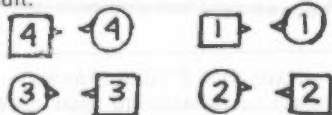


Result:



Centers trade, extend and turn back:

Result:



### SAMPLE CHOREO:

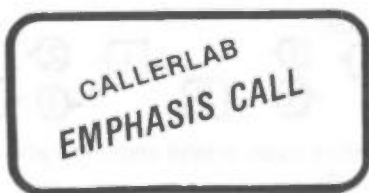
Heads square thru four, swing thru  
 Boys run, *fiddle around*  
 Square thru  $\frac{3}{4}$ , left allemande.....

Heads lead right and circle to a line  
 Right and left thru, spin the top  
*Fiddle around*, left allemande.....

Heads promenade half, lead right  
 Right and left thru, flutter wheel  
 Veer left, *fiddle around*  
 Left allemande.....

Heads square thru four  
 Right and left thru, swing thru  
 Boys run, tag the line right

*Fiddle around*, right & left grand.....  
 Heads lead right and circle to a line  
 Pass the ocean, girls run, *fiddle around*  
 Swing thru, girls run, *fiddle around*  
 Swing thru, recycle, veer left  
 ½ circulate, bend the line, you're home..  
 Heads lead right and circle to a line  
 Spin the top, boys run, *fiddle around*  
 Square thru ¾, trade by  
 Left allemande.....  
 Heads pass thru go round one to a line  
 Pass the ocean, centers trade  
 Centers run, *fiddle around* touch ¼  
 Boys run, wheel and deal, swing thru  
 Same sexes trade, right and left grand....  
 Heads pass thru go round one to a line  
 Pass the ocean, centers run,  
*Fiddle around*, touch ¼, centers trade  
 Girls trade, left allemande.....  
 Heads lead right and circle to a line  
 Touch ¼, circulate two places, girls run  
 Veer right, *fiddle around*, swing thru  
 Recycle, square thru ¾, trade by  
 Left allemande.....  
 Heads lead right and circle to a line  
 Right and left thru, touch ¼  
 Circulate two places, girls run, veer right  
*Fiddle around*, swing thru, recycle  
 Left allemande.....



#### DIXIE STYLE TO A WAVE

An interesting variation to *Dixie style* is *reverse Dixie style*:

DESCRIPTION: From facing couples, left side dancers left hand pull by, join right hands with the opposite and right arm turn ¼ to form a right-hand wave.

NOTE: Little difficulty is experienced if the proper flow is set up before calling *reverse dixie style*. Good calls to set up this flow are *partner trade*, *flutter wheel*, *star thru*.

#### SAMPLE CHOREO:

Heads pass thru, partner trade  
*Reverse Dixie style to a wave*  
 Ladies trade, recycle, pass thru  
 Swing thru, right and left grand.....

Heads lead right and circle to a line  
 Pass thru, partner trade, *reverse Dixie style to a wave*, right and left thru  
 Swing thru, right and left grand.....  
 Heads square thru four, pass thru  
 Trade by, *reverse Dixie style to a wave*  
 Ladies trade, swing thru, boys run  
 Wheel and deal, *reverse Dixie style To a wave*, recycle, pass thru, trade by  
 Left allemande.....  
 Heads lead right and circle to a line  
 Flutter wheel, *reverse Dixie style To a wave*, *scoot back Right and left grand*.....  
*Sides flutter wheel*, *reverse Dixie style To a wave*, ladies trade, swing thru  
 Step thru, touch ¼, split circulate  
 Boys run, wheel and deal, *reverse Dixie style to a wave*, right and left thru  
 Pass thru, wheel and deal, zoom and  
 Square thru ¾, left allemande.....  
 Heads square thru four, right & left thru  
 Flutter wheel, *reverse Dixie style To a wave*, center boys trade, all recycle  
 Left allemande, right and left grand but  
 On the third hand promenade.....  
 Heads lead right and circle to a line  
 Right and left thru, flutter wheel, *reverse Dixie style to a wave*, boys circulate  
 Girls trade, recycle, pass thru, trade by  
 Left allemande.....  
 Heads lead right and circle to a line  
 Two ladies chain, right and left thru  
 Rollaway, pass thru, partner trade  
 Reverse Dixie style to a wave  
 Right and left grand.....  
 Heads pass thru go round one to a line  
 Centers flutter wheel, same four  
*Reverse Dixie style to wave*  
 Others touch ¼, all boys run  
 Centers recycle and sweep ¼  
 Others cloverleaf, centers pass thru  
 Left allemande.....  
 Heads lead right and circle to a line  
 Star thru, *reverse Dixie style to a wave*  
 Fan the top, *scoot back Right and left grand*.....  
 Sides right and left thru, heads pass thru  
 Go round one to a line, touch ¼  
 Circulate twice, boys run  
*Reverse Dixie style to a wave*  
 Single hinge, walk and dodge, pass thru  
 Trade by, left allemande.....  
 Heads rollaway, sides lead right and  
 Touch ¼, centers trade, girls run  
*Reverse Dixie style to a wave*  
 Boys circulate, recycle, left allemande....



**P.S.: MS/QS**  
by Howie Shirley

Heads pass the ocean, hold on and  
Cast off  $\frac{3}{4}$ , boys run, square thru  
Swing thru, boys run, ferris wheel  
Centers partner trade, touch  $\frac{1}{4}$ , girls run  
Pass thru, tag the line in  
Right and left thru, slide thru  
To a left allemande....

Heads flutterwheel, square thru  
Sides  $\frac{1}{2}$  sashay, everyone swing thru  
Boys run, pass thru, centers trade  
Ends cross fold, double pass thru  
Peel off, bend the line  
Right and left thru, touch  $\frac{1}{4}$  and  
All circulate two places, girls run,  
Right and left grand....

Heads touch  $\frac{1}{4}$ , boys run, swing thru  
Girls fold, peel off, tag the line in  
Turn thru, tag the line right  
Girls cross run, boys cross run  
Wheel and deal, pass to the center  
Square thru  $\frac{3}{4}$  to a left allemande....

Heads fan the top, single hinge  
Walk & dodge, cloverleaf, double pass  
thru

Leaders partner trade, pass thru  
All trade by, pass to the center  
Centers curlique, box circulate twice  
To the corner, allemande left....

Heads flutterwheel, sweep a quarter  
Pass thru, spin the top  
Single hinge, boys run, veer left  
Girls trade, girls run left twice  
All tag the line right, wheel & deal  
Do a left square thru five hands  
Right and left grand....

Heads lead right, do-sa-do,  
Swing thru, boys run, couples circulate  
Bend the line, pass the ocean, girls trade  
Girls run, all half tag the line  
Scootback, girls run, pass the ocean  
Boys run, tag the line, lady go left  
Gent go right, left allemande....

Heads flutterwheel, sweep  $\frac{1}{4}$ , touch  
Recycle, veer left, then veer right  
Swing thru, scootback, recycle  
Circle four, heads lead to lines  
Pass thru, partner trade and roll  
Square thru but on the third hand,  
Right and left grand....

Sides veer left, half tag the line  
Walk and dodge, touch  $\frac{1}{4}$ , split circulate  
Cast right  $\frac{1}{2}$ , girls run, right & left thru

Pass thru, bend the line  
Pass thru, partner trade and roll  
Do-sa-do and step back (carefully)  
Pass the ocean and boys run  
Square thru  $\frac{3}{4}$  to a left allemande....

Sides swing thru, turn thru  
Partner trade, turn thru  
Separate go round one, just you four  
Come into the middle, left turn thru  
Right and left thru, slide thru  
Swing thru, turn thru, move to the next  
Crosstrail thru, corner allemande left....

Sides lead right and circle four  
Pass thru, boys run, girls fold  
Double pass thru, all peel right  
To facing lines, touch  $\frac{1}{4}$ , all 8 circulate,  
Boys run, slide thru  
Square thru  $\frac{3}{4}$  to a left allemande....

Sides square thru, all swing thru  
Boys run, tag the line right  
Boys cross run and roll (turn in)  
Girls hinge and extend, boys run  
Reverse the flutter, then flutterwheel  
Sweep  $\frac{1}{4}$ , go right and left thru  
Swing thru, girls circulate, boys trade  
And turn thru, Allemande left....

Sides pass thru, U-turn back  
Star thru, circle four  $\frac{1}{2}$  round, veer left  
Couples circulate, girls cross run  
Boys cross run, ferris wheel  
Centers California twirl, swing thru  
Boys trade, girls fold, peel off  
Bend the line, slide thru, pass to center  
Square thru  $\frac{3}{4}$  to a left allemande....

*Neat zero from standard facing couples:*  
Pass the ocean, girls run  
Bend the line, pass the ocean, boys run  
Bend the line....

**CHOREO RATINGS, Continued**

Penthouse Serenade	Choreographer	PH2-216/10 = 226
Everything Old is New	Choreographer	PH4-205/25 = 230
A Long Way from St. Louis	Hoclor H1650	PH3-181/50 = 213A
Dance With You	Noble Vis 104	PH4-215/25 = 240A
Islands in the Stream	RCA PB13615	PH3-164/70 = 234A
What A Difference	SydThom EP617	PH4-188/50 = 238
A New Kind of Love	Priv St PS001	PH5-213/30 = 243

**HIGH INTERMEDIATE: 251-299**

Charisma	Grenn 17063	PH4-249/5 = 254
Rain in Spain	DAL P6075	PH4-254/0 = 254A
Poeme Waltz	Timrk 910	PH5-256/0 = 256
Damage	Roper 140	PH5-265/0 = 265
Isn't It Romantic	Hoclor 1625	PH4-245/25 = 270
This Moment in Time	Mem Ln15-2381	PH5-215/55 = 270A
Dear Heart	Col HOF13-33090	PH5-272/0 = 272
In the Mood	Roper 167	PH5-246/30 = 276
Tonight's Paradise	Epic 34-04007	PH3-232/50 = 282
Greensleeves Waltz	Timrk 910	PH4-284/0 = 284
April Showers	MCA60037	PH5-264/25 = 289A
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Art and Garrie are on the board of directors of the URDC, members of Roundalab, and members of the American Int. Dance Teachers Association.



They have been on staff at events in Canada, U.S.A., Europe and New Zealand.

The Jacksons started Canada's first national S&R/D publication, *Canadian Dancers News*, and were editors-in-chief for ten years. They are the authors of "The Cultural Development of Modern S&R/D in Canada." They were also active in Canada's second convention in 1980. They are now convention chairman for the URDC convention to be held in Ottawa in July, 1985.

The Jackson have had some success  
**Continued on Page 97**

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G. H. Guest

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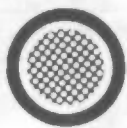
C-001 **CALENDAR GIRL**, Flip/Inst. by Bill Crowson



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# Round Dance

## PULSE POLL



### SQUARE DANCERS' ROUNDS

1. Chattanooga Shoe Shine Boy
2. Houston
3. Buffy
4. Taste of the Wind
5. My First Country Song

### EASY INTERMEDIATE

1. Hush
2. Could I Have This Dance
3. Hey Marilee
4. A Taste of the Wind
5. Cha Cha Charleston

### INTERMEDIATE

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

### HIGH INTERMEDIATE

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

### ROUNDALAB CLASSIC LIST

#### EASY

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

#### ADVANCED

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

### INTERMEDIATE

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

### TOP ROUNDS

(Courtesy Carousel Clubs)

### HIGH INTERMEDIATE

1. Don't Cry For Me Argentina (Palmquist)
2. Hooked on Swing (Windhorst)
3. La Paloma (Moss)
4. You're The Top (Blackford)
5. Moonlight Magic (Rother)
6. Rainbow Foxtrot (Blackford)
7. Thousand Stars Tango (Palmquist)
8. Domingo (Wolcott)

### ADVANCED

1. Amor Cha (Barton)
2. Sam's Song (Shawver)
3. La Pura (Goss)
4. Secreto Amor (Barton)
5. Cavatina (Barton)
6. Spanish Eyes (Rother)
7. Years May Come (Rother)
8. Witchcraft (Kern)

# HERE IT IS!

# CATALOG 'K'

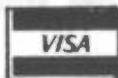
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Cross double your  
pleasure  
Change lanes  
Zing  
Shadow to a diamond

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

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

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# People

IN THE NEWS



The local public media in Baltimore were more than generous with the coverage of events and people involved with the recent National Convention. There were also highlights involving groups and individuals that were featured and very newsworthy during the three-day event. The Red Boot Boys are a good example shown here, with **Mike Hoose**, second tenor; **Johnny Jones**, first tenor; **Don Williamson**, baritone; and **Wayne McDonald**, bass. All are well-established callers and stars of Red Boot records as well as very popular as a quartet, performing at festivals and conventions (such as at Callerlab in Chicago last spring and at the Baltimore big event).

Another group that created an enthusiastic response in Baltimore was the YES (for Young, Enthusiastic Squares), sixteen handicapped youths in wheelchairs from Columbus, Ohio. This group is only four years old, says the Baltimore *News-American*, and was organized by **Jim** and **Pat Cooper**. One of their members, **Sheri Brabham**, did the harmony rendition of "Coal Miner's Daughter" with **Al Horn** on a Prairie record release.

Another exhibition group that got high

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raves in the *News-American* and other papers was the Mayfield Unicycle Team from Cleveland, Ohio, whose caller-director is none other than ASD staffer **Bob Howell**. We daresay the high-riding unicyclists were the "hit of the show."

Not to be outdone by other popular demo groups were the veteran, world-famous Maycroft Square Tappers of Muskegon, Michigan, whose mentors are **Gene** and **Alice Maycroft**, a big group of mixed ages, the youngest members of which are about three years old, surprising as it seems.

Other groups that received good local publicity, or were seen and enjoyed by your editors personally, were: The Burlington (NJ) County 4-H Cloggers, a very fast-stepping group; the Lorettes, a group of women, ages 64 to 81, taught by **Gloria Rios Roth**; and **Veronica's Vagabonds**, specializing in depicting smooth historical dance patterns, taught by **Veronica McClure** of the Boston area.

Mentioned often in the local press and on RV coverage were **Peter J.** and **Jennie Zukauskas**, general chairmen, as well as many of their directors.

Press coverage seemed to hit all aspects of the convention, such as *News-American's* photo-feature of  *dressing up for the dance*, showing **Mid Cummins** of the Dixie Daisy shop selling items to **Louis** and **Ann Hartge**. Dancers **William Lowe** and **Stephen Jones** were mentioned, as well as clerk **Pat Whitaker** of Kroening's Fashion Magic.

*News-American* published a full page photo-feature about clogging, including dancers from the age of 13, like **Phaedra Niemczak**, to 75-year-old **Gean Dentino** of Pekin, Illinois. Others shown or mentioned were **Lucy Johnson**, **Dot** and **Bill Boekenkamp**, **Bob Dalsemer**, and **Joan Niemczak**.

Perhaps the most lavish coverage of the convention was in the *Baltimore Jewish Times*, starting with a full color cover page, and continuing with photos and script for six pages inside. **Lois** and **Lee Feldstein**, assistant general chairmen, were especially featured, as well as caller **Dan Flynn**, **Cass Rainone**, **Jim Harvill**, **Bud** and **Joan McMann**, cuer **Rosella Bosley**, **Beryl** and **Lou Frank**, **Aylene** and **Bill Kovensky** (along with daughter **Ibrah**), **Chester** and **Hazel**

Continued on Page 97



### NEW ZEALAND CONVENTION

The New Zealand International S&R/D Convention is held Labour Day Weekend (weekend prior to the fourth Monday) at Hagley High School in Christchurch. The Cathedral Squares invites all MS dancers to join in the celebration. The featured caller is always an internationally recognized professional caller. On past programs have been Bob Van Antwerp, Earle Park and Dave Taylor. Future conventions will feature Jon Jones and Jerry Haag. Each weekend consists of five sessions, three evenings and two afternoons, with rounds, workshops and general dancing at the MS

level. Registration is U.S. \$13.00 per person. Write P.O. Box 15045, Christchurch, New Zealand.

### ANAHEIM AWARDED CONVENTION

Anaheim, California, in 1988 was announced as a future convention site as 20,052 dancers from 49 states, Canada and several foreign countries attended the 33rd convention in Baltimore.

Future convention dates are Birmingham, June 27-29, 1985; Indianapolis, June 26-28, 1986; Houston, June 25-27, 1987, and Anaheim, June 23-25, 1988. National conventions always start on the fourth Thursday in June.

The 1989 convention will be awarded at Birmingham in 1985. Bid sessions are held on Fridays at 9 a.m. and are open to all.

Roger and Mary Ann Reynolds of Memphis were elected chairmen of the 1984-85 National Executive Committee, with Don and Vera Chestnut as vice-chairmen; Floyd and Clare Lively, secretaries, Bud and Helen Goldsmith, treasurers. Howard and Peggy Thornton will continue to serve as Directors of Information.



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### R.I. FEDERATION OF S/D CLUBS

2500 dancers belong to the R.I. Federation, which has been in existence for 26 years. On April 26-27, 1985, the federation will co-host the 27th New England S&R/D Convention in Providence. Their expectation is for 8 to 10 thousand dancers to attend.

New officers of the federation are pictured below, left to right: Bill Round, senior vice-president; Melva Hamel, secretary; Bill Pommenville, president; Peg Fenton, treasurer; Mike Barros, junior vice-president.

Miriam Burke  
Providence, Rhode Island



### AROUND THE WORLD IN '84

The 24th annual Nortex Round-up of the North Texas S&R/D Association will feature two gala evenings of dancing at the Tarrant County Convention Center of Fort Worth, Oct. 26 and 27. The theme is "Around the World in '84."

Local callers Wayne Baldwin, Don Fletcher, John Jones, Gary Otwell, Rick Smith and Rocky Strickland are known both statewide and nationally and will provide dance levels from MS through Plus. Cuers are Ed and Frnakie Campbell and Ray and Julie Remely.

Saturday's program will feature panels and workshops, concluding with the "around the world" fashion show. Exhibitions will precede the evening program. A fun after-party will follow the evening dance at the Hyatt-Regency Hotel.

Bob & Judy Simmons  
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### TEACUP CHAINS ANNIVERSARY

The Teacup Chains club of Orange, California, will celebrate their 11th anniversary. Continued on Page 98



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- JP105 I DON'T KNOW WHY
- JP104 SOMEONE IS LOOKING
- JP103 SELFISH
- JP102 RHYTHM OF RAIN
- JP101 BLUE MOON OF KENTUCKY
- JP401 TENNESSEE SHININE  
(with Joe)

#### HOEDOWNS:

- JP501 JOPAT/JOLEE
- JP502 COUNTRY CAT/CITY SLICKER  
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- JP503 SUNSHINE/MOONSHINE
- JP504 UPTOWN/DOWNTOWN

#### NEW RELEASES:

- JP506 MAMA/ROSE (Hoedown)
- JP219 OH LONESOME ME— Joe
- JP217 BONAPARTE'S RETREAT— Joe
- JP403 MORNING DEW— Joe & Mark
- JP701 OLD BUCK— Stew Shacklette
- JP601 GOTTA TRAVEL ON— Mark
- JP217 LOVE LETTERS in the SAND—Joe
- JP216 DEVIL WOMAN— Joe
- JP214 SWEET GEORGIA BROWN— Joe
- JP213 YOU TAKE THE LEAVING— Joe
- JP505 MUDDY RIVER/FEELIN' GOOD
- JP114 YELLOW RIBBON— B. Vinyard
- JP113 ANGRY— B. Vinyard

#### JOE:

- JP215 LITTLE RED WAGON
- 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
- JP206 I FEEL BETTER ALL OVER
- JP205 I DON'T DRINK FROM THE RIVER
- JP204 GONNA HAVE A BALL
- JP203 ALL AT ONCE IT'S FOREVER
- JP202 TULSA TIME
- JP201 WHEN YOU SAY LOVE
- JP1977 ALL I EVER NEED IS YOU
- JP402 FOUR IN THE MORNING

#### ROUNDS:

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

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- Sept. 15 Owensboro, Ky. Odds 'N Ends
- Sept. 21-22 Harmony, Pa. Indian Brave Camp, Summer Finale Festival w/ Mark Haslett
- Sept. 23 Muncie, Indiana Single Promenaders
- Sept. 29 Gloyd Knobs, Indiana, Merry Makers Annual Barn Dance



The daily two-hour round dance seminars at the 34th National S/D Convention in Baltimore, organized by program chairmen Irv and Betty Easterday, were well attended by dancers and leaders. Thursday and Friday sessions were "Show and Tell," describing how to do various round dance figures in the Roundalab Phases II through V. Both Wayne and Barbara Blackford and Charlie and Madeline Lovelace gave many helpful teaching techniques and styling pointers.

On Saturday Bill and Carol Goss led an informative session on how to teach a round dance. These seminars are not to be confused with the dancer seminars and clinics presented as a part of the overall general education program.

Roundalab will hold its eighth annual meeting at the Ramada Inn Airport in Birmingham, Alabama, on October 28-30. At this non-dancing convention, several important items will be discussed including reports from point rating review, accreditation and teaching progression committees. The standardization committee will continue its work in defining and categorizing figures.

Attendees will receive the first copies of Roundalab's round dancer survey. This survey will enable the dancer to express his interests and desires as well as enable Roundalab organizations to better serve the round dance activity. Copies will be available through publications and Roundalab members.

The education committee is planning to devote two evening sessions to subjects of interest to all teachers.

To enable dancers to better evaluate round dances, Roundalab adopted in 1979 a point system devised by Dave Fleck of Toledo, Ohio. While the system has limitations, a teacher and/or dancer, by comparing dance rating numbers can more readily recognize where a dance fits in the total round dance picture.

Continued on Page 98

## LOU MAC & MAR-LET



MAC LETSON



BILL CLAYWELL



WAYNE SMITH



Lee Swain



TOM MILLER



DAVID BURNS

### LOU MAC RECORDS:

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

### RECENT RELEASES:

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

### MAR-LET RECORDS:

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

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## URDC REPORT

New officers elected at the annual meeting of the Universal Round Dance Council in Winston-Salem are Bill and Elsie Johnson, president; George and Joyce Kammerer, vice-president; Roy and Jean Green, secretary; Tom and Loveday Newby, treasurer. New members of the board were elected and welcomed: Ray and Jackie New, Brent and Mickey Moore, Jack and Ione Kern, Roy and Jean Green, George and Bobbie Stone, Jimmy and Vivian Holeman, Bob and Mary Ann Rother.

The Technical Advisory Board welcomes new members Paul and Lorraine Howard, John and Mary Macuci, Brent and Mickey Moore. The General Board of Directors elected Paul and Lorraine Howard chairmen, to serve for two years. A vote of thanks was given Mike and Diana Sheridan who have served URDC for the past two years.

The Golden Torch Award was awarded Lil Knowland, Arizona, and posthumously, Bud Knowland, for 20 years of dedication to round dancers by originating, editing and printing the *Round Dancer* magazine.

Two more dances were added to the Hall of Fame list, *Someone Like You* by Peter and Beryl Barton, and *Hawaiian Wedding Song* by Charlie and Madeline Lovelace.

Clinics on various topics were conducted by the following: advanced cha cha and rumba by Steve and Fran Bradt; advanced waltz and foxtrot by Brent and Mickey Moore; challenge samba by Bill and Carol Goss; intermediate jive by Irv and Betty Easterday; intermediate Argentine tango by Roy and Phyllis Stier, intermediate waltz and foxtrot by Jay and Boots Herrmann.

Dances taught included *Sugarfoot Stomp, Till, The Homecoming, Caress, Mean to Me, Together Quickstep, Nighttime Skyline, I'll Never Love This Way Again, Thank You For the Music, Until It's Time, Sam, When Everything Old Is New Again* and *Rumba Lejana*.

Next URDC Convention is in Ottawa, Ontario, July 24-27, 1985.

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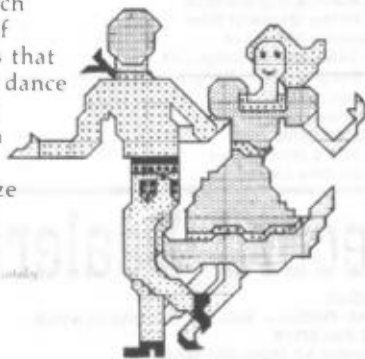
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# Flip Side

## ROUND REVIEWS

by Frank & Phyl Lehnert

### GOODNIGHT SWEET LOVE— Grenn 17058

Choreography by Eva Hankins

Good music and a flowing, easy two-step with basic figures and fishtail, cued by Eva.

### INNER HARBOR WALTZ— Grenn 17059

Choreography by Doc & Peg Tirrell

Good *Adore* music and a good, easy-intermediate waltz to introduce *drag hesitation*. Cued by Doc.

### IS THIS ROMANCE— Tema EPIE 4

Choreography by Bill & Carol Goss

Good music and a lively, high-intermediate quickstep.

### PAGAN LOVE SONG— S.T. EP 615

Choreography by Barbara & Jerry Pierce

Pretty music and a nice solid, intermediate waltz with a several new twists.

### SUMMER SET— Eric 210

Choreography by Charles & Dot Demaine

Unusual music. An easy-intermediate, lazy swing/two-step played at 49-50.

### STRANGERS ON THE SHORE— Eric 210

Choreography by Charles & Dot Demaine

Slow haunting music; a slightly different, high-intermediate combination two-step/foxtrot.

### BLUE BAYOU— TNT 222

Choreography by Frank & Phyl Lehnert

Good music, and of course, we feel, a good intermediate two-step (the original dance repressed). Cued by Frank.

### BEYOND THE HILL— Telemark 5008

Choreography by Rosa Trautman

Pretty music and a nice, intermediate waltz sprinkled with international figures.

### NOSTALGIA— Columbia 38-03805

Choreography by Dorothy & Ivan Hay

Good Julio Iglesias (Flip of *Latin Love*); an interesting, controlled, mixed timing, high-intermediate routine.

### CHICAGO— Capitol 6078

Choreography by Joan & Ralph Colippi

Great Sinatra music and a good, easy-intermediate two-step.

### TERRY'S THEME— Roper 176

Choreography by Phil & Becky Guenther

Pretty music and a good, high-intermediate combination foxtrot/two-step with several ballroom figures.

### THE DANUBE JIVE— TDR 139

Choreography by George & Bobbie Stone

Good music and a good fun-to-do, high-intermediate jive routine.

### KANSAS CITY KICK— Thunderbird 3002

Choreography by Jack & Muriel Raye

Good music and a good fun-type, easy-intermediate two step, cued by Jack.

### CHOW— Roper 142

Choreography by Dave & Sandy Brown

Very pretty music and a good easy waltz.

### THE FIRST DAY OF SPRING— Tempa 1

Choreography by Phil & Norma Roberts

Very pretty music and an interesting, high-intermediate waltz.

### BLUE WITH ENVY— Churchill 94020

Choreography by George & Johnnie Eddins

Good music (vocal by Rodney Law); an interesting, easy two-step.

### HEY MARYLEE— Churchill 94020

Choreography by Jack & Lee Ervin

"Makes you want to dance" music and a good, fun two-step (easy).

### TOGETHER QUICKSTEP— Hocter H-693

Choreography by John & Mary Macuci

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GR17060 DOMANI WALTZ by Clancy & Betty Mueller

#### LATEST SQUARES:

by Dick Jones  
TOP25368 IN THE GOOD OLD SUMMERTIME  
TOP25367 MACK IS BACK  
TOP25366 SHEIK OF ARABY  
TOP25304 MOUNTAIN MUSIC  
TOP25364 APPLE FOR THE TEACHER

# Flip Side

## SQUARE REVIEWS

by John Swindle

*Summer and vacations are behind us now and clubs are getting ready for fall classes to start. We hope square dancing is going as well in your area as it is here. Our review dancers are all back together now after going here and there all summer, and are enjoying dancing in cooler weather. This month we enjoyed 29 flip singing calls and four patter records. We welcome Square Dancetime, a new label, to our wonderful world of square dancing.*

### **GOOD OLE SUMMERTIME— Blue Star 2239**

**Caller:** Johnnie Wykoff

**Key:** G

Johnnie picked an oldie but goodie for this Blue Star release with a nice danceable beat and the sounds from the era in which it was popular— good banjo and rinkytink piano leads. Johnnie's figure uses basics from the MS program and was most interesting to dance.

### **CANDY LIPS— Blue Star 2240**

**Caller:** Rocky Strickland

**Key:** G

A nice, even, easy-paced rhythm made this release enjoyable to dance. Rocky used basics from the MS program for his figure. The instrumental sounds good, with some banjo, piano and guitar lead backed with twin trumpets.

### **HANK WILLIAMS MEDLEY— Blue Star 2241**

**Caller:** Vernon Jones

**Key:** E-A

This medley included songs made popular by both Hank Sr. and Hank Jr.: *Dixie on My Mind*, *Your Cheatin' Heart*, *Hey Good Lookin'*, *Kawliga*, *Texas Women*, *Jambalaya* and *I Saw the Light*. Vernon's figure is taken from the MS program. A good danceable beat is there for dancing pleasure, with banjo, piano and guitar leads. To spice up the release, just a bit of a key change is found in the closer.

### **WASHINGTON-LEE SWING— Blue Star 2242**

**Caller:** Vernon Jones

**Key:** A flat/B flat

This is the second release of this tune on Blue Star (See BS 2072, ASD, January '79). This release has a good beat and nice piano, clarinet and banjo leads. A key change is in the middle break. Vernon uses basics from the MS program.

### **I'LL Fly Away— Bogan 1350**

**Caller:** Gary Bible

**Key:** F

This release has some good brass sounds in it, along with guitar and piano leads. The rhythm is quite lively and moves right along. Gary's figure is taken from the MS program.

### **NIGHT TRAIN TO MEMPHIS— Bogan 1351**

**Caller:** Tommy White & David Davis

**Key:** F

Again we have some good brass sounds with piano and guitar leads. Tommy and David pass the mike on the figures and join on the tag lines. They choose basics from the MS program for their figure.

### **LITTLE THINGS MEAN A LOT— Chinook 059**

**Caller:** Daryl Clendenin

Daryl chose an oldie for this release but one the review dancers felt would not go unnoticed. The instrumental is very well done and has a super beat. Daryl chose basics from the MS program.

### **HEART TO HEART— Chinook 060**

**Caller:** Daryl Clendenin

This too is a really nice release. This instrumental is more peppy sounding and has some super tough licks in the middle break and closer, along with a key change in each. Daryl used basics from the MS program for his figure.

### **SUWANEE— ESP 124**

**Callers:** Elmer Sheffield Jr. & Tony Oxendine

This ESP release of Suwanee has all the makings of a super square dance. The instrumental has great piano and banjo leads. The fourth figure instrumentally is just rhythm and the closer modulates. Elmer and Tony pass the mike on the figures and join together for some fine harmony on the tag lines. Their figure is taken from the MS program.

### **OLD FASHIONED GIRL— ESP 508**

**Caller:** Bob Newman

And then ESP and Bob give us another oldie that our review dancers were compelled to sing along with. Two key changes added the little extra drive that excited our dancers as they easily made their way through the Plus basics Bob chose. The strumming banjo gave this instrumental the sound one would expect from this vintage song.

### **SIXTEEN, BEAUTIFUL AND NINE— Fluttr Wheel 502; Caller: Ed Kozlowski, Jr.**

The big band sound is present in this S/D adaptation of a late 50's rock number. The easy-to-follow beat was danceable and enjoyed by our dancers. Ed's figure was made up of basics from the MS program and was well timed.

### **KINGSTON TOWN— Hi-Hat 5067**

**Caller:** Joe Johnston

This release has all the sounds expected of this tune. The beat is there and easy to follow. Joe used MS basics for his figure.

### **YOU LOOK SO GOOD IN LOVE— Hi-Hat 5069**

**Caller:** Tom Perry

This Hi-Hat release has a pretty instrumental with a good danceable beat. Tom does a fine job on the flip using basics from the MS program.

### **IF YOU CAN'T FIND LOVE— Hoedowner 113**

**Caller:** Bob Stutevoss

This is another pretty and easy-paced instrumental. With piano and guitar for leads and simulated



strings in the background, this instrumental was pleasing to listen to. The steady beat was easy to follow and Bob's MS figure was well-timed.

**GUILTY— Lazy Eight 20**

**Caller: R.J. (Red) Philbrick**

This instrumental has a traditional country-western sound. It has a good danceable beat and Red's figure using *chain down the line* works well.

**BOOTS— Lazy Eight 21**

**Caller: Ray Bohn**

This instrumental has a very nice sound and a good, easy-paced beat. Ray's figure taken from the MS program works well and gives you a full promenade, but still there is a short pause at home after each figure.

**RIGHT OR WRONG— Ranch House 214**

**Caller: Darryl McMillan**

With guitar, fiddle and banjo leads, this instrumental has all the earmarks of a good CW tune. The beat is just a good old-fashioned beat that is very easy to follow. Darryl's MS program figure is well-timed.

**SOMEWHERE SOUTH OF SAN ANTONIO— Rawhide 115; Caller: Doug Saunders**

A nice piece of western swing has been put together by the Rawhide Rockers. This instrumental has fiddle lead and a good dancing beat. Doug uses basics from the MS program for the most part. In the closer he uses a *teacup chain*.

**HONEY LOVE— Rawhide 116**

**Caller: Jim Brown**

Guitars and piano are the lead instruments for the most part of this instrumental. In the third figure and closer, a brass section appears for just a few bars. Jim put together a nice figure using MS basics.

**BOOGIE WOOGIE BUGLE BOY— Riverboat 212**

**Caller: Nate Bliss**

As you would expect from the title, this release features brass leads along with some piano. You are all familiar with this WWII vintage tune. This one is well put together and well done by Nate with MS figures.

**MARY POPPINS THEME— Riverboat 216**

**Caller: Nate Bliss**

If the title for this release had been *Super-califragil-istic-expi-ali-docious*, it would have been recognized more quickly. The instrumental has a good beat with piano, organ and brass leads. Nate again uses a well-timed figure with MS basics.

**PIANO ROLL BLUES— Red Boot 297**

**Caller: Mac McCall**

A touch of Dixieland jazz is found in this instrumental, of course, with good piano lead. Mac uses MS basics in his first two figures and Plus basics in the second two.

**THAT WAS BEFORE I MET YOU— Red Boot 2993**

**Callers: Red Boot Boys**

Guitars and banjo make up the leads in this good-sounding CW instrumental. The Red Boot Boys pass

the mike on the figures and join together on the tag lines. The MS program was chosen for their figure.

**I GOT MEXICO— Red Boot 2994**

**Caller: Johnny Jones**

Johnny, one of the Red Boot Boys, solos on this release. This popular CW tune has been adapted very well to a good dancing square dance. Johnny's figure is taken from the MS program.

**I MAY BE USED— Red Boot 2995**

**Caller: Mike Hoose**

Let's get down and boogie— that's what this music tells you to do. The beat is there, easy-paced, and fun to watch the dancers reaction. Mike, one of the Red Boot Boys, offers a fun dancing tune and a well-timed figure from the MS program.

**HAPPY SONG— Square Dancetime 001**

**Caller: Jack Murtha**

We want to welcome this new label. This release offers a good CW sound and a good S/D beat. This instrumental also has Jack singing along with you on the tag lines. The figure is from the MS program.

**GORDO'S QUADRILLE— Square Dancetime 002**

**Caller: Jack Murtha**

This new release has a good dance beat. The calls are limited to the first 19 basics on the Callerlab list. There are also only four figures with no opener, middle break or closer.

**MY BONNIE LIES OVER THE OCEAN— Square Dancetime 003; Caller: Jack Murtha**

Again, a good dance beat on an instrumental with lead instruments of guitar, fiddle, clarinet, sax and piano. Jack limited his figure to Callerlab's first 16 basics and included a little Irish jig for the dancers.

**WESTERN QUADRILLE— Square Dancetime 004**

**Caller: Jack Murtha**

This is a good practice record for the first 16 basics. Again, there are only four figures on this release.



**PATTER RECORDS**

**D'S RHYTHM— Chinook 508**

Daryl Clendenin calls the flip side using basics from the MS program. Instruments: rhythm guitar, bass, lead guitar.

**BEAIRD'S BREAKDOWN/RHYTHM 8— Lazy 8 22**

Beaird's: steel, lead, rhythm, bass, mandolin. Also has a key change in it. Rhythm: drums, bass, piano.

**FIREBALL— Red Boot 314**

Don Williamson calls the flip side using basics from the MS program. Instruments: banjo, bass, fiddle.

**BUDDY'S SPECIAL— Riverboat 507**

Buddy Weaver calls the flip side using basics from the Plus program. Instruments: banjo, bass, fiddle, drums, harmonica, rhythm.

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# Puzzle Page

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*The following questions can be answered with names of square dance moves—how many can you name?*

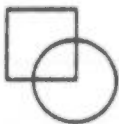
- 1 Name 3 pieces of playground equipment.
- 2 What did the assassin do to John Lennon?
- 3 What did the pretty young girl have to do to escape the wolf?
- 4 What do you do when you drive along the coast?
- 5 Name a part of a freeway.
- 6 What did the quarterback do to win the game?
- 7 What do you do to get the skin from an orange?
- 8 Name a part of a door.
- 9 What do you do with used aluminum cans?
- 10 How do twins get to the other side of a gate?



Answers:  
1. swing, seesaw, and slide 2. shoot the star 3. slip the clutch 4. pass the ocean 5. cloverleaf 6. pass to the center 7. peel off 8. hinge. 9. recycle 10. double pass through

## TOO LATE TO CLASSIFY:

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# National Square Dance Directory



Dear Fellow Dancers,

In March, 1985, the Sixth Edition of the Directory will be published. Your club information is needed by **October 31, 1984**. The purpose of the Directory is to provide dancers, callers and leaders with information on square, round, contra, clogging and folk dance clubs in the U.S., Canada and around the world. The Directory has proven very useful to thousands of dancers while traveling, planning vacations or seeking information on the square dance activity. Along with over 10,000 club listings the 1985 Edition will include sections on festivals, callers and leaders, products and services, organizations, publications and associations.

Clubs are listed in the directory at no charge. Just complete the Questionnaire. Copies of the Directory are only \$7.00 plus postage. Please let others in your club know about the Directory.

Happy Dancing,

Gordon Goss  
Editor

(PLEASE PRINT)

## QUESTIONNAIRE

(PLEASE PRINT)

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

Revision     New Listing     Deletion (Club no longer dancing)

Club Name: \_\_\_\_\_

City (under which to be listed): \_\_\_\_\_ State: \_\_\_\_\_

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

Level of Dancing: Basic Mainstream    Plus Advanced Challenge Other: \_\_\_\_\_

Place where you dance: \_\_\_\_\_

Days you dance:    Mon    Tues    Wed    Thurs    Fri    Sat    Sun

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

Does the Club dance in the summer months?    Yes     No

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

Name: \_\_\_\_\_ Address: \_\_\_\_\_

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Phone: (\_\_\_\_\_) \_\_\_\_\_ **Deadline for the 1985 Edition: OCTOBER 31, 1984**

*(The Directory is available at many local square dance and western shops.)*

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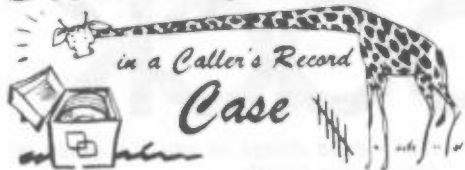
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Make checks payable to: **NATIONAL SQUARE DANCE DIRECTORY, P.O. Box 54055, Jackson, MS 39208**

Publication of the 1985 Edition will be: **MARCH 1, 1985**

# Steal a Little Peek



## VIRGIL McCANN

Virgil has been calling for 21 years and now calls for four clubs, in addition to his occupation as a farmer. He and his wife, Ruth, have six children, five of whom are married, producing ten grandchildren. Virgil enjoys one night stands, has been on the staff of several conventions in the north central area and has called at 10 national conventions. He was a tour leader of a group of dancers visiting Switzerland. He is a Callerlab member, active on several committees and has attended nine Callerlab conventions.

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# feedback

In the article "Labels and Levels" (June, 1984) it was stated that 68 calls made the Mainstream program. This is a quite common error. In fact, the Mainstream program consists of 68 families with a total number of 121 calls—count them!

*Heiner Fischle  
Hannover, West Germany*

Apparently the last ad with Jim Harris was a big hit at the convention, in spite of its anti-feminist connotation—missed completely by the male side of this business! Oh well, nice try—at least MilTech got a lot of publicity and that's what we are trying to achieve. Thanks for running the newsy item—we also got some good comments on that.

*Rutheva B. Brackett  
Milford, Connecticut*

...I wish you had gone with your first reaction to the MilTech ad. As a woman who works as a secretary/office manager in the daytime to be able to afford to call at night I found it to be in poor taste and offensive. Want to guess which brand of sound system I would not (on principle) consider buying?

I feel that Challenge Chatter was descending and counterproductive in that it promotes an elitist attitude...

*Linda Grace MacGregor  
Denver, Colorado*

*Ed. Note: Apologies to Linda for not printing her letter in entirety. She had*

*many good things to say but space is limited this month.*

...After reading Challenge Chatter in the July issue, I am pretty sure we will not take up C dancing seriously. We have been dedicated square dancers for 27 years, and I never thought our hobby would come down to I.Q.'s. We have been involved in A-2 dancing for over six years and am proud to say we have never let it alienate us from our many friends who dance the other levels...Square dancing has given us so much fun and pleasure for so many years, and friends from all walks of life, that in no way would I jeopardize our friendships because of I.Q.'s...I would like to quote Manning Smith, who years ago said, "Square and round dancing is only an excuse for people to get together and have a good time!"

*Dot & Marvin Schmidt  
Melbourne, Florida*

...We found the tone of Challenge Chatter in the July issue to be offensive. It reeks of the snobbery generally displayed by the new practitioners of law, medicine or science. Given an adequate trainer, and sufficient time, we believe an intelligence level of an orangutan could master challenge dancing.

*Bob & Virginia Fischer  
Pittsburgh, Pennsylvania*

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- CL-3 DIXIE HOEDOWN



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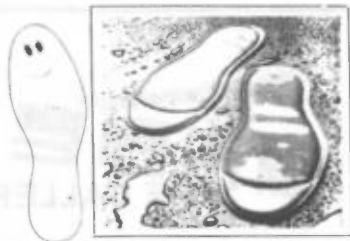
**EDDIE MILLAN, 6693 BOWIE ROAD, JACKSONVILLE FL 32219**



**NO SMALL FEAT**

With this play on words, the *Orange County Business Journal* led into an article on Rex Striegel and his "Happy Feet." In 1982 Rex moved his entire operation to 1311 Hathaway St., Yakima, Washington 98902.

Rex explains that he created his product in 1976. When a foam-lined glasses case went through the laundry, he shook and squeezed the case to get the water out. Finally, he stamped on it. "It felt so good that that became the inner sole," he says. Once he lined the inner soles with foam, then adding water, the idea took off. His retirement fund provided

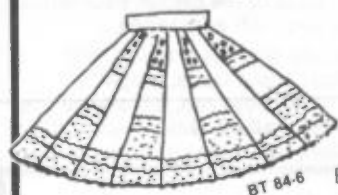
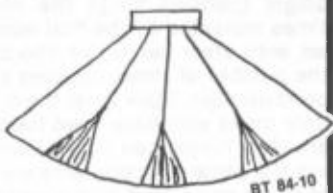


the means to bring the invention to the market. His first sales were at the national convention in Anaheim; a friend suggested setting up a booth and they sold 3000 pair of Happy Feet in three days. Square dancers remained the foundation of the business for about two years and Rex says they're still very important to him. He has now sold over a million pair to square dancers.

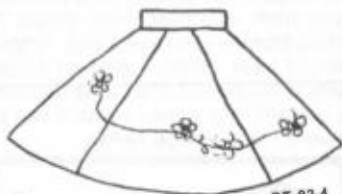
Rex Striegel spent most of his career in sales and the hotel business. At 71, he promotes his inner soles like he's been doing it for fifty years. "The big sales are to people who are on their feet all day, who have tired, aching feet," Rex states. He is proud of this "accidental invention," and his business acumen has brought relief to millions of aching feet!



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# UNDERLINING

## THE CALLER NOTE SERVICES

Jack Lasry in **Notes for Callers**, as always, keeps dancers on their toes with choreo material like this:

Heads pass the ocean, spin the top  
To a turn thru, sides divide, star thru  
All pass thru, U-turn back, touch ¼  
Boys fold, girls square thru ¼  
Boys reach out and courtesy turn your girl  
Crosstrail thru, left allemande....

Zero line: Pass thru, wheel and deal  
Zoom, centers do-sa-do to a wave  
Fan the top, outsiders divide, star thru  
Centers recycle, double pass thru  
Cloverleaf, centers swing thru, turn thru  
Left allemande....

**Santa Clara Valley Notes**, edited by Bill Davis, features a very interesting new call, *hinge by 1,2,3*, etc. From many formations, all (or designated dancers) single (partner) hinge the number of times indicated by the first number called; with other hands, all who can hinge the number of times directed by the second number. Note: After the first hinge, only those who have been touched by a previous hinger can hinge. Dancers facing the same direction who are required to hinge must start with a partner hinge and then continue with single hinges. Thus from a two-faced line, *hinge by 2,2* would have all do a *partner hinge*, then *single hinge* with the same dancer giving a momentary wave in which the centers would trade (*hinge twice*).

**SDDS**, by John and Evelyn Strong, always has good dance material, and in addition this month, looks at four non-Callerlab Experimentals: *straight away*, *circle to a diamond*, *explode it* and *cross track*.

**Choreo Connection**, by Ed Fraidenburg, workshops *rotary tag* and *exchange the stars*, and asks this question: "Did you know that when all have the same respective partner (all with opposites, all with partners, etc.) *ping pong circulate* is an optional call?"

**News 'n Notes** from Connecticut has Ed Foote asking, along with Jack Lasry at Callerlab, "If after ten years, forearm holds continue to be widely used in various areas, why not recognize this fact and let forearms be an acceptable alternative to palms up (in waves) for those areas that want this?"

**Toronto and District Notes** uses Eric Wendell (Australia) material, such as this sample:

**TRIPLE TRADE FROM TIDAL WAVES**  
Heads lead right and circle to a line  
Do-sa-do to a wave, triple trade, recycle  
Sweep ¼, pass to the center, square thru  
Three-quarters, left allemande....

Heads square thru four, swing thru  
Spin the top, triple trade, hinge ¼  
Eight circulate, boys run, left allemande.

**Minnesota Callers Notes**, with editor Warren Berquam, explores *grand par-*



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- TNT213 THIS OLE HOEDOWN, Patter by Mike
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Gene Trimmer

ade, along with much from all programs and mentions this important quote from Callerlab: "Please note that there are no Quarterly Selection programs per se, but rather a selection of moves for use as workshop material at individual dance programs. No dancer is expected to know any QS moves without a talk-thru or walk-thru."

Gene Trimmer in **Mainstream Flow** explains that he has completely redone his *Singing Thru Plus* book and the new one is available. His *Match a Melody* (published by ASD) is now out of print, but a new book *Singing Thru Mainstream* will soon replace it. From Callerlab's glossary he works some "outfacers" action to good advantage. Mixed sex *reverse flutterwheel* is also explored, as well as other "goodies."

**Figuring** from Barry J. Wonsen, shows us that *pass the ocean* is a good same sex move, i.e.

Heads rollaway, circle left  
Four girls pass the ocean, swing thru  
Centers run, bend the line  
Girls pass the ocean, swing thru  
U-turn back, step thru, swing, prom....

Heads rollaway, circle left  
Four men pass the ocean, swing thru  
Hinge 1/4, walk and dodge, cloverleaf  
Girls turn back, star thru, promenade....  
Favored singing calls are: *Miss Emily's Picture*, Chicago Country; *Just Because*, Chinook; *I Can Love You*, Chinook; *Paradise Tonight*, Ponderosa; *Got Leaving on Her Mind*, Red Boot 278; *Glow Worm*, TNT 217.

**So. California Notes** has lots of "meat" this time, including the news that the square dance bill was killed in the California senate, much Callerlab news, *load the top* featured, *Doll Dance* (round) chosen, smooth dance article, figures and much more.

### Lost and Found

Glasses, shoes, sweaters, towels, and badges are among the many items turned into Lost and Found at the 33rd National Square Dance Convention. Did you lose anything? If so, contact **Luther and Mary Basler**, 301-356-4571



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BASIC PROGRAM (B) 1-49

MAINSTREAM PROGRAM (MS) 1-68

- T\* 1. Circle Family  
a. Left  
b. Right
- T 2. Forward & Back
- T 3. Dosado
- T 4. Swing
- T 5. Promenade Family  
a. Couples (full, 2, 1/4)  
b. Single file  
c. *Wrong Way*
- T 6. Allemande Family  
a. Left  
b. Right  
c. Left arm turn  
d. Right arm turn
- T 7. Right & Left Grand Family  
a. Right and left grand  
b. Weave the ring  
c. *Wrong way grand*
- T 8. Star Family  
a. Left  
b. Right
- T 9. Star Promenade
- T 10. Pass Thru
- T 11. Split Family  
a. Outside couple  
b. Ring (one couple)
- 1945 T 12. Half Sashay Family  
a. Half Sashay  
b. Rollaway
- 1950 ? 13. Ladies in, men sashay
- 1954 ? 13. Turn Back Family  
a. U turn back  
b. Gents or Ladies Backtrack
- T 14. Separate Family  
a. Separate  
b. *Divide*
- 1952 15. Courtesy Turn
- T 16. Ladies Chain Family  
a. Two Ladies (reg. & 1/4)  
b. Four Ladies (reg. & 1/4)
- ? 17. Do Paso
- T 18. Lead Right
- T 19. Right and Left Thru
- T 20. Grand Square
- 1960 21. Star Thru
- T 22. Circle to a Line
- 1957 23. Bend the Line
- T 24. All Around the Left Hand Lady
- ? 25. See Saw
- 1957 26. Square Thru Family  
(1-5 hands)  
a. Square Thru  
b. *Left square thru*
- 1953 27. California Twirl
- T 28. Dive Thru
- 1940 29. Cross Trail Thru

- 1958 30. Wheel Around
- 1938 31. Thar Family  
a. Allemande thar  
b. *Wrong way thar*
- ? 32. Shoot the Star  
(Reg., Full Around)
- ? 33. Slip the Clutch
- T 34. Box the Gnat
- ? 35. Ocean Wave Family  
a. Right hand wave  
b. *Left hand wave*  
c. Alamo style wave  
d. Wave balance
- 1949 36. Pass the Ocean
- 1965 36. Pass the Ocean
- 1962 37. Swing Thru Family  
a. Swing thru  
b. Alamo swing thru  
c. *Left swing thru*
- 1963 38. Run Family  
a. Boys  
b. Girls  
c. Ends  
d. Centers  
e. *Cross*
- 1965 39. Trade Family  
a. Boys  
b. Girls  
c. Ends  
d. Centers  
e. Couples  
f. Partner
- 1960 40. Wheel & Deal Family  
a. From lines of four  
b. From two-laced lines
- 1956 41. Double Pass Thru
- 1972 42. Zoom
- 1970 43. Flutterwheel Family  
a. Flutterwheel  
b. *Reverse flutterwheel*
- 1971 44. Sweep a Quarter
- 1961 45. Veer Family  
a. Left  
b. Right
- 1969 46. Trade By
- 1976 47. Touch 1/4
- 1963 48. Circulate Family  
a. Boys  
b. Girls  
c. All eight  
d. Ends  
e. Centers  
f. Couples  
g. Box  
h. *Single File (Column)*  
i. *Split*
- 1974 49. Ferris Wheel

- 1963 50. Cloverleaf
- 1964 51. Turn Thru Family  
a. Turn Thru  
b. Left turn thru
- 1957 52. Eight Chain Thru  
(1-8 hands)
- 1966 53. Pass to the Center
- 1964 54. Spin the Top
- ? 55. Centers Family  
a. In  
b. Out
- 1959 56. *Cast Off 1/4*
- 1967 57. Walk & Dodge
- 1965 58. Slide Thru
- 1963 59. Fold Family  
a. Boys  
b. Girls  
c. Ends  
d. Centers  
e. *Cross*
- 1957 60. Dixie Style to an Ocean Wave
- 1967 61. Spin Chain Thru
- 1962 62. Peel Off
- 1969 63. Tag Family  
a. Tag the line (full, 1/4)  
b. Partner tag
- 1961 64. Curlique
- 1969 65. Scoot Back
- 1966 66. Fan the Top
- ? 67. Hinge Family  
a. Couple  
b. Single  
c. Partners
- 1974 68. Recycle (waves only)

## NOTE TO DANCE PROGRAMMERS:

There is NO PROGRAM called MAINSTREAM QUARTERLY SELECTIONS PROGRAM. Those experimental calls are intended for use in Mainstream Workshops. No dancer is required to know the OS calls to attend a MS open dance. If such calls are used the Caller is to teach them if necessary. Please advertise dance programs as MS NOT MSQS.

PLEASE LIMIT YOUR CALLS TO THE ADVERTISED PROGRAM. DO NOT USE A CALL FROM A LIST OTHER THAN ADVERTISED UNLESS YOU WALK IT OR WORKSHOP IT FIRST.

Key: T\* Traditional, author unknown, more than thirty years old.  
1953 Year call created, author known  
? Year unknown, not traditional

These lists are furnished through the courtesy of CALLERLAB and your local CALLERLAB members.

Revised 4/18/84

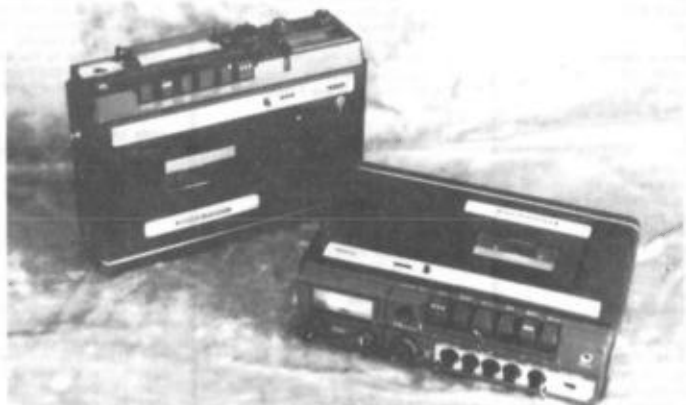
CALLERLAB recommends 29 sessions of 2-2½ hours each or approximately 60 hours of instruction to teach the BASIC PROGRAM (Calls 1-49), 41 sessions to teach the MAINSTREAM PROGRAM (Calls 1-68). Do not teach from just a single position/formation and remember to teach styling as well. Calls in *italics* may be deferred until later.



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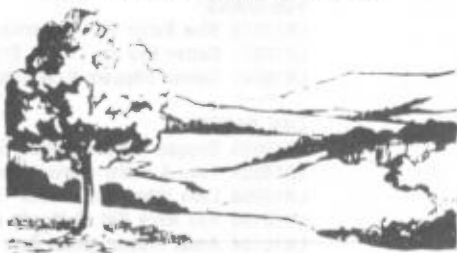
Short life dances are not significant problems to dancers returning from vacations. By postponement of catch-up workshops, the short life dances may be dropped from programs and catch-up is effected by learning the new dance teaches. Long life dances usually remain on a program for a sufficient amount of time so dancers can learn over an extended period. The moral is, "Don't panic when you get several dances behind. Plan to catch up by learning the best ones first, in an orderly relaxed manner."

Vacationers should put forth added efforts to catch up, to avoid penalizing or holding back the regulars. Teachers should continue the regular teaching schedule during the summer months. Reduction is not fair to dancers with regular attendance. Lengthy catch-up sessions during club hours are an extra burden on teacher and regular attendance dancers. Catch-up periods should be scheduled before or after regular club hours.

### MEANDERINGS, Continued

another set of spectacular mountains—this time our "own" Adirondacks, where vacation-time beckoned, and where Cathie had gained a two-day head start on me. (That's because I have to wing it back to steamy Ohio in late July to put this issue to bed—doggone it!—Co-ed.)

And so, this is where we came in for the month. One little *postscript*—Thanks, gentle readers, for the many nice cards and letters of comfort you sent on the passing of my Dad (see last issue). Sometimes, until some fateful event occurs like that, we tend to forget what a friendly "family" of true square dance friends we have out there.



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TB236 DO I EVER CROSS YOUR MIND, Chuck Myers

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LR10094 Sentimental Ole Me, Bill Wentz

LR10095 Easter Parade, Bruce Williamson

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LR10100 Red Neck Girl, C. Moody & Moody Bros.

LR10104 Amos Moses, Oscar Burr



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Street Talk	Merc 814-395-7	PH4-62/25=87
Strollin'	Belco 315	PH2-87/0=87
Mr. Wonderful	Hoclor 1660	PH2-96/0=96A
Slipping Around	Hi-Hat BB014	PH2-98/0=98
He's Making Eyes at Me	Belco 316	PH2-98/0=98
Makin' Tracks	Happy Tr 511	PH2-98/0=98
Shutters and Boards	Eric 270	PH2-98/0=98A
Gift Wrap	Grenn 17057	PH2-99/0=99
Carol	RCA GS447-0575	PH2-102/0=102
Valley of the Moon Waltz	Belco 315	PH2-102/0=102
Blanket on the Ground	Cap. Splight X205	PH2-103/0=103A
It Could Be Different	Happy Tr 511	PH4-104/0=104
Kiss An Angel Good Morn.	RCA GS4470946	PH3-105/0=105
Blue Moon	Blue Star	PH2-106/0=106
Wainin'	Warner 7-20584	PH2-107/0=107A
In Mexico	Col 38-04353	PH2-108/0=108A
The Party's Over	Col 53-02741	PH2-109/0=109A
Am I That Easy to Forget	Parrott5N-59037	PH2-109/0=109A
The Brightest Star	Cap B5169	PH2-110/0=110A
Mr. Melody Man	RCA PB12718	PH3-110/0=110A
Crying Angel Waltz	Wrrnr/Crb7-29387	PH3-117/0=117
Bits and Pieces	Red Boot 909	PH2-118/0=118
Dream Rhythm	Grenn 14161	PH2-116/5=121
Around the World	Hi-Hat 298	PH3-121/0=121A
Music Box Dancer #4	Phydr PB14517	PH2-111/10=121A
Fifty-Seven Chevrolet	Cap Splight X205	PH3-122/0=122A
You Look So Good	MCA52279	PH2-118/5=123A

## EASY INTERMEDIATE: 126-175

How Many Hearts	Hi-Hat 933	PH3-127/0=127
On The Bayou	Hi-Hat 877	PH3-130/0=130
Fence Building	Hi-Hat BB104	PH2-114/16=130A
That's All That Matters	Mmry Ln15-02161	PH3-130/0=130A
The Way We Were	IDTA 54	PH3-132/0=132
St. Louis Blues	Hoclor H6628	PH3-132/0=132
Walk Don't Run	Sil Spitt UA10902	PH2-127/5=133
Last Cheater's Waltz	Curb GW00396	PH4-134/0=134A
Tumbleweed	Elk 001	PH2-100/35=135
Wah-Wah	CEC M15	PH2-114/25=139
One of a Kind	MCA 52258	PH2-135/5=140A
Chapel by the Sea	Hi-Hat 899	PH3-117/25=142
Goodnight Sweet Love	Grenn 14028	PH3-142/0=142
Domani Waltz	Grenn 14017	PH2-117/25=142A
Oh! Shenandoah	Elk 004	PH3-142/0=142A
Sweet Misery	Belco 314	PH2-138/15=154
I Got My Love TKMW	Col HF 1333292	PH3-138/25=163*
		*Sequence unclear with fine print.
Sentimental Ol' You	Epic 34-04172	PH3-159/5=164A
Charade	Roper 139	PH4-139/30=169A
You'll Never Grow Old	MCA60011	PH4-162/10=172A
I Hardly Had Time	Roper JH418	PH3-148/25=173A
Rosey's Theme	Telemark 896	PH5-150/25=175A

## INTERMEDIATE: 176-250

Wandering Eyes	Epic 15-03090	PH3-147/30=177
Just A Quickstep	SydThomIDTA148	PH3-153/25=178A
Girl from Ipanema	Grenn 17056	PH4-154/25=179
New Looks	Col 38-03985	PH3-175/5=180
Night and Day	Hap Tr. 510	PH3-160/21=181A
Could Be	DAL P6058	PH3-159/25=184A
Night of Love Tango	Roper JH413	PH4-187/0=187A
Dance With Me	Roper 117	PH3-178/10=188A
Impossible Dream	MCA60007	PH3-166/25=191
Inner Harbor Waltz	Grenn 14041	PH3-206/0=206A
Sundance	Hap Tr. 510	PH3-183/25=208A
Tulsa Ballroom	Liberty B1500	PH4-173/34=208
Amarillo By Morning	Elk 003	PH4-183/25=208
Ricardo Tango	TEMA EPTE2	PH3-160/50=210
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A Smile for Gennie	IDTA 54	PH4-189/25=214A

Continued on Page 65

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## DATE-LINE

**California**— 11th Anniversary Celebration, Peralta Jr. High, Orange, Sept. 15. Dave Rensberger, Della Downs.

**Tennessee**— Square Dancing, Allemande Hall, Chattanooga; Sept. 16, Darryl McMillan. Write Allemande Hall, 2548 Gunbarrel Rd., Chattanooga TN 37421.

**Pennsylvania**— 23rd Delaware Valley S&R/D Convention, Phila. Centre Hotel, Philadelphia; Sept. 20-22. M. Callahan, E. Foote, C. Hanks, M. Jacobs, W. Larsen, J. Lee, R. Libby, J. Marshall, N. Poisson, C. Stinchcomb, Irv. & Betty Easterday, Bill & Carol Goss, Charlie & Madeline Lovelace, Bob & Mary Rother. Write Ron & Dotie Smith, 1448 Guiteras Dr., Norristown PA 19401.

**Maine**— S/D Festival, Papoose Pond Resort & Campground, N. Waterford; Sept. 21-23. Terry Campbell, Steve Davis, Sally Lennox. Write Papoose Pond, Box 118, N. Waterford ME 04267.

**Minnesota**— Shindig '84, Duluth Arena; Sept. 21-23. Beryl Main, Paul Marcum, Bill & Millie Holmer. Write Shindig, 16 2nd St., Cloquet MN 55720.

**Kentucky**— 16th Annual S/D Festival, Kentucky Dam Village State Park, Gilbertsville. Sept. 22-29; B. Wickers, J. Berkley, S.P. Ashby, F. Bedell, Betty & Clancy Mueller. Write Ralph & Dolly Lorenz, Rte 6, Box 234 AB, Murray KY 42071.

**Indiana**— Tri-State Festival, Honeywell's, Wabash; Sept. 28-29. Write C. Smith, R. 1, Box 222, Wabash IN 46992.

**Nebraska**— 14th Annual Nebraska State S&R/D Convention, Norfolk Sr. High School, Sept. 28-29. Write Gerald & Angie Stanley, RR 2, Box 17, Dixon NE 68732.

**Missouri**— Ozark Encore, Ozark Bowl, Kimberling City; Sept. 28-30; Ken Bower, Gary Shoemaker, Ollie & Donna Loehr. Write Bill & Rita Johnson, 1808 Wynnwood Dr., Carthage MO 64836.

**Tennessee**— R/D Clinic; Sept. 28-30. Write Ronald Grendell, 544 Bell Rd., Antioch TN 37013.

**Pennsylvania**— Camp & S/D Weekend, Starlite Campsite, Stevens; Sept. 28-30; Mike Foley, Don & Roberta Spangler. Write Starlite Campsites, RD 1, Stevens PA 17578.

**Pennsylvania**— 1st Leadership Workshop, Elementary School, Port Allegany; Sept. 29.

**Arizona**— 25th Anniversary Celebration, Orangewood School, Phoenix, Sept. 29. Chuck Meyer. Write Chuck Meyer, 1640 E. Solano Dr., Phoenix AZ 85016.

**Virginia**— 11th Annual Neptune Festival, The Dome, Virginia Beach; Sept. 28-29; Cal Golden and Buddy Allison, Write Lorrie Hidy, 3800 Croonenbergh Way, Virginia Beach, Va. 23452.

**Hawaiian Islands**— 2nd Annual S/D Spree at Sea, Sept. 29. Write Carol Hoffman, Group Travel Specialists, Inc., 6602 E. Grant, Tucson AZ 85715.

**Ohio**— Marion; Sept. 29. Sonny Bess, Hugh Johnston, Neal & Doris Smith. Write Jean Wuescher, 272 Cal. Ash Rd., S. Caledonia OH 43314.

**Michigan**— 500-Z-Q's Council Dance, Loretto School, Sault Ste. Marie; Sept. 29. Jim Lee. Write Margaret Dearing, 4012 Third Line W., Sault Ste. Marie, Ont. Canada P6A 6K4.

**Missouri**— 28th Annual R/D Festival, Central MO State University, Warrensburg; Oct. 5-7. Bill & Helen Starwalt. Write Cecil & Diane Epperson, 311 N. Francis Ave., Carthage MO 64836.

**Wisconsin**— Oktoberfest, Cartwright Center; Oct. 5-7. D. Bayer, D. Hussey, George & Joyce Kammerer, Fritz & Lou Parins. Write Happy Twirlers, P.O. Box 1501, La Crosse WI 54601.

**Pennsylvania**— Clarion's Autumn Leaf Festival, Kalyumet Park Campground, Scotch Hill; Oct. 6-14. Write Kalyumet Park, R. D. 1, Lucinda PA 16235.

**Tennessee**— Allemande Hall, Chattanooga; Oct. 11. Ed Foote. Write Allemande Hall, 2548 Gunbarrel Rd., Chattanooga TN 37421.

**Canada**— Thanksgiving Special, Maxwell, Ont. Community Centre, Oct. 12. Stan Burdick.

**Missouri**— Autumn Fun-Fest, Southern State College, Joplin; Oct. 12-13. B. Main, J. Schatzer, Leonard & Norma Parks. Write Bill & Rita Johnson, 1808 Wynnwood Dr., Carthage MO 64836.

**Arkansas**— 35th Annual Arkansas State S/D Federation Festival, Pine Bluff Convention Center; Oct. 12-13; Elmer Sheffield, Marvin & Kay White. Write Ken & Marge Hazlewood, 2307 Diane Dr., Pine Bluff AR 71603.

**North Carolina**— Fontana's Universal Clogging Championships, Fontana Village; Oct. 12-14. Write Jo Ann Gibbs, 3452 Summtridge Dr., Doraville GA 30340.

**Pennsylvania**— Camp & Square Dance Weekend; Oct. 12-14; Red Bates, Dale Bissey. Write Starlite Campsites, RD 1, Stevens PA 17578.

**California**— 28th Annual Jubilee Convention, Santa Clara County Exposition Center, San Jose; Oct. 12-14. Write 28th Jubilee SCVSDA, P.O. Box 5361, San Jose CA 95150.

**North Carolina**— 13th Annual World Clog Dance Championships, Civic Center, Cherokee, Oct. 13-14, 20-21, 27-28. Write Dennis Abe, Box 283, College Park MD 20740.

**Caribbean**— 7-Days in the Caribbean; Oct. 13-20. Write Gary or Ann Kincaid, 2517 Barclay Dr., Nashville TN 37206.

**France**— Discover France with Charlie & Bettye Proctor; Oct. 13-Nov. 4. Write ASDW, 462 No. Robertson Blvd., Los Angeles CA 90048.

**Ohio**— 25th Annual Fall Festival, UAW Hall, Lima; Oct. 14.



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## PLUMB LINE, Continued

Weariness vanished and smiles were all around as suddenly it was apparent—perfect acoustics in all areas of the barn.

The inside of the 50x100' barn is finished in rustic oak panels, features a stage, ceiling fans, sprayed-on insulation, kitchen and bathroom facilities. Outside metal is gold, trimmed in brown and complemented by an 8-foot square dance couple. The Rainbow Strollers rent this building from Jim and Hazel Minder, dba Scott Co. S/D Association, for all their dances and lessons. The building is also used by other organizations. *Frances W. Lemen, Historian*

## FACING THE LOD, Continued

in the choreographic field. They teach round dancing to the mentally retarded and to senior citizens in Ottawa, and have received a Citizenship Award from that city. Art is now director of the Ottawa chapter of Prison Fellowship of Canada, expanding his volunteer work to prison ministry. He is keenly interested in exercise and swims 3-4 miles aweek.

## PEOPLE, Continued

**Cohen, Toby and Dave Schenerman**, caller **Andy and June Cisna**, and **Bill and Dot Kroening** (plus children **Bill Jr. and Linda**).

Looking west to the Ozarks, the *Northwest Arkansas Morning News* carried a photo story about the square dance wedding of **Mickey Coy** and **Gary Black** at which the bride's father, **Gene Wien** called the tips.

The beautiful oil portrait of **Don Hanhurst** on last month's cover was painted by professional artist **Genevieve Fancher** of Harrison, Arkansas, wife of caller **J.K. Fancher**. Sorry we failed to comment on it last month.

This month's cover, depicting the exquisite porcelain square dance figures was created by **Corinna Roth** of the Roth Studios in Pennsylvania. See page 42 for full information on ordering your own numbered figures or plates.

On June 28 at the Congressional hearing in Washington, D.C., **Bob Osgood** took advantage of a vote recess to award the Silver Spur to **Mac and Mary**



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**McClure and George and Ann Holser** for their work on the National Folk Dance Committee. For over ten years, the two couples have devoted their efforts to the naming of a National Folk Dance.

**NEWS, Continued**

niversary on Sept. 15 starting at 7:30 P.M. with the round of the month. Square dancers' delight Dave Rensberger will call, with rounds by Della Downs. The dance will be at Peralta Jr. High School in Orange. Contact Lou and Anita Soeder, 2715 Baycrest, Fullerton CA 92631.

*Cleo Shore  
Pomona, California*

**ROUNDALAB, Continued**

The value and limitations of the point system have been under study this past year by a committee chaired by Harmon and Betty Jorritsma. The rating system will be thoroughly discussed at the Roundalab meeting in October. Anyone who has comments on the system and/or the manner of evaluating round dances should write to the Jorritsmas at 13552 Redbird, Garden Grove CA 92643.

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- MW-103 SCARLET FEVER by Nelson
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## RHYME TIME, Continued

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The lodge reunion had been planned  
For quite a good long while,  
And everyone who knew its date  
Expectantly would smile.

The big event was well attended  
Every single year.  
The faithful would assemble,  
Hug and laugh and shed a tear.

The secret rites were uppermost  
As people came to meet.  
A little business was discussed  
And then the crowd would eat.

The evening's entertainment  
Always crowned this special day  
With songs or acts that blessed it  
In a memory-perfect way.

Each year the task grew harder,  
To outdo what had been done,  
To keep the evening varied, new,  
Nostalgic, and yet fun.

"We eat too much!" "We sit too much!"  
"I almost fall asleep!"  
"Let's have a dance or something  
That will get us on our feet!"

Asquare dance group was asked to come  
And show what it could do,  
To entertain and teach the crowd  
A friendly step or two.

Lodge members watched, a little shocked  
By this unusual thing,  
But soon reunion fever put them  
In the proper swing.

They circled round the floor with joy.  
The room grew loud and bright.  
They danced and pranced with energy,  
Good will, and high delight.

This year the lodge reunion  
Will repeat square dancing fare,  
And everyone who knows the date  
Is promenading there.

—Mary F. Heisey



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COLOR US RED & WHITE

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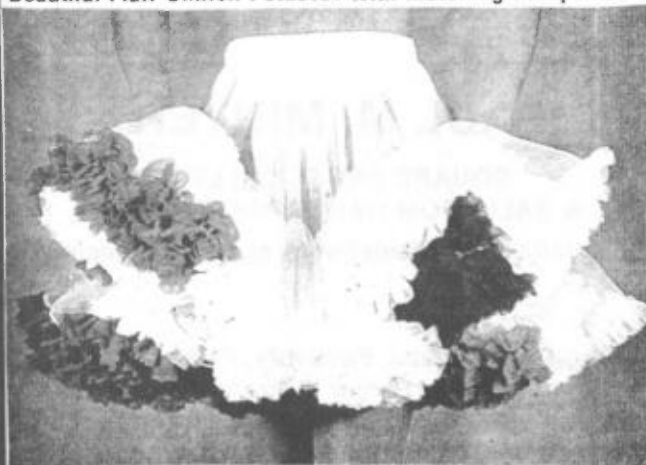
Red and white are the eye-catching

colors of the official dress. The women will be wearing white dresses trimmed in red. The gentlemen will be attired in white trousers, red shirts, and white vests. Colorful vests with maps of Alabama and the logo "Alabamy Bound" complete the ensembles.

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Within the City of Gadsden, you will discover Nocalula Falls complete with botanical gardens and a pioneer village. The 90 foot waterfall is the only one in

the world within a city's limit. The pioneer museum is a village of split-log buildings furnished with authentic pioneer articles.

Fort Payne claims the Sequoyah Caverns, which were named for the Cherokee Indian Chief Sequoyah. Without a doubt, this cavern is one of the most beautiful in the country. Its ceiling is as high as a 12-story building. It contains underground waterfalls, creeks and lakes. Little River Canyon, the deepest canyon east of the Mississippi is also in the Fort Payne area.

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# AMERICAN SQUARE DANCE

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 Birmingham AL; Sept. 13 (Tent.)  
 Bowden GA; Sept. 14, Jimmy Moore (1/2)  
 Johnstown PA; Sept. 16, Walt & Janet Ream  
 Berea OH; Sept. 17, Dave Stevenson & Stan  
 Belleville IL; Sept. 21, Dewey Cox  
 New Era MI; Sept. 29, Johnny Quinn calling  
 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)  
 Tolado 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  
 George AFB, CA; Jan. 4, Bruce Phillips  
 Virginia Beach VA; Jan. 11, Warren & June Berglund  
 Sedalia MO; Jan. 12, Carl Messingale  
 Gulfport MS; Jan. 18, Harold & Pauline Smith  
 Sebring FL; Jan. 27, Lefty & Georgia Tidd  
 Hialeah FL; Jan. 28, Clyde & Evelyn Kirk  
 Arcadia FL; Jan. 30, Everett & Jenny Martin (1/2)  
 Deerfield Beach FL; Feb. 3, Jerry & Pat Seeley  
 Key West FL; Feb. 4 (Tent.)  
 Mission TX; Feb. 9, Dean & Peggy Robinson (1/2)  
 Altoona PA; Feb. 14, Bob & Pat Ratchford  
 Stone Mt. (Atlanta) GA; Feb. 23, Jack & Fran Line (1/2)  
 Savannah GA; Feb. 26 (Tent.)  
 Augusta GA; Feb. 27, Dan & Mary Martin

Diamond City AR; Mar. 1, "June Bug" Cope  
 Indianapolis IN; Mar. 9, Charles DeMoss  
 Alamogordo NM; March 15, Lennie & Sheila Ludiker  
 Gallup NM; Mar. 16, Debbie Kraus/Liz Cooper  
 Columbus OH; Mar. 24, Dick & Roberta Driscoll  
 Cincinnati OH; Mar. 28, Foster Eubank  
 Phoenix AZ; April 3 (Tent.)  
 Fairfield CT; April 12, Gene Kappus  
 Charleston WV; April 24, Paul Myers  
 St. Louis MO; May 17, Mark Hasemir  
 Memphis TN; May 22, Eddie & Sally Ramsey  
 Salida CO; July 5, Edith & Paul Brinkerhoff  
 Gillette WY; July 6 (Tent.)  
 St. Albans VT; July 21, Mike & Ernie Trombly  
 York PA; Aug. 15, Dennis Hensele

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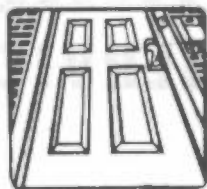
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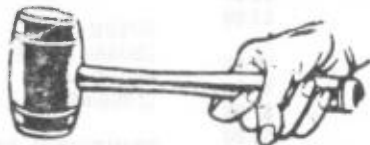
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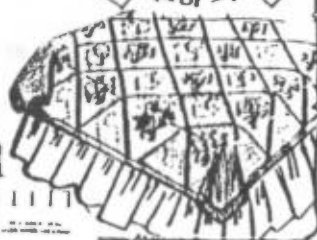
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