

JANUARY 1985

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AMERICAN SQUARE DANCE

VOLUME 40, No. 1
JANUARY 1985



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WITH THE SWINGING LINES

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Publishers and Editors Stan & Cathie Burdick

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CO-EDITORIAL



Co-ed is a great reader of articles on positive thinking, holistic health and happy optimism. Funny, because for years she thought she had a tendency to be overly pessimistic. But deep down, she believes the world *could* be a better place if we all tried just a *little* harder. Well, the latest was one entitled "You Can Make Your Dreams Come True," and subtitled "What would *really* make you happy?"

Since deadline time for this article was upon Co-ed, and since, like the Roman god Janus, she was looking back at 40 years of publication and forward to a super year in 1985, this article prompted a whole spate of thoughts about square dancing. So, unashamedly, she'll use the ideas to kick off this editorial.

The article suggested making a list called, "What would make me happy?" We suggest you try it, either mentally or physically. (Try it personally, if you will, later, but for now let's talk square dancing.) Perhaps your "wish list" for 1985 square dancing might include:

- Full class of beginners
- More fun in dancing
- Better attendance
- Competent leadership
- Floors of happy dancers
- Harmony among dancing friends.

Perhaps these are not your important ones. List yours. Think about them. Think big and dream a little. What can you do to bring just one of these things to reality? Can you talk some of them over with those who have the same goals?

This 1984-1985 season seems to be a "mixed bag," in that some areas are mourning the small number in classes, while others are seeing an influx. Note Russ Nichols' observations of the largest Advanced groups ever! We've just started collecting the comments from the LEGACY survey on a floppy disc for later printing (our part as associates with Dick and Jan Brown, chairman of the LEGACY survey commit-

tee) and we won't divulge the comments unofficially, but we can mention that they are very mixed—a few raves but many that sound deeply depressed about the square dance picture.

We *are* the square dance picture. All of us! The dancers, the callers, the shop owners, the editors. We cannot moan that "they" are ruining square dancing, or that "they" are doing nothing to better it. We are the only *they* who can do anything about our problems. Remember Pogo's sage observation, "We have met the enemy and they are us."

Take a few minutes for some serious thought, if you are really concerned about the future of square dancing. We've heard from folks who feel the whole activity is going down the tubes. We don't agree, but we know that only we can prevent that. Make a second list of things that you, your club, your federation might do and share the list where it will do the most good. Send your good ideas to us for publication.

We know we have a great hobby! We know its benefits and its joy! Let's make 1985 a super, super year of square dance fun for as many folks as possible!

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BY-LINE

Here starts ASD's 40th year of service to the square dance community. Your editors hope to continue "serving up" smorgasbords of reading pleasure for years to come. Here's a sampling of this issue:

Nine-year square dancer **David Pierson's** poem was written for an after-party at the 1981 Minnesota State S/D Convention and is "performed" annually at his club's Ham Dinner Dance, their most popular, best attended dance.

Dance improvement is covered in two articles. **Walt Cole** advises "giving the dancers back the (first) beat." Walt is a LEGACY trustee, caller, author and retired entomologist. The basic polka lesson may fulfill the dreams of many who would like to learn to round dance without an audience. **Brian Bassett**, editor of *Round Dancer Magazine*, contributed the article for callers and dancers.

Barbara Harrelson, who wrote the experiences of the Myrtle Beach convention dancers during Hurricane Diana, is a dynamo dancer who runs a business, promotes special square dance events and has been the convener of the Myrtle Beach event for many years. On the other end of the spectrum from a long-established special event, **Bud McNicol** has described the beginnings of a square dance festival.

Who doesn't want to save money? Read **Bill Barr's** knowledgeable article, especially if you are involved in club publicity jobs. Bill is a tyro caller from Connecticut, who has contributed a recent series of articles. And longtime contributor, **Bev Warner**, describes another way to save money on room decoration...if you happen to be a painter!

We welcome new (to ASD) cartoonist, **Ted Staley**, a friend from our Silver Bay, N.Y. square dances, who is an art therapist. And welcome to 1985, everyone... Happy Dancing!

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On Nov. 11th, Y Squares celebrated their 20th Anniversary. On that night we sent a covered wagon, bearing our club name and address, on a journey to visit clubs in the U.S.

In this year we have had a couple of clubs send word to us that our covered wagon had visited their club. We were happy to know that it wasn't hiding in a closet somewhere.

Many clubs send off these traveling items and wonder where they are. Help us out— please send a postcard and let us know what clubs our traveling item has visited. This knowledge would be greatly appreciated by all clubs with traveling items.

Jean Koenig
228 Hillside Ave.
Cranford NJ 07016

Thank you so much for the *American Squaredance* magazine and the very nice article on the flag for car. Made one for Mary Jenkins also.

You know I seem to get all the credit for the flag but Joe does a lot also. He cuts the size and also stencils it before I can needlepoint it.

Do hope you are enjoying same.

Elsie & Joe Parvis
Sebring FL

Just received your copy of the Nov. '84 issue of *American Squaredance* magazine and I would like to thank you very much for the nice article you wrote about me in the "Steal A Little Peek" column. I do appreciate it very much and

you did an excellent job on the article. I love your magazine and always read it from cover to cover.

Thanks again Cathie and Stan and all the staff at *American Squaredance* magazine. Keep up the good work and have a "super good holiday season."

John & Karen Eubanks
Carl Junction MO

Thanks much for the extension on the subscription. I really didn't think the article was all that good but I must admit it looked good in print. [Mesa, November 1984] There is one goof in it. I listed Claude Mesick as a caller and it should have been Birdie. I hope she will forgive me.

Wayne & Norma Wylie
Mesa, Arizona

First, let us say that we enjoy your magazine immensely and read it from cover to cover every month. We have especially enjoyed the articles written by Dan and Carol Parkinson from Lake Jackson, Texas about the A Team. We see ourselves in almost every article and really enjoy it. We dance once a week to tapes (5 couples) at the Advanced Level. We also formed an Advanced club in Abilene this summer with eight squares and we named our club The A Team. Our caller-teacher is Randy Phillips and we call him "Mr. P." So, you see the articles have double meaning to us.

We can certainly see that Dan and Carol *do* dance with a tape group, otherwise they could not write such a realistic article. We in Abilene hope they write many more.

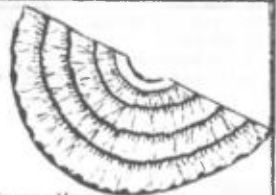
Thank you for many hours of entertaining reading and valuable information about our favorite hobby—square dancing!

Jim & Kathy Oliver
Abilene, Texas

Continued on Page 99

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Meandering ^{With Stan}

40th Anniversary



How does one feel when gets to a *fortieth*,
Dapper and paunchy, a-strut and a-sporty-ish?
Cock-'o-the-walk with pride up to here,
A venerable, chant-able, champ chanticleer!

Well, whether you're human or *poultry*, no matter,
Those years can enhance, embellish or flatter,
Or maybe the laurels that curl 'round one's head
Could scarcely encircle that middle-aged spread.

This magazine's logo, bold bantam, proud symbol,
Whose literal credits can't measure in thimbles,
Crows chronicle-y, cock-ily: "We've just begun—
Four decades made *American* second to none!"

Those tongue-in-cheeky sentiments provide a good intro to this month's historical, hysterical, delirious deliberations, as we ponder the fertile fields of the *back forty* and at the same time sit squarely on the golden egg of the shape-of-things-to-come.

We can speak with paternal authority only about the last seventeen years, when this glad mag became ours in Ohio, but certain brotherly ties with it occurred many years before. One might even stretch a point and say a sort of filial relationship started over twenty years ago when we started freelancing with covers, cartoons and articles for this Chicago-based S/D journal, little realizing that it soon would be our very own *baby*.

The *past is prologue*, to quote a cliché. We hope you agree we've produced a meritorious product in the last seventeen years; now we intend to carry on for seventeen (or forty?) more, feeding you a *line* each month, keeping the *lines* of communication open, producing a splendid *lineup* of subjects for your edification, lengthening and strengthening the *lineage* that is ours.

We're FORTY...let's have a party!

Jefferson, Ohio— The Jefferson Squares, a dynamic little club at which I call once or twice a year, is just a pebble-throw from Ashtabula and a giant stride ahead of some of its contemporaries in spirit, fun and novel programming. For

instance, when I called their Halloween special, they held a costume contest, raffle, had decorations, a lucky card game, produced a welcome/farewell committee at the door, and cooked up a witches' stew (with crackers and other tempting touches). There were actually two kettles of stew—take your choice—*witch-ever ghost* better for *goblin* at your *pick-Nick*.

Freeland, Michigan—Fancy that! Three (Count 'em, *three*) middle Michigan calling dates just a week apart on three successive weekends. The first was in tiny Freeland, near Midland, which is a four-hour drive up the road for me, during which I ran into some intermittent *spits* of rain. This was a big NEMA event. (That's North East Michigan Association.) Some ASD staffers dropped in. There was Phyllis Fraidenburg (Ed was calling in the twin cities.) There were Bev and Chuck Warner. (Bev's so dynamic, she could positively *energize* a lead paperweight or a dumb doorstep!) Rounds were dug out by Doug. Calling for such a large hallful of *Michi-ganders* gave me *goose* bumps.

Canal Winchester, Ohio—The middle Ohio canals and locks and barges are long gone, but the Mark Twainish historical impact remains to lend intrigue to the area. So I enjoyed the three-hour drive south to do one for the Winchester Whirlers. Local caller-arrangers were Dick and Billie Ballou. The black and white-garbed Country Swingers of Lan-

caster came parading *en masse* to banner-steal. (Sorry to "steal" your parade record, Jim Crown.) There were more Halloweeny wacky antics that night, followed by super refreshments.

Remus, Michigan—It was a pleasant 75° (a record-breaking *high*) in late October as I *Celeb-rated* the five-hour trail back northward up the fat thumb of Michigan to tiny Remus (Nobody really comes from there.) for a Chippewa Chiefs and Squaws Indian Summer gala. Whataday! Whatadance! The school hall was packed with over twenty sets, much to the exuberant bubblement of my post-host-keys, Sam and Bonnie St. Marie, who are really fine *snap-crackle-pop* kind of folks. Helen Chase added tasty *chase* and *catch-up* to the meat of the R/D program. Neita and Harvey Blackmer, prexies, presided prettily. Last but not least, caller Duvall First completes my *First Family* of local celebrities. I stayed in Clare at the *dosa-Doherty*, owned by a doting dowager. I'll be back to pow-wow with those trim buckskin-esque, red and tannish *Chippewans* next November.

Lima, Ohio—Isn't it exciting to think that all within the borders of Ohio you can travel to Milan, Antwerp, Athens, Berlin, Calcutta, Cambridge, Canton, Damascus, Geneva, Toledo, Troy, Versailles, Vienna, Warsaw and today's target, Lima? It was just another easy three-hour drive southwest to Lima, home of the Sues 'n Ques, and with that date I opened up the portals of November. Lima is caller Joe Chiles' country. Joe is one of the few callers who still calls with a live band regularly. Terry Mull was there (Huron CC grad). Friendly bunch, fine lunch.

Hartland, Michigan—What could be more politically appropriate a few days before the presidential elections (Saturday, November 3) than a real *square rally*, complete with mock ballots, candidate banners, patriotic announcements, and other red-white-and-blue touches? That's how it was in the beautiful Holiday of Harland hall, operated by Dick (caller) and Marlene (cuer) Bayer of Fenton, Michigan. (See *ASD*, May '84, p. 39) as I called for the Silver Spurs for the first time. Dick was calling out of town; Marlene cued. The spirited fun 'n flag-fluttering night ended too soon, and I shoved my Chev down a ten-hour campaign trail, starting the

same evening, straight south toward peanut/peach country.



Dillard, Georgia—After the long Sunday drive I arrived at the fabulous Copecrest Resort again, where eight callers from seven states had assembled for a week long caller college, staffed by Cal Golden, Jerry and Becky Cope, and yours truly. Again, the *magic* can't be verbalized! We ate like kings (What fresh trout!), laughed like hyenas at the foibles and fables of the moment, marveled at the Indian Summer surroundings, worked diligently on a full range of quantity-quandary calling intricacies, and developed lasting friendships in the process. We had a Farmer and a fisherman, a full-fledged priest and a Bible, two Mikes at the mike, a Larry and a Harry and a Gary, and that's not all. It was nice to *ken* Ken. (That's my Scotch blood surfacing again—*ken* means *know*.) (That blood must be the reason all household flaws are patched with *Scotch* tape.—Co-ed.) Still another. We had a *rendezvous* with Ron. (Long time since he and I met in Germany.) Now I gotta say this about my fellow staffers. Cal is probably the most knowledgeable/inspirational caller-coach on the scene today, and a couple-a-Copes are absolutely the hosts with the most—an unbeatable combination. We'll be doing it again in early November next year (as well as in the springtime there with Gene Trimmer).

Newark, Ohio—Driving back north from northern Georgia was much less tiring than going there. An extra day in my favor. And this time it was a shorter trip—southern Ohio instead of Michigan. The Bloomin' Buckeyes provide *mounds* of fun in Indian *mound* country, where their forebears also knew how to *whoop-it-up*. (Knew you had a weakness for *mounds*, but I thought it was the chocolate variety.—Co-ed.) Sue Powell *coo'd* the cues. Caller Don Owens dropped in. Don stashes a lot of hash in his classes and puts a dash of class in your

glasses. (He must have a passion for fashion.—Co.ed.) There's a caller who dances so well he never makes a *spec-tacle* of himself. That night I had the Mills home to myself, courtesy of caller Webb and Elsie Mills.



Berlin, Pennsylvania—Suddenly Sunday was on me, and I shoved the Chev straight east to tiny Berlin for another afternoon ASDance in the Community Hall for the Wheelers and Dealers, with about 80 couples at the dance. Fred Strang set the sound. Other callers attending were Bob Huston (Tri-state CC grad) and Pete Bray (Huron CC grad). Main coordinators were Virginia and Harry Rhoads. Top ticketeers were the Crawfords, Rhoads, Romesburgs, Pughs and Schrocks. Refreshments were fabulous, and I felt positively *gliff-y* as I went "eat-eat" all the way home, clutching the grand ham brown bag they fixed for me. (Guess they know a *ham* when they see one.—Co.ed.)



London, Ontario—The Ides of November marked another long weekend loop on the highway for me, as I *rams-horned* west to Toledo, north to Detroit, east to London, and subsequently east to Montreal, south to Baltimore, and finally west to home, Friday through Monday. (Surely your shoddy body plod-y odyssey must have owed an odd 1500 miles to your odometer.—Co.ed.) Ken and Mary Brennan surely win a kettle of brittle gold-metal-medals as caller-cuer-hosts. True to "London" tradition, Mary brought out a bit of Brit in me with tea, beef, sprouts, fresh greenery and indeed—by *pudding* on a *fork-sure* of *Yorkshire!* (Indeed, you're *pudding* on *Waite*, too, Stan; and that's a *Straightfor'd-on-Avon* fact!—Co.ed.) Thanks, Stan M., for deco, Dorothy for silky ribbon roses for all, Ron and Bev at the door, and Ruth M. for collecting subs. The Centennial Beavers were in good form—bright-eyed and bushy-tailed. (Beavers don't have bushy tails.—Co.ed.)

Pointe Claire, Quebec—I always hasten to answer every *Quebec* and *call*, especially if it is another *Que-beckoning* to call for that super conglomerate Circles and □'s club of Pointe Claire. (They're not just Mainstream, they cover the waterfront, flowing gently from *mer* to *mer-ri-ment*.) It was a jim-dandy gym-fun, by jiminy, with 17 sets for my 15th time "at bat" on C&S home soil. It was also "pie night." Oh, heavenly days! Kay and Bill Burton did the R/D rondo, since flu flew around at the time, and that's what kept *Wilf from the door*. Kay and Bill also hosted the after-party. Other callers at the dance were Alan, Claude (St. Albans CC grad), Don and Bill. Milt Thomas staged the sound. Emcee was Roy. Jennifer and Charles Norman were, as always, my genial *Jen and gentle* hosts for the night, while Helen and Fred were super supper chat-mates.

Dundalk, Maryland—Wow. It was a long ten-hour drive from Montreal area clear down to the Baltimore area, longer than one should drive before calling a next-day dance, I reckon, but three little voices prevailed on me to *fly low* (vs. high) this time: (1) the weatherman's ("Be brave—it's Indian Summer.") (2) my pursestring's ("Save a bundle."); and (3) my ideological but sometimes idiotic id ("It can't hurt."). (Glad you said *idiotic* before I did.—Co.ed.)

Anyway, the Bayside Promenaders put on another super ASDance next door to the recent National Convention host city with 17 □'s attending. It's always fun to be hosted by Mary and Joe Baker, who also hosted the after-party. George Curry set the sound. Bill and Rosella Bosley alternately cued rounds. Best deal for Baysiders is that the school caf hall is free, courtesy of the area Rec Council. I got another handmade flower for Cathie (crocheted this time) to add to the silk one from London and the white roses from York.



Gotta run. Signing off in slightly silly time/space style: Here's to another fun FORTY, folks—may the *farce* be with you!

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AMERICAN SQUARE DANCE

40 YEARS

American Squaredance Magazine began as *American Squares* in Woodbury, New Jersey, in September, 1945. This mimeographed publication was the brainchild of Charles Crabbe Thomas, a caller/lawyer, who stated the "mission" of his publication thus: "We believe people want to read about dances most and we supply as many as we can. We believe people want to know what other groups are doing and we report that...We want to bring you what you want to know."

Charlie Thomas found that the magazine and his calling took too much time when combined with his law practice, and in April of 1952, *American Squares* moved to San Antonio, Texas, where Ricky Holden edited it. The book and record shop associated with the magazine stayed at 1159 Broad St., Newark, New Jersey. During Ricky's stint as editor, the Holden family moved to Wilmington, Delaware and *American Squares* was mailed from that state from June 1954 to July 1956, at which time the magazine address returned to Broad St. in Newark. Ricky was listed as editor, Rod LaFarge as managing editor and Frank Kaltman, publisher. Frank Kaltman at that time ran the book and record shop. On the September 1957 masthead, Ricky Holden was once again listed as a roving editor; the other personnel remained the same.

The next big staff change occurred in October 1959 when Arvid Olson assumed the editorship and moved *American Squares* to Moline, Illinois. In 1962, the Olson family moved to Chicago and so did *American Squares*. During this period, the name was changed to *Square Dance*. An advisory board was added to the masthead. It was in these years that both Stan and Cathie Burdick became contributing editors for the magazine.

In 1968, Arvid offered the magazine to the Burdicks, who were ready for a new venture, and *Square Dance* moved to Huron, Ohio. (The Sandusky post office box was only a mailing address; the actual work was always done at 216 Williams St. in Huron.) The first office was a spare room in the house, but in the early seventies, the Burdicks' lost a tenant in the small house behind theirs, and made the then vacant home into their offices. (The house started as a play house for a previous tenant, but in the last decade work, rather than play, was the rule.) In 1972, the Burdicks replaced the word *American* and the magazine title became *American Squaredance*. Stan and Cathie wanted to maintain the tradition of Charlie Thomas' day, and then and now, old-time dancers referred to the magazine as *American Squares*.

In the 17 years of publication, the magazine has grown to almost nine times its actual circulation in 1968, has doubled in numbers of pages, and has become truly an international publication. Many new regular features have been added, including: Co-editorial, Cuetips, Grand Zip, By Line, Advertisers Referral List, Meanderings, Rhyme Time, Linelight, Straight Talk, Hem-Line, Best Club Trick, Square Line, Encore, Dancing Tips, Calling Tips, Easy Level Page, A/C Lines, Dandy Idea, People, International News, Product Line, Speaking of Singles, Sketchpad Commentary, Pulse Polls (Round and Square), Steal A Peek, Puzzle Page, Facing the L.O.D., Underlining the Note Services, Book Nook, Finish Line and Laugh Line. Continuing through the years has been the Workshop section, now edited by Ed Fraidenburg, and the record reviews, written at present by John Swindle.

Forty years of service to the square dance community is a record of which to be proud! You, the readers, have made ASD what it is today. Thank you!

by Bud McNicol
Medford,
Oregon



BIRTH OF A

Bud Bowling stood on the porch of the Lost Creek Lodge gazing out across the beautiful green park. Pine trees towered high into the clear blue sky. Beyond the grassy meadow, the sandy beach dropped slowly down to the shimmering lake. From somewhere close by, a bird chirped a melodious song.

"This'd be a great place for a square dance," he whispered aloud. It was an offhand remark. He didn't expect a reply from his friend, Doug Ness, who, along with his partner Ben Hefley, were the proprietors of the lodge.

"Well, then," Doug answered immediately. "Let's do it."

Impulse became inspiration.

Just over two months later, on August 17-18, the first annual Lost Creek Square Dance Festival was inaugurated. What was accomplished in those two months was the result of hard work, magnificent cooperation between two square dance clubs, and the incredible dedication of a committee virtually possessed with the idea of presenting something new and exciting in the Rogue River Valley.

At first the going was tentative. Bud, with his lovely and talented wife, Gari, talked about it with a few friends and fellow square dancers. They received vigorous, enthusiastic support and promises to pitch in. Among these friends was Denny Lantz, the club caller for the

FESTIVAL

South Oregon Singles in Medford. With his advice and encouragement the idea of a dance blossomed and, somewhere along the way, evolved into an annual festival.

Denny is also the club caller for the Lords and Ladies of Ashland, Oregon. He suggested a combined effort and helped organize the first committee meeting.

A slate of officers was established at that meeting. Bud was the obvious choice for chairman. Margret Richey of the Southern Oregon Singles and Russ Rowe of the Lords and Ladies were elected treasurers, while Angela, of Angela's S/D Attire in Medford, would serve as secretary. The date was set. Steve Glover volunteered to put flyers together and, with the assistance of Vi Ragsdale, did it almost overnight.

Forty people in all comprised the committee, and each and every one of them did more than his or her fair share. When something needed doing, there was always someone there willing to do it. And there was so much to do and so little time to get it done. Even Doug and his wife Beth and Ben and Marvel Hefley, who aren't even square dancers, shared in the commitment. It was fantastic!

Suddenly, August 17 arrived. Was everything done? Was there enough advance publicity? Would anyone show up? Was there enough dance floor?

Lighting?

Bud and his committee agonized as Art and Fonda Adair called the dancers out for the first round dance and only a few couples ambled out. Then, slowly, a couple at a time, the floor began to fill. When the time came for the first square dance tip, there were seventeen squares shuffling nervously, eagerly awaiting Denny's first call.

Dancers from Oregon, Washington, California and one couple from far away Arizona were among the three hundred that attended the first annual Lost Creek S/D Festival. The grand March on Saturday night was a kaleidoscopic spectacular. All the ladies, dressed in their club outfits, paraded proudly. They looked like dozens of pretty flowers dancing in the pine-fragranced breeze. Their beaming smiles glowed brighter than the canopy of blazing stars above them.

Considering the inexperience of the people involved, the extreme time limitation and the down-right, *heel-burnin'* fun had by all, the festival was a rousing success.

A great deal was learned in putting on this festival—things that need to be

done next year, sure— but more important than that, about friendship. Square dancers, whose only previous contact was at a Saturday night dance, worked together and accomplished something very exciting. They shared a special *esprit de corps* that is a rarity in these times.

Sunday morning the last of the portable dance floor was loaded into the trailer in silence. No one wanted the festival to be over.

Then, Fred Forney, who will be next year's festival chairman, whacked his thigh, leaped into the air with his clenched fist above his head.

"Wait'll next year!" he yelled.

Immediately the tension released. Once again people began chattering and clowning.

Wait'll next year! In the right circumstance, those words carry a seemingly magical effect.

One thing for sure, if Fred gets just half the cooperation and effort that went into this first festival, he can rest assured that the second annual Lost Creek Festival will be even bigger and better yet.



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We Danced With Diana!

by Barbara Harrelson
from the *Carolina Caller*



We have always known that square dancers are unique and very special people but how much more I learned this in the week of the 1984 September Myrtle Beach Ball. Many dancers coming to the ball early for vacation time were greeted with ominous reports of the approach of Hurricane Diana. By early Tuesday morning she was threatening the Grand Strand, bringing about the evacuation of all beachfront properties. By midday, she was about 50 miles off the coast of Myrtle Beach, but to our great joy passed the beach on her way north. With great thanksgiving, we looked forward to seeing the sun again on September 13, 14 and 15. However, a very fickle lady, Diana drifted back south and on Wednesday night, it seemed her path was inland to the Grand Strand. At 3 a.m. on Thursday morning all beachfront properties were again evacuated in an atmosphere of great dread of the potential fury of Diana. However, by midday on Thursday, Diana had again changed her course and passed us by—and this time for good!

The Convention Center was used as an evacuation center both on Tuesday and Thursday. On Tuesday, we (Bill and Louise Thompson, Louise's mother, Modene, Jean and Julian Howell, and I) spent about seven hours among 2,000 evacuees. We soon discovered the presence of a number of dancers among this 2,000. One group of 25, dancers from the Heritage Squares of Richmond, Va., I will never forget. They brightened the whole area with their good humor. They even danced to a tape. They greatly boosted my failing spirits, for worry about the ball and the effect of Diana filled my thoughts. The evacuation of these dancers on Tuesday took them to a middle school, where they volunteered to assist in preparing and serving the evacuees breakfast. They were bubbling with the experience when we saw them again on Thursday night—they had just made arrangements for the purchase of

t-shirts for the group with the inscription, *We danced with Diana—TWICE!*

Many dancers who stayed all through this kept in touch by telephone as to when they could travel in, some came anyway despite the very dire news media reports; campers twice pulled their campers and motorhomes out of campgrounds to safer ground and then back again as the threat passed. Despite all this, 250 squares filled the convention center for Friday and Saturday—Myrtle Beach diehards, the greatest of all!

Because the convention center had been used as an evacuation center until midday on Thursday and the staff had been on duty for 48 hours without a break, we could not dance there on Thursday night. However, arrangements were quickly made, thanks to Jerry Story (who just had to call if only to one square), to dance in the conference room at Ocean Creek. Additional dance sessions were scheduled on Saturday afternoon to make up for the loss of dancing on Thursday.

Jerry Story shared the Thursday evacuation with a group of 12 of us at Billy Joe and Irene Calhoun's home in Conway. A phone call to them at 2:30 a.m. brought a warm invitation for us to come. They opened their beautiful home to us with a warmth and hospitality that could never be equaled. They served us a delicious breakfast and dinner (a feast!) Just as dinner was ended and *The Days of Our Lives* had finished, the general manager at Ocean Creek called to say all was clear and come back. We can never express our thanks adequately to the Calhouns for allowing us to barge in on them and turn their home into the center of worry and planning for the ball.

Friday and Saturday dawned bright and beautiful, gorgeous Myrtle Beach days, which allowed dancers to travel home with evidence of having had some beach time. Thanks to all who came and made it a Grand Ball!!!



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A POLKA LESSON

by Brian Bassett
Editor, Roundancer Magazine

This article is written especially for the beginning dancer; however, it should prove a useful tool in teaching the basic forward polka step even for seasoned dance teachers.

Remember when you were a little child dreaming of owning your own horse? Suddenly a broomstick was placed between your legs, grasped firmly with one hand while the other hand spanked the horse's (your) hind flank, then you either stepped out with the left or right foot and galloped off into the distance. We'll use the left foot for our example. Here's how you began: *Forward L, close R, forward L, close R*, and so on.

Now if you'd like a proven, successful way to learn (or teach) the polka, here's what to do. First, put on a comfortable polka record and line up with your partner in open position facing line of dance. Then begin with a log series of what might be called "forward gallops," done like this: *Forward, L, close R, forward L, close R; Forward L, close R, forward L, close R*; and do this repeatedly until it feels comfortable.

Next do the same drill starting on the right foot. Then do the same drill in semi-closed position beginning with the man's left and the woman's right foot. Then do a number of these "gallops" in semi-closed position, facing line of dance (SCP LOD), beginning with the M's R and the W's L foot.

Now you're ready to begin moving slowly up to the basic forward polka step.

In SCP LOD beginning with the M's L and the W's R foot do the following (Women do opposite footwork. These directions are written for the men.): *Fwd L, Cl R, Fwd L, Cl R; Fwd L, Cl R, Fwd L, hold wt on L while swinging R thru twd LOD; Fwd R, Cl L, Fwd R, Cl L; Fwd R, Cl L, Fwd R, hold wt on R while swinging L thru twd LOD; Repeat this until it feels*

comfortable. Invest plenty of time in this drill.

Now comes the easy part. You'll notice that the above routine/drill can be described as *four forward gallops* (or steps) on the left with a hold as the right is swung forward followed by *four forward gallops* (or steps) on the right with a hold as the left is swung forward, and so on. All you have to do now is change the number of forward steps to *three* and then swing the trailing foot thru for *three* more forward steps on the opposite foot for the next drill; and then change the forward steps to *two* on each foot and there you have it. You're doing the polka!

This is the drill we have been using for years and it has never failed! The problem of dancers touching instead of closing almost never occurs when we teach the polka this way. When it does all we have to do is ask the couple or person who is having trouble to go back to the routine with *three* forward steps on each foot for a little while, then back to the basic forward polka figure, and that clears up the trouble.

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by Bill Barr
West Haven, Connecticut



SAVE MONEY ON PRINTING

These days, it almost seems like we could do without a home computer, but no one I know would refuse his or her own copying machine. Lacking such a home convenience, my heart goes out to all of you; nevertheless, I own a copy center, and thus have a track record of sorts in saving a few bucks on printing and "xeroxing" as we are now allowed to call it. First, let us assume that the day will come when the Park-Rec Ditto machine will be unavailable, all your friends who have copier privileges at work are unavailable, and you are forced by circumstance to actually pay for printing for your club or yourself. It will help to define terms used in the printing trade and explain their differences.

Mimeographing uses a wax-coated stencil, the ink passes through the screening which has been revealed by striking it with a typewriter (key, not the whole machine) or scraping it with an inkless ballpoint pen, or using an electrically produced image by placing a special stencil on a machine which cuts miniscule holes with an electric arc over a rotating drum. This relatively low-tech process is, however, more and more rare, though occasionally a "letter shop" will offer it. Ditto (rarer yet) or "spirit process" machines use an alcohol and carbon paper to produce a purple, black or other color image by an even simpler process. Offset printing is the current way to produce a flier in quantities of 2 to 5 hundred or more, and gives good clean results on plain paper, card stock, or even postcards, which are great for quick messages to club members and only cost 13¢ to mail! Xerography or plain paper copying is

best for short runs and rates are in the range of pennies— some machines are even available for do-it-yourself types. Get the most value for your dollar by deciding which process will best serve your needs, or ask the copy center personnel what they think. Don't forget that the phone is the best way to get quotes, advice and ideas. Typing names onto address labels and then reproducing the sheet is a time-saving way to get out a mailing, by using the address label sheet stock— you just peel off and stick on.

You can add color to sheets inexpensively with the newest copiers which now will accept developer sections with brown and blue as well as black toner; you'll have to run the sheet through twice to get a two color effect, using whatever part of the message you want in color each time. Always prepare copy for reproduction using black ink or type on white paper or cardboard. The results will be that much better. A color headline can be preprinted on a large quantity of sheets, and then each month's message can be imprinted on some.

Another way to save money is to decrease the size of your flyer to 8½ x 7 or even 5½ x 8½, furnish the printer with two originals; after cutting in half, you literally have two for the price of one.

Never be afraid to discuss any ideas you may have with a local printing/copying center; you will find most are willing to give you their time and talents to help you design and produce the best looking communications that your budget can afford.



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The Way To

by Walt Cole
Ogden, Utah

A Dancer's Feet

The biggest contradiction in today's square dance activity may well be the lessening, or even lack of, concern for the musical structure in calling as it relates to actual dancing. In round dance, we cue so that the dancer may react to the phrase of the music. One might say, the round dancer demands it. The choreography is developed to this end. The same is true in contra dance. One might say, the contra dancer expects it. Both folk dance and clogging are no exceptions. But what has happened in square dance? When the concern for coordinating the S/D choreography with the musical structure is lacking, when we become enthralled with choreographic puzzles, then we, as callers, train the dancers to expect stop and go dancing and to be concerned only with getting to the next position in order to execute the next command. It's time we gave the first beat back to the dancer!

One can literally dance within any of the current programs of square dance. It's not just a matter of having proper timing, but also wedding this timing to the musical structure. Isn't it a wonderful feeling when you, as a dancer or caller, begin the dance with the first beat of the music and the dance sequence, the music and you both end with the last beat of the music? Isn't it a wonderful feeling when you feel as if you are, and you are, flowing with the music, the phrase, the melody, and not just "stepping on a beat somewhere within a fractured phrase?" It seems to this caller that in many of our square dances music is treated as a distant cousin. As an extreme example, a caller remarked once, during a difficult time, "I'll turn the music down so it won't interfere with your dancing!" I sincerely wondered what he thought dancing was if not rhythmically moving to the music.

Another example I read recently, one of disquieting disillusionment, told how to develop your own singing calls... "Work with your dolls, develop a routine

ending with the corner (for a corner progression...Don't worry about whether the figure takes the right number of beats or not...call the sequence once with the music and to dancers just to get a rough idea that the figures are not much too long...Use 'time killers' to fill in the remaining time until the music tells you to promenade home and sing the chorus of the song." In this case, there seemed to be no concern that in most singing calls the introduction, figure, break and ending are all 64-beats long, and no concern for where the dancers were in relation to home position for the promenade. How often have dancers arrived home only to stand until the caller finished his "aria?"

It may be that an analogy to bowling is in order. When one steps over the line in delivering the ball, he fouls! In the same vein, when a caller steps over the approved timing list for the movement (either too few or too many beats allowed), or when he steps over the musical structure, he fouls! The basic musical format of our square dance music is four beats to a measure, eight beats to a phrase and 64 beats for a melody. (There are variations of this.) Thus, if a caller calls an eight-beat movement and gives only six beats for its execution, he has fouled! If he develops a sequence of 58 or 70 beats for a 64-beat melody, he has fouled! A less noticeable foul, just as flagrant, is having dancers start the execution of a sequence on a beat other than the first beat of a phrase. This means he must give the command during the introduction phrase of the music. In today's movements and timing list, if we time to perfection with perfect-coordination with the music, there are still times when one has to begin the execution of the movement by splitting a measure. This is caused by accepting movements into our programs that require a number of beats that is not divisible by four or eight as related to the structure of the music.

Continued on Page 84

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I've been dancing now for quite some time
And lately realized that I'm
For all intents and purposes a *pro*
I've mastered every twist and turn
There's not much left for me to learn
I've gone about as far as I can go.

So what's there left for a guy like me
With loads of natural ability
And a real flair for all sorts of square dance stuff?
I think that I would like to be
A caller—that's the job for me,
The kind of job that doesn't seem too tough.

I want to be a square dance caller
I want to jump and holler
I want to make two dozen squares move to my
voice

I want to be a square dance caller
And stand a little bit taller
And be the envy of all girls and boys.

I've got a voice just like a bird
At least that's what I've heard
From people who have heard me sing a tune
But I found out just the other day
You can't believe what people say
Cause the bird they've been referring to's a loon.
But I don't care what people say
I'm going to be a caller some fine day
And dancers gonna come from miles around
They'll come by car and come by bus
They'll gather round me, make a fuss
And get down to my funky square dance sound.

I want to be a square dance caller
I want to jump and holler
I want to make 200 squares move to my voice
I want to be a square dance caller
And stand a little bit taller
And be the envy of all girls and boys.

A caller's life has got to be
the ideal kind of life for me
Every club will beg me please to come
They'll line up just to shake my hand
They'll pay whatever I demand
And best of all, they'll feed me when I'm done.
And I'll show my versatility
By mixing calls so cleverly
That no two tips will ever be the same
I'll throw in lots of yellow rocks
I'll dance the folks right out of their socks
I'll probably make the square dance Hall of Fame.

RHYME TIME

I'm going to be a square dance caller
I'm going to jump and holler
I'm going to make 2000 squares move to my
voice

I'm going to be a square dance caller
And make that almighty dollar
And be the envy of all girls and boys.

Now, everything you've heard me say
Was totally true—until today
Every word was heartfelt and sincere
But this afternoon I got the chance
To call my first tip at a dance
And now I am rethinking my career.

You see, everything was going good
The squares were moving like they should
I called a *square thru four hands, do-sa-do*
But I noticed instead of orderly squares
I had people spread out everywhere
And I panicked, yes I panicked, wouldn't you
know.

I started calling aimlessly
The first calls that occurred to me
With no thought of those poor folks on the floor
Even now I still recall
The awful sound that filled the hall
When the head two couples collided with 2 and 4.
I could see the writing on the wall
My dreams of glory were about to fall
I had to get those people back in line
Even in a state of shock
I managed to yell out *Yellow rock*,
But they were dancing boy-boy-girl-girl at the
time.

Soon every square was broken down
And as I looked out on a sea of frowns
The bitter truth was coming clear to me
As a caller I was no great shakes
I just did not have what it takes
The dreams I dreamt were never meant to be.

I learned it's not an easy task
To make a square do what you ask
A square dance caller's a special breed, my
friend.

Since my debut wasn't exactly a hit
I've shifted my goals a little bit
I think I'll be a round dance cuer instead.

David Pierson
Rosemount, Minnesota

ROUND DANCER Magazine

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Round Dancer Magazine is proud to be recognized as the most informative publication in the R/D activity. Our readers enjoy the best in news, education, cue sheets and articles addressed to Teachers & Dancers from every level of round dancing.

Round Dancer is published 10 months each year (no Feb. or Aug. issues) and is mailed 2nd class mail.

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PLEASE SEND MY FREE COPY OF R/D'R MAG. CUE SHEET PREPARATION AND PUBLICATION FACTS.



Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO—January 1960

Christmas is over, the tree is down, and here we are in 1960.

Bill and Mary Lynn suggest a list of "Resolutions for a Round Dancer," which includes: "Resolve to have fun with our dancing. If we don't really enjoy ourselves, we have lost the reason for our activity. Let's 'smile to music.' Let's remember our old, beautiful dances. Old dances, like old friends, should be remembered. Let's try to convince our non-dancing friends that they will enjoy dancing as much as we."

Here is a party hint you might like to work out for your own use. Have a Round Dance Party, admission to which is one record. It might be the first round learned, it might be one of just a few seasons past that [dancers] miss not doing. (This would also work for a S/D party. Have each couple bring a favorite singing call.)

Round dances this month: *The Happy Waltz* by Jerry and Charlie Tuffield, Denver, Co. and *Foolish Fancy* by Edna and Gene Arnfield, Skokie, Ill. Square dances include: *Take Me Back to Colorado* by Cal Golden and Buzz Brown; *Cruisin' Down the River* by Randy Stephens and *Mack the Knife* by Phil Booker.

10 YEARS AGO—January 1975

Thirty years old! *American Square-dance* is alive and flourishing as we celebrate its third decade in the square dance world. The Burdicks state their views on magazine policy. "We are grateful for your contributions—original articles, thoughtful suggestions and stimulating feedback. We promise to publish pros and cons in 'Straight Talk' and 'Feedback.' If you disagree with a statement and want your views made public, write them down and send them in. Public opinion on any question is just that—public. And those who make their

views known are apt to sway readers' opinions."

What is square dancing? A poem by Libb Eddy tells it all:

"Hoedowns swirling,
Petticoats swirling,
Round dancers twirling.

Friends greeting,
Officers meeting,
Dance time fleeting.

Beginners learning,
Allemandes turning,
Spectators yearning.

Tots prancing,
Teens romancing,
All ages dancing.

Treasurer clerking,
Coffee pots perking,
Club members working.

Dancers snacking,
Equipment packing,
Loudspeakers stacking.

Callers jesting,
Dancers resting,
Excitement cresting.

Cars waiting,
Energy abating,
Thanks stating.

Fun increasing,
Frustration releasing,
Anticipation unceasing."

Bill Harrison of Woodbridge, Va. has gotten into the spirit of the times with twice a month anti-inflation dances promising high interest returns in new figures, friends and fun. He charges 50¢ per person, and two couples who come in the same car pay \$1.00 for four. Don't ask us how he does it! You'll have to check with Bill.

Comment in "Caller's Questions" (from a Canadian S/D publication): "if we would have more drop-outs of the half-hearted, half-prepared fun and games

Continued on Page 98

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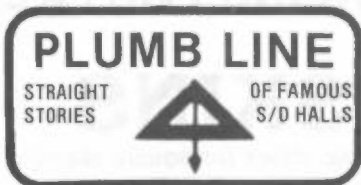
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**KAKTUS PALACE
ZAPATA, TEXAS**

On Highway 83 south of Zapata, Texas, you may have noticed the Kactus Palace dance hall. Originally, it was built for square dancing. Frank Bartlett tells it this way:

"My wife Ruth and I first became interested in square dancing back in 1972 when a square dance caller from Colorado, Jim Welch, and his wife, Jessie, came to Zapata. With the help of some square dancing snowbirds here, Jim started teaching a group of us to square dance. We were dancing in a basement then but Ruth and I enjoyed it so much we decided to put up a square dance hall on a piece of ground we owned along the highway south of town. We hired the cement poured and the metal beams for the framework welded together. When

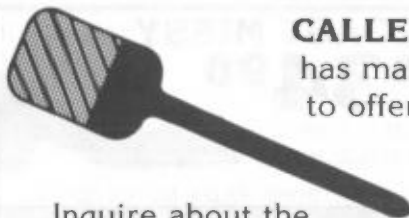
work started on the roof, men stopped to ask what we were building. The next day they came with their tools and helped. Day after day, willing square dancers and neighbors pitched in and helped build the hall. With only a "thank you" for their pay, they came faithfully until it was finished. Kactus Palace was to be the biggest and best square dance hall this side of the Valley.

"A couple of years later we put a hardwood floor on top of the cement, so we have a wonderful floating dance surface.

"Then the square dancers started dwindling, so we began using the hall for Saturday night country western record dances. Holidays we hire a band and really go all out.

"Since then, square dance callers have been booked for weeks or special nights. For the past four years, Woody Tighe, a square dance caller from central Iowa, and his wife, Helen, have taught square dancing and held dances at Kactus Palace. We are now in the process of enlarging our dance hall and who knows—maybe one of these days, Kactus Palace will be as well known for square dancing as any place in the Rio Grande Valley."

H. Tighe



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SIZES 7-14

MEN'S-STYLE B



WIDTHS: N-M-W

WOMEN'S-STYLE C



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

Prancers

SIZES: 4-10
WIDTHS: N-M-W

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CROCHETED SKIRT

Stella Shilling's crocheted skirt is one-of-a-kind. When your editor saw it at a Belleville, Illinois dance, he asked her to send pictures. Stella's hometown is Centralia, Illinois.

The skirt is worked in filet crochet with approximately 5-6 large balls Coats and Clark Knit Cro-sheen and a size O crochet hook. First get your pattern ready by tracing onto graph paper. Make sure you choose a pattern which doesn't have too much small detail. Everything within the tracing will be closed squares (2dc) and everything outside is open squares (dc,ch1).

Work a waistband of sc the size of your waist plus 2 inches for overlap, leaving a button hole on right end. When band is as wide as you prefer, end on left end and do not break off. Mark off into six sections.

Row 1: Starting at end without button-hole, ch 5 dc in same st, ch 1, sk 1 sc dc in next sc, work across, increasing at marks with (dc, ch 3, dc in same st). Work to within 2" of end of band, dc, ch 2, dc in same st, ch 5, turn.

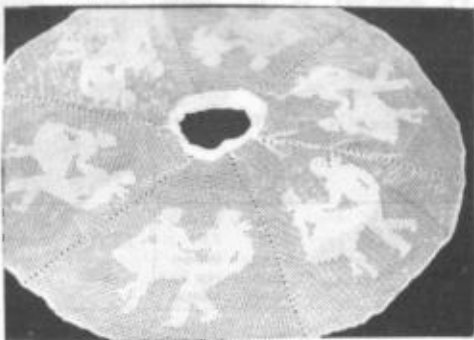
Row 2: Dc in ch, ch 1, dc in next dc, ch 1, dc in next dc, work across, increasing with (dc in dc, ch 1, dc in ch 3, ch 1, dc in ch 3, ch 1 dc in next dc) work to end, dc in last dc, ch 1 dc in ch 5 ch 1, dc in ch 5, ch 5 turn.

Repeat these 2 rows until skirt measures 7", join ends with a sl st and start working in rounds, adding pattern.

When skirt length is reached at increases, break off. You will need to fill in



at the bottom of each "gore" separately by working in rows and leaving off a few squares from each end of each row, whatever is needed to even out skirt length all around. When this is done to all gores, work one row of dc around bottom to finish off. Add one large button at waist and a row of small buttons to side closing. Belt backing was sewn onto inside of waist band to prevent stretching. Stella says she made the skirt because she wanted one she could change with the color of slip worn under it. Making the skirt took six weeks of evening work. The planning stage took longer. The skirt must be hand laundered, then starched with a medium solution and laid out to block and dry.



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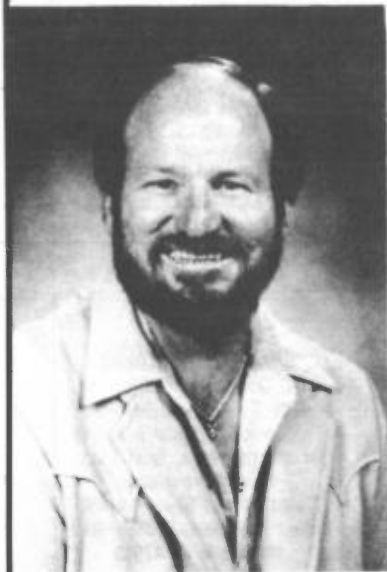
Harold Bausch, chairman of the Mainstream QS Committee of Callerlab, announces that the voting for the quarterly selection for the quarter beginning January 1, 1985 resulted in no new movements. The current selections include *chain down the line*, *grand spin* and *grand parade*. Now is a good time to review the emphasis calls for the quarter, *peel off* and *fan the top*.

The results of the 1984 elections to the Board of Governors of Callerlab have been announced. The five-year terms of

office will begin at the 1985 Callerlab Convention in Phoenix, Arizona. Five members have been elected to the board.

Elected to his third consecutive term is Jim Mayo, who was first chairman of the board. Jerry Schatzer was elected to his second five-year term, after one year off the board. Elected to a first five-year term are Don Beck, Daryl Clendenin and Mike Seastrom.

Other members currently serving on the board of governors include: Harold Bausch, Al Brundage, Stan Burdick, Norm Cross*, Bill Davis, Wade Driver, Orphie Easson, Kip Garvey, Cal Golden, vice-chairman*, Jerry Haag, Don Hanhurst, Jon Jones, Ernie Kinney*, Frank Lane, Jack Lasry, Melton Luttrell, Martin Mallard, Bob Osgood, Bill Peters, Elmer Sheffield, Dave Taylor, Bob Van Antwerp, chairman*, and Don Williamson*. John Kaltenthaler* serves as executive secretary and Herb Egender* as assistant executive secretary. (Those followed by * serve on the executive committee and convention planning committee.)



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<p>OZARK CALLERS ACADEMY ARK-N-TAW BARN KANSAS CITY, MISSOURI May 25, 26, 27, 1985 <i>Don Malcom, Walt Cole</i> <i>& Stan Burdick</i> In-depth step-lock instruction encompassing all aspects of calling Don Malcom, RR 2 Sheldon MO 64784</p>	<p>MIDWEST CALLER COLLEGE Promenade Hall Ft. Wayne, Indiana for new/newer callers June 18-22 (just before Nat'l Convention) <i>Stan Burdick, Don Taylor</i> <i>& guest staff</i> Don Taylor, PO Box 824 Auburn IN 46706</p>	<p>HARTLAND, MICHIGAN Holiday Of Hartland Hall August 5,6,7, 1985 <i>Dick Bayer</i> Strictly Adv. Choreography/ Sight Calling <i>Send for Brochure</i> Holiday of Hartland 2835 Old US 23, Hartland MI 48029</p>
<p>TIMING/MUSIC CALLER SCHOOLS Strictly on timing and proper use of music <i>Coordinating timing-phrasing-</i> <i>music-choreography</i> 2 locations—5 solid days Everett, WA—July 15-19, 1985 Ogden, UT, July 29-Aug. 1 Heritage Hall WALT COLE, 944 Chatelain Rd. Ogden UT 84403</p>	<p>HAROLD BAUSCH'S CALLERS COLLEGE at Camp Calvin Crest near Fremont, Nebraska August 23, 24, 25 <i>Harold & Lill Bausch</i> <i>Complete Curriculum</i> <i>Meals & Lodging Included</i> Harold Bausch 2120 Jaynes Fremont NE 68025</p>	<p>ESTES PARK, COLORADO Dance Ranch Callers College June 23-27: For callers with 2 years or less experience; July 15-19 For callers with more than 2 years' experience Frank Lane—Vaughn Parrish Write Frank Lane's Dance Ranch, PO Box 1382 Estes Park CO 80517</p>
<p>THE BILL PETERS CALLERS' SCHOOL LAS VEGAS, NEVADA August 11 thru 16, 1985 <i>Bill Peters, Bill Davis</i> Emphasis: Choreography Sight Calling, Formation Management Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>	<p>TURKEY RUN R/D LEADER SCHOOL Turkey Run State Park Marshall, Indiana July 21-26, 1985 <i>Staff: Clancy & Betty Mueller</i> Basic principles of successful leadership, clarification of steps and figures, terminology, pro- gramming, cueing, teaching. Write Betty & Clancy Mueller 112 Hollybrook Dr. New Whiteland IN 46184</p>	<p>CHAMPAIGN, ILLINOIS July 7-11, 1985 <i>Gene Trimmer — Dick Han</i> Featuring Individual Attention for callers with at least 3 yrs. Calling Experience Caller Partner Sessions Also Write : Dick Han, 513 So. Bluff Monticello IN 47960</p>



LEGACY DANCER SURVEY



Help keep square dancing the way you like it by completing this dancer survey. We'll combine your answers with others and pass the results on to associations, clubs, callers and publications all over the world. **Your answers are important.**

NOTE: Please ignore the small numbers. They are to be used in computerizing this information.

PROFILE OF YOU—THE DANCER

In which state, province or country (if not USA) do you dance most frequently?²⁵ _____

How many years have you been dancing?²⁷
Under 1 ₂ 1-2 ₃ 3-4 ₄ 5-8 ₅ 9-12 ₆ 13-16 ₇ 17-25 ₈ Over 25 ₉

On the average, how many dances per month do you attend?²⁸
1-2 ₁ 3-4 ₂ 5-7 ₃ 8-12 ₄ 13-16 ₅ 17-25 ₆ Over 25 ₇

Are you a caller? ⁹ cuer?¹⁰ club officer?¹¹ association officer?¹²

Describe the community in which you dance most often.¹³
Rural ₁ Small town ₂ City ₃ Suburban ₄ Metropolitan ₅

Which ONE of the following dance activities do you most enjoy?¹⁴
Lessons ₁ Open club dances ₂ Closed club dances ₃ Festivals/Conventions ₄
Dancing vacations/Weekends ₅ Rounds ₆ Workshops ₇ Clogging ₈

YOUR OPINIONS, PLEASE...

Do you like the combined Plus list for Plus dancers?¹⁵
Yes ₁ No ₂ No opinion ₃

In your opinion what would help square dancing most?

- | | | |
|--|---|--|
| <input type="checkbox"/> ¹⁶ more lessons | <input type="checkbox"/> ²⁰ more Mainstream figures | <input type="checkbox"/> ²⁴ more workshop tips at dances |
| <input type="checkbox"/> ¹⁷ fewer lessons | <input type="checkbox"/> ²¹ fewer Mainstream figures | <input type="checkbox"/> ²⁵ fewer workshops at dances |
| <input type="checkbox"/> ¹⁸ more Mainstream clubs | <input type="checkbox"/> ²² more social activities | <input type="checkbox"/> ²⁶ stabilized list at all programs |
| <input type="checkbox"/> ¹⁹ more clubs for other programs | <input type="checkbox"/> ²³ fewer social activities | <input type="checkbox"/> ²⁷ more new/experimental figures |
- (Plus, Advanced, Challenge)

Please indicate what you like most and least about square dancing, using a +5 to -5 scale. Put a +5 in front of the items you like best and a -5 in front of the items you like least. Rate other items in their relative importance and appeal to you. If the item is of no concern, please leave it blank.

- | | | |
|---|-----------------------------------|----------------------------------|
| ²⁸ Exercise | ³⁸ The challenge | ⁴⁸ Round dancing |
| ³⁰ Cost | ⁴⁰ New acquaintances | ⁵⁰ The clothes |
| ³² Learning new things | ⁴² Pleasure of dancing | ⁵² Distance to dances |
| ³⁴ Doing things with friends | ⁴⁴ Mixers | ⁵⁴ Club activities |
| ³⁶ Club leadership | ⁴⁶ Getting out | |

PROFILE OF SQUARE DANCING IN YOUR AREA

On the average, how many squares do you have at club dances?⁵⁶
5 or under ₁ 6-10 ₂ 11-15 ₃ 16-20 ₄ Over 20 ₅

In the club(s) you visit or belong to in your area, is membership/attendance...⁵⁷
Increasing ₁ Decreasing ₂ Staying the same ₃

If your club/caller gives lessons, is the number of class members...⁵⁸
Increasing ₁ Decreasing ₂ Staying the same ₃

What is the typical length (number) of classes in your area?⁵⁹
Less than 10 ₁ 10-15 ₂ 16-20 ₃ 21-25 ₄ 26-30 ₅ Over 30 ₆

What is the average percentage of graduates dancing regularly 2 years later?⁶⁰
0-25% ₁ 26-50% ₂ 51-75% ₃ 76-100% ₄

mail to: Dick & Jan Brown,
1812 Pelton Avenue,
Bellevue NE 68005.

<p align="center">THE REDWOOD COUNTRY CALLERS SCHOOL SMITH RIVER, CA. (Eureka) June 30-July 5, 1985 <i>Bill Peters</i> Full Callerlab Curriculum 12555 Highway 101N. Smith River CA 95567</p>	<p align="center">TWO CALLER COLLEGES For Newer Callers</p> <table border="0" style="width: 100%;"> <tr> <td style="width: 50%;">St. Alban's, Vt. Mike's TNT Hall July 18-21 Stan Burdick, Mike Trombly</td> <td style="width: 50%;">Covington, Ky. Promenade Palace August 26-30 Stan & Guest Staff</td> </tr> </table> <p align="center">Full Details: ASD, PO Box 488 Huron OH 44839</p>	St. Alban's, Vt. Mike's TNT Hall July 18-21 Stan Burdick, Mike Trombly	Covington, Ky. Promenade Palace August 26-30 Stan & Guest Staff
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FEEDBACK

We must say that we got quite a surprise when we saw that you'd been taken to task for printing an article on a controversial subject! However, some of us out here appreciated it. It seems to us that an item that is being studied by a Callerlab committee—presumably to recommend membership action—should be discussed by all concerned parties before they vote. You performed a service by printing one view of the problem; far from "blessing" Ed's article by printing it, you blessed your readers by giving them a chance to hear his ideas. We can only be the better for it.

On the issue itself—i.e., who is whose partner in an ocean wave—the Feedback writers didn't seem to present much of a case. Gene Trimmer had two points. First, he repeats that "there is no need to use the term *partner* in an ocean wave through Plus." We quite agree! But for some reason, Gene seems to think that his lack of use for the term makes the Advanced community's desire for it evil—as though he were going to be forced to use the term. If Gene doesn't need to use the term *partner* in a wave, fine. He won't be forced to.

Gene also argues that, if we adopted Ed's use of *partner* in a wave, he'd be forced to teach it to his beginners. Why? If it isn't used at Plus, there's no need to saddle Plus dancers with it. Let Ed's use happen only at Advanced and beyond—among the very people who want to use it. We'd have thought that an open-minded person like Gene, who isn't affected by a definition, would not be concerned or emotional even if it did benefit someone else.

Paul Hartman urges that we heed the original author's intention. He'd have a point, if only the author had said anything. We're at a loss to see how Paul went from the author's words ("Active couples stay facing out...") to his claim that the author explicitly defined *partnership* in a wave. We couldn't find Bob Hall mentioning anything about how the term *partner* should be used.

Actually, we can take Paul's argument a bit further. Bob Hall, Paul tells us,

originally described a wave as "[a line] of four with two ladies in the center, each person right shoulder to right shoulder with his corner." By Paul's reasoning, that is the only arrangement that is an ocean wave—any other placement of men and ladies or people and their corners is some other formation! We suggest that if Paul wants to draw conclusions from Bob Hall's words, he should first heed the words themselves.

There seems to be no place we can go to get a definite answer on this issue. Instead, it seems to be a question of opinion that can only be decided by some sort of vote. Voters should be aware of all the factors when making their vote. All who feel strongly should in good conscience present their views on this controversial subject—just as Ed Foote did.

Bill Davis

John Sybalsky

I suppose that by now you have a handful of letters protesting the cover on the October issue, from those who disapprove the most prominent lady's southern exposure. Well, let me say that I'm glad you used this picture. I hope all the overweight ladies with too short skirts see what they really look like from the rear. If it causes only a few of the o.l. with t.s.s. to go buy new dresses, it will improve the square dance scene.

But I have one question, regarding her knock-kneed, pigeon-toed partner. Just what is he doing? I have checked the entire Mainstream and Plus lists, and can't figure out which of the calls he is executing. (Executing is the correct word.)

All in all, this cover does not present the best possible image of square dancing to non-dancers. Square dancing has its awkward moments, but why put them on the front cover?

Jim Wilson

Staten Island NY

A number of callers here in the west coast would like to thank you for running articles such as the one Ed Foote wrote. In his uniquely blustery and pointed way, Ed lays down a logical set of arguments for defining partner in various situations. This question, the determination of a definition of partner, should have been settled long ago. The members of Callerlab are faced with this issue next spring in Phoenix at their next convention. In printing Ed's article, you have given many callers an opportunity to

view the issue and give it much thought long before they must act on it. We respect you for doing this. And we hope to see more articles, on both sides of this issue, in the near future.

Perhaps those who feel you shouldn't have printed the article would offer a similar article supporting their point of view regarding the definition of partner. But they have no right to question your editorial prerogatives, especially when you have done such a good thing in bringing the arguments to light. We hope they will reconsider their criticisms of your magazine and respond in a more appropriate manner in the future.

Many thanks, and keep up the good work. We need you.

Kip Garvey
Fremont CA

Not to whip a dead horse, you understand, but can a dancer join the marvelously hair-splitting discussion of Messrs. Foote, Trimmer and Hartman on partnerships in an ocean wave?

I'm afraid Ed's analysis of *right and left thru* from a wave didn't help his cause one bit. He divided the call into

Part A and Part B. Part A, he says, is a right pull by. True, it is. But the word *by* implies movement. Webster's *New Collegiate [Dictionary]*, in sense 4 says, "...near to and beyond; as, he passed by him." Therefore, the pull by must help the one you are pulling to come near to you and then on beyond you—an impossibility if you are standing *beside* that person.

I wonder if Ed has ever called $\frac{1}{4}$ in or *half-breed thru* from waves. Each assumes a different partnership; each does, that is, if Ed will agree that someone was half-sashayed before he called *half-breed thru!*

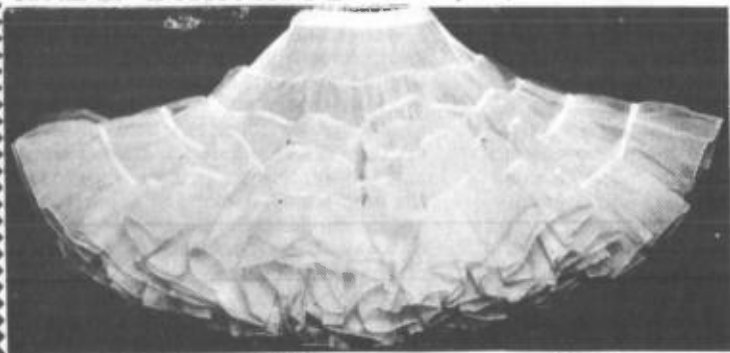
I enjoyed Ed's, Gene's and Paul's comments very much. One thing they do emphasize, though, is the need for a careful, complete and consistent set of definitions for all the moves in square dancing, one which will be aware of the changes in square dancing over the years, and one to which all dancers can **turn for guidance.**

Hornet's nests and cans of worms are fun, aren't they?

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SEAWAY SWINGERS

Seaway Swingers Club of Montreal celebrates its 25th anniversary on January 26. All guests and friends are welcome to join the celebration.

Seaway Swingers is one of the founder clubs of modern square dancing in the Montreal area. Following the founding of the Circle and Squares club in 1958 (the original club in the Montreal area), Seaway Swingers started in 1960. Under the guidance of Earl Metcalf, the club started on the south shore of Montreal in Greenfield Park. The membership list in those early years included Joan and Les Heaps, Trudy and Dick Fleming, Maria and Lloyd Zinn. Shortly after the formation of the club, Earl had to leave his duties and he handed the club calling over to Les Heaps. After a hectic summer of practice, Les took up the calling mantle and remained Seaways' caller until 1979.

During these 17 years, many square dancers passed through the club's portals at St. Jude's School and later at St. Paul's Church. Names of dancers still active in the area spring to mind—Guy and Vera Jones, Gord and Janice Cumming, Alan and Muriel Harvey, Leo and

Margaret Goyette. The club took on a slight British atmosphere when Les introduced a special dance based on the celebrations of Guy Fawkes Day (November 5) in England. This became the club's main special dance and is always looked forward to by Montreal dancers.

Les departed from Montreal in 1979 for New Orleans, and the club calling duties were taken over by a young up-and-coming caller named Don Moger. Seaway Swingers had now become known for its summer picnic dances, sugar camp dances and car rally dances. The club did many demonstration dances. Don Moger became a premium caller in Canada and the U.S., but he too moved on to more advanced dance calling. Don still supports Seaway; however, he has handed over the calling mantle to Bob Louthood. Bob has provided Seaway Swingers with fine new members through his excellent classes. The present membership makes Seaway still one of the major clubs in the Montreal area. Seaway now holds two main special dances a year: Guy Fawkes, a Mainstream super special, and Melting Snow, class and club dance.

The Seaway Swingers hope to provide a 25th anniversary dance on January 26 that will be remembered for a long time!

*Ron Bentley
Greenfield Park, Quebec*



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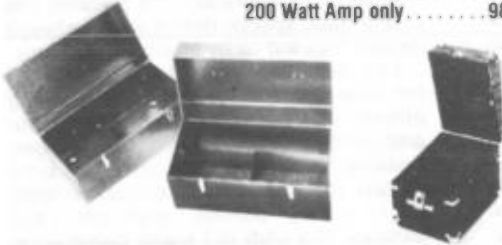
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This month millions of dancers and non-dancers will be watching as the square dance float passes by the stands of the Tournament of Roses Parade or across TV screens on January 1. Dancers selected to be on the float include William and Gail Wood, Upper Darby, Pa.; J.W. and Helen Rutledge, Leavenworth, Ks.; George and Jean Rodick, Westwood, Ma.; Joe and Irene Miller, Los Gatos, Ca. Alternates chosen last summer were Don and Kathy Miller, Albany, N.Y.; Robert and Ruth Phillips,


Newlain, N.Y.; Bob and JoAnn East, Clearwater, Fl. and Bill Augustine and Anna May Allen, San Luis Obispo, Ca. Stand-by dancers will be Sylvester Nealon, Los Angeles, and Cheryl Edgenton, Inglewood, with their alternates, Orin and Jean Wilson, Canyon Lake, Ca.

Winners of the all-expense-paid trip to Pasadena to attend the Rose Float Ball and enjoy grandstand seats for the Tournament of Roses Parade and the Rose Bowl game were John and Lindi Johnson, of Mamford, Ok. The second prize savings bond was won by Edith Ladd of Harriman, Tn. and third prize by Wanda McCracken of Troy, N.C.

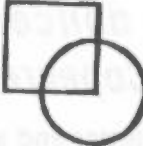
The Rose Float Ball was held December 27, 1984 at South Gate Auditorium in South Gate, California. The float dancers were introduced to all present and modeled their float costumes while enjoying dancing to callers representing each local association.

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April 7-13, 1985 WEBB MILLS, OH Jerry Cochran, WV ADVANCED A-2	April 14-20, 1985 ART WILSON, FL Bill Chesnut, FL THE RAYES, GA BLUE PLUS	April 21-27, 1985 TONY DIGEORGE, LA THE MAYS, LA GREEN PLUS	April 28 - May 4, 1985 "SINGING" SAM MITCHELL, FL BOB BARNES, FL THE BARNES, FL A-1
May 5-11, 1985 FRANK BEDELL, FL THE BEATTIES, FL BLUE PLUS	May 12-18, 1985 CHALLENGE 1 WEEK LEE KOPMAN, NY STEVE KOPMAN, TN C-1	May 19-25, 1985 LARRY LETSON, IN GUEST STAFF: BEN DUKES, LA THE D'ALOISIOS, OH BLUE PLUS	May 26 - June 1, 1985 ED FRAIDENBURG, MI RIP RISKEY, MI THE BLACKFORDS, FL BLUE PLUS
June 2 - 8, 1985 ADVANCED WEEK ED FOOTE, PA RAY DENNY, TN A-2	June 9 - 15, 1985 CHUCK DONAHUE, KY THE ADCKOCKS, VA GREEN PLUS	June 16 - 22, 1985 ROGER CHAPMAN, FL DALE McROBERTS, IL GREEN PLUS	June 23 - 29, 1985 FOR NEW DANCERS GORDON BLAUM, FL PAUL GREER, FL MAINSTREAM
June 30 - July 6, 1985 TONY OXENDINE, SC THE EBERHARTS, OH BLUE PLUS	July 7 - 13, 1985 CHALLENGE 1 WEEK ED FOOTE, PA RAY DENNY, TN C-1	July 14 - 20, 1985 MIKE LITZENBERGER, LA RON RAY, FL THE PLACES, GA GREEN PLUS	July 21 - 27, 1985 BILL PETERSON, MI THE LEHNERTS, OH BLUE PLUS
July 28 - Aug. 3, 1985 CHUCK DURANT, FL THE BEATTIES, FL BLUE PLUS	August 4 - 10, 1985 GORDON BLAUM, FL THE ANDERSONS, NC BLUE PLUS	August 11 - 17, 1985 THE LLOYD SHAW FOUNDATION SUMMER INSTITUTE PROGRAM Open to all Dancers	August 18 - 24, 1985 ART SPRINGER, FL THE MARTINS, FL BLUE PLUS
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September 22 - 28, 1985 DARRYL McMILLAN, FL BOB McVEY, TX THE McMILLAN'S, FL BLUE PLUS	Sep. 29 - Oct. 5, 1985 "Singing" SAM MITCHELL, FL Chuck Leamon, FL THE JAYNES, OH BLUE PLUS	October 6 - 12, 1985 ROGER CHAPMAN, FL THE LOVELACES, FL BLUE PLUS	October 13 - 19, 1985 CHALLENGE 1 WEEK ART SPRINGER, FL JOHNNY WALTER, FL C-1
October 20 - 26, 1985 ERNE BASS, FL JACK FLANDERS, SC GREEN PLUS	October 27 - Nov. 2, 1985 JOHN SAUNDERS, FL KEITH RIPPETOE, WV THE JENKINS, FL INTRO TO A-1	November 3 - 8, 1985 CALLER'S COLLEGE STAN BURDICK, OH CAL GOLDEN, AR New & Experienced callers	November 10 - 15, 1985 ALL ROUNDS WEEK IRV & BETTY EASTERDAY, MD CHARLIE & MADELINE LOVELACE, FL INTERMEDIATE & INTRO TO HIGH INT.

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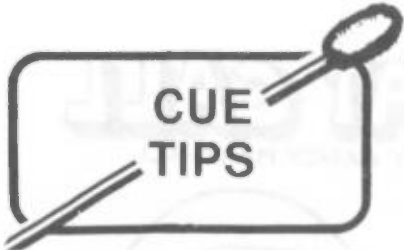
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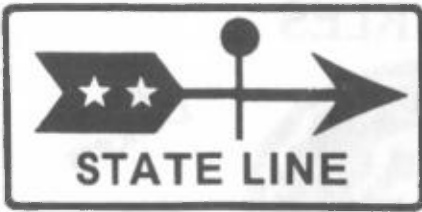
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BY NANCY MARSHALL



Puzzle Page

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1. Dosiso
2. Star thru
3. Box the gnat
4. Chain down the line
5. Alamo style
6. Bow to your corner
7. Square dance
8. Fan the top
9. Load the boat
10. Seasaw your law
11. Explode the wave



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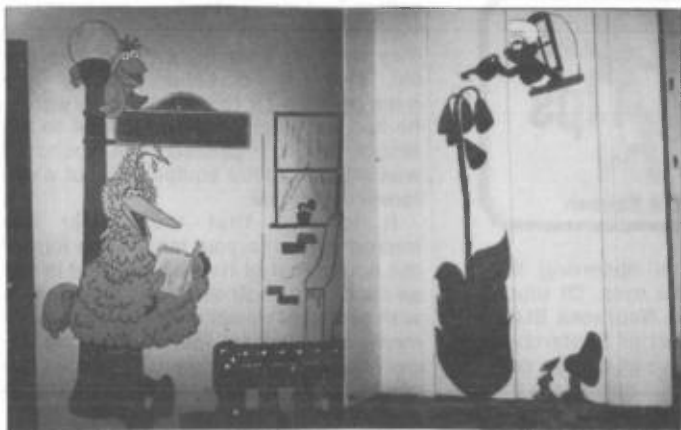


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With only a few high school art classes and her own inborn talent she paints delightful figures and scenes on her grandkids' walls.

She laughs about how she had to exclude the kids while she was painting, "Here I was doing what we would spank them for."

Sal's grown kids came up with the Smurf characters and Sesame Street ideas. Sal would then pencil it on the wall, gather her supplies and start painting. The Smurf watering the flower is a growth chart— it fills the complete height of the room. There is also on one wall a clock with movable hands for learning to tell time. An alphabet with objects pertaining to the letter also lines another wall.

She scoured the cupboards for items to trace around. A pizza pan made the circles for balloons, glasses, lids, etc. all came in handy for other figures. Brushes

used ranged in size from tiny artists brushes to regular 1" paint brushes. She used tubes of acrylic paints. It required one whole tube of yellow for big bird.

Sal originally had done her own children's room in a circus motif complete with clowns, balloons, lions and even the cribs were painted to resemble circus wagons.

Sal's granddaughter's room was done in "precious moments" characters. When Sal opened the door for her two year old to see the creation, with wide eyes she ran to stand next to one of the little girls and said "She's my friend" (They were the same height.). Sal says "The look on her face would melt any grandmother's heart."

Sal doesn't limit herself to juvenile characters. She also designed and made the Whirling G's camping banner. She and Jim are members of the Whirling G's Square Dance club in Beaverton, Michigan.

Just picture the fun and sweet dreams that happen in those bedrooms!

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We often learn from observing the "special" dances in our area. Of much interest to me was the Nebraska State Convention the last part of September. Our state convention is not always programmed the same way. Some years the group sponsoring it will elect to bring in callers from out of state; other years the "powers that be" will elect to use only state callers.

This most recent convention was one of the latter—callers were those who call for the state clubs on a regular basis. It was interesting to me to see the harmony of all these callers working together, also the round dance cuers doing the same. It seemed to me that if nothing else were accomplished they succeeded in getting dancers and callers better acquainted. I feel this in itself is a big accomplishment. Still this was not the only benefit observed. We noticed the tendencies of the dancers to express just what they wanted to dance in the way they moved from hall to hall. First to the Mainstream hall, then to the Plus hall, and also to the round dance hall. They had provided a hall for teens, but there were not enough teens at this convention to justify it, so this hall was changed to another Mainstream hall, and callers and cuers had another place to show their talents. The teenagers danced in all halls as they chose.

Something very obvious was the large number of good callers in our area. It surprised many dancers that they had a super convention and did not hire an out-of-state caller to do it.

Even though good callers were very evident, it was also evident that some callers still had not learned proper microphone technique. To illustrate my point: I was honored to open the festival with the grand march and to call the first tip. The floor was really packed and not one single complaint that they could not hear. Everyone danced and it looked beautiful, but not long after one of the

callers had many standing, not because they could not do the calls, but because they couldn't hear the calls. It was the old story of a caller "eating the microphone." Or to put it in plain words, he had the microphone too close to his mouth, and it "garbled" the sound. It was still the same equipment, but a different technique.

It is true that the closer the microphone is to your mouth, the louder the sound, but at the same time it is not as clear. Our engineers have provided us with plenty of power in our sound equipment, so keeping the microphone an inch or two from the mouth gives us the clarity, and we have plenty of power to use as we need it.

Also of interest was the fact that many preferred to dance in the Plus hall, but the Mainstream hall was equally well attended. It is quite natural that dancers like to be "pushed" or challenged a bit, and that is the attraction of the Plus. But it must be remembered that they want to be successful too, so it is a wise caller that gives a bit of challenge, but does not really stop the floor.

I was personally gratified to see many of my former caller students doing such a good job of calling, and at the same time to see hundreds of dancers I had taught dancing to their calls.

Our state has some advanced and challenge dancers, as does every state, but they are a very small percentage of the dancers (My guess would be about 5%) and so the committee decided not to have any halls more complex than Plus. I feel this was a wise decision because this way they stayed away from the divisions that show up when you have too many programs at one convention. There were no complaints that I heard, but one of the committee said they had a couple complaints from the advanced and challenge groups. However, it would be nearly impossible to please 100% of the people. My feeling is they pleased 98% at least.

I have called state conventions in other states, and I felt they were good ones, but I do believe every state should try a genuine state convention once in awhile, one really put on by dancers and callers from that state. It is refreshing to see the whole state pull together.

Calling Tips

by Gene &
Thelma Trimmer

As promised last month, let us now look at Absolute Body Position and how it can contribute to really smooth dancing. It is here that the caller may really contribute to the sensation of smooth dancing by either requiring a minimum of, or no body adjustment at all, on the part of the dancers. The absence of any adjustment is seen when the dancer's body position at the end of one call is exactly where it should be to start the next call. It is this position which can guarantee good transition with smooth flow from one call to another and provide the dancers with great choreography.

To illustrate, let us look at a very popular set-up combination used from static square to get to an inverted zero box: *Heads (sides) square thru, right and left thru*. In Figure 1, you will see the absolute body position of the dancers at the completion of the *square thru*, because they have just, by definition, pulled by with left hands.

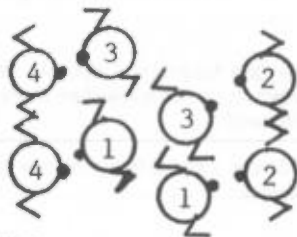


FIGURE 1

Oh yes, the right hands are certainly available for the *right and left thru* but in order to do it the dancers (both active and inactive) must anticipate the necessary body position beforehand and adjust for the *right and left thru* action. It is in this type of adjustment that inexperienced dancers are most uncomfortable because they have not yet learned how to anticipate and how to make the necessary adjustment. It is in the caller's choice of material that necessary adjustment can be minimized or even cut out

altogether. If, instead of calling *square thru*, the caller were to use a combination such as *star thru, California twirl*, then the dancers' absolute body position would be the *eight chain thru* formation shown in Figure 2, and less adjustment would be necessary on the dancer's part, while the hands are also available for the action.

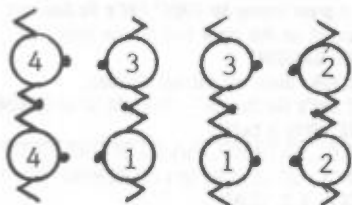


FIGURE 2

We cannot always achieve the optimum but we should strive to at least approach it. If you are looking for the optimum in this case for the set-up from static square to an inverted zero box, then one combination which will give it to you is *heads pass thru, partner trade, slide thru, pass thru*. As you can see in Figure 3, the dancers in the center have just passed right shoulders and their absolute body position is ideal for transition smoothness into the *right and left thru*.

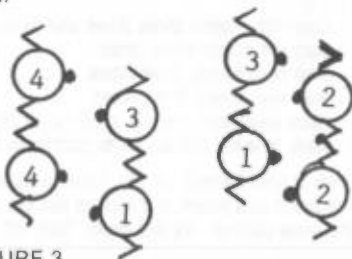


FIGURE 3

It is not always easy to provide good, smooth dancing choreography and to do so one must study the hand availability, absolute body position and forward or back momentum. To even do so two-thirds of the time takes a bit of homework but the dancers will certainly thank you for it.

The trend of motion or forward momentum is a factor in smooth dancing and we can provide the smoothness needed here if we shy away from combinations such as: from a box (split) circulate foursome, *walk and dodge, partner trade*. The trend of motion is great for the beau's position in that combina-

Continued on Page 98



by Bob Howell

easy level

Here is a great theme for 1985: **Let's Go Dancing**. Jackie Hemelt of New Orleans sends this solo dance along to get us off on the **right** foot for the new year.

LET'S GO DANCIN'

FORMATION: Solo, no partner needed.

MUSIC: *Let's Go Dancin'*—De-Light label DE824

ROUTINE: Wait 8 beats.

(RT) SD, CL, SD, TOUCH; (or) SD, BEHIND, SD, TOUCH;

(LF) SD, CL, SD, TOUCH; (or) SD, BEHIND, SD, TOUCH;

(RT) ROLL, 2, 3, CLAP;

(LF) ROLL, 2, 3, CLAP;

STRUT FWD (3) R, L, R,

(Rt) TURN $\frac{1}{4}$ AND STAMP WITH THE LEFT FOOT;

START OVER ON RIGHT.

Following are two routines of the **Patty Cake Polka** which I have picked up in the past six months from areas quite distant from each other. Irvin (Toots) Tousignant of Brockton, Mass., use this variation at Wellfleet, Mass. last July. Toots does not use this dance as a mixer as he calls a family dance and does not separate parents from their younger children. Dance repeats with same partners.

VARIATION #1

FORMATION: Partners facing anywhere on the floor.

MUSIC: This variation works best with familiar singing call music.

ROUTINE: One clap for every beat of music.

Beats:

1-4 Clap right hands three times and pause on the fourth count.

5-8 Clap left hands three times.

9-12 Clap both hands three times.

13-16 Slap own knees three times.

17-24 Back away from partner eight small steps.

25-32 Walk forward and do-sa-do partner in eight steps.

Bo Semith of Glen Carbon, Ill. (St. Louis area) uses the regular **Patty Cake Polka** routine. However, he, too, does not use it as a mixer, but instead has his third and fourth graders do the dance anywhere on the floor with the same partner. He lets them "pair off" with whomever they wish.

Bob Ruff of Whittier, California, is developing a series of **Easy Level** dances. I plan to feature his new dances for several of the months in this coming year. This month's highlight is...

GENTLE ON MY MIND

FORMATION: Square dance

MUSIC: WW 911

OPENER, MIDDLE BREAK, ENDING:

All join hands, circle, you circle to the left now

All the way around that ring you go

You circle to the right the other way around

All the way until you're home and then

With your partner do-sa-do, your partner swing

Swing your partner round and promenade

You promenade the backroads thru

the rivers of my memory

You're gentle, so gentle on my mind.

FIGURE:

Couple One promenade go round the outside

All the way around that ring you go

All join hands circle, you circle to the left

All the way until you're home and then

Four ladies right hand star, you travel once around

Do-sa-do your partners all and promenade

You promenade the backroads thru

the rivers of my memory

You're gentle, so gentle on my mind.

SEQUENCE: Opener, couple 1, 2, Break, Couple 3, 4, Ending.

During this season of the year the Northern Lights adorn our heavens here in the cold country. I learned this dance routine from Kirby Todd of Folk Valley, Marseilles, Ill. over twenty years ago and I delight in calling it as much today as I did when I first learned it.

NORTHERN LIGHTS

(Arranged by Floyd Parker of Allenspark, Colorado)

FORMATION: Square dance

MUSIC: *Blackberry Quadrille* on the old 78 r.p.m. fits the dance best, or the RCA Victor 45-6184 (if you can lay your hands on a copy). Otherwise, any good hoedown music.

1. First old couple you bow and swing
Lead right out to the right of the ring
And look at those northern lights—hey!
2. Into the ig-a-loo by the door
You clap your hands and clap all four
Clap (pat partner's hands)
Clap (Pat opposite's hands)
Clap (pat partner's hands),
Clap, clap, clap (3 short claps to beat)
3. Out of the ig-a-loo into the sleet
You swing your honey to generate heat,
Then mush your huskies down the street,
And look at those northern lights—hey!
4. Repeat #2 with the third couple.
5. Out of the ig-a-loo into the storm,
You swing your honey to keep her warm
Then mush your huskies and show your form,
And look at those northern lights—hey!
6. Repeat #2 with the fourth couple.
7. Out of the ig-a-loo into the hall
Allemande left your corners all.
Grand right and left, go round the hall,
And look at those northern lights;
And when you get about halfway round,
The first old couple goes underground,
And everybody is homeward bound
Under those northern lights.

Both the visiting couple and the couple being visited hold inside hands. As the visiting couple approaches the other couple, they raise their free hands and shout *Hey!* at the same time swinging the outside foot forward, or better yet, stick the outside foot forward as far as possible, heel down, toes straight up, swinging the outside hand high in the air, and joyously shouting *Hey!* Make it look and feel quite barbaric. Then the active couple ducks under the arched hands of the couple being visited. Once through, all dancers in the

Continued on Page 71



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Nearby is the mountain, Monte Sano, which features a state park with cabins, camping facilities, hiking trails and picnic areas. Burritt Museum, located on the mountain, is built in the shape of a Maltese Cross. Here you may view artifacts representing the old and new pertaining to Huntsville, along with the Pioneer Village which includes log cabins, a blacksmith shop, a smoke house and formal gardens.

An experience which is out of this world awaits you at the Alabama Space and Rocket Center on Governor's Drive west of the city. It features a showcase of NASA space achievements with over 60 exhibits requiring hands on participa-

tion. You will journey into orbit with space shuttle astronauts during a fascinating motion picture experience. Miss Baker, the first primate to travel in space and her companion, reside in the center. On the grounds you will enjoy space simulation rides which include a flight to the moon, as well as a space shuttle flight.

Huntsville is indeed a modern city offering scenic beauty, the charm and tradition of the Old South, the hustle and bustle of the present, and the excitement of the future rolled into one intriguing package. Huntsville will surpass all your expectations. You'll like what you find, and you'll be back!

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If you have registered and have not heard from the program committee, please write Dallas and Elaine Hastings, 4808 Easy St., Mobile AL 36619. If you have not registered and plan to attend, register today on the sheet in the centerfold of this issue. February 1 is the deadline if you wish to be on the program.

REGISTRATION UPDATE

Registration total as of October, 1984, was 7,181.



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REQUEST FOR TRAIL DANCE SPONSORS

The National Convention committee invites group sponsors to host trail dances on June 23, 24 or 25. Dances may be sponsored by caller, state or area associations or by clubs. No single couple may host a trail dance. Direct inquiries to Dallas and Elaine Hastings (address above). Sponsors are responsible for callers, hall, sound and local advertising; advertising will be included in official convention publicity.

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59. Holiday Inn - Prattville	32	38-41	41	--	90
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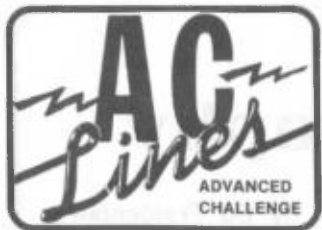
MONTGOMERY

60. Days Inn	26	29	29	--	90
61. Coliseum Travelodge	24	27-31	31	--	90
62. Diplomat	25	25	25	55	90
63. Doby's Hotel Court	25-30	30-35	30-35	--	90
64. Holiday Inn Airport	34	38-46	42	78	90
65. Holiday Inn State Capital	31	37-49	43	125	90
66. Howard Johnsons East	36	42-50	46	--	90
67. LaQuinta	34	38-50	46	--	90
68. Montgomery Lodge	24	26-38	34	35	90
69. Quality Inn - Matador	32	38-44	42	--	90
70. Ramada Inn East	40	45-55	50	75	90
71. Seville Inn	29	35-46	42	--	90
72. Sheraton Riverfront	40	47-61	54	125-150	90
73. The Madison Hotel	40	44-52	48	75	90
74. Tourway Inn - Civic Center	22	35-45	40	44	90

DORMITORIES

75. Birmingham Southern	7.50	14.00			10
76. Walker College	30.00 min per person for 5 days				30

3. Correctly completed *sub-total* and *total amount enclosed* and included check or money order with the Registration Form.
4. Checked *no housing required* if not requesting Housing.
5. Checked *dates* for which rooms are needed.
6. Enclosed Registration Forms for *all* persons in a group if the group wishes rooms in same Hotel/Motel; also included Name of Group or Group Leader.
7. Checked *days available* if you wish to call, cue, prompt, or direct dancing.
8. Enclosed *all* Registration Forms and Fees for all units if you wish to camp as a group.



by Russ
& Nancy
Nichols

Happy New Year! We wish each and everyone a happy and prosperous 1985. We start 1985 with a new title—instead of "Challenge Chatter," this monthly feature will be known as the "A/C Line." The reason for the change is to more correctly align the column with what's happening in America. The way the Advanced program has mushroomed all across the country, it needs an open line with a national audience. We welcome the advanced dancers' participation in this column. We need your contribution to make the new title work successfully. At the same time we will continue to report the Chatter within the Challenge community, which seems to be a never-ending assignment.

A few years ago we ran a column written by our Canadian friends, Buzz and Gert Gardiner, about the mushrooming effect of the advanced movement. It has become a reality. In that article we explored the traditional pyramid theory of dancing to a changing mushroom theory. Across the country it has come to pass. The attendance at Advanced basic classes is up all across the country. Mainstream callers are being asked to include calls from the Advanced program in their dances. At a recent Chaparral event the program included an Advanced hall. Our message this month is to the callers who are beset with these requests. It has to be your responsibility to teach this program as it was meant to be taught and that is as an All Position Program. Please, don't teach dancers half the advanced list from standard positions and then tell them they are A-1 dancers. It takes time and patience to teach definitions. Some callers print lists to be used as handouts. Jimmy Davis of Pittsburgh used to call it "paper training." Maybe with the rush to the Advanced program, we should get back to "paper training." It would also be helpful to the Mainstream

caller, who has never had an advanced dance lesson, and has been rushed into the idea of teaching an Advanced class. We could go on, but we're sure this is an issue Callerlab will be addressing.

This issue marks this magazine's fortieth anniversary. Anytime you have an anniversary party or a reunion, the conversation eventually gets around to reminiscing. We guess this column is no exception. As we started to prepare this article and roll back time, we couldn't help but think how the Challenge community has matured. As history will record, two callers will go down as innovators. Of course, Lee Kopman is being listed as the all-time "king" of innovation. Many words of praise and respect for this former physical education teacher from Long Island have been written. He has been on National Challenge Convention staff every year since 1967. He has been introducing challenge to dancers at every National Convention since 1975. His list of authorized calls being used in all the challenge programs is unsurpassed. To salute the other caller, we reach back to an article written by Rose Marie Oberg and published in August 1980 *C-Notes* and also in this magazine in "People in the News" in October, 1980. "There is only a handful of dancers left from Michigan who had the experience of working with the granddaddy of challenge dancing, Holman Hudspeth, but we all remember him with great affection and admiration. A lot of credit to the Challenge movement goes to this man. Those of us who had the privilege of belonging to his group remember back in the sixties and early seventies when we struggled with three- and four-part calls, something totally unheard of in square dancing then. Some of his first calls that are basic challenge are *spin the top, pass the ocean/sea, load the boat, relay the top, relay the deucey, fan relay the top, fan relay the deucey, zip codes, walk and dodge, jam thru, chuck-a-luck, chisel thru, here comes the judge, sock it to me, in/out roll circulate, cross over circulate, trade circulate, swing and circle, spin the windmill (anything the windmill), 1/4 and 3/4 thru, slip, slide, square the bases, spin a web* and a new foreign concept, *square the block* (from blocks, *partner tag, pass*

Continued on Page 62



Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

The following figures, featuring use of the center four dancers in various formations, were submitted by Buford Evans, a longtime caller and choreographer. Nice to hear from him again.

Heads lead right, veer left, bend the line
Pass thru, bend the line, pass thru
Tag the line right, couples circulate
Bend the line, touch a quarter
Center four trade & roll, square thru four
Ends facing out (girls) run, all swing thru
Centers trade, scoot back, boys run
Left allemande...

Heads lead right, veer left, bend the line
Pass thru, bend the line, pass thru
Tag the line left, couples circulate
Bend the line, touch a quarter
Center four (girls) trade a roll
Square thru 4, ends (boys) facing out run
All swing thru, centers trade, scoot back
Twice, boys run, left allemande...

Heads lead right, veer left, bend the line
Pass thru, bend the line, pass thru
Tag the line right, couples circulate
Bend the line, touch a quarter
Centers trade and roll, square thru four
Ends facing out run, all star thru
Couples circulate, ferris wheel
Centers pass thru, *swing thru
Left allemande...

Heads lead right, veer left, bend the line
Pass thru, bend the line, pass thru
Tag the line left, couples circulate
Bend the line, touch a quarter

Centers trade and roll, square thru four
Boys facing out run, all star thru
Couples circulate, ferris wheel
Centers square thru $\frac{3}{4}$, *do-sa-do
Swing thru, turn thru, left allemande...

**Alternate get-out:*

Touch $\frac{1}{4}$, scoot back, centers run
Ferris wheel, left allemande...

Promenade and don't slow down
Heads wheel around, touch a quarter
Center four trade and roll
Square thru four, girls facing out run
All swing thru, recycle, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Pass thru, tag the line left
Couples circulate, bend the line
Touch $\frac{1}{4}$, girls trade and roll
Square thru four, (carefully) centers in
Cast off $\frac{3}{4}$, boys circulate twice
Girls pass the ocean, center girls trade
Center girls run, girls half tag
Pick up your partner, couples circulate
Tag the line left, wheel and deal
Swing thru, turn thru, left allemande...

Heads pass the ocean, swing thru
Recycle, turn thru, do-sa-do outside two
Swing thru, boys run, couples circulate
Ferris wheel, outsides in, ends touch $\frac{1}{4}$
Centers square thru four, centers in
Cast off $\frac{3}{4}$, centers two slide thru
Touch $\frac{1}{4}$, scootback, pick up a partner...
Get-outs: Ferris wheel, girls pass thru
Left allemande...

Or: Couples circulate, bend the line
Touch $\frac{1}{4}$, boys track two, girls double
Extend and trade, couples circulate
Bend the line, slide thru, left allemande...

Heads lead right and circle to a line
Pass thru, tag the line right
Couples circulate, bend the line
Touch $\frac{1}{4}$, boys trade and roll
Square thru four, centers in, cast off $\frac{3}{4}$
Girls circulate twice, boys pass the ocean
Center boys trade and run, boys $\frac{1}{2}$ tag
Pick up your partner, couples circulate

Tag the line right, wheel and deal
Swing thru, turn thru, left allemande...

Heads lead right and circle to a line
Pass thru, tag the line left
Couples circulate, bend the line
Centers square thru four, ends touch $\frac{1}{4}$
Centers in, cast off $\frac{3}{4}$, girls pass ocean
Swing thru, cast off $\frac{3}{4}$, ends circulate
Twice, couples circulate, bend the line
Slide thru, left allemande...

Heads pass thru, separate go round one
To a line, all touch $\frac{1}{4}$, circulate
Center four trade and roll
Square thru four as ends trade, centers in
Cast off $\frac{3}{4}$, center four pass the ocean
Swing thru, cast off $\frac{3}{4}$ as ends circulate
Twice, couples circulate, half tag right
Left allemande...

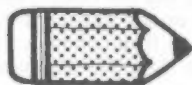
Heads pass thru go round one to a line
Center four swing thru, spin the top
Ends star thru, extend, spin the top
End two hinge and the boy run
Center four spin the top, turn thru
Do-sa-do, star thru, right and left thru
Flutter wheel, sweep $\frac{1}{4}$, square thru $\frac{3}{4}$
Left allemande...

Heads pass thru go round one to a line
Pass thru, wheel and deal
Girls square thru, boys divide and
Touch $\frac{1}{4}$ (or slide thru), centers in
Cast off $\frac{3}{4}$, girls pass the ocean
Boys circulate twice, girls swing thru
Centers run, half tag, as couples wheel
And deal, left allemande...

Heads pass thru go round one to a line
Pass thru, wheel and deal, girls pass thru
Swing thru, centers run, couples circulate
Ferris wheel, boys square thru four
Girls divide and touch $\frac{1}{4}$, centers in
Cast off $\frac{3}{4}$, boys pass the ocean
Girls circulate twice, boys swing thru
Centers run, half tag, couples circulate
Half tag right, pass to the center
Square thru $\frac{3}{4}$, left allemande...

Heads pass thru go round one to a line
Ends only load the boat
Centers swing thru, same four cast off $\frac{3}{4}$
Walk and dodge, all swing thru
Centers run, bend the line, pass the ocean
Recycle, left allemande...

REVIEW



Once again our friend Buford Evans supplies us with some excellent material using *spin the top*.

Heads square thru four, swing thru
Spin the top, right and left thru
Flutter wheel, sweep $\frac{1}{4}$, left allemande...

Heads square thru four, spin the top
Swing thru, right and left thru
Flutter wheel, sweep $\frac{1}{4}$, pass to center
Swing thru, boys run, veer right
Left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers spin the top, step thru
Separate go round one to a line
Pass thru, wheel and deal
Centers spin the top, step thru
Separate go round one to a line
Pass thru, wheel and deal
Centers spin the top, step thru
Go round one to a line, touch $\frac{1}{4}$
Circulate, boys run, left allemande...

Heads turn thru, cloverleaf
Come into the center and left turn thru
Spin the top, spin the top again, girls run
Couples circulate, bend the line
Half square thru, right and left grand...

Heads pass the ocean, ladies trade
Swing thru, turn thru, do-sa-do
Spin the top, spin the top again
Girls run, ferris wheel
Centers spin the top, step thru
Partner trade, reverse flutter wheel
Sweep $\frac{1}{4}$, left allemande...

Heads square thru four, swing thru
Girls circulate, boys trade, boys run
Bend the line, pass thru, wheel & deal
Swing thru, spin the top, step thru
Separate go round one to a line
Pass thru, wheel & deal, girls swing thru
Spin the top, step thru, go round one
To a line, star thru, California twirl
Left allemande...

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

Heads pass thru go round one to a line
 Spin the top, boys run, right & left thru
 Pass thru, wheel and deal
 Centers pass thru, star thru, pass thru
 Bend the line, pass the ocean, swing thru
 Boys run, couples circulate, ferris wheel
 Outsides in, pass the ocean, spin the top
 Spin the top again, centers trade
 Boys run, pass thru, wheel and deal
 Centers pass thru, left allemande...

Heads pass the ocean, ladies trade
 Recycle, pass thru, touch $\frac{1}{4}$
Centers trade, swing thru, spin the top
 Step thru, U-turn back, touch $\frac{1}{4}$
 Boys run, double pass thru
 First couple left and next right
 Right and left thru, slide thru
 Left allemande...

Heads pass thru, go round one to a line
 Pass thru, wheel & deal, girls pass thru
 Swing thru, spin the top, spin the top
 Centers trade, girls run, box the gnat
 Right and left thru, pass thru
 Wheel and deal, centers touch $\frac{1}{4}$
 Left allemande...

Four ladies chain $\frac{3}{4}$, sides half sashay
 Heads square thru four, spin the top
 All four girls spin the top
 All step thru, left allemande...

Four ladies chain $\frac{3}{4}$, heads rollaway
 Heads square thru four, spin the top
 Four boys spin the top, all step thru
 Left allemande...



TAG THE LINE—INVERT
 by Don Beck, Stow, Mass.

DESCRIPTION: From any formation allowing a *tag the line*, do a *tag the line* and then the leaders face in and trailers face out to end the movement in inverted lines with the ends facing in and the centers facing out.

NOTE: In all cases, the facing direction of the leaders and trailers will be in respect to the center of the set (not necessarily the center of their foursome).

Some calls that follow nicely are:

centers run, centers partner trade, tag the line, ends fold and single hinge, ends run. Advanced calls: *step and slide, explode the line, either hand quarter thru, explode and (anything), ends bend.*

SAMPLE CHOREO:

Heads lead right and circle to a line
 Pass thru, *tag the line invert*, cast off $\frac{3}{4}$
 Ends fold, centers turn thru, pass thru
 Left allemande...

Heads pass thru go round one to a line
 Pass thru, *tag the line invert*
 Ends star thru, centers cloverleaf
 Zoom and swing thru, extend, swing thru
 Right and left grand...

Heads pass thru go round one to a line
Tag the line invert, ends star thru
 All partner trade, you're home...

Heads square thru four, swing thru
 Boys run, *tag the line invert*, boys trade
 All pass thru, girls crossfold, star thru
 Ferris wheel, square thru $\frac{3}{4}$
 Left allemande...

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, coordinate, *tag the line invert*
 Boys crossfold, girls turn thru
 Star thru, ferris wheel, zoom and
 Square thru $\frac{3}{4}$, left allemande...

Heads curlique & spread, centers trade
Tag the line invert, boys trade
 All single hinge, ends fold
 Centers turn thru, slide thru
 Pass thru, wheel & deal, zoom and
 Square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
 Spin the top, boys run, *tag the line invert*
 Girls touch $\frac{1}{4}$, boys cloverleaf
 Girls walk and dodge, swing thru
 Centers trade, boys run, star thru
 Dive thru, square thru $\frac{3}{4}$, left allemande...

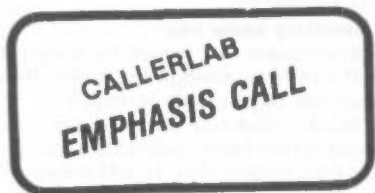
Heads lead right and circle to a line

Ocean wave, fan the top, girls run
Tag the line invert, boys touch $\frac{1}{4}$
 Walk & dodge, boys cloverleaf, touch $\frac{1}{4}$
 Centers trade, centers run, half tag
 Trade and roll, left allemande...

Heads square thru four, centers in
 Cast off $\frac{3}{4}$, *tag the line invert*
 Ends pass thru, all wheel and deal
 Pass thru, star thru, wheel and deal
 Dive thru, pass thru, left allemande...

Heads square thru four, centers in
 Cast off $\frac{3}{4}$, centers pass thru
Tag the line invert, ends star thru
 Others cloverleaf, square thru $\frac{3}{4}$
 Left allemande...

Heads square thru four, swing thru
 Boys run, couples circulate
 Tag the line invert, girls fold
 Peel off, pass thru, boys fold, star thru
 Ferris wheel, zoom and pass thru
 Left allemande...



THE ALAMO RING

The alamo ring is mostly used in singing calls and *swing thru* is the most often used call. Many other calls are possible from the alamo ring, however, and we will look here at some of these possibilities: *trade, box circulate, scoot back, walk and dodge, single hinge (hand designated), outfacers/infacers run, outfacers/infacers fold.*

SAMPLE CHOREO:

Allemande left in the alamo style
 Right to partner and balance
 Heads walk and dodge, cloverleaf
Sides scoot back and those girls run
 Touch $\frac{1}{4}$, scoot back, centers trade
 Boys run, spin the top, same sexes trade
 Right and left grand...

Side ladies chain, all circle left
 Boys run to an alamo ring
 Sides walk and dodge, heads scoot back
 Right and left grand...

Circle left, boys run
 Sides single hinge, recycle, pass thru
 Centers in, cast off $\frac{3}{4}$, ends cross fold
 Those who can star thru, others face in
 Right and left thru, square thru four
Centers slide thru, others cloverleaf
 Pass thru, swing thru, right & left grand..

Allemande left, alamo style and balance
 Left single hinge, boys run, promenade
 Heads wheel around, star thru, trade by
 Touch $\frac{1}{4}$, split circulate, boys run
 Pass thru, wheel and deal
 Centers square thru $\frac{3}{4}$, left allemande...

Heads right and left thru, allemande left
 Alamo style & balance, heads scootback
 Outfacers run, sides pass thru, separate
 Go round one to a line, pass thru
 Wheel and deal, swing thru, boys run
 Bend the line, bow to partner...

Allemande left, alamo style and balance
 Heads box circulate, all boys run
 Sides cloverleaf, heads star thru
 Sides square thru four, touch $\frac{1}{4}$
 Scoot back, split circulate
 Single hinge, right and left grand...

Allemande left, alamo style and balance
 Heads box circulate, sides box circulate
 All boys run, left allemande
 Right and left grand but on third hand
 Promenade...

Circle left, boys run, sides scoot back
 Girls trade, heads scoot back, boys trade
 Boys run, heads cloverleaf
 Sides pass thru, left allemande...

Circle left, girls run right
 Heads scoot back, girls scoot back
 Girls run, heads cloverleaf
 Sides pass thru, swing thru, recycle
 Veer left, couples circulate, bend the line
 Left allemande...

Four ladies chain $\frac{3}{4}$, allemande left
 Alamo style & balance, heads scoot back
 Outfacers run, sides pass thru, separate
 Around one to a line, crosstrail thru
 Left allemande...

Circle left, boys run, sides scoot back
 Infacers run, all partner trade
 Heads star thru, pass thru, trade by
 Ocean wave, ladies trade, recycle
 Left allemande...

Heads pass thru go round one to a line
 Circle left, original heads turn back
 Boys trade, original sides turn back
 Girls cloverleaf, boys pass thru
 Touch $\frac{1}{4}$, scoot back, right & left grand..

PSMS, Continued

Swing thru, scoot back, weave the ring
 Promenade...

Circle left $\frac{3}{4}$, left allemande
 Promenade $\frac{3}{4}$, you're home...

Head ladies chain $\frac{3}{4}$, rollaway $\frac{1}{2}$ sashay
 Forward three and box the gnat
 Pull by, left allemande...

Heads right and left thru
 Rollaway half sashay and pass thru
 Sides right and left thru
 Rollaway half sashay and pass thru
 All cloverleaf, left allemande...

All four couples partner trade
 Crosstrail thru, left allemande...

All four couples partner trade
 Boys only fold, all touch $\frac{1}{4}$ (thar)
 All turn back, slip the clutch
 Left allemande...

P.S.: MS/QS

by Walt Cole

TIMING'S THE THING!

INTRODUCTION ; Heads promenade half
- - - - - ; In middle, square thru
- - - - - ;
Right & left thru - - - - - veer left
Ferris wheel - - - - - Ctrs square thru $\frac{3}{4}$
- - - - - ; - - - - - Swing corner
- - - - - ; - - - - - Promenade

FOR THE MODULAR CALLER:

Static square: head ladies chain
Heads square thru, right and left thru
Spin the top, men run
Wheel and deal...zero line.

Zero box, swing thru, centers run
Couples circulate, wheel and deal
Dive thru, pass thru...zero box

Zero line, right and left thru
Spin the top, ladies trade, men run
Bend the line...zero line.

Zero box, right and left thru
Dive thru, right and left thru
Two ladies chain, pass thru, star thru
Two ladies chain...zero line.

Zero line, two ladies chain, rollaway
Half sashay, center two ladies chain
Everybody pass thru, U-turn back
Star thru...zero box.

THE BASIC PROGRAM: Stars & Squares

Sides make a right-hand star, turn it
Once around, back by left, pick up corner
with an arm around, star promenade
Back out, circle left, four girls in middle
Square thru four, touch $\frac{1}{4}$, check wave
Boys trade, boys run right, wheel & deal
Right and left thru, dive thru
Centers square thru $\frac{3}{4}$, left allemande...

Split 'em: Heads square thru four

Split the sides and go around one to line
Pass thru, U-turn back, right & left thru
Rollaway with half sashay, star thru
California twirl, right and left thru
Dive thru, square thru $\frac{3}{4}$, left allemande..

MAINSTREAM PROGRAM: Dixie styles

Heads right and left thru, dixie style
Ocean wave, balance, left swing thru
Girls trade, girls run, veer left, slide thru
Right and left thru, dixie style to wave
Boys trade, left swing thru, girls run
Ferris wheel, double pass thru, first left
Next go right, right and left thru
Dixie style to ocean wave, boys trade
Twice, left allemande...

Veers: Heads pass thru, partner trade
Reverse flutter wheel, sweep $\frac{1}{4}$, veer rt.
Veer left, star thru, pass thru
Partner trade, reverse flutter wheel
Sweep $\frac{1}{4}$, veer right, ferris wheel
Star thru, pass thru, partner trade
Left allemande...

Momentary same sex:

Heads square thru, touch $\frac{1}{4}$, swing thru
Split circulate, swing thru, swing thru
Boys run, tag the line in, touch $\frac{1}{4}$
Circulate, boys run, double pass thru
Leads U-turn back, swing thru, boys run
Star thru, square thru $\frac{3}{4}$, left allemande..
Heads star thru, pass thru, touch $\frac{1}{4}$
Centers trade, split circulate, boys run
Ferris wheel, square thru $\frac{3}{4}$, slide thru
Square thru $\frac{3}{4}$, left allemande...

QS: Chain down the line

Sides promenade $\frac{1}{2}$, square thru
Swing thru, boys run, couples circulate
Chain down the line, pass thru
Tag the line in, touch $\frac{1}{4}$, boys run
Left allemande..
Sides slide thru, square thru $\frac{3}{4}$
Left swing thru, chain down the line
Right and left thru, Dixie style to a wave
Left swing thru, chain down the line
Flutter wheel, square thru $\frac{3}{4}$
Left allemande...

Heads square thru, swing thru, boys run
Chain down the line, touch $\frac{1}{4}$
Eight circulate $1\frac{1}{2}$, centers six trade
Chain down the line, two ladies chain
Rollaway half sashay, slide thru
All U-turn back, right & left grand...

TIP OPENERS:

Ladies chain $\frac{3}{4}$, circle to the left
Rollaway, swing the girl coming your way
Circle to the left, rollaway, swing the girl
That "went away," promenade...

Heads half square thru, do-sa-do to wave

All eight circulate, swing thru double
Turn thru, shake hands, grand R&L...

All four couples rollaway half sashay
Heads pass thru, cloverleaf
Sides pass thru, all pass thru
Right and left grand...

Four ladies chain, head ladies lead
Dixie style to a wave, head men arch
Side ladies lead thru the arch with a
Dixie style to a wave, allemande thar
Back it up, slip the clutch
Left allemande...

Four couples rollaway half sashay
Heads lead right, do-sa-do to a wave

Continued on Page 59



The Fourth
Annual

Central California

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AC LINE, Continued

thru, walk and dodge). He told us once that he thought he had about forty calls that were being used. These calls were very difficult to learn as they were new thoughts in choreography and there was nothing else being called that they could relate to. *Relay the deucey* first came out as *fan relay the deucey* but he changed it to a swing half movement first because the dancers found that the centers arm-turning $\frac{3}{4}$ was too difficult to remember. He had a call named *skip one, two* which he never turned in but was the forerunner of *once removed*. And learning *square the block* was touch! This call is about 12-14 years old, and at that time it was such a new thought (we did not think concepts then) that it just seemed impossible to ever get eight people to make such a precise form. Challenge has grown up from these first beginnings, and here in the Detroit area, we feel Holman was a caller far ahead of his time and we are proud that we had a part in learning from him. An automobile accident in the early '70's resulted in the Hudspeths' giving up their activity (Holman and Helen were

both injured in almost identical places), and soon afterwards they moved to Texas. We all miss them both and the advantages they gave the Detroit area by having his fine choreography available to us."


Rose Marie Oberg

When reminiscing about how challenge dancing has grown up, one has to recognize Willard Orlich. When anyone thought of a new idea of call, he would send it in to Orlich. Before Willard published it in his note service, a group would gather to dance the material. The group was called "American Square Dances." We don't know all the people who attended, but the group included Dewey Berry, Ron Schneider, Bill Burleson and Ed Foote. After the new material was worked out, Orlich would publish it in his note service and Burleson wrote it down and categorized it for the *Encyclopedia*. Today, Bill Burleson's *Encyclopedia* is the dictionary of every workshop.

In trying to pinpoint the beginning of Challenge, other points of trivia pop up. The oldest active club in the nation ac-



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cording to our research is Hurricanes of Columbus, Ohio. They have had four callers in their history. The oldest continuous weekend is Holiday Weekend, so named because it had its origin at the Holiday Inn in Toledo, Ohio. Toledo was selected because it was the crossroads between Detroit, Cleveland, Columbus and Chicago. The weekend has long since been moved from Toledo but it still carries the name of its roots. In fact, the motel where it was first held isn't even a Holiday Inn any more.

Now on to something more current. A few months ago we reported in this column about the huge success of the 1984 American A/C Convention with a record setting crowd. We reported it as the largest gathering of Advanced and Challenge dancers ever. Well, erase all that—the 1984 Canadian Challenge Convention in Hamilton, Ontario, has outdone it with 130 squares or 520 couples. Don Terry and crew are to be congratulated. Practically every dancer we know was there and the one thing they would want to say is: Thank you!!

Tapes are available from RHC Enterprises. There doesn't seem to be a more fitting ending to this month's column that to report the huge success of the Canadian Challenge Convention.



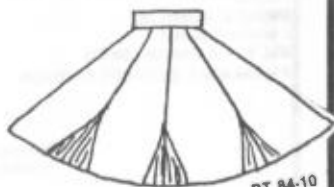
DATELINE: DEADLINE

Feature writers, news writers, poets, advertisers, choreographers, contributors—please remember that it helps us *immensely* if you'll get all items to us a full six weeks ahead of the cover dateline, rather than right on the absolute final deadline of one month ahead. For the March issue, for instance, NOW as you read this is a good time (now 'til January 15 or so). The February issue is already in the hands of the printer. Remember: SIX weeks. The British have a word for it: *three fortnights!*



BT 83-3

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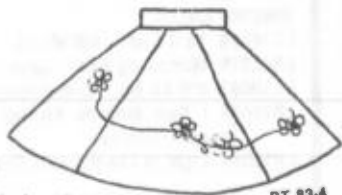


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STRAIGHT TALK

It has been mentioned to us by several square dancers that "backbiting" among callers has made them very uncomfortable when attending dances. There seem to be many rules about dancers and how they should perform, but how about some rules on etiquette for callers.

Calling for a club is an honor and should be used as such—not to get even with another caller while on stage with a mike in your hand, or off stage either, for that matter. Like a badge on a cop, it truly brings out the best (or the worst) in a person. What is that old saying, "If you really want to know a person, give him a badge" (in this case, a mike)!...

Remember, a club hires a caller for his skills, knowledge and personality! So how about it, callers—are you a considerate caller, who will be around awhile or just a caller, who may not?

Someone who likes to dance for fun.
(Name withheld by request)



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FACING THE L.O.D.

RICHARD & JO ANNE LAWSON

The Lawsons met on a blind date in 1952, danced (square, couple and ball-room) through a year of courtship and were married in 1953. They retired from the dance scene in 1961 to devote time to Scouts and PTA and returned in 1970. They have been teaching round dancing for ten years and at present have four R/D groups in Birmingham, Alabama, while cueing rounds for Shirts and Skirts S/D Club.

Richard and Jo Anne have choreographed 40 round dances, including *Slow Poke*, *Nickelodian*, *By the Light of the Silvery Moon*, *Hellp Dolly*, *Dance the Two-Step*, *Ev'ry Day of My Life*, *Melody D'Amour*, *Have you Ever Been Lonely*, *Time on My Hands*, *My Shadow*, *In the Mood*, *He's Making Eyes at Me* (now on the Pulse Poll), *Woke Up in Love*, *I'll String Along With You* and *That'll Be the Day*.



The Lawsons have been featured instructors at festivals throughout the United States. They were on the guest staff for *Accent on Rounds* at Fontana Village, N.C. for five years. They presently conduct clinics throughout the southeast. Richard and Jo Anne belong to Roundalab, URDC, Dixie R/D Council, Birmingham Area S&R/D Callers Assoc., Alabama S&R/D Assoc., Alabama R/D Teachers Assoc. and Birmingham S/D Assoc. They have recently passed the American IDTA accreditation. They are directors of programmed rounds for the 1985 National S/D Convention in Birmingham.

Richard is a manager at South Central Bell and he and Jo Anne have one married son.

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IN THE NEWS



Jim Golke, professional photographer from Picture Perfect in Texas sent us the photo above, for which he explains, "Members of the Hondo, Texas, square dance club, the Country Swingers, enjoy the best of both worlds, combining square dancing with a parade at the Medina County Fair."

A number of retirement notes were received this month. Some are listed elsewhere in this issue. Just received from South Charleston, W.V., is the news that veteran caller **Francis Shriver** has retired from the activity and will be missed by his calling colleagues, dancers and friends.

John Strong will no longer publish his SDDS Callers Notes, but is still active as a caller in and around Cool, California.

The rumor that **Norm Merrbach** of Merrbach Records and enterprises has retired is *not* true. Business goes on as usual. It is true that caller **Johnny Wykoff** (formerly of Indianapolis) has become an associate with **Norm** in Houston.

Caller **Mike Seastrom**, our "Steal A Peek" caller this month, is one of those just elected to the Board of Governors of Callerlab. Congratulations, **Mike**.

Merl Olds, founder and producer of Hi-Hat records, has suffered a heart attack. At this writing he was not out of danger, but optimistic about his recovery. For those wishing to send greetings, here is



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Fred Stacy of Beckley, W.V., ("Steal A Peek," May 1977) was recently elected to the West Virginia legislature with a plurality of 20,000 votes, and promises (not a campaign slogan, but reassuring) that he will "do all I can for the square dance activity." Fred also made a country western record of his singing, mentioned in this magazine some time ago.

Caller/ASD staffer Gene Trimmer has announced the publication of *Singing Thru Mainstream*, which replaces and updates the former ASD publication, *Match A Melody*.

A photo story about caller Orphle Easson appeared recently in *The Standard* (from St. Catharine's, Ontario, we assume) describing in particular the Swing and Whirl club, the Galaxy Squares and the Footnote Rounders. Dot and Ed Blackley, Collis Wood and Betty Schwenker are also mentioned.



From a company journal in and around the Austin, Texas, area, comes this photo and caption: "Motorola square dancer— Ed Lang, a Motorola security officer and publicity chairman for the Austin S&R/D Association, met with Mayor Ron Mullen and received a proclamation designating September as Square Dance Month. Ed has been a square dance caller for ten years and a Motorolan for six and one-half years."



OVERSEAS DANCER ASSOCIATION

The 23rd Annual Reunion of Overseas Dancers will be held at the Chamberlin Hotel in historic Fort Monroe, Hampton, Virginia, August 7-11, 1985. In order to attend one must be a member of the Overseas Dancer Association. Membership requirements are that a person must have learned to dance overseas or been a member of an overseas club.

A Trail End Reception and Dance will be held on Wednesday evening, August 6th, which is open to all square dancers and will be called by callers and cuers

from various parts of the world, some of whom are foreign nationals.

Camping is available for both self-contained campers and for those needing full hook-ups. For further information write to the registration chairmen: Ron and Debbie Williams, 1621 Sudbury Court, Virginia Beach, VA 23464.

CHINESE NEW YEAR SQUARE DANCE

Gung Hoy Fet Toy (that's "Happy New Year," Chinese-style) at The Checkmates square dance club, La Habra, California on February 23 will start at 7:30 p.m. with rounds. Special badges, Chinese tip, rides in a real jinrikisha, full Chinese meal, Chinese decorations, and much fun will complete the evening. The caller will be "Foxy" Fox with rounds by Vivian Gardner.

No tickets sold after February 16th. The dance will be held at Sonora High School, 401 S. Palm, La Habra, Cal. No banner exchange at this dance. For more information please write to Frank & Vivian Gardner, 1812 Mariposa Ln., Fullerton, California 92633. *Cleo Shore Pomona, California*



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KANSAS CONVENTION

The Kansas Square Dance State Convention will be held May 31 and June 1, 1985, in Salina, Kansas at the Bi-Centennial Center with three large halls for dancing. Several Kansas callers and cuers will be in attendance and will be joined by the featured square dance caller, Chris Vear, from Austin, Texas, and the featured round dance cuers, Frank and Ruth Lanning, from Topeka, Kansas.

Workshops in clogging, round dancing, square dancing and contra will be offered as well as exhibitions, a style show and a sewing clinic. For further information contact: Larry and Pam Wacker, 2406 SW Pepperwood Rd., Topeka KS 66614.

John & Janet Rothrock

IN MEMORIAM

Word was received on Thanksgiving Day that Tom O'Brien of Boynton Beach, Florida, had passed away after a short illness. Sympathy is extended to his wife, Inez, and the family. Tom had been calling for 18 years and was a member of the Florida Callers Association and Callerlab.

NEW ASSOCIATION FORMED

A new national round dance association has been formed: NAPRD, the National Association for the Promotion of Round Dancing. Its sole purpose is to promote round dancing. If you would like to be in on the ground floor of NAPRD as an area editor for the quarterly newsletter, a contributing editor or on the administrative level, contact NAPRD immediately, c/o Round Dancer Magazine, PO Box 126, Lemont PA 16851. Include a brief resume listing your reasons for wishing to be a member and describing what special talents/knowledge would be of service to NAPRD.

THE BOTTOM LINE

Would you like to have a composite list of all the varied ASD Services offered by this magazine? It includes our tours, subscription dance info, clinic info, inform list, ad info, book list, traveling caller list, contra info, free samples of ASD, resource list, films, index of ASD (8 yrs.), list of s/d halls, and ASD profile. This list is free. Ask for all or any of the above items.

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four now face their own partners (8 counts for this; woman twirls L-face under joined hands on the second 4). In the following action around the set; come out of the igloo (4 cts.), swing (4 cts.), go to the next igloo (4 cts.) and say *Hey!* (4 cts).

Here are some possible lines:

Out of the ig-a-loo into the ring
You give your Eskimo girls a swing
Then mush along with the dear little thing
And look at those northern lights—hey!

Out of the ig-a-loo into the snow
Then swing your honey, it's forty below,
Just one more swing and then on you go...

Out of the ig-a-loo into the ice,
Then swing your honey and swing her twice,
Then you take her along real nice...

Out of the ig-a-loo into the cold,
And swing her hard if you're not too old,
Then mush your huskies brave and bold...

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by Ron
RIV 210 Hank Williams Medley by Ron
RIV 211 Misty by Gary
RIV 212 Mary Poppins by Nate
RIV 213 Walk Right In by Dave
RIV 214 Leaving On A Jet Plane by Larry
RIV 215 Catfish John by Larry

- RIV 216 Boogie Woogie Bugle Boy by Nate
RIV 217 White Lightning by Nate
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40 YEARS

FRONT LINE COVERAGE

Most everyone reading this knows by now that he or she is looking at the oldest magazine of its kind—40 years “young” with this issue. But only a few have been fortunate enough to see the changes since that first issue of September, 1945 (top left), a mimeo product by Charles Thomas from Woodbury, N.J. in which he said: Well, here it is, making its maiden bow to the waiting square dance world...launched on a shoestring, you'll have to like it or we'll fold up.” Charley put out the February 1950 issue (selected at random—top center) for a mere 10¢ a copy. The next one shown

(top right) is the June 1960 issue, published by Arvid Olson of Moline, Illinois, which carries the first cover art work done by Stan (of our 1985 staff), and shows dancers driving to the Des Moines National Convention.

Along came October, 1968 and the Burdicks took over in Ohio with the flashy rooster logo (bottom left). Ten years later (October 1978), the rooster was still its mascot (bottom center) and one issue representing the 80's is the October 1980 one showing the owl (bottom right), asking “Who-o-o's Your Leader?”

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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

WE'RE MAKING MEMORIES— MCA D-2405

Choreography by Bill & Helen Stairwalt
Pretty music (Frank Lane vocal on the flip of *I'll Take Care of Your Cares*) and a good, high-intermediate foxtrot.

SCARBOROUGH FAIR— TDR 148

Choreography by Brent & Mickey Moore
Good music and a challenging waltz routine.

SOMEBODY LOVES ME— Grenn 17065

Choreography by Bob & Mary Ann Rother
Good music for a peppy intermediate quickstep which could be slowed to suit. Cued by Mary Ann.

SOME HEARTS— Epic 34-04586

Choreography by Bob & Barbara Wilder
A flowing, easy-intermediate two-step to country music.

BIRDS OF PARADISE— MCA 52-433

Choreography by George & Johnnie Eddins
Good music (Ed Bruce vocal); an interesting, three-part waltz with a solo box and a different change sides.

NEEDLES AND PINS— MCA 52432

Choreography by Steve Brissette
Good peppy music for a busy, easy-intermediate two-step and swing routine.

WHAT'S GOOD FOR THE GOOSE— Permian 82006

Choreography by George & Johnnie Eddins
Good beat with a Dottie West vocal and a good, fun-type, easy two-step.

NO ANGEL— Mercury 88-0

Choreography by George & Johnnie Eddins
Good Tom Jones music and a nice cue-thru-type two-step.

HEART TO SING THE BLUES— RCA 13851

Choreography by George & Johnnie Eddins
Bill Medley vocal, country music and a slow, flowing, easy-intermediate foxtrot.

TONIGHT— IDTA 62

Choreography by John March
Pretty music and an interesting high-intermediate rumba.

LAZY TWO-STEP— Merry Go Round 001 (Old Hi-Hat 972); Choreo by Pete & Carol Metzger

Good *Lazy River* music; a flowing, basic two-step plus the sand step. First release on this new label.

WALTZ MAGIC— Merry Go Round 001 (Old Hi-Hat

848); Choreo by Brian & Sharon Bassett

Pretty *Wonderful One* music and a nice, easy-to-easy-intermediate waltz with a different canter sequence.

LOLITA— Roper 136

Choreography by Tom & Dottie Dean
Challenging international waltz.

RUMBA RHAPSODY— Roper 224

Choreography by Bob & Mary Ann Rother
An advanced rumba to good Latin music.

RIVERBOAT— Belco 318

Choreography by Fran & Jim Kropf
Good music and a cue-thru two-step routine using basic figures, cued by Charlie Proctor.

FADED LOVE— Belco 318

Choreography by Mickey & Lee Grimm
Swinging music and an easy two-step with fishtail, cued by Charlie Proctor.

SUGAR BLUES— MCA 60120

Choreography by Len & Sue Vance
Good Clyde McCoy music and an interesting high-intermediate jive, foxtrot, two-step and even double cubans.

DIANE— ST 615

Choreography by Bill & Nona Lizut
Pretty music on the flip of *Pagan Love Song* and a good easy waltz.

STRANGERS IN THE NIGHT— Telemark 914

Choreography by Russ & Wilma Collier
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Flip Side

SQUARE REVIEWS

by John Swindle

Is it too late to say "Happy New Year?" We're going to say it anyway— Happy New Year! We said it and we're glad; we hate to start the year off wrong. Believe me, our review dancers started it off right. We had 25 flip singing calls and one patter record to dance this month and we had a ball. We are all looking forward to a fun-filled new year and wish each and everyone of you the best!

I DON'T KNOW A THING ABOUT LOVE— Blue Star 2258; Caller: Johnnie Wykoff Key: B flat

This is a well done instrumental of a now popular song on the CW charts. The lead instruments include twin trumpets and guitar. It has a good S/D beat and the review dancers enjoyed Johnnie's well-timed figure.

I MAY BE USED BUT I'M NOT USED UP— Blue Star 2259; Caller: Andy Petreore Key: G

Again we have the twin trumpets and we must admit this is a good sound. The guitar lead is present and a little rinky-tink piano can be heard now and then. Andy used plus basics for a well-timed, easy-flowing figure.

SCHATZE (Sweetheart)— Blue Star 2260

Caller: Johnnie Wykoff Key: E-flat

This instrumental also has the trumpets but in this release they are teamed up with an organ. This release has a nice polka sound to it and was fun to dance. Johnny uses a *grand square* (no tag lines, just music) and his figure was easy to dance, interesting and well-timed.

LET'S CHASE EACH OTHER AROUND THE ROOM

Bogan 1353, Tommy White & David Davis Key: B flat

The trumpets carry right over into this Bogan release. This time they are teamed up with guitar, piano, organ, and every now and then, some good-sounding steel. The dance beat is there and very easy to follow.

SWEET COUNTRY MUSIC— Chaparral 210

Caller: Jerry Haag

This instrumental is just loaded with good sounds. Fiddle, banjo and guitar are your primary lead instruments, with a little piano thrown in for good measure. It has a good danceable beat and, to top things off, a key change in the ending. Jerry put together a good, flowing and well-timed figure and does a great job on the flip side.

I'M SATISFIED WITH YOU— Chaparral 316

Caller: Gary Shoemake

Some tough licks by both guitar and fiddle are to be found in this release. This is a super-sounding instrumental and feels good when dancing. Gary's figure is both interesting and well-timed.

JUMBALYA— Chaparral 410

Caller: Beryl Main

A little banjo added to the fiddle makes up the biggest part of this release. This is another good sounding instrumental with a good square dance beat.

THAT'S THE THING ABOUT LOVE— Chaparral 514

Caller: Ken Bower

This is a good sound instrumental with guitar, fiddle and chimes. The beat is very danceable and feels good. Ken does a nice job on the flip with a well-timed figure.

IF YOU'RE GONNA PLAY IN TEXAS— Chaparral 703

Caller: Marshall Flippo

"You gotta have a fiddle in your band" is the rest of this title. Now you can do this record in Texas because it does have some fiddle in it. It also has drums. The middle break and closer have that old familiar drum beat but this time it has fiddle added in with it.

WHERE'S THE DRESS— CC7

Callers: Jack Berg & Bob Poyner

Well, I guess it was bound to come and now it's here. This release was enjoyed by our review dancers. They got a real kick out of this novelty tune and enjoyed the fine job Jack and Bob did on the flip. Included with the release are two-caller, one-caller and short versions. This also has an after-party skit written to be used with the record.

WATERLOO— Dance Ranch 683

Caller: Sheldon Kolb

Let's go back a few years and revive an oldie. I know all of you remember this tune. Well, the Houston Ramblers have made a nice S/D instrumental for this release, again with those twin trumpets along with piano, guitar and banjo. The rhythm was good and the beat is there for a good feeling while dancing.

NEW MOON OVER MY SHOULDER— ESP 125

Caller: Eimer Sheffield, Jr.

This instrumental has an easy pace and would do very nicely for that "rest" call after a hot patter tip. It's a pretty instrumental with fiddle, guitar and banjo leads.

NEW RIVER TRAIN— JoPat 602

Caller: Mark Patterson

This instrumental opens with a harmonica, followed by banjo, and goes right along with guitar lead. It runs right along these lines with some tough licks here and there until the closer which modulates.

YELLOW ROSE OF TEXAS— JoPat 801

Caller: Tom Roper

Much banjo lead is found in this instrumental along

with what we believe to be an organ. The beat is there and the sound is very nice.

GUESS IT NEVER HURTS— ESP 126

Caller: Elmer Sheffield Jr.

This release is a little peppier than the other ESP release but it still "laid back." Elmer uses a *grand parade* which allows him to use many lyrics from the original song. The lead instruments include guitar and organ.

I'M SO IN LOVE WITH LOVING YOU— 4BarB 6066

Caller: Don Beck

A nice piece of music is found on this release. The leads are clean and all in all it just sounds great. The beat is there. Don's figure is close-timed but very danceable.

SHOWBOAT GAMBLER— Kalox 1298

Caller: Billy Lewis

This instrumental has piano lead along with some good-sounding muted trumpet. The called side is well done by Billy. His easy-going style sounds good on this release and his figure is comfortable and well-timed.

MEXICAN JOE— Kalox 1299

Caller: John Saunders

We can't say this release has a true S/D beat but the beat it has was fun to dance. It felt good and moved right along. The same muted trumpet is in this instrumental along with guitar and piano lead. A key change in the ending adds the finishing touch.

RUB IT IN— Panhandle 106

Caller: Gary Stewart

This release is danceable but does not have a true S/D beat. The tag lines have vocal accompaniment and strong fiddle lead. You can dance to the called side, but with difficulty; Gary is hard to hear at times.

THE MOON SONG— Rocket 108

Caller: Tim Tyl

The Moon Song or *I Don't Know A Thing About Love* on this release has a good country-western sound. Fiddles, guitar, steel and piano make up this instrumental.

HOOKED ON CHRISTMAS— Rocket 110

Caller: Robert Shuler

Hooked on Christmas is a medley of Christmas songs, including Hark the Herald Angels Sing, O Little Town, O Come All Ye Faithful, Deck the Halls, Angels We have Heard, Joy to the World and *We Wish You A Merry Christmas*. The instrumental is very well done. The transitions from song to song seem easy enough to follow and all are standard 64 beats.

ATTITUDE ADJUSTMENT— Ranch House 215

Caller: Darryl McMillan

This release will move you right along; in fact, the instrumental says, "Get up and dance!" Good sounds are heard from start to finish with lots of touch licks. Good guitar and piano are there and the rhythm feels great while dancing. Darryl does an excellent job on the flip with a well-timed figure.

I CAN TELL BY THE WAY YOU DANCE— Ranch House 703; Caller: Keith Rippetto

This is another release that moves well. It just feels good. The instrumental has a good strong beat and throughout it are some very interesting sounds. Keith put together a well-timed figure.

HAVE A HAPPY TIME— Top 25369

Caller: Julia

This tune is happy and bouncy. It's got a good rhythm and almost tells you to get up and have a happy time. Fiddle and piano make up the leads and at times just flip flop (like dueling banjos). Julia put together a nice figure using basics from the Callerlab Plus program.

PATTER RECORD

BONES— ESP 402

Caller: Paul Marcum

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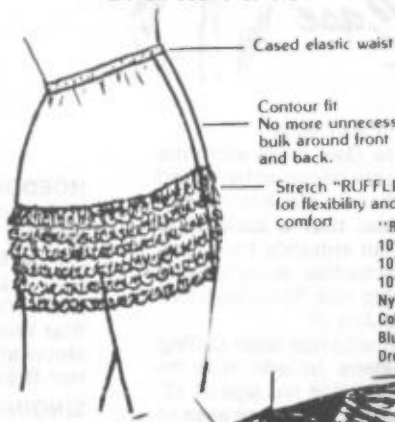
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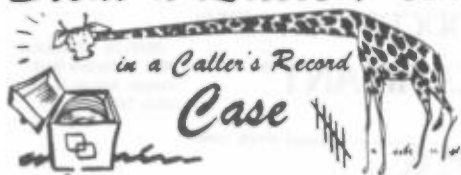
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Mike is a dentist who has been calling 21 years. He hastens to add that he started calling at the ripe old age of 12. He is a popular caller in his home area of Northridge, California, runs two festivals each year and is a regular staff at Summer Asilomar. Mike has recorded on several labels and is now with Circle D. He appeared on the 1984 Premium SIO Plus album. Mike has been a Callerlab member for seven years and is chairman of the Plus committee.



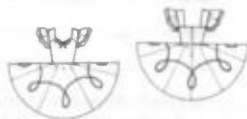
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DANDY IDEA

DANCERS' DIRECTORY

This is not just a directory to list "where to dance" or "who's who in XYZ club," but it is more like a city directory of businesses which are run by square dancers, so other square dancers can patronize their fellow dancers and take advantage of services/products offered. It lists "travel services, storm windows, cosmetics, carpet cleaning, etc." This particular directory covers the central Ohio area. Good idea for every locale.



NOTE: This booklet may have been inspired by Phil Kozlowski's "Dandy Idea" entitled "Pro-Friend" in ASD, December 1979, p. 60. We wonder.

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Tennessee— Belles & Beaus 11th Annual Snow Ball, National Guard Armory, Oak Ridge; January 25; Allen Tipton, Steve Kopman, Dick & Pat Whaley. Contact Dewey & Helen Sharpe, 427 East Drive, Oak Ridge TN 37830.

South Carolina— 10th Annual S.C. S&R/D Convention, Myrtle Beach Convention Center; January 25-26; State callers/cuers & guests. Write Frank & Mary Ann Trapp, 2104 Davie Ln, Camden SC 29020.

Hawaii— Tour & 7-day Cruise on the SS Constitution, February 2-14; Phil & Nancy Kozlowski. Write Carol's World Travel, 6640 Ridge Rd., Port Richey FL 33568.

Indiana— Chaparral's 1st annual River City Romp, Evansville; February 8-9; Gary Shoemaker, Jerry Haag, Ken Bower, Beryl Main, Scott Smith, Jack & Lee Ervin. Write Jim & Becky Long, 328 Indiana Av., Sullivan IN 47882.

New Mexico— Rhythm Records 2nd annual Sweetheart Festival, Convention Center, Albuquerque; February 8-10; Wade Driver, Pat Barbour, Jerry Story, Dave & Nita Smith, Kip Garvey, Bob Baier. Write Nita Smith, 3413 75th St., Lubbock TX 79423.

North Carolina— N.C. Federation Quarterly Dance, City Park Center, Shelby; February 16. Write Ralph Kornegay, 4634 Trafalgar Rd., Wilmington NC 28405.

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DANCER'S FEET, Continued

On the positive side now. How can we increase, or even present, "music as our greatest ally?" To borrow from a friend, Hal Rice of California:

First, develop an awareness of music. Instill a desire to hear the music, up front. Dancers cannot hear the music if all they hear is the caller. Callers must learn to "back out," to say less, to "hype" less. This not preclude a caller from "getting with it" in his delivery.

Second, develop a sense of moving to the music. Strict phrasing, while a requirement for rounds and contra, is not such for squares (be this right or wrong). Today's squares are more spontaneous and of more carefree character. Strict phrasing would "overstructure" them. However, in many cases, today's squares have gone to the other extreme and lost all sense of "phrase awareness." It is this awareness which

Continued on Page 95



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- ESP508 OLD FASHIONED GIRL by Bob
- ESP507 STREET TALK by Bob
- ESP313 THE WAY LOVE GOES by Paul
- ESP312 LOVER IN DISGUISE by Paul
- ESP206 SOUTH'S GONNA RATTLE, Elmer and Larry
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- ESP124 SUWANNEE by Elmer (Harmony by Tony O.)

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UNDERLINING

THE CALLER NOTE SERVICES

In **Notes for Callers**, Jack Lasry presents his way to teach *harmonize* (the new Plus QS): "I start in parallel right-handed two-faced lines such as a zero box, *swing thru*, *boys run*...I first ask the ends (boys) to recognize that they are like points of a diamond, and that they see the ability to flip as if they were points of normal diamonds, that their action as the centers vacate their positions will be to do a normal flip then to trade with the other center. Remember, *flip and trade*. To the centers say: your action is much like a *scoot back*...the center facing in, hands up, will move ahead and do the right arm turn thru action, then spread apart slightly and move ahead to the end of the forming line or wave. The center facing out will simply *cross run* to become the other end. I now have the centers facing in move forward and do their right arm turn $\frac{1}{2}$ and stop. The center facing out starts moving into a *cross run*. Stop...ends, now that the center is open, do your *flip and trade*. Complete the action by having the girls complete their parts by moving to the ends of the forming wave."

Warren Berquam, editor of **Minnesota Callers' Notes**, with help from Gary Nevalainen, gives us many "goodies," such as: "In the *star thru* basic, we ask the man to extend his right hand and the

ladies to extend their left hands. This is an unnatural situation, and it is hard to unteach a natural tendency to extend the same hand. When I was teaching the blind, I discovered the blind had no trouble in learning to do a *star thru*, so when I started using the approach that all should close their eyes when learning a *star thru*, the teaching became easier." "Don't forget there are other ways to set left-handed waves, besides Dixie style. *Cross run* is one of the easiest." "We can also have just the centers or ends do their part of *load the boat*, while the others do something else. The ends can easily handle their part in virtually any position, and it seems to help eliminate the congestion in the center, which is the reason so many dancers hate this movement."

Figuring by Barry Wonson presents, as "Something New," *hit and run*. From two dancers facing, all will touch $\frac{1}{4}$, out-facers run. When worked from facing couples, it may be necessary to remind the dancers that they are working within a box circulate foursome, and therefore the ones who will execute the *run* action are those who are facing out of the foursome. Also presented was *hit and miss*, in which all touch $\frac{1}{4}$, and infacers run. Top singing calls are *Street Talk*, ESP; *Old Fashioned Girl*, ESP, *Crocodile*



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Toronto and District Notes reports that *Chow* (Browns) is ROM, and presents good cast a *shadow* material by Norm Wilcox, with new experimental ideas, *first choice* and *disburse the column*, covered by Bruce Stretton.

Callerlink from Australia includes a "Centrefold" on "Teaching" by Tom McGrath, from which we quote: "The lesson plan could be laid out as follows: Basic you are going to teach, the definition of the basic, teaching the basic, and then of course, workshopping the basic using other material to work in with the basic. And the summary would be repeating the whole thing until the dancers know the basic. And my first rule is never teach anything without looking it up first and being prepared! Every caller at some time has had a dancer say, 'Bill Smith down the road is teaching such and such—show us!' My answer should always be, 'Not tonight, but I'll look it up with material to go with it, and show you next week!'"

Ed Fraidenburg in *Choreo Connection*

features *in/out roll to a wave* and reviews *track two*, also giving a good airing to *grand parade* and *all eight swing thru*, done as follows: From a thar, wrong way thar, or right and left grand circle, those who can arm turn $\frac{1}{2}$ (or star $\frac{1}{2}$) by the right, then those who can arm turn or star $\frac{1}{2}$ by the left. Ends in a thar or wrong way thar respectively.

News 'n Notes from Connecticut includes a commentary by Earl Johnston: "I would like to offer some observations regarding the difference between a demonstration and exhibition. There are exhibitions at the National. The dancers dress to the hilt with beautiful costumes and matching outfits. That is fine, but when you and your club put on a square dance demonstration to sell square dancing, don't scare the prospects away with excessive dresses and petticoats. Better than 100-yard petticoats and ornate dresses and shirts, have the demonstrators wear simple skirts and blouses [and] simple western shirts. I would think that men wearing ruffled shirts in baby pink and lavender would do more harm than good. In keeping with the dress commentary, I just read an ar-

Continued on Page 90

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The evening turned out to be one of those we will not soon forget. The enthusiasm of the diplomats was contagious. Most of them were seeing square dancing for the first time and they couldn't get enough of it. So many wanted to dance (space was limited) that Babe Postle, our caller for the evening, had to divide the floor and then repeat each segment. They were equally enthusiastic while we danced so that they had a few minutes to get their breaths.

Time not spent dancing was spent answering questions. Do you do this often? What are those badges you wear? Have you been dancing long? Are you in competition? Do you travel much? Where do you get your clothes?

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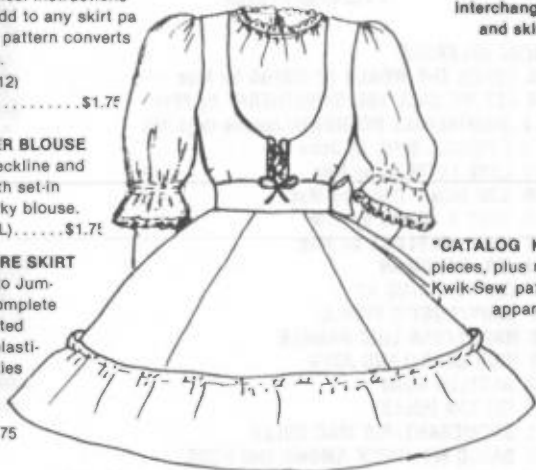
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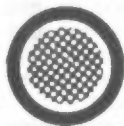
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Grand parade

PLUS QS

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exchange the gears
Chase the tag
Load the top

ADVANCED QS

Mini-busy
Linear action
Change lanes
Zing

MAINSTREAM

See list of Callerlab
programs, p. 91,
September '84

PLUS PROGRAM

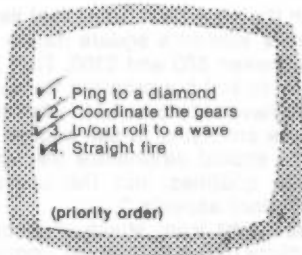
All eight spin the top
Anything and roll
Anything and spread
Chase right
Coordinate
Crossfire
Diamond circulate
Dixie grand
Explode family
a. waves
b. and anything
Extend the tag
Flip the diamond
Follow your neighbor
Grand swing thru
Linear cycle
Load the boat
Peel the top
Ping pong circulate
Relay the 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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*CAUTION: Not recom-
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K-1296 WALKING THE DOG/SQUARE 'EM UP, Hoedown Inst. Only

RECENT RELEASES ON LONGHORN:

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

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



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Tommy Russell

TB233 BABY'S BACK AGAIN— Bud Whitten

TB234 No release

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

TB236 DO I EVER CROSS YOUR MIND, Chuck Myers

TB237 LITTLE RED WAGON, Bud Whitten

TB238 GONNA GO HUNTIN' TONIGHT, Bob Bennett

ROUNDS:

TR3001 WALKIN' AFTER MIDNIGHT

Jack & Muriel Rye

TR3002 KANSAS CITY KICK

Jack & Muriel Rye

HOEDOWN:

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(Camptown Races formerly TD-0001)



Chuck Mashburn Gabby Baker

TH530 UNDER THE DOUBLE
EAGLE/THE POOR HOB0

title in the *New York Times* that said the cost of a woman's square dance outfit runs between \$80 and \$100. That is not the way to sell our program to new people. We have to be careful in what we say when we are trying to sell square dancing. We should emphasize the fun and exercise qualities, not the costs and commitment aspects."

Lead Right from Missouri discusses formations (other than lines) from which contras are done, "phrase awareness," *cloverleaf*, *coordinate the gears*, *scot back* and modules and formations.

Under "Phrase awareness" is the advice to "start those 32-beat, 64-beat movements (*grand square*, *grand spin*, *teacup chain*) with the start of the phrase; not midway in the phrase or, heaven forbid, on the third or sixth beat of the phrase. Phrase awareness means that callers and dancers automatically listen to and are aware of the "eights" in our dance music and realize that foot and body movement should be related to these "eights" in a complimentary, supportive manner. Otherwise, callers and dancers are "fighting" the music, con-

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L8-25 LET'S CHASE EACH OTHER AROUND THE ROOM TONIGHT, Lonnie

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L8-23 SENTIMENTAL OLD YOU, Lonnie Sesher

L8-21 BOOTS, Ray Bohn

L8-20 GUILTY, R.J. "Red" Philbrick

L8-19 HANGIN AROUND, Marvin Boatright

L8-7 HOW COULD I LOVE HER SO MUCH AND THEN LOSE HER, Johnnie

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sciously or subconsciously (unconsciously?)."

Gene Trimmer in **Mainstream Flow** gives a "choreo tip," among many other good ideas: "If, as we sometimes do, you call *left allemande, promenade* from an inverted zero box (zero box, right and left thru), don't panic. At that point you can call *heads wheel around, right and left thru* and you will be in opposite lady lines. A quick get-out from there is *square thru, trade by, square thru three hands, left allemande*, or any opposite lady line get-out you may like to use. Work it on purpose once to prove it to yourself and then you will be able to use it with confidence.

Bits and pieces gleaned from **Southern California Caller's Notes** are: Jerry Bradley of Oregon will do an educational seminar for that callers group soon; Jim Hilton presents a segment on "copping out" for the caller in trouble (with a mental blank); *Funny Face* is ROM; Mike Woods discusses the singing call format, *Dip and Dive* from *Olde Tyme Dancing* by Ralph Sweet is reprinted; How to do the *grand march* is described; *spin chain thru* is reviewed,

and the final thoughts are on "Styling" by Art Daniels.

John and Evelyn Strong find they must retire **SDDS** due to other involvements but will contribute regularly to the No. California Callers Notes.



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PEANUT BRITTLE

- | | |
|-----------------------|--------------------|
| 1 c. sugar | 1 tsp. vanilla |
| ½ c. white corn syrup | 1 tsp. butter |
| 1/8 tsp. salt | 1 tsp. baking soda |
| 1 c. raw peanuts | |

1. Combine peanuts, sugar, corn syrup and salt in 4 c. glass measure.
2. Cook 2 min. on High.* Stir. Cook 5-6 more min. on high or until mixture takes on slight golden color.
3. Add butter and vanilla. Stir and cook 1 min. longer on high.

4. Stir in baking soda and pour onto buttered jelly roll pan or cookie sheet. Cool and break into pieces.

*Note: High means *full power* on this recipe.



EUROPE TOUR FULL

This magazine, along with Landmarks tour agents, can now announce that the four-country tour to Europe (see inside back cover, last month) is "sold out" with 46 persons from eight states planning to go next spring. Watch for future ASD tours to be announced soon.

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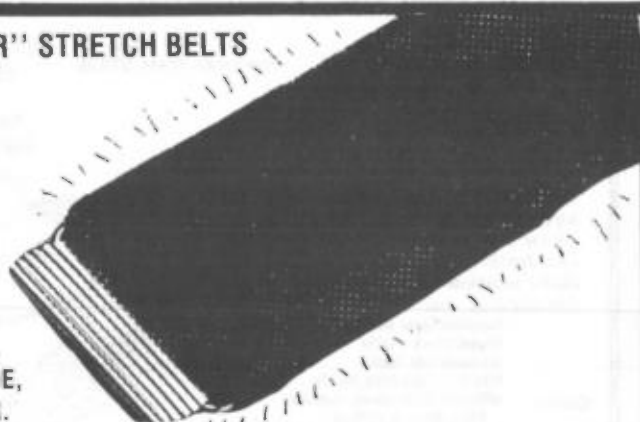
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Round dance teachers from 20 states, Manitoba and New Zealand gathered for the eighth annual Roundalab Convention in Birmingham, Alabama last October. Attending as official representatives of Callerlab were Herb and Erna Egender.

Members voted to restructure the committee on Standardization into separate committees for each of Roundalab's six phases of round dancing. Decisions were made to establish a new Roundalab point rating system based on these six phases, to develop an accreditation program, to start a video tape library program and to finalize Roundalab's classic list for 1984-85. This convention also served as a kick-off for the Roundalab Round Dancer Survey. A new membership category was created— that of "Inactive Teacher

Member." At the awards banquet, certificates and awards were presented to attending teachers who had attained their tenth, fifteenth, twenty and twenty-five or more years of teaching.

Don Hickman was reelected chairman. Serving on the board of directors will be Lionel and Catherine Bourdier, Charlie and Edith Capon, Irv and Betty Easterday, Herb and Erna Egender, Lyle and Agnes Esch, Pete Hickman, Harmon and Betty Jorritsma, Horace and Brenda Mills, Clancy and Betty Mueller, Ty and Ann Rotruck, Doc Tirrell, Bob and Barbara Wilder and Wayne and Norma Wylie. Peg Tirrell was reelected executive secretary.

The ninth annual meeting will be held June 23-25 in Birmingham, Alabama, prior to the National Square Dance Convention.

A survey of round dancers is being conducted by Roundalab, similar to the dancer survey conducted by LEGACY. Roundalab hopes to serve the round dance activity better by obtaining information from round dancers on their interests and opinions. (Ed. Note: Since

Continued on Page 98



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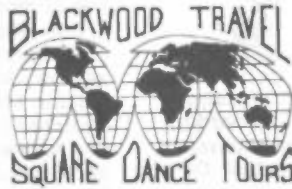
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DANCER'S FEET, Continued

today's callers and dancers need to strive to attain. Phrase where you can. Start those 32- and 64-beat movements with the start of the phrase, use all of the beats when dancing, and end them with the phrase. Phrase awareness means that callers and dancers automatically listen to and are aware of the "eights" in our dance music, and realize that foot and body actions should be related to these "eights" in a complementary, sup-

portive manner. Otherwise, callers and dancers are "fighting the music." Even with our movements of today and their "indivisible by 4 or 8" timing, it is still possible to "phrase out." For example, call *square thru* (10 beats) during the introduction, followed by *swing thru* (6 beats); combined you have a total of 16 beats or two phrases of dancing. By giving the first beat back to the dancers, the caller will have a greater chance of "phrasing out" with the music, than by



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- C-607 IN IT FOR THE LOVE—
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It would be an epitome if we were all musicians, if we all read music, if we all understood all the intricacies of a musical score, but barring this, it behooves callers to understand as much as possible, and to get and give a great amount of training in music. It takes fortitude for a caller not to become "beat down" because everyone's doing it the other

way. It takes work, discipline and concentration to become phrase aware. But the results are extremely rewarding. Let the music guide the dancers. Yes, even let the music dominate the dancing. It takes work to create a dance, instead of an organized people mover, for three hours. The bottom line in calling is to coordinate the dancers with the music.



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CALLING TIPS, Continued

tion but those in the belle's position must first slide to the right and then reverse their body flow for the *partner trade*.

A very good example of the effective use of forward momentum is the combination, from facing couples, *ladies chain, flutterwheel*. The ladies are already in motion in an arc which easily lets them move into the right-side-to-right-side flutterwheel action while the men completely stop their action of backing up before being called upon to move forward. The combination, *ladies chain, reverse flutterwheel*, would not be smooth because the men must immediately reverse their body flow and the move would be slightly uncomfortable. The sensation of bad flow would really be pronounced if we did not already cause many quick reversals of direction which the dancers have learned to make appear smooth. We do it with combinations such as *right and left thru double* or, bad for the women, *curlique, cast off* ¾. Many other examples could be cited

but I think you get the idea. Learn to take hand availability, absolute body position and trend of motion into account when planning your choreography.

ENCORE, Continued

callers, we would have fewer drop-outs of dancers. Half of the callers stop dancing because our club callers are not giving them an interesting program."

New Idea: *Vertical tag* by Lee Kopman.

Bob Vinyard of Bridgeton, Mo. is featured in "Steal A Peek" this month. Bob has been calling about six years and travels throughout the country. His recent recordings are *Big Boss Man* and *Behind Closed Doors*.

ROUNDALAB, Continued

the LEGACY survey appears in this issue, the Roundalab survey must be delayed until February. Look for it then.) Cliff and Pam Gordon will be handling the compilations of the survey, which must be mailed to them by April 2. Results will be reported at the June meeting of Roundalab.



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- TNT212 LOVERS IN THE MOONLIGHT, R/D, Dave Fleck
- TNT213 THIS OLE HOEDOWN, Patter by Mike
- TNT214 GARDEN OF MY DREAMS, Waltz by Norma Findlay
- TNT215 DUST OFF THAT OLD PIANNA, Gene Trimmer
- TNT216 MY SONG, Round by Virginia Colling
- TNT217 GLOW WORM, Stu Lennie
- TNT218 BUFFY, Round by Pete Metzger
- TNT219 HAPPY TRAILS by Jack O'Leary
- TNT220 PENN POLKA by Gene Trimmer
- TNT221 HELLO DOLLY by Ray Wilas
- TNT222 BLUE BAYOU 84, Round by Frank Lehnert
- TNT223 TIJUANA HOEDOWN/TROM'S HOEDOWN
- TNT224 BIG BOSS MAN by Hank Hanka
- TNT225 POP GOES THE MOVIES 84, Round by Jack Rays
- TNT226 LOVING IS GOLD by Dan Faria
- TNT227 JUMP RIGHT IN HOEDOWN/YAMA HOEDOWN
- TNT228 MERRY CHRISTMAS POLKA by Lou Tadda
- TNT229 WHEELS (Round), by Bud Parrott

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GRAND ZIP, Continued

Thank you for the article in your August "Best Club Trick" featuring the Plum Creek Promenaders. Everyone who saw the article made a nice comment. Everyone is welcome to stop by and enjoy a small Texas town's hospitality.

*Plum Creek Promenaders
Lockhart, Texas*

I have read with interest the controversy over who is your partner in an ocean wave. Speaking as a dancer, "Who the heck cares?" If callers want to debate this question they should do so among themselves and not burden the dancers with the intricacies of square dancing. I enjoy reading the magazine. Keep up the good work!

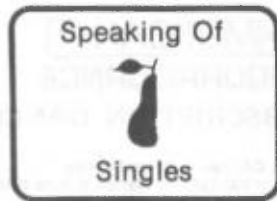
*Charlie Norman
Point Claire, Quebec*

Just wanted to let you know how much all of us in Mesa enjoyed the article in your November issue by Wayne and Norma Wylie entitled, "Mesa—Square Dance Capital of the World." However, I must take exception to a sentence near the end of the article, "Mesa and Apache Junction programs are restricted to winter visitors only." There are many of us who live in Mesa year-round and maintain a square dance program. My home club, the Mesa Bachelors Bachelorettes, dance every Monday and Thursday evening. I also have a Plus dance at the Fountain of the Sun every Friday evening, year-round. One of the larger clubs in the Valley of the Sun, the Mesa Checkmates, dance each and every Saturday night. So, as you see, the square dance programs in Mesa are not restricted to just winter visitors. Come see us any time of the year.

*Al Davis
Mesa, Arizona*

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New officers for Single Square Dancers U.S.A. include: Keith Turner, president; Kathy Miller, vice-president; Donna Matson, secretary; Nanci Shelton, treasurer. Past president is Joy Smith. Regional directors are Glenn Armstrong, northeast; Liz Elmen, southeast; Betty Webster, north central; Marty Miears, south central; Shirley Glunz, northwest and Don Werner, southwest.

Vice-president Kathy Miller and her son Don have been chosen to be alternate dancers for the 1985 Rose Parade float.

The 15th Dance-A-Rama of SSUSDA will be held in Los Angeles over Labor Day Weekend, 1985. The organizers will strive to make this the largest and, if possible, the best event yet. If you wish to register and help promote the Dance-A-Rama, write to Betty Van Gorder, 1212 Service Ave. West, Covina CA 91780.

Other coming events for singles are:

11th Annual Texas Association Single S/D Roundup, Houston, March 8-10. Write Donna Elliott, 6606 DeMoss #603, Houston TX 77074.

1985 HASSDA Spring Festival, Des Moines, Ia., April 19-20. Write Ed Lynam, 1704 47th St., Des Moines IA 50310.

5th Annual New Mexico Singles S/D Fiesta, Albuquerque, April 19-21. Write Diane West, 8401 Pan Am Fwy #81, Albuquerque NM 87113.

27th Annual New England S/RD Convention, Providence, R.I., April 26-27. Singles info: Pennie Williams, 238 Magnolia St., Providence RI 02909.

CORRECTION

Callerlab released a bulletin saying that an error existed in the "singer" example for *harmonize*, published as an Advanced QS in the December issue. The figure should read:
Heads square thru, do-sa-do, swing thru
Boys run, harmonize, boys run
Ferris wheel, zoom, pass thru
Swing, promenade...

AMERICAN

SQUARE DANCE

SUBSCRIPTION DANCES

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 (½)
 Deerfield Beach FL; Feb. 3, Jerry & Pat Seeley
 Key West FL; Feb. 4 (Tent.)
 Mission TX; Feb. 9, Dean & Peggy Robinson (½)
 Altoona PA; Feb. 14, Bob & Pat Ratchford
 Byron GA; Feb. 22, Mike Jones
 Stone Mt. (Atlanta) GA; Feb. 23, Jack & Fran Line (½)
 Gainesville FL; Feb. 24 Paul & Amanda Greer
 Savannah GA; Feb. 26, Owen & Linda Franklin
 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, Joe & Debbie Kraus
 Columbus OH; Mar. 24, Dick & Roberta Driscoll
 Cincinnati OH; Mar. 28, Alma Schmitz
 Phoenix AZ; April 3, Lea Samples
 Fairfield CT; April 12, Gene Kappus
 Worcester MA; April 13 (Tent.)
 So. Weymouth MA; April 14 (Tent.)
 Winnipeg, Man.; April 17, Bill Swain (½)
 Cody WY; April 18, George & Betty Moore (½)
 Roseburg OR; April 22, Elsie Downs (½)

Charleston WV; April 24, Paul Myers
 Knoxville TN; May 4, Don & Mary Walker (½)
 St. Louis MO; May 17, Mark Hasemeir
 Memphis TN; May 22, Eddie & Sally Ramsey
 Cookeville TN; May 23, Don & Donna Palk
 Birmingham AL; June 26, ASD staff (½)
 Salida CO; July 5, Edith & Paul Brinkerhoff
 Gillette WY; July 6, Pat & Dianne Swandel
 Fairview PA; July 14, Ken Johnson
 St. Albans VT; July 21, Mike & Ernie Trombly
 Minerva NY; Aug. 7, Mary & Bill Jenkins
 York PA; Aug. 15, Don & Roberta Spangler
 Keleays Isl Cruise Dance, OH; Aug. 18
 Jack Naylor & Stan Burdick (½)
 Bowden GA; Sept. 7 (Tent.)
 Minneapolis MN; Sept. 13, Warren & June Berquam
 Johnstown PA; Sept. 15, Al & Helen Gray
 Berea (Cleveland) OH; Sept. 16, Dave S. & Stan
 Austin TX; Oct. 5, Bob Cordier
 Toledo OH; Oct. 13, Jack May & Stan
 Belleville IL; Oct. 18, Dewey & Dottie Cox
 Wilmington NC; Oct. 19, Wests or Kornegays
 Hartland MI; Nov. 9, Dick & Marlene Bayer (½)
 Berlin PA; Nov. 17, Bob Huston

NOTICE: Subscription dances only are listed, not other dances, clinics, specials, etc.

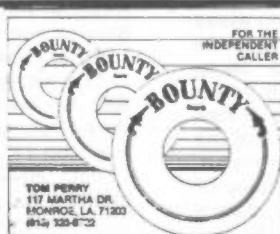
Please write this magazine for details about setting up a subscription dance in your area.



Tom Perry



Sparky Sparks



Josh Frank



Pat Diamond



Bob Kuss

NEW RELEASES

BTY106 DETOUR by Ernie Kinney
 BTY105 LONE STAR LOVIN' NIGHT by Tom Perry*

CURRENT RELEASES

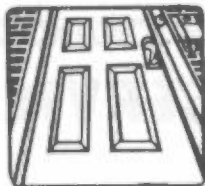
BTY100 EVER CHANGING WOMAN by Bob Kuss
 BTY101 MAKEUP AND FADED BLUE JEANS by Josh Frank
 BTY102 JOSH FRANK FIRST EDITION by Josh Frank
 BTY103 STAY YOUNG by Pat Diamond
 BTY104 THAT'S THE THING ABOUT LOVE by Sparky Sparks

*BTY105 is a flip C&W tune with music only on one side, and includes a round dance written by Bill & Martha Buck.

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lustrations, many of which have never before been published, is very enjoyable and informative and well worth reading.

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