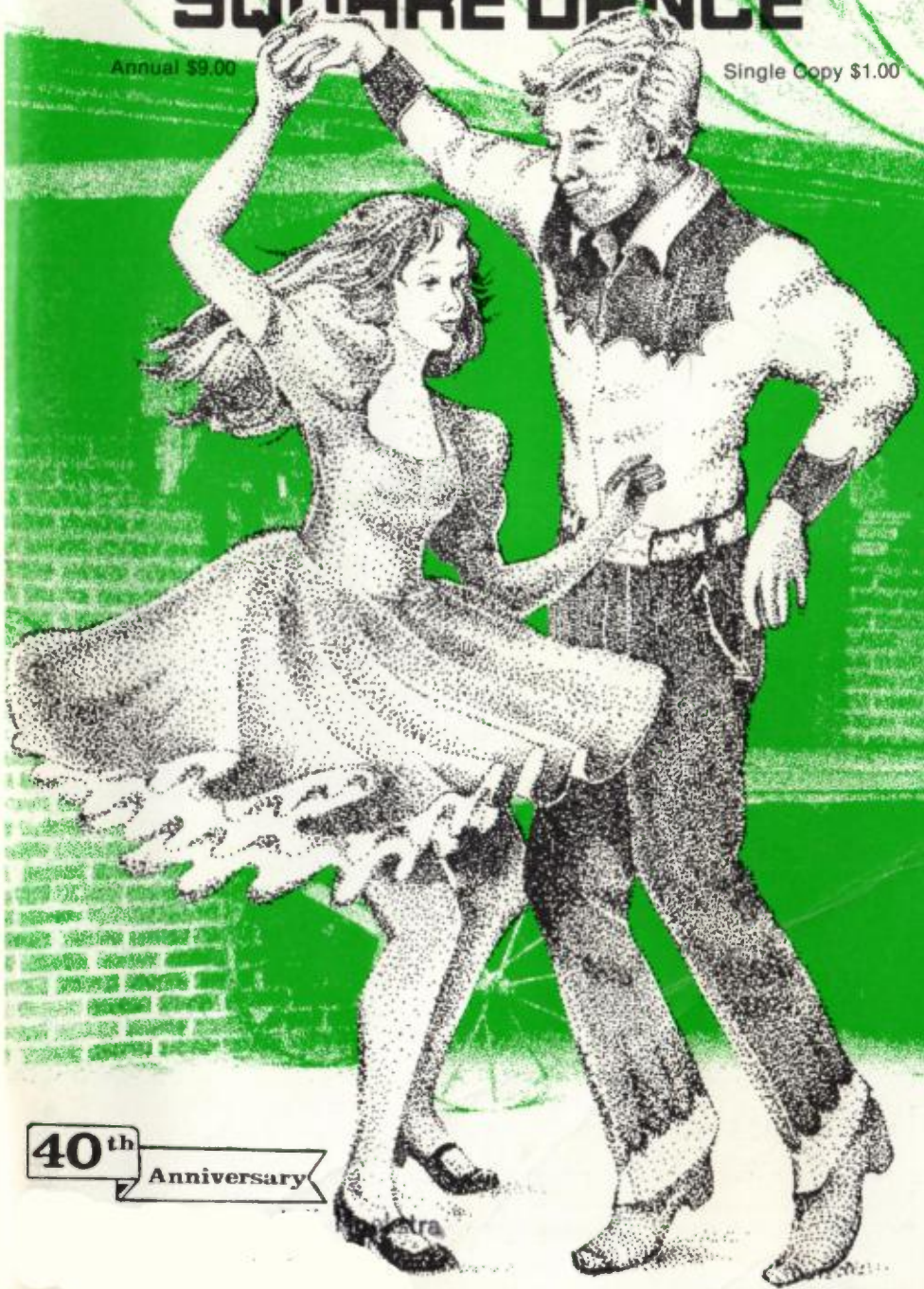


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40th ANNIVERSARY YEAR

ASD FEATURES FOR ALL

- 4 Co-editorial
- 5 By-Line
- 7 Meanderings
- 19 Breakdancing
- 23 An Open Letter
- 25 Rhyme Time
- 27 Hem-Line
- 29 Encore
- 31 Best Club Trick
- 39 Dancing Tips
- 49 Bread Line
- 58 Plumb Line
- 60 Dandy Idea
- 61 Sketchpad Commentary
- 62 People in the News
- 68 Steal A Peek
- 88 Finish Line
- 89 Book Nook
- 92 Do-Ci-Do Dolores

OUR READERS SPEAK

- 6 Grand Zip
- 13 Our Readers Respond
- 33 Straight Talk

ROUNDS

- 59 Facing the L.O.D.
- 69 Flip Side/Round
- 78 R/D Pulse Poll

FOR CALLERS

- 41 Calling Tips
- 42 Easy Level Page
- 52 Creative Choreo
- 56 PS:MS/QS
- 70 Flip Side/Square
- ✓79 S/D Pulse Poll
- 80 Underlining Note Services

SQUARE DANCE SCENE

- 22 USDA
- 35 I'm Alabama Bound
- 37 Roundalab
- 37 Callerlab
- 50 AC Lines
- 64 International News
- 77 Dateline

LEADERSHIP TIPS

- 11 Leadership

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We sit before a blank word-processor screen in late January, the brightness of the day caused not by sunshine but by the reflection of snow that has fallen continually for three weeks. What to say in a March editorial? Think green? At least the snow will be gone by then (we hope) and little green shoots will be poking up through the soft mud. Well, green, hm? New growth? New resurgence?

Our solution when all the news that comes out of the mailbag contains seeds of pessimism is to go dancing. Half your editorial team sees the dance world regularly; the other just reads the letters about it. We both visited Banff in January, where nearly 250 dancers were enjoying a week of winter sports and dancing. Those dancers were having a fun time—with squares, rounds and clog dances! No matter what we say about the problems of today and the diminishing numbers of dancers, the sight of a floorful of dancers *really* enjoying themselves is re-inspiring!

Sometimes we dance so close to the forest, we cannot see the trees. We get so caught up in problems of halls, fees, personalities, programs and semantics, that we lose sight of our main goal: fun. We dance for recreation, whatever the program, don't we?

Sometimes it seems as though we've repeated all the things we know about square dancing over and over in these pages. After sixteen years of publishing, what's new? After thirty-seven years of dancing, what's new? We're just naive enough so that the joy of dancing is forever new, when we experience a truly "joyful" evening. Not all of them are, but we're also experienced enough by now to know that if tonight's dance isn't all it could be, next week's or next month's may be better. Every episode of your

CO-EDITORIAL



favorite TV show isn't top-notch; every square dance cannot hit the same peak! It's surprising how many of them really do give us a high!

We wish after thirty-seven years of dancing that we had all the answers and might dispense them in the pages of ASD like a pair of Ohio oracles. We wish that the square dance organizations that draw together members with experience and expertise could magically proclaim a rebirth of the square dance movement. Realists know this will not happen. We must muddle through our situations, turning problems into opportunities and seeking workable solutions.

Our old friend Charlie Baldwin once editorialized that six-eighth time (most jigs and reels) is a natural, that folks want to dance when they hear it, and it provides a "lift" in spirits. We think this is what he said; we agreed so completely that we may have added to it. At any rate, March is Irish jig month! If you have the chance, kick up your heels, do a happy hop, enjoy a jig, and let the music wash away the problems!



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Fewer authors are published in this issue, because several pages have been devoted to letters written by readers, some in answer to the "partner/ocean wave" controversy and some responding to other thoughts. Among our authors are three well-known names: **Mike Seastrom**, a young caller from California whose presentation was heard by Stan when they served together on a Callerlab panel; **Bill Litchman**, keeper of the Lloyd Shaw Foundation Archives, leader and LEGACY trustee; and **Ed Foote**, caller, writer, provoker of controversy. Ed sparked the partner/ocean wave discussions, and now addresses an open letter to LEGACY. If Bill's article seems out of place in a square dance magazine, remember that his topic concerns another folk dance. And sometimes when it seems we are going around in circles on discussing squares, it's refreshing to find out just what "breakdancing" really is.

Mary Duquin appears with another rating quiz for callers and **Connie Farris** treats us to three delightful short poems.

Sure and in this month of the Irish, there's not a Kelly or an O'Hara among our writers. But begorra! Have a Happy St. Pat's Day, anyway!



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ZIP	51	52	53	54	55	56	57	58	59	60
	61	62	63	64	65	66	67	68	69	70
	71	72	73	74	75	76	77	78	79	80
	81	82	83	84	85	86	87	88		



Congratulations on your 40th year! We have been subscribers for about half that time and have enjoyed and appreciated every copy. If there is any way your magazine could be any better we don't know what it would be...Sincere best wishes for at least another forty years for "the best little S/D magazine in the country!" *Guy & Mildred Wilkinson
Lake Charles, Louisiana*

Congratulations on the magazine's 40th birthday. Your magazine is one of the finest of its kinds in the country. We read it very thoroughly when we receive each copy. May you continue for many more years. *Russ & Bobbi Moorhouse
Springfield, Massachusetts*

...I am using a subscription to your *American Squaredance* as door prize at our monthly party night... *Ken Meyers
Murfreesboro, Tennessee*

I wish to inform you that the "Dandy Idea" on Page 82 of the January 1985 issue was my own. I am unaware of Mr. Kozlowski's "ProFriends." No plagiarism here but it is nice to know that someone else shares the same line of thought even if they are several years ahead of me. There will not be any further publication of the *Dancers Directory* since the dancers of our area voted it down. I was elated to see the *Dancers*

Directory in your magazine. Thank you for the ego boost.

*Richard Smith
Columbus, Ohio*

Congratulations on the 40th year of your publication. I enjoyed reading the information about it in the *Memphis Caller*. You do a splendid job from which the whole activity profits. Look forward to seeing you in Birmingham.

*Barbara Harrelson
Greenville, South Carolina*

Thank you for sending me the ASD magazine and for the excellent review of my book, *Henry Ford and Benjamin B. Lovett: The Dancing Billionaire and the Dancing Master*, which appears in the January, 1985 book. I was surprised and happy to find the well written review in "Book Nook," page 101, by Mary Jenkins. Thank you again for the fine review.

Happy 40th anniversary to ASD.

*Eva O'Neal Twork
Dearborn, Michigan*

I'd like to offer our congratulations on the 40th anniversary of the magazine. We enjoy it greatly and especially lately with the controversial articles. Keep it up.

*Jim & Donna West
Colbert, Washington*

What a great article you printed in Dec. ("Straight Talk"). I've been waiting for months for someone to get something written in the magazine that says: We the dancers—in my case, callers wives—are fed up. I don't think we can keep covering up the problems we have in square dancing. I wish you would, for a few months, leave out a few of your regular monthly articles. And print some

Continued on Page 20

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Meanderings with Stan

California has a lot to offer, whether you're a taster or a paster, a peasant or a prima donna, a star-struck teen or a busy businessman, a teaching nun or a beach-ing bum, a gambler or a rambler, a gay lover or a grey plover, a curb hawk or an herb stalker, a groovy local or a movie mogul, a dasher or a flasher, a dancer or a fancier.

It's a land of wine and roses, high desert and low desert, snow-capped mountains and fertile valleys, pounding surf and patterned turf, metro monsters and remote monasteries. Now as all this magic montage rolls and folds into some kind of dramatic diarama, our own favored dance form seems to permeate the deepest depths of the suburban network, both uptown and downtown.

1985 was brand new, and I flew into the golden state for a five-day period of four *great dates*. Hold your Holsteins and hike up your lederhosen, while I enumerate them, folks:

Great date #1— Fellow national publication editor Bob Osgood (*Square Dance* magazine) met me at my motel. We had decided to get together and compare notes and quotes for an afternoon and early evening, as we've done periodically for a pack of years. We drove west to a beach town, then parked and walked, talked and gawked along a waterfront walk. (Just a peerless pair of peers on a pier, one might say. — Co-ed.) We knew that idle discussion doesn't unravel some of the knotty square affairs of today, theorizing doesn't often lead to solutions, and one can "put a lot of square pegs in round holes" with verbal banter, but it was fun and the sunset over the placid Pacific was simply gorgeous. Dinner at the Charthouse was also scrumptious. I had swordfish like none I'd ever chanced to chew in my

whole mouth. Real epicurian epee delight. A piece of lavish pisces a la delicious. Then we topped off the minibanquet with some kind of confection creation resembling a marble mudpie. The whole tete-a-tete was productive and poignant.

Great date #2— On up through the mountains I drove, northeasterly, in my bucking Colt rental steed. Destination: **Victorville**, home of George Air Force Base and the Silver Wings, sponsors of a second *ASDance*. I was on time this year— early, in fact. I stayed in the little Victorville motel. Host caller: Bruce and Carol Phillips. Choice crowd this time. Nice to see Dick and Cleo Shore come in. Next day I got drawn into a local Swap Meet. The car got magnetically attracted through the gates. A swap meet is a giant flea market, which in turn is a great hobby-horse-fly. I couldn't resist a couple of absolutely useless objects that just seemed to float up into my arms and stick to my fingers. That's what swap meets and garage sales and bazaars are all about.

Great date #3— Now it was Sunday, and the Cow Counties Callers had booked me into **Highland** for a clinic. That CCC gang has lots of tradition. Historically, they helped to spawn the first National S/D Convention. They may be the largest all-member-participant organization of its kind. I know we had an enormous attentive assembly out that day. President Garland Freeman picked me up and he and Linda made sure I didn't get lost getting down the winding pike, past those lacey snow-patterned peaks to the valley. The main discussion at the clinic seemed to focus on the proposition that "often the problems of square dancing have solutions that lie just behind the mike, so let's look behind before we look before." Callers may be too busy putting people in ac-



tion, and perhaps not spending enough time putting action into people.

Great date #4— After the clinic I felt like simply attending a dance to hear a good caller call. I chose the B & B's of Redondo Beach, although Redondo was a long way from Highland, and by the time I finally found the right location in the TRW complex of buildings, only a half hour of dance time remained to catch caller Ernie Kinney of Fresno, a fellow Callerlab board member. But it was a good encounter. There must have been fifty sets attending.

Back to LAX now. Relinquish the car. Sacrifice 75° weather and fly a little reluctantly into cool, white Ohio. But not for long. A southern Gulf was beckoning.



Gulfport, Mississippi— Back down to New Orleans the World's Fair city I flew on the ides of January to do another Star Twirlers ASDance up in Gulfport, two hours north, via Avis. Nice to trade 10° temp for 60° temp momentarily. What a cheering, clapping crowd we had that night. I thought they'd tear the ol' H. Wilson rec center down with enthusiasm— for the round dance cuer, Voncille Hicks, not for me. Really, it was a barrel of laughs. Super fresh refreshments abounded boundlessly. Ron Thomson loaned me a one-night-stand topped by a speaker. Harold Smith was a cooperative coordinator. That club surely takes the cake. More on that soon in our *Dandy Idea*.

Virginia Beach— Trouble seemed to follow me getting to V.B. this year, my twelfth trip to the Riptides club down tidewater way. My airline ticket was SNAFU'd from the start in Detroit, putting me on a flight three hours later than planned. That flight into Washington D.C. was a half hour late. That put me into monstrous four o'clock traffic heading south from the capitol in my rented Avis. A three hour drive into five. One minute before eight I got to the school for the dance. Equipment was set up in advance, thanks to caller George and Connie Allport and cuer Anne Richardson. Lots of conflicting dances

in the area that night hurt our usually big crowd, but the weather was pleasant, unlike that at last year's dance. I was able to log some "out like a log" logical lodging and good food fare with long-time hosts Warren and June Berglund. Oscar and Mary Ellen Burris were coordinators. Half the club migrated to an eatery afterwards for some yack 'n snacks. And that's always a hunger-fading, spirit-lifting square dancing tradition.

Sedalia, Missouri— The drive back to D.C. was a breeze (Saturday a.m. vs. Friday p.m.) and the ensuing flight to Kansas City was trouble-free. Caller Steve and Dorothy Bergman met my plane and gave me a van advantage going east to Sedalia (2 to 3 hour drive), where I was steaked out and hosted by Ed and Helen Shelby. (Mom and Dad to Steve.) It was a first-time fine Kountry Bumpkins ASDance nine-squares wide, coordinated by Carl and Barbara Massengale, who dutifully drove me back to K.C. in the dark of an early Sunday morning. Bless 'em. Caller Tom Cave gave some sound support. M.C. was Jim Edwards. Food was fabulous. I gained five pounds just by sniffing it. (Next time, don't inhale!— Co-ed.)

Hickory, North Carolina— Things got busy after Gulfport. Dump the car in New Orleans. Fly through Atlanta (Everything goes through Atlanta.) to Charlotte. Caller Pearlle and Violet Goss met my flight and whisked me northward to little Hickory, where we were only a half hour late to kick off a clinic for the Western North Carolina Callers, which Hoyle and Jody Grose had set up for both Saturday and Sunday afternoons. A sharp group of twenty-plus callers took part. Bootsie (far more than a Monday morning secretary) and Jeff Seabock arranged the facilities. We covered subjects ranging from Adding Action to Zero Zones. Dinner as a group was at a local steak house. Bob and Lou Rust, long-time Fontana friends, hosted me in their totally-country Cherryville estate, where we ham-radio'd to Florida, Ohio, and even talked to the moon, I guess, with a little help from Dr. Pepper. The next day another long-time friend, Sam Rader (He and Eve are former Ohioans.) gave me an airport sendoff. Cool weekend. Warm-hearted bunch of callers.

Lincolnton, North Carolina— It was a really big show. Tucked between the

two-day clinic was a Lincoln Squares gala with over 35 sets attending on Saturday night. Whatta night. Dancers came from everywhere. They filled a big gym and we raised a little *tandem-onium*. So many *yellow rocks* are expected down south-ward, by golly, this old no-nothing navel novelty novice felt like an *Orange Crush*. But I found that that kind of *pear-ing* is pretty *peachy*. Thanks to many— Hoyle for the grand march and super sound, Fred and Betty Seaford for early arrangements, Clyde Hoke for the intro, and a dozen callers for splendid support. A night to remember.



It was awesome. Breathtaking beauty on every side, defying description. Eons-old mountains, young enough still to thrust their rough-hewn crests and crags proudly high up past pristine puffs of the whitest clouds, bluest sky and freshest air we ever saw. It was the next to the last week in January when Cathie and I

were invited by an enterprising travel agent to "have a look" at Banff Springs Hotel in **Banff, Alberta**, near Calgary, in the heart of the grandiose, snow-covered Canadian Rockies. This resulted in four days of pure pleasure for us, and plans to conduct a getaway adventure for you—that's you and YOU—up there in a year or so.

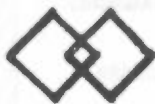
Built about a hundred years ago as a tourist promotional project by Canadian Pacific, the present structure of nine stories and 578 guest rooms resembles a castle right out of Camelot both inside and out. It even has a resident ghost.

While we were there over 200 square dancers, mostly from California, were enjoying a week of dancing and touring with Lee Schmidt and his associates, including cuers Harmon and Betty Jorritsma. We were invited to take part in their total program, starting with the opening gala Monday evening banquet, complete with a Scottish bagpipe band, a leggy lass a-Highland flinging, marching red-coated Mounties, prime rib, and all the fixings. Say, it'll make ye Scottish blood t'sashay when that bonnie lass is nary a gae swain' kilt away!

In addition to daily dancing, we took in the special evening hayride/barbecue—a very unique experience. Picture this. Three hay wagons loaded with about 60 square dancers, each pulled by a puffing pair of huge chocolate mares over a four-mile run through a winding snow trail. At the destination, a large clearing in the woods, a roaring fire and food galore greeted us, all housed under a circus tent, open at the top. We ate while being serenaded by a live bluegrass band. The night was bitter but spirits were high, the fire was warm, and

Continued on Page 86

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LEADERSHIP

by Mike Seastrom
Northridge,
California

This presentation was made by Mike at the 1984 Callerlab Convention.

If we really stop to think about it, it happens many times throughout our lives. We might not even recognize it, but all of a sudden, we are thrust into positions of leadership.

Most of us become parents, or leaders, to our children. Any person who takes on the task of scout leader, camp director or square dance club officer becomes a leader to those in the group. Teachers, whether in a sit-down classroom situation or a square dance class, automatically become leaders to their students. Even those of us who are guest callers to a group of dancers or non-dancers in a one-night stand instantly take on a leadership role when we begin the event.

Considering that few people ever get any kind of specific training in leadership effectiveness, it is easy to see why being a leader can be so difficult or even disappointing if the skills to lead are not developed. Let's look at some things that should be explored before a leader can be effective.

When we apply these leadership abilities, whether as a caller, cuer or dance leader, we must develop a leadership pattern. The type of pattern we use depends upon the group we're working with. Effective leadership occurs when we're able to recognize which pattern will be most effective in a given situation. Let's look at four specific patterns of leadership with the thought that there are instances where each pattern has its place and even a combination of patterns may be used to handle diplomatically a task given to us.

Leadership Pattern #1 is purely *authoritarian*. A decision has to be

made, so the leader makes it and expresses it to the group. We fall into this pattern when there is *very little time* so we make the decision alone after considering the alternatives. Another example of when the authoritarian pattern is necessary is when the group being led lacks the knowledge or experience to consider all the alternatives to make a quick decision. The main thing to keep in mind when assuming an authoritarian style is that the outcome of that decision falls entirely on the leader. There can be many problems with the use of this style in square dancing, because if we incorrectly assume lack of time, knowledge or experience on behalf of our group, the results can be disastrous. Sometimes we need to take the "bull by the horns" or make the "buck stop here," but we also need to tread lightly when working with a group in a recreational activity such as ours.

Leadership Pattern #2, like the first, is more authoritarian but differs in that the group leader takes the time to *persuade the group* to accept the decision rather than simply announcing it. In this case, there is the recognition of the possibility of resistance among those being affected, so the leader adds an *element of diplomacy* by explaining what the group will gain from his or her decision. There may also be *more experience* on behalf of the group or *more time* for the group to consider alternatives that actually force the choice of this leadership pattern. This second pattern of leadership is a diplomatic-authoritarian style that can be used effectively *only* when we, in the leadership role, consider in advance the touch of human relations involved.

Leadership Pattern #3 involves actual *meeting with the group*. In the first two leadership styles, the leader has come before the group with a solution already in mind. This is not the case in Pattern #3.

In the group meeting, there is a chance for all to suggest solutions and capitalize on the knowledge and experience of those affected by the final decision. After all suggestions are discussed, the *leader then makes the decision*. This style is far more democratic than the first two, but there is more time, more group experience and the decision may be more involved or have a longer range effect than before. Keep in mind

that the leader makes the final decision and takes the responsibility for its outcome.

These first three patterns are more likely to be successful when the group belongs to the leader. The most important thing to remember when using these three patterns is that the problem and the responsibility for its acceptance and success falls on the shoulders of the leader.

Leadership Pattern #4 is when the problem or question to be considered is placed solely into the hands of the group. The leader, in this style, makes a personal commitment to assist in carrying out whatever decision *the group* decides upon.

This fourth pattern, as with the third, includes a group meeting. The leader serves as "moderator," or catalyst, by mirroring people's thoughts during the discussion. By repeating what he or she interprets from a point of discussion by a group member, the leader clarifies the point made for the group and stimulates new ideas and mutual understanding.

If the leader attempts to participate in the discussion or decision-making process,

it is done with no more authority than has any other member of the group. Although the leader has power in the group, he or she must carefully guide the group *without* using this power. The problem belongs to the group, thus the decision and success or failure of the outcome will fall on the group. In areas where many dancers or dance leaders are more active in running the square dance environment, this fourth pattern is the best leadership style to use.

The leader's dilemma is choosing the proper leadership pattern depending on the type of group. The important skill is using power properly and diplomatically while serving as the glue that holds the group together and the lubricant that makes it function smoothly.

I strongly believe that leadership in a recreational activity such as ours must not be carried out with excessive use of power. When we lock horns with others without proper perspective for compromise, it's very easy to lose sight of why we're involved in square dancing.

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OUR READERS RESPOND

So many responses on a variety of topics have spilled out of the ASD mailbags that we devote a whole section of this March issue to our readers' opinions. People are concerned about many aspects of the square dance picture, and we air these concerns just prior to meetings of several international organizations which will be considering them.

...I heartily agree with most of it [interesting article on *we* versus *them*], but I suggest that there are a couple of items you left out, and that we (folks that are interested in the wellbeing of square dancing) very often don't want to admit: —*We* (the experienced callers) do not need *them* (the new callers) because there are already too many callers and we don't need any help, and besides *they* are not eligible to join *us* because of the rules of *our* organization.

—*We* (the new callers) would very much like to receive the benefits of teaching and guidance from *them* (the more experienced callers), but we are not acceptable to *them*.

—*We* (the select member of Callerlab, LEGACY, etc.) know a lot more about the operations and the politics of square dancing than *they* (all of the other dancers) do, so it's up to *us* to tell *them* what *they* should think, believe and do.

—*We* (the Plus, Advanced and Challenge dancers) don't need *them* (the new class graduates) because *they* drag down the level of *our* dancing, unless *they* are willing to work *their* buns off to learn the Plus vocabulary in ten weeks. And if *they* aren't willing, we don't give a hoot whether *they* find some other place where *they* can have fun dancing or get completely browned off from all square dancing.

Orlo Hoadley
Rochester, Nw York

...It appears that the callers in the area feel they want to become VIP callers and are picking a few couples and starting "callers clubs." To be frank with you, most of them just aren't that good, but the point is this is causing a lot of good strong dancers who need this outlet of recreation to become pretty disillusioned with the whole set and dropping out. They are good dancers and really support square dancing. People don't always have the time to devote to VIP dancing. Besides, there are so many other things a person has to take time

for—school activities, church, family, business, continuing ed for future job security. You know, I have never before heard square dancers called *snoobs* until the last two or three years, and I've been dancing since 1925. *Minerva Stovall
Lubbock, Texas*

Happy New Year! And may it be a year of happier square dancing! As we once again return to our winter home, "No Snow Cottage," we look forward to dancing seven nights a week and Sunday afternoons. Possible we'll reserve one night a week for playing cards.

It's good to be back in an area where there are so many places to dance, people to dance with and callers to dance to. We do not miss the many miles we have to travel to dance up north...

Several of our Christmas cards had messages about spouses who had died and the survivors no longer danced because they were no longer welcome at their clubs. For many dancers, their square dance friends are their closest family. Isn't it too bad that some of those involved in our square dance activity, with its motto *Friendliness set to Music*, are treating people this way? Thank God not all dancers are so selfish, unkind and inconsiderate!

We heard of several members of a S/D club who refused to dance with a couple who were not yet married (he was divorcing his wife, and she was a widow). Not only did they refuse to square up with this couple but members of the club stood at the entrance of the hall and told dancers as they entered, "Do not dance with —!" We are glad we did not witness such action. (The couple decided to get back together, so 'twas a happy ending.) Nevertheless it was shocking to hear of dancers who refused to dance with them.

I am tempted to have a bumper sticker made which says, "Protect and Preserve the Mainstream Dancer—an Endangered Species!"

Here in Florida, especially, there are so few places where a Mainstream



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dancer can dance because most clubs are dancing no lower than Plus. If dancers have time and money to spend on dancing they can go to workshops for higher levels, mornings and afternoons, but until they finish the series of workshops, they cannot attend dances at that level.

Some clubs dance a certain program, but with a few easy calls from the next program. For those dancers who have not had these easy calls before, it is most discouraging. Many people don't learn a new call with one walk-thru or a few minutes of introduction. No wonder dancers are becoming discouraged and giving up the activity.

May each and every dancer resolve to make our great activity a friendlier and more understanding activity, regardless of the level we dance. *We can do it!*

*Mary Jenkins
Brooksville, Florida*

It is a great disappointment to see the misleading statements about Advanced and Challenge dancing by Harold and Lill Bausch...

Advanced: Harold and Lill define every variation of a call as a different call, and therefore conclude that the Plus program has at least 180 calls. This...is common among those who do not teach understanding of calls but instead teach memorization of positions.

The Bausches say this means an Advanced dancer must know at least 260 calls, and must dance at least 5 or 6 nights a week to keep up. It is a standard rule of thumb that one can dance C-1 only one night a week and keep up; in fact, many C-2 dancers dance C-2 only once a week and have no problem keeping up. So naturally, once a week for Advanced, which is far easier than C-1 or C-2 is certainly sufficient.

On the other hand, if dancers are trained with the thinking...that every position is a new call, then it is true that people will have to dance 6 nights a week to keep up. Dancers should choose Advanced instructors who will teach properly.

The Bausches also say that someone might be able to dance Advanced to one or two local callers they are accustomed to, but must fall apart in trying to dance to other callers. True! Whose fault is this? It is not the fault of the activity as the Bausches would lead us to believe; rather it is the fault of the particular

caller who is not training dancers correctly.

There are many callers today teaching and calling Advanced simply for the money, and who are not interested in doing the homework necessary to call this program properly. The thinking of these callers is that every position or a call is a different call, so they do not teach the dancers to understand calls. The result is poor Advanced dancers. Naturally dancers trained by these callers will have trouble dancing to others.

Challenge: The Bausches state they feel Challenge dancers are "no longer real square dancers," because they do not dance with Mainstream dancers or angel in beginners classes...It has always been a standard rule of thumb in Challenge that all dancers support one program below what they are dancing. C-2 dancers support C-1, C-1 dancers support Advanced, Advanced should support Plus, and so on. Almost everyone in Challenge does this. Obviously there are not enough nights available to support everything...there are other things in life also. The Bausches ignore the fact that almost all Challenge dancers have paid their dues by angeling classes, being club officers, working at festivals. How long are they expected to do this the normal 3½ years and then quit square dancing? Once people have been in square dancing over 3 years, are they never entitled to do anything else?

Challenge dancing keeps people in square dancing. The average life of a challenge dancer is over 7 years, compared to 3½ overall. The Bausches sound as though they would prefer people quit rather than eventually move to Challenge...It is a shame that the Bausches cannot accept a recognized Callerlab program, and instead seek to mislead readers about it. There are literally thousands of people dancing Challenge today. For them the activity is social, fun and relaxing. While Challenge will never be the majority in square dancing, it does play an important role in keeping people in the activity for longer than the life of the average dancer. Keeping people in square dancing is something most of us feel is beneficial.

In the January issue, Harold and Lill Bausch discussed the Nebraska State Convention. The convention had no Advanced or Challenge Hall, and the

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<p>March 10-15, 1985 CONTRAS - AND MORE! DON ARMSTRONG, FL YA'AKOV EDEN, CA.</p>	<p>March 17-22, 1985 CALLER'S COLLEGE STAN BURDICK, OH GENE TRIMMER AR New and Experienced callers</p>	<p>March 24-28, 1985 TRADITIONAL WEEK Jerry Helt, OH BOB HOWELL, OH Open to all Dancers</p>	<p>March 31-April 5 ALL ROUNDS WEEK WAYNE & BARBARA BLACKFORD, FL FRANK & PHYL LEHNERT, OH</p>
<p>April 7-13, 1985 WEBB MILLS, OH Jerry Cochran, WV ADVANCED A-2</p>	<p>April 14-20, 1985 ART WILSON, FL Bill Chesnut, FL THE RAYES, GA BLUE PLUS</p>	<p>April 21-27, 1985 TONY DIGEORGE, LA THE MAYS, LA GREEN PLUS</p>	<p>April 28 - May 4, 1985 'SINGING' SAM MITCHELL, FL BOB BARNES, FL THE BARNES, FL A-1</p>
<p>May 5-11, 1985 FRANK BEDELL, FL THE BEATTIES, FL BLUE PLUS</p>	<p>May 12-18, 1985 CHALLENGE 1 WEEK LEE KOPMAN, NY STEVE KOPMAN, TN C-1</p>	<p>May 19-25, 1985 LARRY LETSON, IN GUEST STAFF: BEN DUKES, LA THE D'ALOISOS, OH BLUE PLUS</p>	<p>May 26 - June 1, 1985 ED FRAIDENBURG, MI RIP RISKEY, MI THE BLACKFORDS, FL BLACK PLUS</p>
<p>June 2 - 8, 1985 ADVANCED WEEK ED FOOTE, PA RAY DENNY, TN A-2</p>	<p>June 9 - 15, 1985 CHUCK DONAHUE, KY THE ADCOCKS, VA GREEN PLUS</p>	<p>June 16 - 22, 1985 ROGER CHAPMAN, FL DALE McROBERTS, IL GREEN PLUS</p>	<p>June 23 - 29, 1985 FOR NEW DANCERS GORDON BLAUM, FL PAUL GREER, FL MAINSTREAM</p>
<p>June 30 - July 6, 1985 TONY OXENDINE, SC THE EBERHARTS, OH BLUE PLUS</p>	<p>July 7 - 13, 1985 CHALLENGE 1 WEEK ED FOOTE, PA RAY DENNY, TN C-1</p>	<p>July 14 - 20, 1985 MIKE LITZENBERGER, LA RON RAY, FL THE PLACES, GA GREEN PLUS</p>	<p>July 21 - 27, 1985 BILL PETERSON, MI THE LEHNERTS, OH BLUE PLUS</p>
<p>July 28 - Aug. 3, 1985 CHUCK DURANT, FL THE BEATTIES, FL BLUE PLUS</p>	<p>August 4 - 10, 1985 GORDON BLAUM, FL THE ANDERSONS, NC BLUE PLUS</p>	<p>August 11 - 17, 1985 THE LLOYD SHAW FOUN- DATION SUMMER INSTITUTE PROGRAM Open to all Dancers</p>	<p>August 18 - 24, 1985 ART SPRINGER, FL THE MARTINS, FL BLUE PLUS</p>
<p>August 25 - 31, 1985 ADVANCED WEEK RON SCHNEIDER, FL Butch Stowell, FL A-2</p>	<p>September 1 - 7, 1985 ADVANCED 1 WEEK 'Singing' SAM MITCHELL, FL DAVE CRISSEY, MI THE FIVALKO'S A-1</p>	<p>September 8 - 14, 1985 DALE McCLARY, FL SKIP SMITH, FL THE STAN SMITHS, FL BLUE PLUS</p>	<p>September 15 - 21, 1985 ELMER SHEFFIELD, FL THE MCCORDS, AL BLUE PLUS</p>
<p>September 22 - 28, 1985 DARRYL McMILLAN, FL BOB McVEY, TX THE McMILLAN'S, FL BLUE PLUS</p>	<p>Sep. 29 - Oct. 5, 1985 'Singing' SAM MITCHELL, FL Chuck Leamon, FL THE JAYNES, OH BLUE PLUS</p>	<p>October 6 - 12, 1985 ROGER CHAPMAN, FL THE LOVELACES, FL BLUE PLUS</p>	<p>October 13 - 19, 1985 CHALLENGE 1 WEEK ART SPRINGER, FL JOHNNY WALTER, FL C-1</p>
<p>October 20 - 26, 1985 ERNE BASS, FL JACK FLANDERS, SC GREEN PLUS</p>	<p>October 27 - Nov. 2, 1985 JOHN SAUNDERS, FL KEITH RIPPETOE, WV THE JENKINS, FL INTRO TO A-1</p>	<p>November 3 - 8, 1985 CALLER'S COLLEGE STAN BURDICK, OH CAL GOLDEN, AR New & Experienced callers</p>	<p>November 10 - 15, 1985 ALL ROUNDS WEEK IRV & BETTY EASTERDAY, MD CHARLIE & MADELINE LOVELACE, FL INTERMEDIATE & INTRO TO HIGH INT.</p>

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Bausches defended this, saying that only about 5% of the dancers in the state dance beyond Plus, and that the convention committee made a "wise decision because this way they stayed away from the divisions that show up when you have too many programs at one convention...

Number of dancers. It is true that only about 5% in Nebraska dance Advanced and Challenge, but this is no reason to exclude it. Nebraska has a lot of dancers—this state hosted a national convention, Omaha alone has about 35 clubs. Let's be conservative and say there are 4000 dancers in the state. 5% is 200 dancers who are being denied a hall for their pleasure at their own state convention.

How about neighboring states? Does Nebraska want no one outside its borders to attend? Of course not...it is quite likely that some of these Advanced dancers [Iowa, Missouri, Kansas and Colorado] would attend if an Advanced hall were provided. The net result would be an Advanced hall that would likely have 20-30 sets. According to Norm and Ellen Reich, information volunteers for Nebraska, the entire convention only had 150 sets, so this would represent a nice percentage increase...

Divisions at a convention: ...Hundreds of conventions and festivals around the country have an Advanced hall, and there is no complaint about division. Rather, it is recognized that providing additional halls attracts more dancers to the event, no matter how large or small... **95% of convention satisfied:** Probably so, because most of those beyond Plus did not show up. Would you show up at an event which discriminated against your part of a total activity?

The decision...to exclude Advanced and Challenge simply shows the committee is not aware of present day reality. But a change will be made eventually—it has to. The committee cannot justify discrimination against an active element of square dancing in the region it serves, and the more this fact is repeated, the more defensive their position will become until they have no alternative but to give in. The same thing has happened in many other areas in the past five years, and it will happen in Nebraska too. It's only a matter of time.

Ed Foote
Wexford, Pennsylvania

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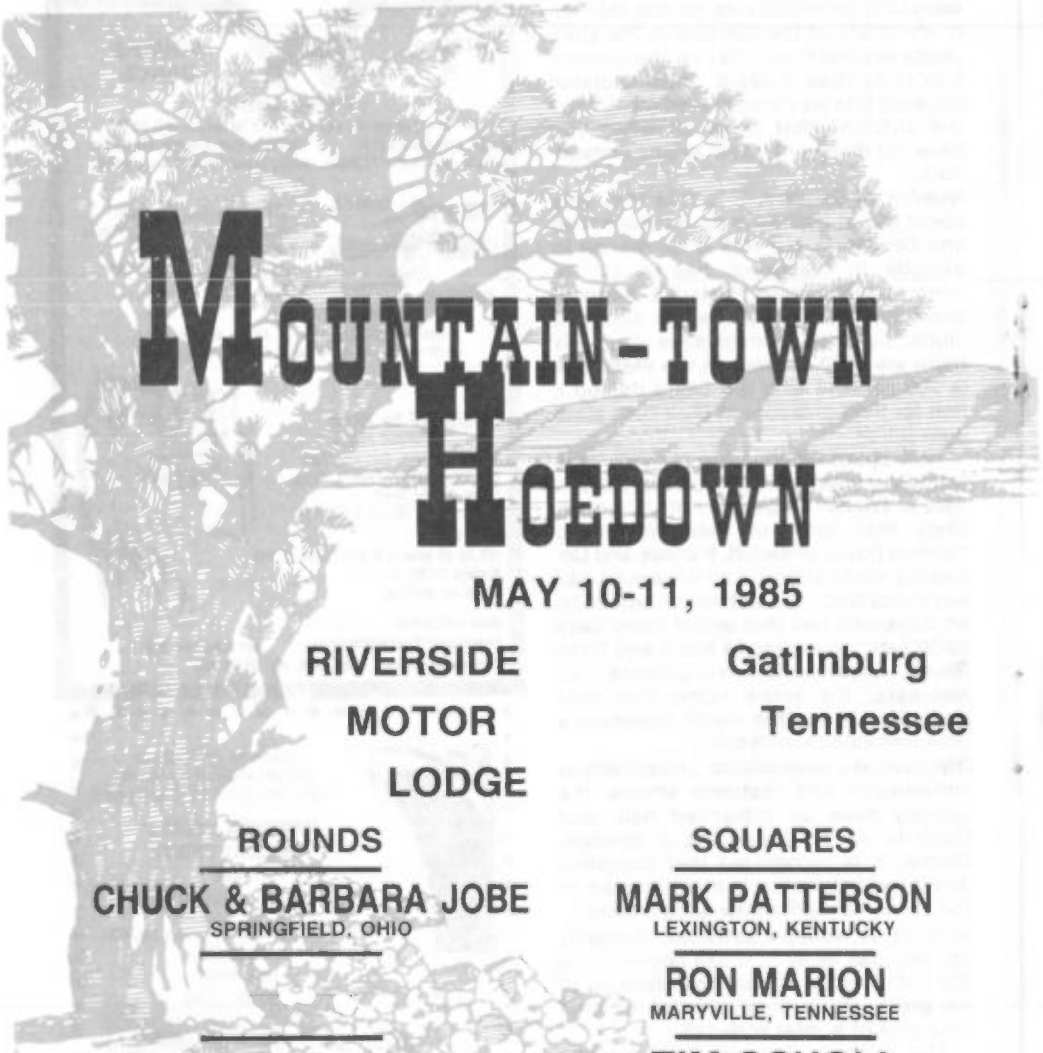
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BREAKDANCING



by Bili Litchman
Albuquerque, New Mexico

For many of us, breakdancing broke on the scene in full bloom, unannounced and in a flurry. What is this new form of dancing? Does it have any relationship to square dancing? Why should I be interested in it?

Before you try breakdancing, remember that it is an athletic art form, as demanding in its way as modern dance and ballet, as disciplined in its requirements as modern square dancing, and as exciting to view as the most athletic gymnastics. Like square dancing, there are many aspects of breakdancing which derive from foreign as well as domestic sources. However, also like square dancing, it seems to be very much an ethnic dance of local origin. It is difficult to predict what will come of it in the future but it will be as interesting to follow the changes as it modifies as it was to witness its birth.

I won't answer all your questions about breakdancing but it might be of interest to know a little more about this folk dance from America. A series of books have now been published which describe the sources of the breakdance and its close relatives.* It seems that (with some discrepancies of opinion) the and their goals. Breakdancing was lost the late 60's and the social unrest in the South Bronx of New York. During the 50's and 60's the Bronx was radically changed through some government (city) projects which destroyed large neighborhoods, leaving buildings vacant and crumbling into decay, "vacant" lots full of debris and flotsam, and many buildings falling in upon themselves or burned (arson). The migrations of families which occurred during this period led to racial problems and unrest which erupted during the mid-60's only to retire to a smoldering stage afterwards. At the end of this time (1969), James Brown recorded *Get on the Good*

Foot, a rock piece which, when performed by Brown, was a very energetic, even electric, example of rock dancing. At the time the Hustle was the most popular dance and this new "dance" done by Brown made a strong impression on the young blacks of the city.

The Good Foot, B Boy or breakdancing seems to have come from this beginning although the environment had to be just right to foster the movement and keep it going. Because of all the social unrest, gangs, fights (even wars) were becoming more and more common in the South Bronx area and were being exported to other parts of the city. In the midst of all of this, a new form of rock music was being developed in association with discos, youth dances and clubs. In this genre, young people danced to records played by near professionals such as Clive Campbell ("Kool Herc"), Afrika Banbaataa (and the Zulus), and the master of them all, Joseph Sadler ("Grandmaster Flash"). Grandmaster Flash and his associate Gene Livingston ("Mean Gene") brought the art of being a disc jockey to a high point with their ability to play recordings synchronized together, melding from one to another, repeating segments of a record and generally bringing the music to a crescendo of intensity which drove the crowd wild. In fact, it was during these times of replaying highly intensive segments of certain records (riffs played by certain members of the recorded bands—"breaks") that the most intensive dancing also occurred.

The dancing done during those "breaks" was known as breakdancing and was the characteristic acrobatic, athletic, and sometimes dangerous, floor dancing now seen everywhere. From these same beginnings came the other forms of dance usually associated with breakdancing such as electric

boogie, up-rock, popping, and freestyle. Much of breakdancing and its associates are related to "dance battles" held in place of gang fights and wars in which the best dancers of each rival gang would compete for supremacy. Up-rock found its place in this kind of confrontation and it still carries the marks of belligerence, pride, and pugnacious strength. Seeing that this replacement of dance activity for violence could produce good in this difficult environment, Africa Bambaataa promoted breakdancing as much as possible and eventually was able to bring this cultural art form to the attention of others outside of the South Bronx.

By the late 70's breakdancing was being performed in clubs all over the city of New York but conditions in New York were changing and the early originators of the art were getting older and changing their perspectives about themselves and their goals. Breakdancing was losing its grip on the youth of the city and gangs and fights were again on the upsurge. Then the advent of *Flashdance*, the movie issued in 1983, brought breakdancing to the attention of people

across the country. In fact, it was this which breathed new life into the dance form which was almost on its last legs in New York and which made it so very popular with young people everywhere. Breakdancing probably will not last because the conditions which nurtured it have changed at its birthplace and do not exist in many other places to that degree. Thus the breakdance and its associated art forms (rapping and graffiti art) have blossomed, flowered, borne fruit, and have since become popular fads in many places.

*For information on the bibliography, write to The Lloyd Shaw Foundation, Inc., Archives Division, 1620 Los Alamos SW, Albuquerque NM 87104.

GRAND ZIP, Continued

of the thoughts and ideas I know the dancers and callers are sending...

*Wendy Guss
Sandy, Utah*

Ed. Note: If we had these marvelous thoughts and ideas, we would print them. Nearly all the correspondence that comes to us for publication is used. Also, see last month's "Co-editorial."

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What Makes A Successful Caller?

A Checklist for Callers and Cuers
by Mary Duquin



This is the second in the series begun in November, 1984, that was used in a presentation to the Pittsburgh Callers Association and submitted to us by caller Fred Strang.

WHAT MAKES A SUCCESSFUL CALLER?

Knowledge of square dancing and calling, motivation to be a good caller, and empathy.

WHAT KIND OF CALLER ARE YOU?

My priority of objectives when calling is in the best interest of my dancers.

- | | | |
|-----------|------------|-----------|
| 1. Seldom | 2. Usually | 3. Always |
|-----------|------------|-----------|

My teaching style is:

- | | | |
|---------------|------------|----------------|
| 1. Submissive | 2. Command | 3. Cooperative |
|---------------|------------|----------------|

My motivation to call is:

- | | | |
|--------|-------------|---------|
| 1. Low | 2. Moderate | 3. High |
|--------|-------------|---------|

My knowledge of the techniques, progressions and levels of square dancing is:

- | | | |
|---------|------------|-----------|
| 1. Weak | 2. Average | 3. Strong |
|---------|------------|-----------|

My knowledge of teaching and learning principles is:

- | | | |
|---------|------------|-----------|
| 1. Weak | 2. Average | 3. Strong |
|---------|------------|-----------|

My ability to convey empathy is:

- | | | |
|---------|------------|-----------|
| 1. Weak | 2. Average | 3. Strong |
|---------|------------|-----------|

I am able to recognize and adapt to the dancers' needs:

- | | | |
|-----------|------------|-----------|
| 1. Seldom | 2. Usually | 3. Always |
|-----------|------------|-----------|

Add the numbers of your answers.

TOTAL _____

7-10 Points: Warning! You are hazardous to the health of square dancers. Please reconsider your desire to be a caller or determine if you can significantly improve your score.

11-14 Points: You are on the right track but you can definitely improve by learning more.

15-18 Points: You are well on your way to being a successful caller but there is room for improvement. Determine where improvement is needed.

19-21 Points: You're what the dancers need. Don't ever quit calling. You should probably share your knowledge and expertise with other callers.



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United Square Dancers of America

Last month's article about the U.S.D.A. concluded with the Code of Ethics adopted in 1984:

"Square dancers everywhere are encouraged to comply with an appropriate Code of Ethics which will enhance the public image and the pleasure of the movement to all dancers and non-dancers as well.

"Among the unique aspects of this wholesome activity is the attractive attire which is an intrinsic part of the image of the square dance. Accordingly the wearing of appropriate apparel is as important to the enjoyment of the participants as it is to those watching. Not only should the clothing of the dancers be appealing to the eye, but also functional to the others within the square. This includes the wearing of long-sleeved shirts and ties for the men and full skirts for the ladies.

"Avoidance of alcoholic beverage both before and during dances is essential to insure the enjoyment for everyone. A single drink can severely diminish the response time required to execute the intricate moves of the dance. Square dancing in itself has the capability of providing sufficient exhilaration to warrant abstinence from alcohol.

"Courtesy to others is important at all times.

This includes personal cleanliness, as square dancing is an energetic recreation which can be offensive should adequate precautions not be taken.

"The welcoming of others into the dance and into the squares is an integral part of the social aspect of square dancing. Walking out of a square at any time is considered a severe insult. At the end of a dance, no one should leave the square before thanking everyone who contributed to the joy and the fun of dancing together.

"Conforming to the accepted and generally taught hand positions and maneuvers for execution of the movements helps to eliminate any uncertainty among the other dancers. Proper styling while dancing is as important to the enjoyment of the square dance as is the proper execution of the movements.

"Adherence to these guidelines should be encouraged from the very early stages of beginners class. The best means of achieving this is through example by experienced dancers and leaders and by the incorporation of ethics into the educational process during the class."

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AN OPEN LETTER TO ALL MEMBERS OF LEGACY

Eight years ago Callerlab established a Code of Ethics for callers and a Grievance Procedure by which dancers and clubs could object to improper caller behavior. Unfortunately, there is no nationally recognized code of ethics for clubs and organizations in terms of dealing with callers. Thus, callers have no grievance procedure by which they can object to any improper practices by these groups.

LEGACY appears to be the appropriate organization to establish such a code of ethics and grievance procedure, and this should be done now.

For the past six years I have been making this suggestion to various LEGACY members. All seem to think it is a good idea and a logical thing for LEGACY to do. They all say they will pass it on to the appropriate people at LEGACY, and that is the last one hears about it. This is my reason for writing this Open Letter—that this idea is being let die when it is given to individual LEGACY members.

Informally, I am told there could be two objections to such an idea. Let's consider these:

1. There are not enough problems to warrant establishing a code of ethics and a place where problems can be resolved. Reply: This is an attempt to hide one's eyes from the problem. In any given area there are likely few or possibly no problems, but taking the country as a whole there are enough problems that a solution is needed.

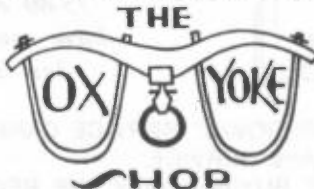
2. LEGACY would have no means to enforce any decision it made in a problem situation. Reply: True, but this is not a factor. Callerlab really has no way to enforce its grievance procedure decisions, but the influence of such an organization is such that the decisions are effective. Likewise, the fact that a respected group like LEGACY reached a decision in a problem situation would have great weight in influencing the parties involved.

Before Callerlab existed, there was a loud cry from the dancers for callers to "clean up their act" and establish a code of ethics and grievance procedure. The callers have done this. It is now time for the dancers to do likewise.

LEGACY has been ignoring this problem for too long. At its upcoming May meeting, LEGACY should take action to establish a code of ethics for clubs and organizations and set up a grievance procedure.

*Ed Foote
Wexford, Pennsylvania*

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Lawrenceburg, Kentucky

The dancers faced each other
Performing certain steps of dance;
They were doing the Virginia Reel
I could see at a glance
To the fast tempo music.
The figures were as in a trance
Bringing to my mind many happy times
That I, too, had participated in a square
dance.



HOEDOWN

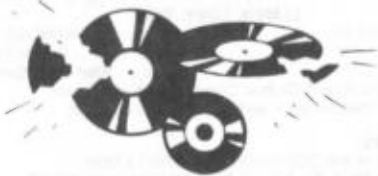
The raising of a barn,
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Found its way
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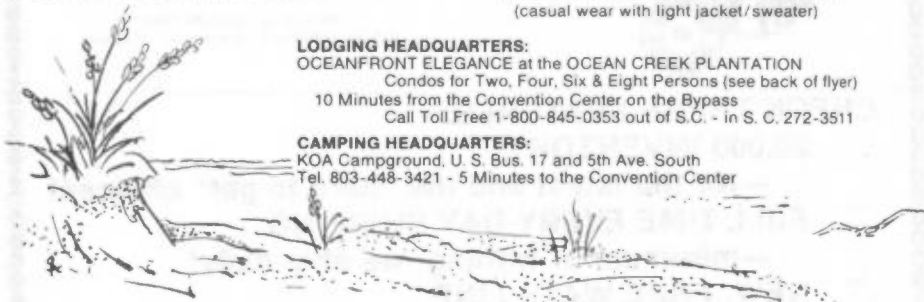
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by Bev Warner

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Mary is an "old hand" at sewing and designing. She has been in charge of the Sewing Clinic for the Georgia State Convention for four years, and has modeled at the same convention. She and her husband Dan are LEGACY trustees and in 1983 were elected to serve on LEGACY' Board of Directors. Sewing and designing square dance dresses is definitely one of her favorite hobbies.



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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO— March 1960

"Square dancing is a growing, changing, creative activity. Because this is so, new figures, patterns, and calls will be continually introduced and old ones will be put aside for awhile. If our activity becomes static it will die. It is up to everyone in the square dance field—callers, dancers, and teachers—to treat these new basics in an intelligent, mature manner so that they add to our activity rather than detract from it. There is a time and a place for everything," states editor Arvid Olson.

Chapin Illingworth reminisces about his forty years as a square dance caller, a career that started at the age of 12. His instructors were the famous Mr. and Mrs. Benjamin Lovett. In 1935 he organized a weekly class at the YMCA in Worcester, Mass. that took off in leaps and bounds. Chapin was the only caller in Worcester at that time; now there are over 20. When asked, "What is your reward for all the time and effort you have put in square dancing?" he replied, "The many happy groups of dancers I have encouraged, the lasting friendships I have made and the great satisfaction there is in feeling you have contributed something to help bring happiness and sociability into this world."

Quote from a very prominent doctor who is an avid square dancer: "Personally, and from a health standpoint, I am all for square dancing just so long as it promotes sociability, laughter, friendliness, and fun, but when it becomes so complicated that it requires constant concentration on the different figures and fear of offending the other members of the set by making a small mistake, and no one meeting with a smile and a sparkle in their eyes, then, and only then, you can count me out."

10 YEARS AGO— March 1975

At the national convention in San Antonio, the publicity panel came up with ideas that can be put to use at many local clubs:

Use professional-looking flyers and accuracy in making them. Use the five W's: What, Who, When, Where and Why. Including a phone number is good if further information is needed.

Newspapers often want the unusual angle that will make for good publicity.

Holiday Inn agreed to distribute S/D brochures nationwide.

Radio is sometimes a neglected medium. A personal visit to the station and a talk to someone on the news staff is important.

Continued on Page 83



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- 4B-6045 WHAT A LITTLE MOONLIGHT CAN DO—Bill V.
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- Q-826 SHE'S A HEARTACHE LOOKING FOR A PLACE TO HAPPEN— Stan
- Q-825 SWINGIN'— Romney
- Q-824 HIGHWAY 40 BLUES— Lee
- Q-823 IF HEAVEN AIN'T A LOT LIKE DIXIE— Gary
- Q-822 IT'LL BE ME— Stan Brooke
- Q-821 AMERICAN DREAM— Wiley Hutchinson
- Q-820 STAY ALL NIGHT— Stan Brooke

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Did you ever square dance with a pelican?

Down around Franklinton, Louisiana the square dancers had that unique experience as part of the 71st annual Washington parish Free Fair. The Catch-Eights helped to hire the services of Seymore D. Fair, the official mascot of the recent New Orleans World's Fair (That cost was \$100). Parading and dancing with him was a "good learning experience," according to Frank and Mary Hazen. On the official fair program it was noted that the Fair City Squares of Franklinton danced at 12:30 on Saturday, just after the "Cow Calling and Husband Calling Contest." (What, no *hog calling*?) Other interesting guests at the Fair were Zippy the Chimpanzee, Smokey the Bear, Governor Jimmie Davis, the Ark Valley Boys, Sylvia, and B.J. Thomas of country music fame.



During the Fair and an annual Christmas celebration square dancers of Franklinton dressed in pioneer outfits and entertained with dancing at the rustic Mile Branch Settlement, located on the fairgrounds. The Catch-Eights and Fair City Squares found that "if a *pe-li-can*, anybody can." Will Big Bird be next?

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STRAIGHT TALK

Because of my more than 50 years of experience in calling square dances all over the globe, I feel that I know exactly why the dancers are dropping out at an excessive rate.

There are several reasons for this. One is that we have really gone full circle, back to zero. We now have dancers doing exactly what they did in the 30's and 40's. They are having to memorize almost all of the calls. They must memorize and know the call as well as the caller knows it, i.e. *load the top*. In this call the dancer must memorize several sequences to do the figure, while the caller stands silently by, waiting for them to finish the figure, if they can. Anyone who makes a mistake gets dirty looks from the other dancers. The fun of square dancing is lost. Only the few who are successful are happy, the others are embarrassed and humiliated. Dancers are told to attend only the level that they are supposed to have graduated from.

All at once, in this great recreation that has been called *Friendship set to music*, dancer has been set against dancer. I have had dancers tell me bluntly that they do not associate with other dancers below what they consider is "their" dancing level. I have been asked by some to tell others not to return because they are not good enough dancers. I refuse to do this but many callers do. I prefer to use my intermission time for an extra walk-thru, rather than flatly asking a couple never to return. I refuse to allow myself to sink to that level. I have found over the years that one per-

son who listens very carefully will progress faster regardless of the number of lessons he or she has had, than others who clown around and don't listen. Some very dedicated folks will never learn but they are always there when needed and always ready to be of service.

What is needed is to get back to teaching the basics that are standardized, and a dancer is classed as either a "beginner" or a "dancer." Computers are not the answer. One couple told me that they dropped out of a club because of the fact that a computer was used to tell them "who they would dance each set with," what number square they would be in, and what position they would dance in. They informed me that they danced one full evening and never once danced with each other, and never once danced in the same set with each other. They didn't like it, didn't want to make waves, so they just dropped out of the club and out of square dancing altogether.

What the square dance world needs is some sort of clinic for callers where no gimmicks are used. Nothing used but beginner basics. Show these callers how to call complete dances just using basics, nothing more. Show them how to change the basics into a thousand different figures, standing on their own two feet and putting them together as they go, nothing memorized. That's calling and that's dancing. No computers. If callers are going to use computers, then they had better get robots for dancers instead of humans because the memory bank of humans cannot keep up with all the junk, and the fun is lost.

When the fun is all gone, the activity will be all gone!

Les Gotcher

Prescott City, Arizona

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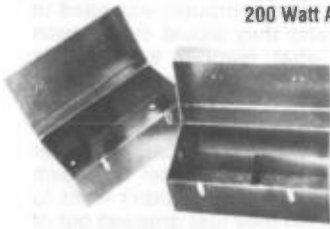
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Education Program: Follow the flight of the owl, a traditional symbol of wisdom and knowledge, through the education program of the 34th convention. 182 hours of educational activities will be provided, with 21 panels, 29 clinics and nine seminars. Typical education panels include: club leadership and operations, teaching the handicapped, recruiting and keeping dancers, publications and publicity,

LEGACY leadership panels, planning and conducting club specials, camping, retirement, square dance floats, commercial ventures, square dance attire, single/solo, youth/teens, square dance movement, square dance levels, after parties.

Publications Display: Copies of all available dance publications, newsletters and magazines are presented for review in the "Showcase of Ideas." All organizations are requested to provide copies of their publications for display. Send two copies (not returnable) to Wayne and Wyness Koger, 307 Curtis Dr., Huntsville AL 35803.

Showcase of Ideas: This very important part of the national convention features exhibits of activities of various S/D organizations. 75-100 display tables will be decorated with displays of ideas, literature, documents, certificates, banners, promotional materials and other items. State, area, regional, national and international organizations will bring their displays to the convention. The Showcase will be open at all convention hours. Many organizations bring copies of past publications, literature, handouts, posters, pictures, scrapbooks, decals or souvenirs from their states. To reserve a table, contact S.R. and Jean Stewart, 208 Westchester Ave., Huntsville AL 35801.

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ROUNDALAB CONVENTION

This June will see the first annual meeting of Roundalab to be held just prior to and in the same city as the National Square Dance Convention. Realizing a need for a training program for R/D teachers, Roundalab's first chairman, the late Wayne Wylie, presented a proposal for the establishment of clinics in various sections of the country to upgrade, standardize and stabilize the current trend in R/D teaching techniques. The first Teacher Training Seminar will be for Roundalab members only and will be held during Roundalab's ninth annual meeting in Birmingham, Alabama June 23-25.

Roundalab will follow up this training with a series of two-hour daily seminars at the National Convention. June 27-29. These seminars are open to all. Chairing these events will be Irv and Betty Easterday.

Final tabulations and a detailed report on the R/D survey conducted this winter will be given during the Roundalab convention as well as at a seminar at the National Convention.

Roundalab will be sponsoring a R/D after party on Friday evening, June 28, at the National S/D Convention.

NEWS FROM

CALLERLAB

THE INTERNATIONAL ASSOC. OF CALLERS

John Marshall, chairman of the Advanced QS committee of Callerlab, announces that *checkover* is the selection for the quarter beginning March 1.

DEFINITION: From right or left columns, lead two (1 and 2 in column) *checkmate the column*, while 3 and 4 in the column *circulate, cast off 1/4, slither* and *extend the tag*. The result will be two-faced lines. Timing: 12 beats.

Zero lines, pass thru, wheel and deal
And spread, touch 1/4, all eight circulate
Checkover, couples circulate
Boys 1/4 thru, flip the diamond
Swing thru, right and left grand...

SINGING CALL: Heads pass thru
Separate, around one to a line, touch 1/4
Checkover, half tag the line, swing thru
Boys run, ferris wheel, square thru three
Swing, promenade...

Current Advanced QS are: *change lanes, checkover, harmonize, linear action, mini busy and zing*. All these calls with the exception of *checkover* will be eligible for the "keep/drop" vote on the next ballot.

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Dancing Tips

by Harold & Lill Bausch

Many of the calls we do today are designated "traditional" calls because we do not know who the author was, and they have been in use for more than 30 years. Calls such as *allemande thar*, *star promenade*, *ladies chain* and *grand square* are examples of these traditional calls. There is another traditional call that many do not know, and which should be used more, and that is the call *keeno* at the conclusion of any series of calls. Traditionally it is used to finish a singing or patter call, and it means just that, *the end*. Or, as in written material, *finis*.

Dancers who have danced for a long time have reminded me that in the past I always ended my calls with *keeno*, but lately I've become lax. I guess I'd better get on the ball again.

While we are speaking of tradition, let me remind you of a few other traditions in square dancing that we have become lax in observing: the practice of exchanging dances with other couples; the practice of escorting the lady to a set, or to the sidelines when the tip is finished; the practice of shaking hands with all in your square at the end of the tip (some areas are still very good at this, others are not); the practice of thanking the caller (again some areas rate high, others do not).

One custom that large city clubs have never observed, as a rule, is the social gathering at the end of a dance to visit and have a snack together. Rural clubs still do this, and it is a valuable custom to keep dancers well-acquainted and friendly. Many dancers would be much more friendly if they just had this opportunity to visit and get acquainted.

At some clubs, the caller hardly gets to carry any of his equipment in or out of the hall; at others, he is ignored. Someone suggested to me that callers should "train" the dancers to assist the caller in this way while they are still in classes.

I'll make no comment on this except to say the caller's opinion of the club sure varies according to the way he is treated.

Traditionally, the caller has been the club's leader. It was that way when I started to dance and I guess it will always continue. After all, the caller leads the dancers through lessons, and through the calls. It is a sad state of affairs when the caller is a poor leader off the stage. By this I mean he should set a good example and accept his share of responsibility.

In all my years of experience, I have noted that a really good club has to have more than just a good caller. The leaders among the dancers are of utmost importance. We need friendly, level-headed leaders for club officers. We also need the same qualities among our dancers who may not be officers but who are natural leaders among the members. We do indeed have such people in all good active clubs. You may be one of them and may not even be aware of it. Some people are natural born leaders and may not even think of it that way.

May I suggest that you show enthusiasm, think and act positively, and love thy neighbor. You will then be doing your part to boost your club to its maximum enjoyment, which in turn will help your club grow.

NEWS NOTE

As of April 1, 1985, HMS Enterprise will become the sole distributor of Hi-Hat round dance records, Private Stock and Merry-Go-Round. Dealers are invited to place mail orders with HMS Enterprise, 19321 Roseton Ave., Cerritos CA 90701, Phone 213-865-7101.

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Calling Tips

by Gene Trimmer

Teaching a class of beginner square dancers is a big responsibility and the caller should never underestimate the importance of doing the job right. You will only get one chance with the new dancers and if you do not teach them well a large percentage of them will drop out of square dancing soon after graduation. When new dancers go out to dance with other groups and to other callers your teaching will be reflected in how well they perform. If they perform well other dancers will certainly ask them who taught them how to dance. Teach them well enough that they can feel *proud* when they tell others their teacher's name.

With regard for the teaching process of square dancers I wish to implant an idea in your mind. Every new step we take is difficult simply because it is new. As we progress through each new step and practice its mechanics it becomes simpler and easier to do. Such is the irrefutable truth concerning the learning process involved with most any field and it certainly applies to square dancing. As it is taught to the beginner square dancer each new basic is a challenge to their ability in listening and in body movement. It is also a challenge in its different position and formation ar-

rangements and is, in a sense, most difficult.

It need not continue to be so if we properly discharge our duties to those who pay for our service as their instructor. We should teach each and every basic to these new dancers and we *must* be thorough in that teaching process. Square dancing should be an enjoyable process of dancing instead of a constant and often difficult struggle to survive in a square. Proper teaching can make the dancing enjoyable and have the dancers always returning for more.

Let's be more specific. The first time we teach a star promenade with the boys in the center, in a left-hand star, picking up the ladies for a star promenade it is difficult—until they do it a few times, then it becomes simple. The same applies for a right-hand star promenade. The first time we teach a star with the ladies in the center picking up the boys for a left-hand or right-hand star promenade it is difficult, until they do it a few times, then it becomes simple. Finally, the first time we teach a star with boys and girls in the center picking up boys and girls on the outside for a left or right-hand star promenade it is difficult, until they do it a few times, then it becomes simple. When you have reached that point in their learning process then no future arrangement of star promenade by any caller will give these dancers trouble. Then, and only then, can you say "I've taught these dancers by definition and they can perform this basic with confidence and pleasure."

So it should be with the entire Callerlab Mainstream Program to in-

Continued on Page 51

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by Bob Howell

easy level

Hugh Macey of Bath, Ohio, continues to build a nice series of one-night-stand materials. Here is a circle mixer which I recorded. The original routine was "researched" from Ken Kernen of Albuquerque, N.M. It is a flip record with the instrumental Alabama Jubilee on one side and dance instructions given on the other side. Two routines are included, Alabama Jubilee Mixer by Dick and Ella Reinsberg of Detroit, Mich., and the...

SMASH MIXER

FORMATION: Double circle, couples facing counterclockwise around room. Lady on gent's right.

MEASURE

- 1-2 With inside (nearest) hands joined, each couple walks four steps forward.
- 3-4 Face partner and back away four steps. (Man towards the center of hall, woman towards wall.)
- 5-6 Walk towards partner four steps again and on the fourth count "smash" your partner. (Actually, you'll simply "patty cake" partner with both hands.)
- 7-8 Back away from partner four steps again.
- 9-12 Walk diagonally to your right to a new partner and do-sa-do. (Right shoulder to right shoulder.)
- 13-16 Swing that new partner.

SEQUENCE: Repeat dance action five more times.

Bob Ruff of Whittier, California, is also doing a great job of producing Easy Level records and calls. Here is a square dance which involves only the Callerlab Basics 1-17.

IF THEY COULD SEE ME NOW

MUSIC: Wagon Wheel 915

OPENER, MIDDLE BREAK, ENDING:

All four ladies promenade inside, once around that ring
 Come on back and swing, your partner you swing
 Join hands and circle, go walking hand in hand
 Allemande that corner, do the right and left grand
 Grand old right and left you go until you meet your own
 Do-sa-do your lady, promenade her home
 Promenade your lady, go struttin' high and low
 If my friends could see me now.

FIGURE:

Ladies center back to back, men promenade outside
 Once around you go, turn your partner by the left
 Turn your corner right (forearm)
 Your partner courtesies turn (to face center of set)
 Men center back to back, ladies promenade outside
 Pass this guy, promenade the next, say "Hi"
 Promenade this partner go struttin' high and low
 If my friends could see me now.

SEQUENCE: Opener, figure twice, middle break, figure twice, ending.



We had the opportunity to visit with Al and Dorothy Scheer in Denver, Colorado, last September, and he shared the following dance figure. It is an old figure, modernized slightly, and it flows nicely. We have been calling it to "You Don't Care" on Big Mac. Fits perfectly. Al calls the break the...

SINGLE BOW KNOT

FORMATION: Square

MUSIC: You Don't Care, BigMac 060

ROUTINE:

Head couples right and left thru, same ladies chain
 Four ladies chain, do-sa-do corners
 Head gents take partner and corner, go forward and back

Pass thru (right shoulder to right shoulder), single bow knot
(Right hand over, left hand under, while man makes a 1/2 right face turn under his right arm to end facing center with original partner and corner and in home position.)
Allemande left...

And finally here is a contra done to the tune previously used for square dancing. We have used the figure and the music several times in the past two months and the dancers have enjoyed it. Bob Ruff does the...

BIG SOMBRERO CONTRA

FORMATION: Contra lines, with 1,3,5,etc. crossed over. Face corner, ready for the dance.

- 8 With your corner do-sa-do
- 8 Same lady swing (two times, end with lady on right, backs to caller)
- 4 Four in line down the set (line of four moves 4 steps away from the caller)
- 8 Wheel as a couple, come back (4 counts to wheel, 4 to return)
- 4 Bend the line
- 8 Go forward do-sa-do (with opposite person)
- 8 Right hand star, turn it a full turn (make star with opposite couple)
- 8 Two ladies chain across
- 8 Two ladies chain back

Every other sequence the caller will direct the end couples who have been inactive to "cross over." They exchange sides and everyone is active again.

CORRECTION: In the December issue of *ASD* in the description of *The Cabin Contra*, an eight-count swing was omitted in counts 33-40. It should have read: 33-40 Double balance and swing for eight counts.

Regarding *Agadoo*, listed in the December issue, we had hoped it would be available in the U.S. by December. At this writing in January, we have located a hundred copies in England; it is my hope to have the record available through a domestic distributor very soon.

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These books contain singing call routines which progress in the recommended teaching order for the Callerlab Programs. They all fit any standard 64-beat singing call recording you like. All are printed in orator type so they may be easily read from at least three feet away. If you are looking for ways to make your dances and workshops easier and more fun, these books are for you. EACH BOOK is \$10.00 postpaid (\$13.00 to Europe, \$14.00 to Far East).

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BREAD LINE

Gourmet popcorn, the newest craze on the snack food circuit has popped its way into the mouths of area munchers. For the home popper who wants to add a gourmet touch to popcorn to share at a club dance, the accompanying recipes will provide ideas.

INSTANT FLAVORED POPCORN

1 quart fresh-popped corn
2 tbsp. melted butter or margarine
Flavorings or instant mixes

While warm toss together popcorn and melted butter. Add desired flavorings.

Strawberry: Add 3 tbsp. strawberry-flavored drink mix.

Cappuccino: Add instant orange cappuccino mix and 1 tbsp. sugar (to taste).

Blue Cheese: Add 1 tsp dry blue cheese dip mix and 1-2 tsp. garlic salt.

Curry: Add 1 tbsp. curry powder, 1 tsp. ground cumin and 1-2 tsp. garlic salt.

Spicy Chili: Add 2 tbsp. chili seasoning mix.

Parmesan: Add ¼ cup grated parmesan cheese, 1 tsp. oregano, crushed, and season to taste.

Garlic: Saute 3 cloves garlic minced in 1 tbsp. butter in skillet, add to popcorn.

An easy **caramel corn:** Combine 1 (14 oz.) package caramels, ¼ cup milk in top of double boiler. When smooth and creamy drizzle over popcorn, tossing to coat well. Makes 2 quarts.

Or just leave your popcorn plain, with a little salt and butter. Happy Munching!

Bev Warner

Michigan S/D News

ED. NOTE: If you're dieting, use calorie-less flavorings (herbs, onion, garlic) and skip the butter. One cup of hot-air-popped corn without butter has only 54 calories and is nutritious, to boot!



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by Russ
& Nancy
Nichols

Several months ago we wrote that tapes were available from RHC Enterprises. What we failed to mention was their address: RHC Enterprises, 9054 Edenoaks Ave., Orangeville CA 95662. RHC tapes major weekends and conventions. Their latest series is from the Extravaganza. This year's Extravaganza was the largest to date with 52 squares in attendance. From all reports it was a super success. The Extravaganza is sponsored by PACE, the Pacific Association of Challenge Enthusiasts. They sponsor several weekends throughout the year. PACE has elected new officers for the coming year; Erv and Pat Rienaske, president; Lloyd and Elaine Miles, vice president; Shirley Prenatt, secretary, and Charles Bailey and Gail Johnson, treasurer.

The National S/D Convention in Birmingham is fast approaching the magic dates of June 27, 28 and 29. Preparations are underway for an interesting and exciting program for Advanced and Challenge dancers. There will be three full-time halls for Advanced, C-1, and C-2, plus special C-3 sessions, planned for all day and evenings on Thursday, Friday, and Saturday. Advanced dancers will meet in Boutwell Auditorium, located in an area adjacent to the Birmingham Civic Center. Challenge dancers will share two ballrooms across from each other on the ground floor of the new Birmingham Hyatt House, across the street from the Civic Center. The Hyatt is also serving as convention headquarters.

Initial planning includes a full program of advanced and challenge workshops, afterparties and a trail-end dance. Early caller registrations include several well-known advanced and challenge national callers: Lee Kopman, Norm Poisson, Jeff Barth, Bruce Busch, Mike Jacobs. The combination of outstanding callers, excellent facilities and a good format, we believe, will make a super

program. All interested dancers should register as soon as possible.

Questions regarding the Advanced programs should be addressed to Bob and Faye Minton, 549 Redwood Dr., Maylene AL 35114. Questions regarding the Challenge program should be addressed to Bill and Barbara Lucero, 2902 Drexel Dr. SE, Huntsville AL 35801.

There are a few principles we live by and have been writing about for the last several years. Number One is that nothing replaces live dancing. Tape dancing is only to be considered practice for the live dancing. We have two tape workshops that meet weekly, but we would cancel in a minute if there were a live dance close by. Number Two is to make a practice of attending as many dances as time permits, regardless of the program. We feel that many high-frequency dancers do the same. The reason they attend dances with less complicated programs is to have an enjoyable evening, an evening to relax and enjoy the program, as well as the people. These dancers aren't coming to your dance to recruit or raid your dancers. In fact, ethics prevent the high-frequency dancers from even mentioning the subject. If a high-frequency dancer visits your dance, don't run up and ask, "What are you doing here?" Apparently they are there to dance, and that means, dance with anyone in attendance. If one of these highly trained individuals gets into your square, don't be intimidated by his/her presence. Just because they spend hours, days, and even years practicing our hobby, you must remember they put their pants on the same way you do—one leg at a time—and they enjoy the same hobby that you do.



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clude Styling Terms and the Glossary of Square Dance Terms. I encourage you, as their instructor, to give them every ounce of your ability in a proper and thorough teaching. We must take the time necessary to lay a firm foundation in understanding all the basic programs. Working together we can make square dancing the enjoyable and friendly experience we know it can be. Take pride in doing it.

GOOD ADVICE

A notice of an old-fashioned square dance to be held in the rural community of Quartz Hill, California, admonished: "Don't come unless you plan to have a good time."

*Helen Livingston
Lancaster, California*



1985 ADVANCED and CHALLENGE

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Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

GRAND PARADE

DESCRIPTION: Heads touch to a wave; ends of the wave and adjacent centers arm turn $\frac{1}{2}$; new centers turn $\frac{3}{4}$; each side lady walk $\frac{1}{4}$ to the right (to the head position) to become the partner of the head man now in that position while the side men take the head ladies out of the center with a courtesy turn; all now promenade $\frac{1}{2}$ and face in. Repeat all of this once more the heads. The sides now repeat the heads' part and the heads do the sides' part and repeat all of those moves again. The total action is a four-times-through routine.

TIMING: 64 beats.

Since this is a home-to-home routine, no examples are needed.

MAINSTREAM CHOREO:

Heads lead right and circle to a line

Pass thru, wheel and deal

Centers pass thru, veer right

Ferris wheel, centers partner trade

Swing thru, right and left grand...

Heads square thru four, swing thru

Boys run, couples circulate

Tag the line left, ferris wheel

Double pass thru, leaders trade

Left allemande...

Heads square thru four, swing thru

Girls run, ferris wheel, swing thru

Recycle, zoom and swing thru, recycle

Pass thru, left allemande...

Heads lead right and circle to a line
Spin the top, centers run, tag the line left
Ferris wheel, centers star thru, pass thru
Cloverleaf, new centers swing thru
Turn thru, slide thru, pass thru
Wheel and deal, centers pass thru
Left allemande...

Heads square thru four, ocean wave
Girls run, ferris wheel

Double pass thru, leaders turn back

Touch $\frac{1}{4}$, centers trade, boys run

Pass thru, wheel and deal, pass thru

Left allemande...

Heads pass thru go round one to a line

Pass thru, boys partner trade

Ferris wheel, boys left turn thru

Star thru, girls trade, ferris wheel

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

Heads square thru four, sides rollaway

Swing thru, centers run, ferris wheel

Zoom and swing thru, recycle, zoom and

Pass thru, left allemande...

Heads square thru four, sides rollaway

Touch $\frac{1}{4}$, centers run, ferris wheel

Zoom and swing thru, turn thru and

Boys courtesy turn them, pass thru

Bend the line, spin the top

Right and left grand...

Heads lead right and circle to a line

Spin the top, boys cross run

Left swing thru, boys run

Ferris wheel, centers box the gnat and

Change hands, all left allemande...

Heads lead right and circle to a line

Swing thru, boys cross run, girls trade

Girls run, couple hinge, ferris wheel

Centers pass thru, swing thru

Same sexes trade, right and left grand...

Heads lead right and circle to a line

Dixie style to a wave, centers cross run

Left swing thru, girls circulate, boys run

Ferris wheel, zoom and square thru $\frac{3}{4}$

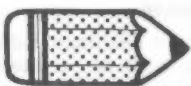
Left allemande...

Heads pass the ocean, left swing thru

Left swing thru, recycle, pass thru

Swing thru, right and left grand...

REVIEW



PLUS QS CHOREO:

Heads lead right and circle to a line
Load the top, spin chain and exchange
The gears, pass thru, chase the 1/2 tag
Coordinate, 1/2 tag, scoot back, boys run
Pass thru, wheel and deal
*Square thru but on the third hand
Dixie grand, left allemande...
*Or, zoom and pass thru,
Left allemande...

Heads lead right and circle to a line
Load the top, spin chain and exchange
The gears, swing thru, same sexes trade
Right and left grand...

Heads pass the ocean
Ping pong circulate, recycle, pass thru
Centers chase the 1/2 tag right
Others divide and star thru
Centers turn thru, left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, leaders cloverleaf
Centers chase the 1/2 tag, box circulate
Those boys run, others lead right
Left allemande...

Heads lead right and circle to a line
Touch 1/4, circulate, centers walk
And dodge, girls pass thru
Outsides cloverleaf, other boys run
Heads pass thru, chase the 1/2 tag
Sides pass thru, chase the 1/2 tag
All boys run, left allemande...

Heads lead right and circle to a line
Flutter wheel, load the top, recycle
Square thru 3/4, chase right, boys run
Left allemande...

Heads lead right and circle to a line
Two ladies chain, load the top, recycle
Pass thru, trade by, left allemande...

Four ladies chain, heads square thru
Right and left thru, swing thru
Spin chain and exchange the gears
Swing thru, recycle, sweep 1/4

Load the top, recycle, pass to the center
Square thru 3/4, left allemande...

Heads pass thru, go round one to a line
Tag the line in, pass thru
Chase the 1/2 tag, spin chain and
Exchange the gears, swing thru
Boys trade, right and left grand...

Heads lead right and circle to a line
Swing thru, boys run, crossfire
Girls run, load the top, boys run
Crossfire, coordinate, 1/2 tag
Single hinge, same sexes trade
Right and left grand...

Sides half square thru, touch 1/4
Follow your neighbor and spread
Spin chain and exchange the gears
Step thru, chase the 1/2 tag
All eight circulate, boys run
Pass thru, trade by, left allemande...

Heads lead right and circle to a line
Ends box the gnat, load the top
Single hinge, recycle, spin chain and
Exchange the gears, fan the top
Grand swing thru, boys run
Wheel and deal, load the top, step thru
Left allemande, right and left grand but
On the third hand, promenade...

Heads lead right and circle to a line
Pass thru, chase the tag, girls cloverleaf
Boys trade and roll and spread, pass thru
Chase the tag, track two, centers trade
Boys run, load the top, swing thru
Boys run, ferris wheel, square thru 3/4
Left allemande...

PULPOLLEX

IN/OUT ROLL TO A WAVE

by Norm Poisson

DEFINITION: From diamonds: Designated point (e.g., in-facing point for *in roll to a wave*) circulates as the other point does a turn, step, turn toward the designated point (i.e., both points move as in *in/out roll circulate*), center dancer who is facing the designated dancer (the circulator) will step ahead taking the other center along to hinge in the spot vacated by the circulator.

NOTE: The centers facing the designated point simply diamond circulate. Right-hand diamonds give right-hand waves. Left-hand diamonds give left-hand waves. This could be called from facing diamonds resulting in inverted lines.

SAMPLE CHOREO:

Heads square thru four, swing thru
Boys run, girls hinge, *in roll to a wave*
Swing thru, boys run, left allemande...

Heads 1/2 square thru, swing thru
Boys run, girls hinge, *in roll to a wave*
Centers trade, boys run, left allemande...

Heads square thru four, touch 1/4
Centers run, new centers hinge
Diamond circulate, *in roll to a wave*
Girls trade, spin the top
Right and left grand...

Heads square thru four, swing thru
Boys run, girls hinge, *out roll to a wave*
Centers trade, girls trade, star thru
Pass to the center, square thru 3/4
Left allemande...

Heads lead right and circle to a line
Spin the top, centers run
New centers hinge, diamond circulate
Out roll to a wave, centers trade
Boys run, left allemande...

Sides flutter wheel, heads lead right
And circle to a line, Dixie style
To a wave, centers hinge, *out roll*
To a wave, centers cross run
Left allemande...

Heads lead right and circle to a line
Spin the top, centers run
New centers hinge, diamond circulate
In roll to a wave, centers trade
All scoot back, boys run, pass thru
Wheel and deal, square thru 3/4
Left allemande...

Heads pass thru go round one to a line
Pass the ocean, centers run
New centers hinge, diamond circulate
In roll to a wave, boys run
Couples circulate, bend the line
Spin the top, right and left grand...

Heads square thru four, ocean wave
Centers hinge, diamond circulate
In roll to a wave, ends crossfold
Centers turn thru, pass thru
Left allemande...

Heads square thru four, ocean wave
Centers hinge, *out roll to a wave*
Ends star thru, sides cloverleaf
Zoom and swing thru, extend and
Swing thru, right and left grand...

Heads lead right and circle to a line
Dixie style to a wave, centers run
New centers hinge, diamond circulate
In roll to a wave, trade the wave
Swing thru, girls trade, star thru
Pass to the center, square thru 3/4
Left allemande...

Heads square thru four, sides rollaway
Swing thru, ends run, centers hinge
Diamond circulate, *out roll to a wave*
Boys trade, partner trade, pass thru
Wheel and deal, square thru 3/4
Left allemande...



MOVE ON AND (ANYTHING)
by Bill Worley

DESCRIPTION: From columns, lead dancer in each column *dodges* as the trailing three dancers *walk*. This produces couples facing out on the ends and mini-waves in the center. From here, the couples facing out *cloverleaf* while the mini-wave dancers await the *anything* command.

FIG. 1: Start in a column,

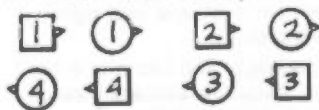


FIG. 2: Those facing someone's back *walk* and the two facing out *dodge*.

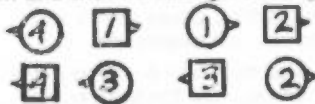
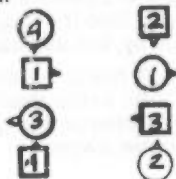


FIG. 3: Couples facing out *cloverleaf* as the remaining four await the *anything* command.



ANYTHING CALLS TO USE:

- Walk and dodge
- Follow your neighbor/spread
- Boys or girls run
- Trade
- Cast 3/4
- Cross
- Box circulate
- Single hinge
- Scout back
- Trade and roll
- Partner tag
- Box counter rotate

SAMPLE CHOREO by the Author:

Heads lead right and circle to a line
 Touch 1/4, *move on and* trade and roll
 Zoom, pass thru, left allemande...

Heads lead right and circle to a line
 Touch 1/4, *move on and* cast off 3/4
 Extend, right and left thru
 Left allemande...

Heads lead right and circle to a line
 Touch 1/4, *move on and* follow
 Your neighbor and spread, extend
 Pass to the center, square thru 3/4
 Left allemande...

EXAMPLES by Ed:

Head ladies chain, sides flutter wheel
 Heads lead right and circle to a line
 Touch 1/4, *move on and* left allemande...

Heads lead right and circle to a line
 Touch 1/4, *move on and* walk and dodge
 Clover and star thru, heads lead right
 Left allemande...

Heads lead right and circle to a line
 Touch 1/4, *move on and* single hinge
 Ping pong circulate, recycle, zoom
 Double swing thru, boys run, half tag
 Left allemande...

Heads pass thru, go round one to a line
 Touch 1/4, *move on and* box circulate
 Single hinge, extend, boys run, pass thru
 Wheel and deal, square thru but
 On the third hand, dixie grand (R,L,R)
 Left allemande...

Heads lead right and circle to a line
 Right and left thru, touch 1/4, *move on and*
 And scout back, boys run, left allemande
 Right and left grand but on third hand
 Promenade...

Side ladies chain, heads lead right
 Circle to a line, touch 1/4, *move on and*
 Box circulate, scout back
 Left allemande...

Sides flutter wheel, heads promenade 1/2
 Same ladies chain, rollaway, lead right
 And circle four, ladies break to lines
 Touch 1/4, *move on and* boys run
 You're home...

Four ladies chain, heads lead right
 And circle to a line, right and left thru
 Touch 1/4, *move on and* single hinge
 Right and left grand...


Heads pass thru, go round one to a line
 Touch 1/4, circulate, *move on and*
 Partner tag, left allemande...

All four ladies chain, heads rollaway
 Lead right and circle four, ladies break
 To lines, touch 1/4, *move on and* trade
 Left allemande...

Heads star thru, pass thru, circle to line
 Touch 1/4, *move on and* girls run
 Swing thru, recycle, sides lead right
 Left allemande...


THIS MONTH'S PUZZLE ANSWERS:

call aft lady
 illi bia erie
 aller lab girl
 due lapel
 greet alec
 roar flo yoke
 ids rio lak
 meet ack bite
 rite arced
 tread ade
 read oundalab
 inre hst tape
 mess mei hoed




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 Tommy Russell

TB233 BABY'S BACK AGAIN— Bud Whitten

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

TB239 GOOD OLE DAYS ARE RIGHT NOW— Gabby Baker/Chuck Mashburn (Duet)


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Gabby Baker

TR3002 KANSAS CITY KICK
 Jack & Muriel Raye

TR3003 OVER AGAIN, Carlene & Steve Bohannon

P.S.: MS/QS

by Walt Cole

TIMING'S THE THING!

INTRO:

— — — —	:	Head ladies flutterwheel
— — — —	:	— — Square thru
— — — —	:	— — With the outside two
Right & left thru — —	:	— — Veer left
Ferris wheel — —	:	— — Left square thru $\frac{3}{4}$
— — — —	:	— — Right & left thru — —
— — Veer right	:	— — Men circulate, prom*
— — — —	:	— — — —
— — — —	:	— — — —

*R-H lady progression.

FOR THE MODULAR CALLER:

Static square: heads turn thru, separate around one into the middle with a Left turn thru...zero box.

Static square: heads pass thru, separate around one to a line, all star thru
Centers pass thru, right & left thru..0 box

Static square: head men and corner lady
Pass thru, separate around two to line
Of four...zero line

Static square: four ladies chain $\frac{3}{4}$
Heads star thru, pass thru, star thru,
Pass thru, bend the line...zero line

Zero box: star thru, centers box the gnat
Centers square thru, ends star thru
Everybody right and left thru...zero box

Zero line: turn thru, ends fold
Right and left thru, slide thru, pass thru
Bend the line...zero line.

BASIC PROGRAM SINGING CALLS:

Head couples promenade $\frac{1}{2}$, lead right
Circle to a line, go forward and back
Pass thru, turn left, go single file
Girls turn back and swing this gent
Allemande left new corner & promenade
Add 16-beat tag ending...

Head couples promenade halfway
Down the middle with a right & left thru
Square thru 4 hands, with sides do-sa-do
Star thru, square thru $\frac{3}{4}$
Swing the corner and promenade
Add 16-beat tag ending...

Head couples promenade half
Lead right and circle to a line
Right and left thru, roll a half sashay
Go forward and back, box the gnat
Crosstrail thru, swing the corner
Promenade, Add 16-beat tag ending...

Head couples promenade $\frac{1}{2}$, lead right
Circle to a line, go forward and back
Right and left thru, star thru

Square thru $\frac{3}{4}$, swing corner, promenade
Add 16-beat tag ending...

MAINSTREAM PROGRAM: Fold 'em
Heads lead right and circle to a line
Pass thru, ends fold, swing thru
Girls trade, recycle, veer left
Boys fold, right and left grand...

Heads right and left thru, crosstrail
Separate around one to a line
Right and left thru, rollaway half sashay
Pass thru, ends fold, swing thru
Scoot back, girls trade, girls run
Bend the line, pass thru, ends fold
Left allemande...

Heads lead right and circle to a line
Slide thru, touch $\frac{1}{4}$, scoot back
Boys fold, all double pass thru
Girls U-turn back, star thru
Couples circulate, boys fold
Right and left grand...

Heads square thru, swing thru, girls fold
Peel off, ferris wheel, centers pass thru
Touch $\frac{1}{4}$, ends fold, peel off
Couples circulate, tag the line in
Slide thru, left allemande...

Crossfolds: Heads lead right and
Circle to a line, pass thru, ends crossfold
Swing thru, walk & dodge, partner trade
Right and left thru, rollaway $\frac{1}{2}$ sashay
Pass thru, ends crossfold, swing thru
Scoot back, centers trade, centers run
Bend the line, pass thru
Ends crossfold, right and left grand...

Heads square thru, swing thru
Boys trade, boys run, bend the line
Pass thru, ends crossfold, touch $\frac{1}{4}$
Centers trade, centers run, bend the line
Pass thru, girls crossfold, star thru
Couples circulate, ferris wheel
Outsides squeeze into a line of four
Pass thru, ends crossfold, left allemande

Heads square thru, swing thru, boys run
Tag the line right, boys crossfold
Girls U-turn back, star thru
Right & left thru, Dixie style to a wave
Girls crossfold, left allemande...

Cloverleafing: Heads lead right and
Circle to a line, pass thru, wheel & deal
Double pass thru, cloverleaf
Centers pass thru, star thru, pass thru
Tag the line, cloverleaf, centers box gnat
Swing thru, turn thru, left allemande...

Heads square thru, sides rollaway
 $\frac{1}{2}$ sashay, pass thru, outsiders cloverleaf
Centers star thru, spin chain thru
Girls circulate double, boys run
 $\frac{1}{2}$ tag the line, walk and dodge
Partner trade, left allemande...



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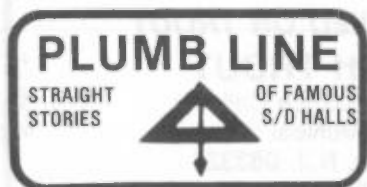
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This is the story of a square dance hall That Rick & Connie built from wall to wall. Connie will sing and Rick will call And everyone will have a ball.

They built this hall with a hammer and a tack Poor Rich durn near broke his back. Acarryin' boards from a great big stack And eatin' his meals from a paper sack.

They worked so hard, four walls were up. They were 'bout as happy as a playful pup. But shucks here came a great big wind, And they had to do it all again.

Gloria Ann Kaminsky
Pearland, Texas



They worked right on in an awful flurry Aputtin' things together in a great big hurry. To make that grand opening date, They worked and slaved 'til very late.

Now many years have passed right on, Many dancers have come and gone, But still the walls echo the sound Of country music and real hoedown.

So if you want an eve of fun, Come to Square Dance Manor, everyone. Connie will sing, and Rick will call— Many squares will fill the hall.



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FACING THE L.O.D.

HELEN & BILL STAIRWALT

Helen and Bill live in Libertyville, Illinois and have been teaching round dancing for 14 years in the Chicagoland area. They have square danced for 18 years, and now teach and cue for their original S/D club, Saints and Swingers, and for The Country Squares. The Stairwalts have conducted numerous clinics and workshops, and served as chairmen of R/D program for the Illinois Convention recently held in Peoria. They have been featured leaders at Royal Holidays near Lake Geneva, Wisc., and on staff at Lighted Lantern in Colorado.

To keep current, Helen and Bill became charter members of the Round-A-Rama Institute. They are members of Chicagoland R/D Leaders Society, Roundalab and URDC.

Bill recently retired after teaching Industrial Education for 36 years, and the



Stairwalts are conducting a R/D program at Peppermint Palace and Texas Treasure in south Texas this first part of 1985. This new venture, including cueing rounds for Jerry Story's S/D program, caused much excitement in the household!

Round dancing to the Stairwalts is a wholesome, couple-oriented activity which enables one to associate with the greatest cross-section of the population of the world. They believe it to be an important part of the square dance activity, and participate in both wherever possible.

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DANDY IDEA

"We don't like your turntable," said Greg Smith, vice president of the club, as he literally "pulled the plug" on caller Fred Camp during a singing call at the Unicorner's annual Christmas dance.

The dancers on the floor stopped and watched as Fred was presented with a large package. Fred realized that club was up to some sort of mischief but as he began tearing off the wrappings, he could hardly believe his eyes! The first unbelievable clue was the wording, "Hilton Audio Equipment" on the packing box. A brand new Hilton 75A is quite a token of appreciation!

Fred and his wife Pauline founded the Unicorners S/D Club of Charleston, W.V.,

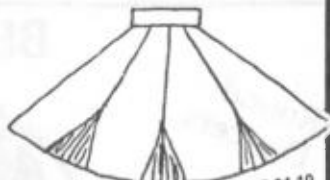


in order to fulfill a need to assimilate single persons into square dancing in the area. The club is especially, but not exclusively, for singles.



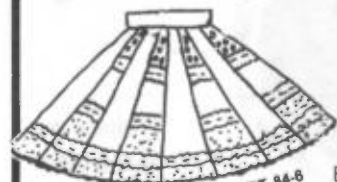
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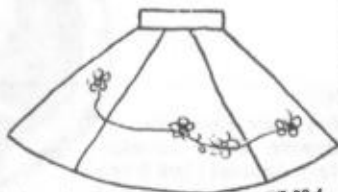
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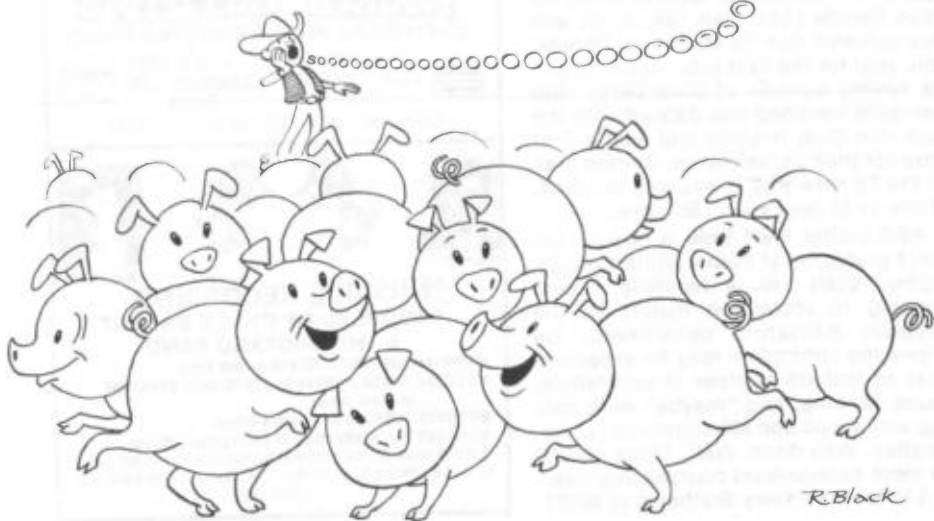
BLOOMERS and THINGS EXCLUSIVE KITS FOR SQUARE DANCERS

Sketchpad Commentary

Girls Run, Boys Run...Everybody Run!

I remember it well, 'twas like yesterday—
We'd decided to dance near Dubuque, loway.
We'd hired us a caller and rented a hall,
And squared up our sets, near forty in all.
Instead of *bow to your partner* or *left allemande*,
He threw back his head, to his mouth cupped his hand.
And the calls that came out, we ne'er heard before—
Then, almost like magic, there burst through the door
Dozens of hogs, all sizes and shapes,
And our taws in sheer terror clung to the drapes.
Such a snorting and grunting and milling about!
Naturally all hope of square dancing was out.
So if you're planning to *promenade* or *chain down the line*,
Be sure that your caller's for dancers, not swine.

OWEEEEEEEEE!!!



R.Black

People

IN THE NEWS



The last day of this month, on Sunday March 31st, many hundreds of callers and partners will be on the way or preparing to drive, fly, or bus to Phoenix for the annual Callerlab convention. Shown above is a table-full of some of the crowd at a previous convention, including **Larry Letson** (center left) and **Elmer Sheffield** (center right). If you're a caller, we hope you're planning to join the more than 1,000 others heading that way. The dates are April 1-3, always the week before Easter.

"The east and west have something in common each New Year's day," says **Ed Vache** of Philadelphia. California has its Rose Parade (ASD, Jan. '85, p. 39) and Pennsylvania has its Mummers Parade. This year for the first time, according to **Ed**, twenty squares of Dixie Derby club members marched and danced with the Hamaton Club Brigade and won a first prize for their performance. Carried over all the TV networks, it was well received. "Tune us in next year," **Ed** says.

ASD staffer **Walt Cole** is now an adjunct professor at Weber State College, Ogden, Utah. He is teaching square dancing to recreation majors in the physical education department. He hopes the curriculum may be expanded later to include courses in contra/folk, round dancing, and "maybe" even calling, with Basic and MS courses as prerequisites. Well done, **Walt**. There should be more college-level courses like this.

A letter from **Kerry Brethauer** of BRET-



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nection*. Valid for new subscribers to *Choreo Connection* only. Ask
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CO, the company that produces
"Surefoot," a non-slip powder featured
in *ASD Product Line*, Jan. p. 81, corrects
the address of the company, which
should have read: 6910 West A St.,
Belleville, IL 62223. Apologies to all
those whose letters were returned by the
postal service, due to one digit in the ad-
dress being wrong (first digit is "6," not
"8"). It's an ideal product for slippery
floors. Watch for advertising soon.



The photo above appeared in the
Observer newspaper covering North Pro-
vidence, Burrillville, and other Rhode
Island communities. The occasion was
in honor of caller and cuer **Al and Helen
Roberts** of Burrillville, the tenth anniver-
sary event of their home club, the Mobile
Squares. Presenting a plaque were (l. to
r.) **Bill Hartman, Joe Butler, Virginia
Butler** and **Pat Hartman**, members of
the R.I. Mavericks. Thanks to **Joe and
Ginny Butler** for the article.

Larry Strippy of Dayton Ohio has an
excellent little booklet for sale, entitled
"Sit Down Dancing." "Ideal for your less
mobile friends," he says, "especially in
rest homes, nursing homes, and
rehabilitation centers." **Larry** is a young
79 years old himself, and uses these
dances extensively in Ohio. The booklet
sells for \$3. and may be purchased from
him at 2680 Bingham Ave., Dayton OH
45420.

Coach and caller **Ted Hines** of
Brookfield Center, Connecticut is a
multi-faceted and generous guy. He also
has a "booming voice" and a "hearty
handshake," according to staff writer
Nancy Rogers of the *News-Times EX-
TRA* newspaper.

From his office at Western Connec-
ticut University in Danbury, **Ted** writes

Continued on Page 85



OVERSEAS DANCER ASSOCIATION

The Overseas Dancers are planning big things for August 7-11, their 23rd Annual Reunion at Fort Monroe, Virginia. Fun, laughter and friendship are guaranteed, along with dancing and reuning. You may join the Overseas Dancer Association and thereby become eligible to attend the reunion if you learned to dance overseas or if you have been a member of an overseas club. Overseas dancing on vacation or tour does not qualify. Members and non-members are welcome to attend the Trail End Dance on August 6. Contact

the registration chairmen, Ron and Debbie Williams, 1621 Sudbury Ct., Virginia Beach VA 23464.

HUNTER MT. SUMMER FESTIVALS

It starts with Italians, ends with Indians, and in between takes a fun-filled tour of Europe and the U.S., all under the clear blue summer sky of N.Y.'s northern Catskill Mountains. It is the Hunter Summer Festival Series, for years a favorite of vacationers who like a touch of imported Old World magic and pure American enjoyment. The party begins July 5-7 with the Italian Festival; continues July 11-26 for 16-day German Alps Festival and Goebelfest; spotlights country music from Aug. 1-4 (square dancing is included in this one) and polka dancing, Aug. 8-11; Celtic Festival follows from Aug. 16-18, the Antique Show, Aug. 24-25 and a three day powwow of native Americans on Aug. 31-Sept. 2.

A free tabloid newspaper describing these in detail is available from Exposition Planners Ltd., Bridge St., Hunter NY 12442.

THE COUNTDOWN BEGINS

Only a few short weeks remain until



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By special order, no returns: 35 yd. single, \$33.95

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All multi slips and slips over 23" are \$2.00 more.

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the New England S&R/D Convention opens in Providence, R.I., on April 26. Al and Helen Roberts, caller programmers, and Marge and Bill Headen, cuer programmers, promise terrific programs with all-round dancing enjoyment. 125 callers from all parts of New England will offer two days and nights of dancing from basic movement to challenge, with contras and live music, too. 45 cuers will lead dancers in waltzes, foxtrots and polkas.

In keeping with the Ocean State theme, the fashion show is entitled "Sail Into Fashion, and will be held Saturday at 10 A.M. under the direction of Carol and Phil Bailey. Demonstrations on sewing techniques, a pattern exchange and emergency sewing facilities will be located in the Civic Center. Solos will have an after party from 11 P.M. to 1 A.M. after the convention ends. Camping is available at Whip-O-Will Hill in Foster and Waloam Campground in N. Kingston. Further information is available from P.O. Box 9165, Providence RI 02904.

NEW OFFICERS

The Square Dance Callers Association of Southern California are operating

with new officers for 1985: Ron Elder, president; Art Harvey, vice president; Floyd Oppenheimer, treasurer; Diana Splean, secretary. Jack Drake is continuing to serve as executive secretary.

Jack Drake

IN MEMORIAM

News has reached us that Gloria Firstenburg, wife of caller Marty Firstenburg of Salem, Oregon, was killed in an auto crash last fall.

Jack Nadeau, president of Old Colony Callers Association in Massachusetts and long-time New England caller, died during bypass surgery in January. During the same month, another Old Colony caller from Marshville, Dick Pells, passed away.

Sympathy is extended to the families of these three active leaders in the square dance world.

QTR TRN MOVES

The editors of QTR TRN have retired their snowshovel and moved to Florida. The monthly publication will now be published from 644 Sembler St., Sebastian FL 32958. Russ and Judy Tremblay have owned and operated QTR TRN, a

Continued on Page 85







Daryl Clendenin



Joe Sattel



Bill Peters

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w/ship Q5/EXP Bob Barnes FL Plus Rita B Barnes	w/ship Q5/EXP James Maxey Paul Walker FL Masterclass Fennell Dance	w/ship PLUS Bob Christian AL Masterclass	w/ship A1 startng Rud Whitten CA Masterclass Plus	w/ship Q5/EXP Joe Priddy FL Plus A startng
6/9 - 15 Rud Barnes MA A1	6/16 - 22 Don Henderson, FL PLUS Rita L Henderson	6/30 - 7/6 Johnson, Walter FL Smooth & Easy A2	7-7-13 Ralph Echols FL PLUS	7/14 - 20 Roger El ABSENCE
w/ship A2 Dale McClary FL A1 Rud Jurek/Rose Trenshaw, FL/OMA	w/ship intro/A 7/28 - 8/3 Joe Perrot KY PLUS	8/4 - 10 Harry Lasker NC Adv / CI startng	w/ship EXP 8/11 - 17 James Maxey Lester Ligon FL SADIE HOP WALKS Masterclass	8/18 - 24 Paul Koelowski, IN James Maxey, FL Plus
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- RIV 205 Bluegrass Express by Buddy
- RIV 206 We've Got The Music by Ron
- RIV 207 Flashdance by Gary
- RIV 208 Double Shot Of My Baby's Love by Kelly
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- RIV 212 Mary Poppins by Nate
- RIV 213 Walk Right In by Dave
- RIV 214 Leaving On A Jet Plane by Larry
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- RIV 218 One Of Those Songs by Buddy
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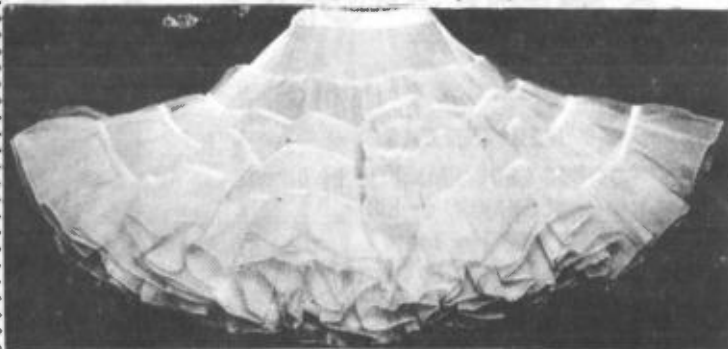
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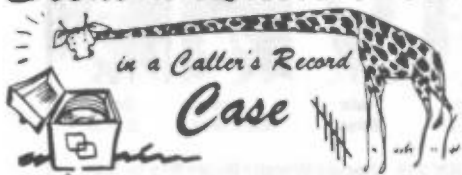
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JOHN MARSHALL

John was raised in Baltimore and began his calling career there in 1969. Four years later a job change brought him to Reston, Va. where he and his wife Colette now reside. The Marshalls have developed a "total program" concept, including home clubs ranging from Plus to Challenge. He has traveled to 27 states and Canada. Participating in seminars, panels, schools and workshops is a favorite part of John's professional activities. He became a full-time caller in June, 1979. He writes a monthly choreography column for *Calls 'n Cues*, and has written for several issues of *News 'n Notes*. John is a chairman of a Callerlab committee and a member of his local callers association, NCASDLA. He has



recorded on 4 Bar B Records and will soon be on the Red Boot label.

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- RG704 DIAMOND IN THE DUST by Keith



Tony
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- RH214 RIGHT OR WRONG
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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

AIN'T WE GOT FUN—Windsor 4776

Choreography by Ivan & Billie Sager

Good music and an interesting easy two-step done three times through.

BEAUTIFUL MORNING— Windsor 4776

Choreography by Fran & Jim Kropf

Pretty music (should be slowed) and a flowing easy-intermediate waltz.

MOONGLOW— Windsor 4778

Choreography by Phil & Lois Atherton

Good music and good intermediate combination foxtrot and swing.

MEAN TO ME— Windsor 4778

Choreography by Jack & Ione Kern

Excellent music with a high-intermediate to advanced ballroom foxtrot.

WALKIN' IN THE SUNSHINE— Belco 319

Choreography by Ken Croft & Elena DeZordo

Good music and a comfortable, easy, two-step cued by Charlie Proctor.

SWEET LIPS— Belco 319

Choreography by Richard & JoAnne Lawson

Usual Belco music with an easy waltz routine cued by Richard.

ELMER'S TWO STEP— ESP 002

Choreography by Jim & Dottie McCord

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

WHEELS— TNT 229

Choreography by Bud & Shirley Parrott

Easy cha cha type two-step cued by Bud.

NOSTALGIA— Columbia 38-03805

Choreography by Dorothy & Ivan Hay

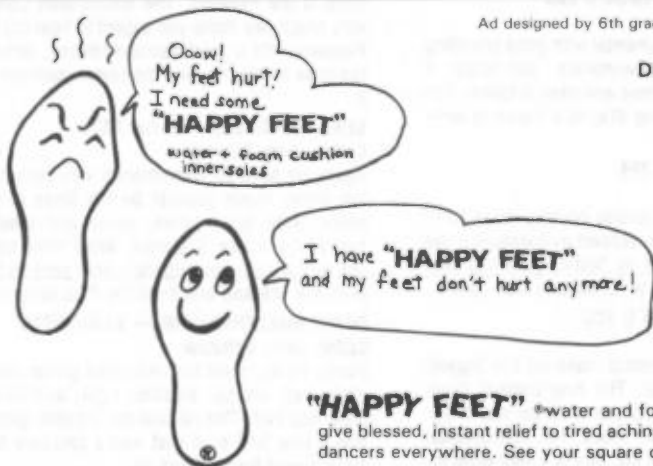
Good Julio Iglesias music and a good high-intermediate combination foxtrot and two-step with a long sequence.

IT'S SO NICE— Roper 278

Choreography by Ken Croft & Elena De Zordo

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Flip Side

SQUARE REVIEWS

by John Swindle

Twenty-one singing calls and two patter records are what our producers gave us for our dancing pleasure this month. We had releases on two new labels. We know it's only March but let us tell you what our mag has planned for you in June. Our booth will, of course, be set up at the National Convention in Birmingham, but on Wednesday night we are hosting a Trail's End Dance in Birmingham. We hope you will try to drop by and see us. We've gotten letters from many of you but would like to meet you in person. Until next month, happy squares!

YOU ALWAYS HURT THE ONE YOU LOVE— Big Mac 065; Caller: John Eubanks

It's hard to listen to this song and not think of Spike Jones. However, this instrumental has no resemblance to the instrumental as done by Spike. It has a good S/D beat with piano, steel, and harmonica lead.

PIRATES AND POETS— Circle D 223

Caller: Wayne Baldwin

This is a well-done instrumental with good sounding leads, including guitar, harmonica, and fiddle. A good danceable beat is there and easy to follow. The rhythm is easy-paced and Wayne's figure is well-timed.

BLUE MOON— Circle D 224

Caller: Mike Seastrom

This instrumental has a strong country flavor to it. The beginning piano lead, echoed by harmonica and going into guitar backed by fiddle, gave it a nice sound. The beat is easy to follow and well-paced.

RIDE THE TRAIN— Circle D 225

Caller: Steve Kopman

Guitar, fiddle, and harmonica make up the biggest part of this instrumental. The ever-present drum makes it almost possible to see the train just chugging down the track. At times, the instrumental really sounds busy; all in all, this is a well-done instrumental with a good dance beat.

UNCLE PEN— Cloverleaf 1

Caller: Eddie Millan

We welcome this new label to the wonderful world of square dancing. With this tune, it would be difficult not to come up with a good S/D beat. This instrumental is well-done with fiddle and banjo leads. We were impressed with this first offering by Cloverleaf Records. We are looking forward to future releases.

ALABAMA WOMAN— Desert 16

Caller: Bill Reynolds

This instrumental has banjo and harmonica lead, with interesting sounds and a good S/D beat. Bill's figure consisted of basics from the Mainstream program but was quite interesting and well-timed.

COIN MACHINE— ESP 606

Caller: Larry Letson

Our review dancers were very interested in this tune, especially after they read the title. We think they are still trying to find out what a coin machine is, but they were satisfied with the fine instrumental they heard. A good beat, nice rhythm and good banjo picking make up an excellent S/D release. Larry does an outstanding job on the flip.

BIRMINGHAM JUNCTION— Gaslight 007

Callers: Mike Coens & Berry Vestal

This tune just about drove our review dancers "up the wall," trying to figure out where it came from. It has a big band sound and is, we think, from that era. The beat, although not a true S/D beat, is danceable. The song, as Mike and Berry do it, fits right in with the times. Good piano and muted trumpet leads in the instrumental make for good listening.

SONG OF THE BANDIT— Hi-Hat 5071

Caller: Ernie Kinney

Listening to Ernie do the flip side of this record, with the fine harmony on the tag lines, reminds us of the Sons of the Pioneers. The instruments used sound very much like those you expect to hear backing the Pioneers. It's a good dancing release, although the tag lines are wordy, and the review dancers enjoyed it.

SEND HER ROSES— Hi-Hat 5072

Caller: Jerry Schatzler

Again we have an instrumental very reminiscent of the music made popular by the Sons of the Pioneers, with good fiddle, piano and steel leads, backed by a nice S/D beat. What more could you ask for? A well-timed figure? Jerry gave us two, one from the MS and one from the Plus program.

DON'T SWEETHEART ME— Hi-Hat 5074

Caller: Jerry Schatzler

Piano, fiddle, steel and Hawaiian guitar sound fine when they are put together right, and Hi-Hat has done just that. This release has a super good sound and a true S/D beat that was a pleasure to dance Jerry's well-timed figure to.

ROSA RIO— Lamplight 1001

Caller: Jim Diffey

We have another new label to which we extend our welcome. Again we were pleasantly surprised at the sounds offered to us. The beat is there and the instrumental is well-mixed. There are no distinct lead instruments per se, but the sound is very good.

YOU ARE MY SPECIAL ANGEL— Lone Star 602

Caller: Leroy Conrad

Take a pop song from the 50's, add a good S/D beat, a little fiddle and country western sound, combine this with a well-timed S/D figure and you just can't go wrong. Lone Star records has done just this and we can really enjoy this fine dancing release.

LET IT SHINE— Mountain 40

Caller: Karen Reynolds

A good S/D beat is found in this release, with some right nice sounds. Karen does a nice job on the flip with an old standby figure that works well with this song. J.J. Johnson sings harmony on Karen's tag lines; on the instrumental, Karen and J.J. are both there to assist the caller with his tag lines.

LET'S CHASE EACH OTHER ROUND THE ROOM TONIGHT— Mountain 43; Caller: Kim Hohnholt

This release has a great S/D beat and some fine instrumentation, including piano, harmonica, and string work. Kim used a *grand square* for opener, break and closer, which gives on the opportunity to sing just about the entire song. This was one of the review dancers' first choices.

SAIL ON— Ocean 12

Caller: Don Vanveldhuizen

If you should get the opportunity to listen to this release and like the song, don't give up because of the rhythm track. It dances much better than it sound as if it would. We were pleasantly surprised when we danced to the called side.

STREAMLINED CANNONBALL— Pioneer 129

Caller: Damon Coe

Callers who like banjo music, this record was made for you. The banjo has been brought out as the lead instrument several times, and even when other leads are featured, the banjo may be heard in the background just chugging along. The beat is there and very easy to follow. This release also features a key change in the closer.

OUR DAY WILL COME— Ranch House 307

Caller: Bill Terrell

Again we have fine banjo pickin' along with some other great sounding instrumentation. Along with the banjo, there is some super keyboard work, along with some superb guitar. The beat is there, the rhythm is fine— what more do you need? Just three more couples.

WHAT YOU DO TO ME— Ranch House 507

Caller: Tony Oxendine

Don't try it unless you get a firm grip on one of your back belt loops. Tony stays laid back until the closer, and then "it's all out, here we go." In the closer, Tony uses a *grand square*; instrumentally all you have is a drumbeat to work with and it has a nice effect. The rest of the instrumental is made up of guitar, super keyboard and danceable beat.

LOVE YOU MORE THAN I CAN SAY— Square Tunes 212; Caller: Ted Frye

This instrumental has organ work in it along with guitar. Now don't get excited because organ in S/D records is not all bad, and this is one of those that really sounds good. It has a super sound and a super beat that would be difficult to lose.

I'M GONNA GO HUNTING TONIGHT— Thunderbird 238; Caller: Bob Bennett

The beat is there along with guitar and piano lead. It has a pleasant rhythm and Bob put together a nice figure using *chain down the line*.

PATTER RECORDS

D.X. LAND— Hi-Hat 650; Caller: Jerry Schatzer

The called side of this release is designed for two couple dancing at the A-2 program. Instruments: fiddle, jew's harp, bass, drums, guitar.

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- ST 212 Love You More Than I Can Say by Ted
- ST 213 Small World by Dee Dee
- ST 214 Do What You Do Do Well by Jack
- P 128 New World in the Morning by Bill
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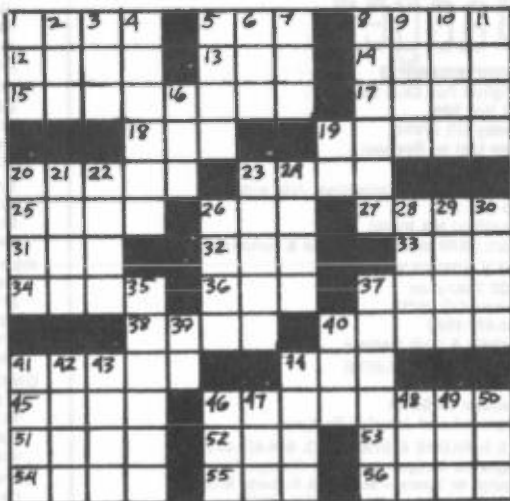
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- Gov. org.
- Feel sick
- Mrs. Harold Bausch
- German love songs
- Can dance (with "is")
- State with many dancers (Abbr.)
- Drink for S/D dieters
- S/D Leadership Organization
- Accidental tear (2 words)
- Calamitous
- "Give a little ----"
- What dancing gets us out of
- The (French)
- Stern
- Transported to dance
- Comfort
- Mrs. Gene Maycroft
- Peek
- College org.
- Oily (var.)
- "And here is your sister ----"
- Made to last (with "out")
- "---- the wave" (Pl.)
- Expiration of air
- Identification (abbr.)
- Put one call after another
- Neat
- French name
- Needed to hear calls
- Against
- Elec. unit
- Avail
- A Thai language
- Imitate
- Where you go after the after-party

ACROSS

- S/D command
- Rear of a ship
- Courtesy turn the ----
- The "eyes" have it!
- "Don't ---- me It All On Me"
- "On the ---- Canal"
- Caller's organization: C-----
- S/D female
- Expected at the dance
- Part of a western jacket
- Say hello to club guests
- Man's name
- Lion's do this
- Woman's name
- Decorative part of western shirt
- Personality parts
- "---- Rita"
- "Mighty ---- A Rose"
- "---- your partner, promenade"
- 1/2 of an anti-aircraft fire
- Snack
- Ceremony
- Moved in a half-circle
- Act: ---- the boards
- Refreshing drink
- What callers should not do
- Cuer's organization: R-----
- Concerning (Latin, 2 wds.)
- Presidential initials
- Record a S/D call
- Make dirty
- Chinese girl's name
- S/D music: ----own

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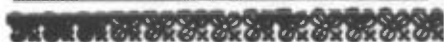
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LATE DATES

Quebec— Big Bash to introduce Square Dancing to Golden Agers, Victoria Hall, 4626 Sherbrooke West, Westmount; March 22, 1:30 p.m., Contact Geoffrey Tenneson (514-659-8000) or Randy West (524-697-0116).

Virginia— 17th Annual Grand Promenade S&R/D Festival, Stewart Middle School, Ft. Defiance; March 23; Tim Marriner, George Shell, Harry Hise, Dick Moats, Paul and Evelyn Fullwider. Write Dan & Bill Smith, 63 Grandview Dr., Harrisonburg VA 22801.

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Pennsylvania— 10th Annual PARDTA RD & Dinner, Geo. Wash. Rest. Apts., Washington; March 16; Jim & Bonnie Bahr. Write Claire Miller, 108 Wally Dr., Pittsburgh PA 15237.

Georgia— 19th Annual Spring Swing, Midland Valley H.S.; March 16; Dick Leger, Harold & Judy Hoover, Write Mary & Dan Martin, 422 Kemp Dr., Augusta GA 30909.

Georgia— 3rd Thunderbird Romp, Mathis City Auditorium, Valdosta; March 16-17. Write Bob & Vivian Bennett, 2111 Hillcrest Dr., Valdosta GA 31601.

Pennsylvania— March Carnival; March 17; Tom Miller, Jim Wheeler. Write Thad Karasinski, RD 1 Bank Rd., Conneaut Lake PA 16316.

California— 7th Annual Arthritis Hoedown, Taylor Hall, Claremont; March 17; Leo & Marion Crosby, P. Farmer, J. Garlow, R. Holmes, V. Kaaria, L. McBee, G. Monaghan, D. Muenchausen, D. Parnell, J. Randall, S. Stanley, N. Watkins, J. Scott. Call Dick (714)861-6062, Johnnie (714)797-4518.

Tennessee— 9th Annual RD Festival, Memphis; March 22-23; Bob & Maryann Rother.

Texas— Spring Spree, Abilene Civic Ctr.; March 22-23. Write Abilene S&RD Assoc., P.O. Box 5614, Abilene TX 79605.

Florida— 9th Annual Ogeechee R/D Wknd., Williams Ctr. GA Southern College; March 22-23; C/M Lovelaces. Write P. Dellenbarger, Box 2026, Statesboro GA 30458.

Massachusetts— Round E Vous, Berkshire Hilton; March 22-24; C/M Smarelli, F/A Hart, R/J Colippi. Write R. Colippi, 122 Millville St., Salem NH 03079.

Louisiana— 16th Annual Convention, Le Centre Civique, Lake Charles; March 23; Darryl L. McMillan. Write Bill & Martha Buck, 521 Woodbine Dr., Shreveport LA 71105.

Alabama— 32nd Annual S/D Round-Up, Birmingham-Jefferson Civic Ctr.; March 29-30; Bob Newman, Bill Terrill, Wayne & Barbara Blackford. Write Berenice Turner, P.O. Box 1085, Birmingham AL 35201.

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Illinois— 37th Annual S&RD Heritage, Belle-Claire Expo Hall, Belleville; April 12-13; H/AJ Walcott, R. Dougherty, P. Marcum, B. Hester. Write Jim Vacca, 7719 Florentine Dr., St. Louis MO 63121.

Illinois— Swing 'Em High in '85, Black Hawk College, Moline; April 12-13. Write Jack & Jayne Jeys, 410 E. 14th St., Davenport IA 52803.

California— 2nd Annual Clogging Convention, San Joaquin City Fairgrounds, Stockton; April 12-14. Write Bob & Bonnie Staley, 6950 Long Valley Spur, Castroville CA 95012.

Florida— 3rd Fl. Advanced & Challenge Festival, Venice; April 12-14; K. Gully, A. Springer, S. Smith, J. Walter. Write Louise Walter, Rt. 7 Box 363, Okeechobee FL 33472.

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See list of Callerlab
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September '84

PLUS PROGRAM

All eight spin the top
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Coordinate
Crossfire
Diamond circulate
Dixie grand
Explode family
a. waves
b. and anything
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Load the boat
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Ping pong circulate
Relay the deucey
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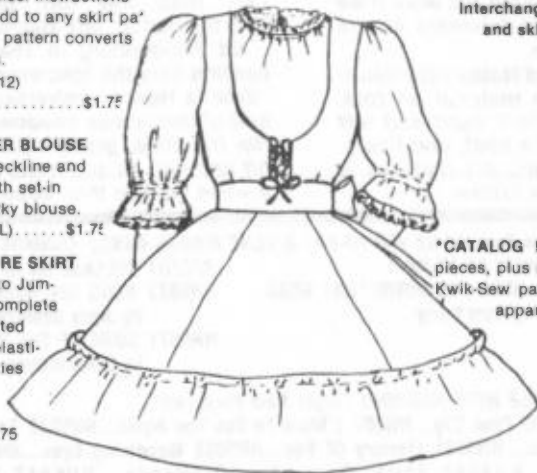
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UNDERLINING

THE CALLER NOTE SERVICES

In "Viewpoint," Jack Lasry in his **Notes for Callers** has some words of wisdom about Callerlab: "The feeling is that a few hot shot advanced and challenge callers run the show and the rest of the callers tag along. This is really *not true*. The membership is made up of many more Mr. and Mrs. Average Callers who have the same voting power on all issues. I agree that very often some of the big name callers violate the concepts agreed upon at Callerlab but so do many of the unknown callers. It seems that too many callers forget that the *dancers come first*. The only way square dancing can be just what we really want it to be is for all callers to call the plateau advertised and use good judgment with the degree of difficulty used with the choreography. To teach well and provide the learning dancer with the opportunity to grow with the activity, not be pushed out because he or she can't or won't devote three nights a week to square dancing. Callerlab will work if we all work for the best interests of the square dance activity.

Toronto and District Notes lists *Heartaches* as ROM, with material on *fold, acey deucey, ways to a right and left grand, chase, load the boat, and fillers*. Some Plus figures and A-1 material is also covered by Betty Fricker.

Choreo Breakdown, formerly published by Bill Peters of San Jose, Cal., has been sold and will now be published by Don Beck of Stow, Mass.

News 'n Notes from Connecticut features a "Plus variation" with the comment: "If your home club can do *load the top* well from half-sashayed lines, a fun variation to theme for a tip is *left load the top*. Before teaching, call some *left spin the tops*, first from left-hand waves, then from facing couples. Call several half-sashayed *load the tops*. Teach the call from normal facing lines. Tell everyone to pass right shoulders but the centers will do a *left spin the top* and the outsides will *cast by the left* one full turn. The *fan the top* will have the boys doing a right arm cast $\frac{3}{4}$ and the girls will move up. Be sure to walk this with everyone being exposed to the ends and centers positions. Give the dancers plenty of time. Sample call:

Zero lines: right and left thru
Left load the top, girls circulate
Slip the clutch, left allemande...

Ed Fraidenburg in **The Choreo Connection** lists the following figures under "What's New:" *anniversary stroll, cross and slither, cross shadow the diamond, flip the dixie, grand square chain thru, hit and run, hit and miss, Indian style to a wave, paddle thru, square out 1x1 and*

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Producer: Ernie Kinney, 3925 N. Tollhouse Rd., Fresno CA 93726

Phone: 209-227-2764



1x2, swing and stroll.

Minnesota Callers Notes presents material on teaching *relay the deucey* with these tips: first call it in standard formation; change it a little bit, precede *relay the deucey* with a *swing thru*; the third step lists sample calls, of which this is one:

Zero box, touch $\frac{1}{4}$, relay the deucey
Girls run, star thru, centers square thru
Three-quarters, outsiders partner trade
Left allemande...

Other figures and singing calls using *relay the deucey* are included.

Callerlink's editor, Steve Turner, includes *Begin the Beguine* by Australia's own Ron and Ella Whyte as ROM, a 1984 index, discussion on music and better dancing tips and two word puzzles. Name the call: Shirley Temple standing in a line.*

Ron Elder, president of the S/D Callers of So. Cal. has a message in that organization's **Callers Notes Service**: "We as callers need dancers just as much as they need us. So long as we have various associations fighting for the power and control over square dancing, it will continue to have ever-increasing problems.

However, once we get out attitudes adjusted and our priorities realigned we will be in a far better position to work together with all associations concerned with the betterment of square dancing in the direction of building, not destroying. We all have "bones to pick" with someone; however, we also each have something far greater to contribute to others. We need to concentrate on the latter and attempt to rid square dancing of the politics which is killing it off. Without this effort we are doomed to continue in the same rut of which we so often complain...Let's resolve to work with all others concerned with the betterment of square dancing.

Barry Wonson in **Figuring** lists the best of the new releases as he sees them in Australia: *Think Summer*, Blue Ribbon; *Maria*, Four Bar B; *I Always Get Lucky With You*, Hi-Hat; *Somewhere South of San Antone*, Rawhide; *Honey Love*, Rawhide; *Where's the Dress*, Chicago Country; *It's Just the Sun*, Rawhide.

*Answers were not given but we guess *curlique*.



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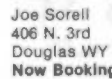


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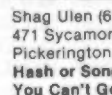
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ENCORE, Continued

The two national S/D magazines have vacation issues and will list special events regularly; so do local magazines. Note their deadlines and send information early.

Harold and Lill Bausch encourages the experienced dancers to remember when they were "new dancers." Please ask them to dance in your squares; give them a pat on the back and tell them how well they are doing. Exchange partners with the new dancers when you can and really make them welcome. Every little bit of assistance you can give them, each word of encouragement, will pay dividends, not only for the good of the club, but for the good feeling of doing something nice that it will give you.

New Idea: *Lock the hinge and hinge the lock.*

"Docido Dolores:" "Whew—I made it—This is my tenth dance today in ten locations. Now do I get my *Dingaling* badge?"

"Steal A Peek" featured Irwin Dorfman of Whitesboro, N.Y., who has been teaching and calling 12 years. Two of his favorite singing calls are *Sing, Sing A Song* and *Behind Closed Doors*.

FRONT LINE COVERAGE

A couple of hundred years ago modern photo engraving techniques were non-existent. Art for reproduction in printed journals depicting realistic scenes were not photographic, but painstakingly etched by a master artist/craftsman on metal or wood plates, which then could be used in printing. Thousands of etched lines or tiny dots made up the finished picture. Today those craftsmen are gone, but a pointillistic technique involving thousands of pen and ink dots is still practiced by artists like Nyease Somersett from California. We hope you like this pointed poignant portrait. Another case in point (pardon the pun) was done by Joe Bell on our November 1982 cover.



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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 Auburn, 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 On I-69</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-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 28-Aug. 1 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, programming, 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>

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TRR-122 YOU CALL EVERYBODY DARLING
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TRR-202 OLD JOE CLARK
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TRR-203 SUGARFOOT/MITCH'S RAG

PEOPLE, Continued

that he has, within a 30 year teaching career, been responsible for raising over \$30,000. for charity projects through square dance programs.



According to *EXTRA*, these charities have included: "American Cancer Society, Danbury Hospital Building Fund, Danbury Kidney Dialysis Fund and two of his favorite organizations, the Hanahoe Memorial Children's Clinic and

the Dorothy Day Hospitality House.

"Dorothy Day was a Catholic worker in New York City who fed the needy without any questions asked," Hines explains. "People say we don't need soup kitchens today, but just go to the Dorothy Day House here in Danbury and you'll change your mind. Hunger is an awful thing."

A busy instructor both at the college and undergraduate levels, Ted has taught tennis, yoga, weight-lifting, swimming, lacrosse, wrestling, and boxing. He is a fight announcer. But his favorite subject is square dancing, and his classes on that subject (an elective) is always full.

NEWS, Continued

R/D magazine, for four years. Their daughter, Debbi, is also on the staff. They also edit *Cue Card*, a monthly publication of the Florida R/D Council. The Tremblays also teach and cue for Bayfoot Twirlers, Sandy Shoe Steppers and Mel Rounders.

MORE CALLER COLLEGES

<p>THE REDWOOD COUNTRY CALLERS SCHOOL SMITH RIVER, CA. (Eureka) June 30-July 5, 1985 Bill Peters Full Callerlab Curriculum 12555 Highway 101N. Smith River CA 95567</p>	<p>SO. WEYMOUTH, MASS. Kramer's Hayloft August 26-30, 1985 John Kaltenthaler, Jim Mayo & Bill Peters Full Curriculum— New or Experienced Callers Write Jim Mayo, 79 Wash Pond Rd., Hampstead NH 03841</p>	<p>TWO CALLER COLLEGES For Newer Callers 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 Full Details: ASD, PO Box 488 Huron OH 44839</p>
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MEANDERINGS, Continued

both clogging and polka-ing helped to restore numb toes 'n noses.

On another day we bus-toured to a sister resort, Chateau Lake Louise, at that famous destination. On a noted the breathtaking altitude of 7500 feet by gondola up nearby Sulphur Mountain, where the food and the view were literally out of this world. Quite close to the bus, again and again, we watched wild big horn sheep, stately elk and mule deer. We gazed intently while they grazed contentedly. It was a poignant moment—a sensational scene to be seen, while not a word from the herd could be heard.

A myriad of magnificent happenings can be enjoyed at Banff. We spent time swimming in that Olympic pool, joking in the jacuzzi, browsing at the many little hotel specialty shops, dining in fine heraldic style (everything but a pig turning on a spit), shopping in downtown Banff, calling a tip on Lee's program one night, after-partying, trudging in the crisp snow, and photoflashing the

postcard-perfect scenery everywhere. (Skiing and skating we didn't do, but that was the main attraction for many.)

Other callers on the same *show and sell* free fare safari with us were Gary and Ann Kincaide from Nashville, Tennessee; Jim and Judy Hattrick from Vancouver, Washington; and Larry Letson from Lafayette, Indiana. All of us may be going back with tour groups.

Finally, with regret, we left our twice-trumpeted, totally entrancing, multi-turreted castle in the Rockies at five in the morning, drove an Avis car back to Calgary, and flew three legs (via Salt Lake and Chicago) back to our waiting car in Cleveland. Going back was uneventful. Going up had a couple of mis-airlinements. Things like a co-opted TWA agent at O'Hare's Western counter sending our three bags to Edmonton instead of Calgary. We had to wait a full day for their delivery, thanks to her goof. But all in all, it was a banner Banff affair.

That's all the end of the *tail* of my *March Hare*-raising adventures, so I'll *March* off this page as *rabbit-ly* as I can. (*Hare* today, *goon* tomorrow!—Co-ed.)



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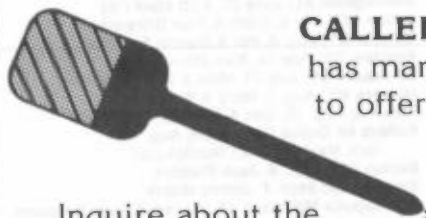
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 Columbus OH; Mar. 24, Dick & Roberta Driscoll
 Cincinnati OH; Mar. 28, Alma Schmitz
 Phoenix AZ; April 3, Lea Samples
 Athens OH; April 6, Karen Rippeto
 Fairfield CT; April 12, Gene Kappus
 Worcester MA; April 13 (Tent.)
 So. Weymouth MA; April 14 (Tent.)
 Winnipeg, Man.; April 17, Bill Swain (1/2)
 Cody WY; April 18, George & Betty Moore (1/2)
 Roseburg OR; April 22, Elsie Downs (1/2)
 Charleston WV; April 24, Paul Myers
 Knoxville TN; May 4, Don & Mary Walker (1/2)
 St. Louis MO; May 17, Mark Hasemler
 Memphis TN; May 22, Eddie & Sally Ramsey
 Cookeville TN; May 23, Don & Donna Palk
 Alexandria IN; June 13, Obee & Kathy Hobbs

Birmingham AL; June 26, ASD staff (1/2)
 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
 Kelleys Isl Cruise Dance, OH; Aug. 18

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 Dayton OH; Sept. 6, Jack Pladdys
 Bowden GA; Sept. 7, Jimmy Moore
 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
 Sealy Mt. NC; Nov. 8, Larry & Clare Graham
 Hartland MI; Nov. 9, Dick & Marlene Bayer (1/2)
 Phoenix AZ; Nov. 13, (Tent.)
 Hamilton OH; Nov. 15, Jack Pladdys
 Berlin PA; Nov. 17, Bob Huston
 Wabash, IN; Nov. 29, Larry Cole

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 LR10091 Light In The Window, Grady Humphries

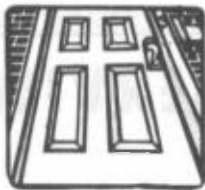
LR10094 Sentimental Ole Me, Bill Wentz
 LR10095 Easter Parade, Bruce Williamson
 LR10101 We Go Together, Bruce Williamson
 LR10106 Master Jack, Sam Rader
 LR10109 Monster Mash, Bruce Williamson
 LR10110 Up On The Housetop, Bruce Williamson

HOEDOWNS:

LR10076 Blue Ridge Mt. Memories (Clog) B/W Melody Hoedown
 LR10077 Cotton Eye Joe (Texas Style) B/W Long Journey Home
 LR10097 Golden Slippers B/W Tennessee Wagner (Clog)

LINE DANCE:

LR10096 Reggae Cowboy/Brown Eyed Girl, C. Moody & Moody Bros.
 LR10099 Take A Letter Maria/I Love You, David Moody
 LR10098 Look What We've Done To Each Other, Ray Roberts
 LR10100 Red Neck Girl, C Moody & Moody Bros.
 LR10104 Amos Moses, Oscar Burr



Book Nook



by Mary Jenkins

THE BUSINESS SIDE OF CALLING

by Bill Peters

Any caller who accepts a fee for services is, by definition, a "professional" and needs, therefore, always to conduct professional affairs in as businesslike a manner as possible. A working square dance caller is, in fact, engaged in the operation of a small business venture, and student callers must therefore learn not only how to call, but also how to effectively operate an active calling business. A student caller must study the techniques of business bookkeeping and the best way to maintain his all important tax records.

The author has solicited the advice and counsel of a number of well-known square dance callers who are also, in their own jobs, professional accountants and tax preparers.

In Part 1, The Products and Services of a S/D Caller, the author discusses Product Design, Research and Development, The Home Office, Production Department, Quality Control Department. Part 2, Selling the Products of a S/D Caller, covers Sales Department, Sales Promotion Department and Public Relations. Part 3, Operating a Profitable S/D Calling Business, gives information on

calling fees, calling contracts, purchasing and procurement. Part 4, A Caller's Office Operations, informs the reader about a caller's calendar, log or diary, and additional files and records. Part 5, A Caller's Financial Records, is full of information about A Caller's Checking Account, Income Records, Disbursement Records, Depreciation Records and Documentation and Records Retention. Part 6, The Preparation of a Caller's Tax Return, with subtopics on the I.R.S. Schedule C, Tax Credits and other advantages, and A Final Word of Caution, is not meant to offer legal advice or to serve as a caller's professional tax consultant. When preparing tax returns, a caller's first consideration is to determine whether the calling constitutes a business or a hobby.

The samples of short term and long term contracts may be helpful. The short term contract is the form approved by Callerlab and is available through the executive secretary.

This 62-page booklet should be read by every caller or would-be caller. Order from Bill Peters, 5046 Amondo Dr., San Jose CA 95129. \$9.95 ppd.

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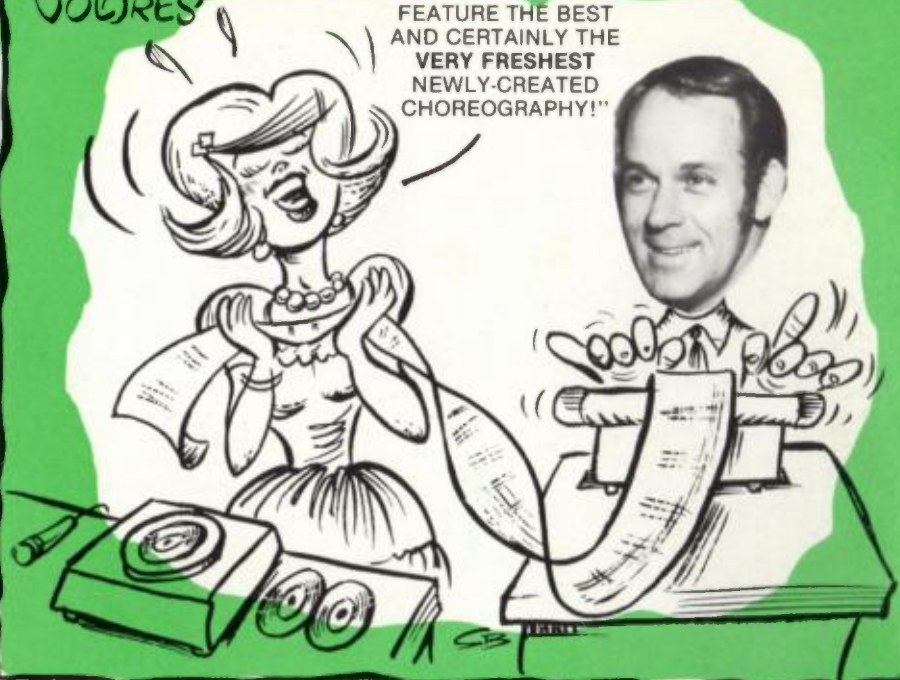
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