

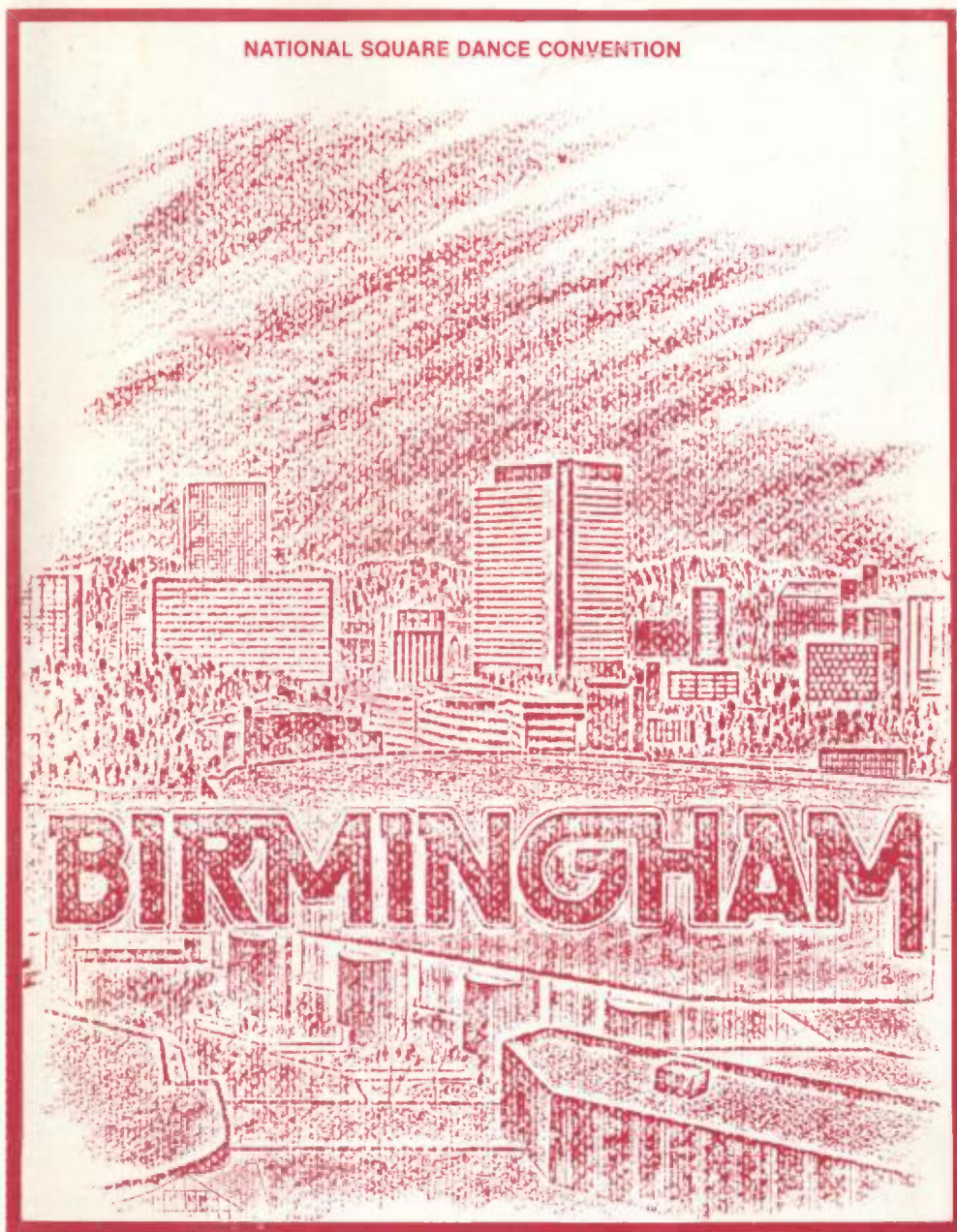
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For square dancers June is the main convention month. This year it holds a challenge convention, a national convention and a meeting of Roundalab. As you read this, Callerlab and LEGACY are over; Roundalab and the two conventions are ahead. As we write this, LEGACY is still ahead, and we cannot report on the shape of the discussions.

Callerlab members who are serving on an *ad hoc* committee heard a preliminary report of the LEGACY survey results; the Board of Governors heard a short summary. Since the total report was released in May at Philadelphia, we now feel free to comment, not on the statistical data, but on the commentaries we processed here. Many responders wrote full pages of comments; a few were one-liners. About 6% of those writing cited only good things about the activity, ranging from the fun and fellowship to keeping one's weight down. Others mentioned specific problems, which ran a whole gamut of personal likes and dislikes. About 7% thought better teaching was needed, and 6% cited problems with levels (programs). The largest percentages mentioned problems with callers (13%), too many calls (12%) and graduates being unready for club dancing (10%). These latter three seem to us to be closely related.

What do these reports say to us? Well, you know, statistics can say anything the reader wants them to. The numbers responding did point out that better than 20% of the responders are concerned enough to comment. And that we do have some very real concerns out in the square dance world.

To long-time dancers, very few of the responses pointed out new problems.



Most concerns have been with us for several decades. We did not have basics lists before the mid-seventies, but we did have "too many calls." We have the same needs today: smooth styling, better teaching, more friendliness, more preparation for graduates. A few isolated comments cited increasing costs for everything, and asked that the accepted attire be changed.

So what happens with all these survey results? They will be talked about at Callerlab, at leadership sessions and clinics, at LEGACY panels at Birmingham. What will come of the discussions? Only YOU can cause action to be taken— by attending the panels, by reading and writing, by attending your association or federation or callers' meetings and being vocal, by deciding what you want to happen in the future of square dancing and taking the first steps. The first move might be to practice strenuously the rules of courtesy and friendliness that we have so long included as part of square dancing.

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BY-LINE

Only one author is new to ASD pages this month. **Vell Runolfson** of Murray, Utah, advertised his book, *Anyone Can Yodel*, in March, and consented to write some instructions for the many callers who would like to warble a note or two, or dancers who sing in the shower.

Our other contributors are old friends: **Al Eblen**, who returns to talk about using one's talents; **Betty Roslan**, an ex-club president from Pennsylvania who is also a puzzle promulgator; **Bev Warner**, who has now set her goal of making her fortune from writing; **Robert Black**, who designed covers in February, 1983, and November, 1984.

While space is available, this month provides an opportunity to thank all our regular authors who never miss a deadline and keep ASD filled with news and notes about the world of square dancing!

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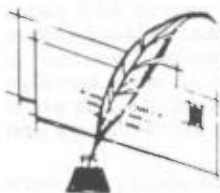
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No words can express our thanks to all the dancers, callers and cuers who made our dancing weekend memorable.

Knowing we made every effort to give you a weekend of dancing delight was what we set out to do.

Your every want and desire in dancing was what we aimed to provide.

Our goal was to give you, the dancers, fun and excitement— "Ocean State Style."

Ultimately, the only thing we have left to do is to say thank you *all* for helping us reach our goal!

The 27th N. E. Convention Committee

The flavored popcorn recipes on page 49 of the March issue astound me. How could anyone propose "garlic" flavors? And how could you print them?

"Don'ts" of □ dancers handbooks always ask dancers to be careful of offensive breath. The *Handbook for Dancers* of the Florida Federation of Square Dancers says: "Don't be "breath offensive." Ask a friend for gum or mints if you forget yours!" My own club tips sheet also warns about not eating offen-

sive foods.

Garlic? And during a dance?

*Jerome Rhodes
Delray Beach, Florida*

...I was flattered that I was in your magazine. It was a swell birthday party! I thought it would be just family, but when friends began coming, I was flabbergasted...Some of the facts about my contribution to the fun of square dancing were a bit exaggerated, but I loved every minute of it. If I have given pleasure to people over the years, it was returned 100-fold in the many, many friends I have accumulated. I cherish every one.

Just a couple of minor corrections. Paul and I started dancing in 1949, not 1936. Also the Swap Shop number was at 63 when the article was written. It will be 64 or 32 years this next May. Wish y'all could make it.

Helen Pate

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Mandering with Stan



Last month my pensive pen plummeted off these pages as I started to extol the virtues of a Callers College in the middle of South Dakota, in Pierre, somewhere in the middle of March, a time and place where Hoary Old Man Winter doesn't recognize that spring should be sprung.

That plains state jaunt was only part of a long two-week tour following Morganton, N.C. and Indianapolis (see last issue) and preceding a pair of perambulations in New Mexico and finally another week-long Caller College in Georgia. But 'lest we get ahead of our story, let's repair to Pierre....

Pierre, South Dakota— As the crow flies, Indianapolis to Pierre is a straight line, but as United flies, it's a zig zag pattern from Indy to Denver to Rapid City; and then I had to rent a high-priced Hertz (\$175.— that *hurts!*) to go back east 150 miles to Pierre for the five-day Ozark Caller College with fellow caller-coaches Don Malcom and Walt Cole. Actually the College took place at the city rec building in tiny Ft. Pierre south of town.

- Eight callers attended from three states, both novices with promise and vets, yet, y'bet. Local caller John Vcek literally *staged* it. First of its kind in South Dakota. Always a neat treat to kick around ideal ideas and informal information with Walt and Don; as well as with Alice, John, Jon, Ruben, Bob, Cal, Darril, and Lee, super studious students destined to go far, when the *timing* is right. (Little message there.) Highlight of the week was a Highmore festival hike, where our gang split tips with other good caller/cuers like Bill George and Wayne Wheeler. We stayed at Darril's Terrace Motel, ate most meals at the Millstone, slept, ate and drank *square dancing*. (No hush with the hash, I'll bet.— Co-ed.) Weather cooperated. Lucky we hadn't come the week earlier.

After the school finished I shoved my Chev back toward Rapid again, rapidly, over some real prairie land (No *buttes* about it.) on the old I-80. I couldn't resist a stop at the famous Wall Drugs, where you can still buy a 5¢ cup of coffee, a rattlesnake ash tray, most anything else, and get free ice water in a jug to boot.

Alamogordo, New Mexico— Some remember the Alamo. I fondly remember Alamogordo. Perhaps its reason for existence is Hooliman Air Force Base. Maybe it's the college. I don't know. My purpose was to put a fair amount of squares on the fairgrounds there, and a sharing by area clubs made it happen. Spirits were jet-stream high. Thanks to caller Lennie Ludiker for sound, rounds and grounds. He's to relocate soon in Oregon. Thanks also to Joe and Linda Scott.

The T-bird I rented out of Albuquerque for this triangular trip was a bonus. But there was a *minus* too. I found out that central New Mexico is *Smokey* country for more reasons than one.

Gallup, New Mexico— To gallop from Alamogordo through Indian country to Gallup can be a good day's drive, but I T-birded it in about five big numbers on the clock. No time for roadside flea markets despite the old Saturday *wanderlusty/spendthriftly* impulses as well as plenty of tempting bargains 'a' beckoning along the way. Wheatleys were out of town this year, so I was hosted by Martha and Bob Tecklenburg. Short night, however. I had to get the "red eye" out of 'Querque to Atlanta by super-early-a.m.-ish. Thanks to Debi and Joe Kraus, coordinators; Del Anderson for rounds; and the Pinon Promenaders for another good *ASDance*. Hope we treated special sub-grads with TLC, few DBD's, for an EZ, OK and A-1 MS-less O/N/S.



Dillard, Georgia— Each Copecrest Callers College seems to get better. This one was tops, A lucky thirteen callers, mostly fledglings, were as sharp as Aunt Agatha's hatpin. They came from such diverse locations as Missouri, Pennsylvania, West Virginia, Michigan, South Carolina, North Carolina, Minnesota, Indiana, and even the Republic of Panama! I worked with the versatile Gene Trimmer and hosts Jerry and Becky Cope all week while we taught, learned, played, fished (Even the trout there congregate in *schools*.), ate like kings, and in the process got emotionally, philosophically, and spiritually blended into one magical *e pluribus unum*, to coin a word. Copecrest does that to folks. We even got a daily dose of modules in modulated moderation. Hats off to a great all-star cast: Ron, Linda, B.J., Gary C., Gary M., Rock, Scott, Lloyd, Randy, Babe, Luke, Shorty, and Phil.

Cleveland, Ohio— Suddenly the long tour was over. Time to fly back to "homeground" and do a dance for Solos even before cranking up my cobwebbed Chev to see what's stirrin' in Huron. It was a Spring Special the day after spring, and a new spirit permeated the wall-to-wall crowd in a new location, the Lutheran Church on Blossom. New cuers, too— Dick and Pat Winter. How about that! A Spring Solo Show on Blossom Row, with a BURDick on the square and WINTER rounding the corners.

Sidney, Ohio— Next day a drive southwest across Ohio brought me to the Gateway Squares at Northwood School. Awfully nice hall-full to call for, fortunately. Charles Brinkman was the set-it-upper. Cuers were Chuck and Barbara Jobe. Old friends attending were John Minton (caller, teacher, choreographer for a bunch o' years), and Gene Cornwall (longtime *s/d* promoter, dancer). Caller Jess Fugate dropped in.

Columbus, Ohio— Another day dawned, and a short drive east brought me to central Ohio, where the 969'ers had set up their annual ASDance in the Union hall on the west side of the capital city. R/D cuers were Ron and Carol Erhardt. Caller Dick Loos set sound (Halpo, of course). Dick and Roberta Driscoll did the super supervising chores. The Triangle Western Shop was

there. Caller Bill Bumgarner dropped in. A whale of a sale of tickets would have made even old gale sailor Christopher proud of the crowd!



Cincinnati, Ohio— The Unicorners singles club sponsored our ASDance this year in beautiful Promenade Palace in Covington, Kentucky. (It's the annual Cincinnati dance but actually held over the border.) Alma Schmitz coordinated plans and also sold the most tickets. A whoppin' big crowd turned out. It was a *Plus* night for me in every way. Ben Cripe cued. Old friends came by, including caller Harold and Gert Illian with whom I worked SW Ohio deals over 20 years ago when we lived down that way. Also these callers attended: Hotsie Bacon (There's a name!), John Stivers (cuer), Dave Mather, Bill Baumbach, and Gayle Dews.

California/Arizona— The end of March came swiftly, and it was pack-up-the-bags time again for Cathie and me. Destination: Phoenix for the Callerlab convention. In order to make a week of it (mixing business with pleasure) we flew to Los Angeles and rented a seven-day little white Colt for the 1200-mile loop to Palm Springs, Phoenix, the Grand Canyon, and back again. Two dances to call, a busy convention, and some awful (awe-full) eye-full scenery kept us on a hot trot a lot. (So what's new?— Co-ed.)

Palm Springs, California— Caller Osa Mathews (ASD cover story, July 1983) had set up the first of the two dances on this western trek. She and Cliff also hosted us most graciously in their home in Palm Springs, home of stars, golf, fancy homes, retirees, and edge-of-the-desert resort living. All this and square dancing, too! Dance we did— in a beautiful convention-type facility downtown. Ideal setting. Ideal smooth-dancing crowd. I'd say there's ample evidence in that city that a diligent and sharp caller/teacher has been at work for many years. Congrats, Osa.

Phoenix, Arizona— You'll read all

about the Callerlab convention on our center pages this month, but I also called an *ASDance* in that city on Wednesday night at the conclusion of the conclave, set up by the Guns & Garters club in Orangewood School. Coordinator and super-promoter is Lea Samples, who makes both *guns* and *garters* pop with her contagious enthusiasm. Another *plus* for G&G's is caller Chuck Meyer (*ASD*, Dec., 1984). Cuers Chick and Mary Gray have certainly logged a lot of round dance mileage in that area. Thanks to Art Cofer for super ticket salesmanship. Good night, all around, squarely and roundly.

It should be noted that there are three distinct types of dance activities around Phoenix. Out on the "Trail" there are the RV resorts and winter visitors. In town there are the year-round club dances. And then there's the little-publicized lower-level multi-caller dances in the city, a unique Phoenix tradition dating back to King David's dance in the tem-

ple. (Just kidding, folks.) Ask local editors of *Follow the Sun*, Reed and Kay Davis, with whom we had breakfast Thursday morning.

The Grand Canyon, Arizona— A couple of hundred miles north of Phoenix lies the spectacular "big ditch," which we had never seen at ground level until now. It was worth the trip to peer down a bit incredulously from the South Rim, marveling at the sight. Words aren't adequate, but a few phrases come to mind in retrospect:

- Sense the passage of eons of time etched in the rock layers.
- Watch a soaring bird ride the wind over endless space.
- Collect a subtle rainbow of earthen hues for reflection— to brighten a future dismal day.
- The panoramic magnitude of it is more physical than visual. One is left dizzy, breathless, speechless. (I sure was! I think it's called *vertigo*. Co-ed.)



Must wind it up for another month, but in closing, here is a photo of some future callers/spouses of renown who attended the Caller College at Copecrest mentioned above. Great bunch. Watch their progress. You'll be hearing from them. Sorry the photo of the South Dakota bunch turned out blank. Next time, Meanwhile, see ya at the National in Birmingham.

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The Withered Knee



by Al Eblen
Pharr, Texas

My friend, Gene, weighed over 255 pounds. He was six feet, three inches tall. The Dallas Cowboys had offered him a tryout to play pro football. Gene was a mighty man. However, one day in a judo class, he fell and almost destroyed the ligaments and muscles in one knee. It was a freak accident and the knee was in terrible shape. To make things worse, Gene waited almost a year to have it surgically repaired. The doctor was pleased with the results, but Gene had to wear a cast for a long time. The long wait for surgery had made the repair increasingly difficult. After several weeks, when the cast was removed, that knee had atrophied. It had shrunk to about two thirds the size of the other knee. Because of lack of use, while in the cast, it had withered away. It took many months and hours of exercise and weight lifting, before that knee became normal again.

A person's talents are like that knee. If you don't use them, they wither away. If you use a talent it grows stronger. If you don't have fellowship with people, your spirit will wither away.

Most people have leadership talents that are not used. Don't let those talents wither away. You say that you don't want to be a leader? Did you ever criticize anyone in a leadership position? Then you must think you can do better than they, and deep down you would like to try. In a leadership capacity, you could possibly fulfill man's highest need.

You say, "What are man's basic needs?" Briefly man has five needs. As you fulfill one need, then soon you are reaching to fulfill the next. These needs are like a pyramid, and you start at the bottom and work up the pyramid.

Our first need is physiological. It is basic and unchanging such as hunger, thirst, rest and shelter. Until you satisfy this need, you don't concern yourself with other needs.

After a person fulfills the physiological needs, he or she starts trying to fulfill the number two need—the safety need. This consists of security, protection from danger, and protection from threat. As you go up the pyramid, each new need is more difficult to attain than the need before.

When safety needs are met, then you strive for social needs. These needs may come and go. You need learning, and you desire to belong or to be a part of society. Many people never advance beyond this need. But for those who achieve this goal, the next need is ego need. This need is for self-esteem, achievement, knowledge, protection from humiliation and a need for status or recognition. This need will push people to do wrong things as well as good things.

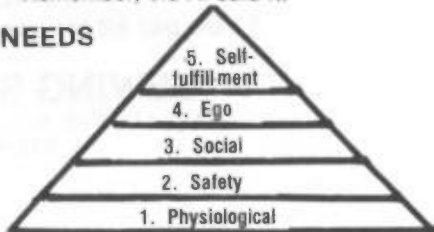
For those who fill this need, then comes the last need, which is the most difficult to attain. Very few people accomplish fulfillment of this need. It is the highest of all needs. When a person fulfills this need, he or she becomes a truly happy person.

We would all like to fill this need, and many can if they really try. One way is to do helpful things for others. One way is to help those who can't possibly pay you back. If you are paid, you lose your self-fulfillment. When you perform service for others to the degree where you cannot be repaid, then you have a wonderful reward. (self-fulfillment.) If you have the right relationship with God, then you can reach this need.

Do not ask to be a leader. Just do things that need to be done in your square dance club, church or club. If you do this diligently, you will be asked to lead. Remember, use your talents, or like my friend's knee—they will wither away. Use those talents in your square dance club or your church and you most likely will fulfill the self-fulfillment need. You will then become a truly happy person.

Remember, old Al said it.

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ALL IN A YEAR'S WORK



Square dance halls and barns are proliferating everywhere. Since "Plumb Line" started spotlighting these special square dance buildings, the file has grown rather than diminished. As schools and church halls became hard to find and prohibitively priced, square dance clubs and associations became builders and building managers, raising their own structures.

One of the first halls to be built in the last decade's crunch was the Square Dance Center in Boise. The Hall Board continues to be active, and lest our readers think that buildings maintain themselves once opened, here is a list of accomplishments for the past year, as published in *Friendship News*.

1. All day work party with a potluck dinner at noon in the hall. Rock was put in the beds by the side of the building to cut down weeds; small unpaved corner was landscaped (three shrubs were later pulled up by vandals and had to be replaced); all light fixtures were washed; the storage and cloak rooms were cleaned; all cupboards were cleaned and marked for the clubs they belonged to; stoves and refrigerators were cleaned; windows were washed inside and out; and the fascia board was painted.
2. Apple wood hauled for Murphy Outpost Days and Hall Board Pit Cue.
3. Outpost Days sponsored at Murphy, Idaho.
4. Extra trustee meeting called to raise rent in line with today's expenses.

5. Ceiling exhaust fan repaired; furnace fixed to run proper; pump fixed; two restroom heaters phased; liquid soap put in restroom formica put behind garbage cans; entry way; bumpers installed behind outdoor dumpster; doorstops put on doors leading to dance floor; bulletin board made for Hall Board news.

6. Shelf built under pay phone.
7. Signs made to remind dancers not to sit on tables or stand on chairs.
8. Dance floor refinish and drapes cleaned.

9. Weeds mowed down around building.
10. Yard sale held.

11. Food booth at Juli Davis Park on July 4.

12. Paving was stripe and fire lanes marked.

13. Square dance sign at corner redone.

14. Put mats by counis to protect floor from coffee pot dri, etc.

15. Pit Cue sponsored sold drawing tickets for a \$350 plane ticket or half a beef.

16. Fencing ordered; will be installed when weather breaks.

17. Cookbooks sold.

18. How-To Books put together to hold information on Outpost Days, Yard Sale, July 4th, etc.

19. Treasurer's records for two years microfilmed and put in safety deposit box.

20. New rent forms made also a rental contract form for special dances. Made forms for Hall Board nominees.

21. Vandalism repaired (Power meter pulled away from outside wall; caps protecting the outside plugs were smashed; sheetrock on north wall switch needed repair.)

"Lack of commitment responsibility" was a comment about today's dancers that was often intioned in the recent LEGACY survey. Contrast that response with the abolitionist of chores for which Idaho square dancers were responsible and which we accomplished. Are the Idaho dancers a special breed, or do they have a secret to share with the square dance world elsewhere?

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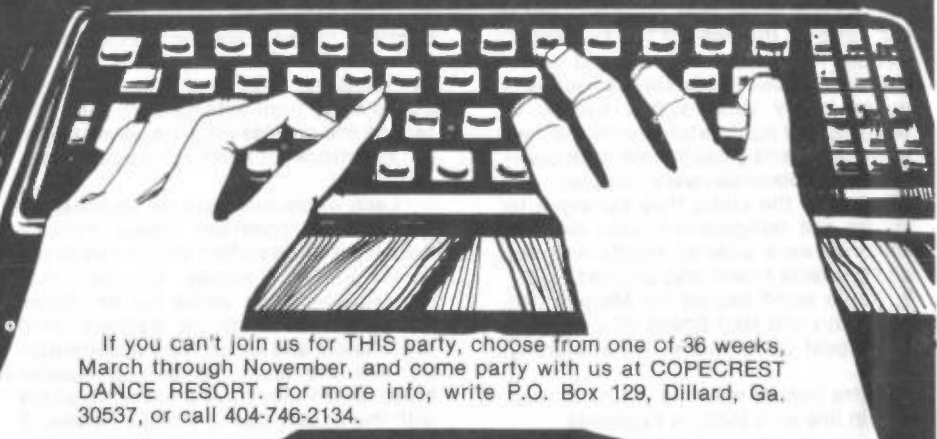
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Traveling With Pets

by Bev Warner
Saginaw, Michigan



One out of every two families in the U.S. owns a pet. And as the nuclear family shrinks, animal companions are playing a larger role in American life. Many people have had pets most of their lives, but when it comes to travel, mixed feelings arise. It's expensive and worrisome to leave a pet in a kennel and you are reluctant to impose on friends or they aren't available.

So, you ask yourself, should Fido, Rover or Seymour the cat go along on the family vacation to the Birmingham National Square Dance Convention this year?

By all means, many experts say, but be sure to plan carefully and show the same loving concern for your pet's well-being as you would for a child's.

Many pamphlets and books are available to help you. Some of their advice reflects plain common sense (don't leave the dog alone in a locked car with the windows closed), but they also give many pointers that are not all that obvious and can help make a pet's and family's journey much easier.

Among the literature worth noting:

"Protecting your Pets," a paper-bound book written by Hal E. Gieseck, a respected travel writer. If it is not in your bookstore, send \$3.95 (plus 75 cents postage and handling) to Gieseck and Clive, Inc., Box 716, Bronxville, N.Y. 10708. Its initial chapters will help you choose a kennel or sitter if you leave your pet at home. Its main message is how to take your dog or cat with you or ship it alone.

"Touring with Towser" is a 64-page directory of hotels and motels in the

United States and Canada that accommodate guests with dogs. It's published by the people who make Gaines-Burgers, the dog food. The booklet is available for \$1.25 from Gaines TWT, P.O. Box 1007, Kankakee, Ill. 60901.

"Traveling with your Pet" is essentially a leaflet directory of the entry requirements for pets by foreign countries. It's available for \$3 from the publisher, the American Society for the Prevention of Cruelty to Animals, 441 E. Ninety-Second St., New York, N.Y. 10028.

"How to Fly" is a leaflet that covers many aspects of flying and devotes two clear and brief pages to pets. It is available from its publisher (free), the Air Transport Association of America, 1709 New York Avenue, N.W., Washington, D.C. 20006.

In air travel, the rules on pets vary, especially since airline deregulation. Some airlines allow pets into the passenger compartment, usually if the portable kennel can be stowed beneath the seat. It is important to inform the airline when tickets are reserved because many will allow only one pet per plane in first class and one in economy class. Other airlines, like Delta, put dogs or cats in portable kennels in the cargo compartment. "It's heated, lighted and pressurized just like the passenger cabin," a Detroit Delta reservationist explained. Delta and most other airlines charge \$21 one way for pets accompanied by ticketed passengers. Except for seeing-eye dogs, pets may not be taken on buses or trains in the United States. Amtrak, which operates long-distance passenger trains, used to advertise facilities for pets but decided about a year ago to prohibit them.

A principal emphasis of much of this literature is on planning and preparation. For example: A recent rabies vaccination and examination by a veterinarian, who will provide a health certificate, should be considered essential before taking a pet on a long trip. Many people may not realize that virtually every American state has laws regulating the travel of pets. A traveler will not be stopped at the state line, but if a dog should bite someone and owner does not have the appropriate health papers, there could be legal trouble. If you plan to take a pet abroad, be sure about the requirements of foreign coun-

tries. For the latest information, check with appropriate consulates or with embassies in Washington.

Another suggestion from the American Society for the Prevention of Cruelty to Animals is to have your pet tattooed, "Don't shudder," tattooing doesn't hurt dogs and cats when done properly by a qualified organization. It is done throughout the U.S. by agents of Ident-A-Pet Corp. The 15 year old Darien, Connecticut company maintains a computerized registry and a toll free number people can call to locate the nearest agency or notify an owner whose lost pet they have found. The toll free number is (800)243-9147. Company president said the tattoos are painless and permanent and can be done in about three minutes— inside the left ear of a cat or inside the right hind leg of a dog. The average charge is about \$10 per pet. Also, take three or four pictures of your pet in both black and white and color from different angles. You'll need them for posters if the animal is lost or stolen.

Some dancers may feel all of this "hullabaloo" is a lot of nonsense— but then there are dancers whose pets are

very much a part of their daily routine and lives and make for happier dancers if they know where their pets are and what they are doing. I am sure if Seymour has the opportunity to get to the National, he will go wild over all those petticoats.



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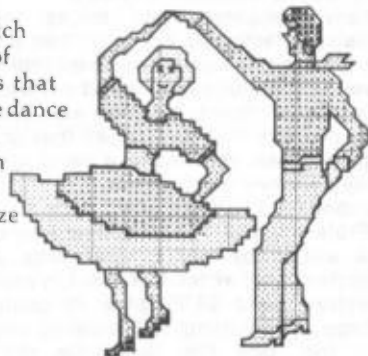
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SWINGING THRU

by Betty Rosian
Johnstown, Pennsylvania

It's a well-known fact that a vice-president's job is a piece of cake, and so when the committee asked my husband if he would accept the nomination, Ray had no serious reservations.

Much later, as an afterthought, he was informed that according to the club's by-laws, the vice-president serves as president the following year. Uh oh! We were new, not very well-acquainted with the club's procedures, and who reads by-laws?

To no one's surprise, Ray won the election. No other name had been on the ballot to oppose him. They were probably just happy to find one willing person. Why push it?

They tell me the year went by in 365 days like all the rest, but we suspected at the time that it had slipped through in maybe 30 or 40 days, because abruptly it was January 1st, and we were President and First Lady.

We had neglected to pay attention to what was going on during the "easy" year. The biggest single job we had had was to greet people, which was a natural for us both. Ray was unaccustomed to club protocol, however, and unsure of how to conduct a meeting. He worried for nothing. No one cared. The important thing about those meetings was that they were too long, there was too much sidetracking, and we were on a time budget. That would have to change.

The new committee was fantastic! Everyone was eager to pitch in. What more would be necessary to get through a year well? At our very first meeting, we took up something that had bothered us before. A lot of time and effort had been given to special off-night dances, but the regular Monday nights were just let loose to roll on their own, with the exception of the annual Anniversary dance, Halloween, and the Christmas dinner/dance. We were rarely able to attend the "extras," and felt let down. How about a once-a-month special theme to

spark up more interest in the club, which had been falling off some lately anyway? Everyone liked the idea. The committee had a brainstorming—Hobo night, Valentine's dance, St. Patrick's, Sports and Firecracker nights, vacation night—everyone go away—no, no, we won't use that one, Hawaiian evening, School Daze, Pilgrim night—these in addition to the annuals.

But would enough club members volunteer to plan these? We made a colorful sign-up chart to find out, asking for two or three couples per night to do decorating, plan a mixer, and anything else they wanted to—well, almost anything else. All but two evenings were rapidly filled. Now we had a surprise for our five couples spending the winter in Florida.

The way the telephone rang during the first few weeks of our appointed job, I thought the phone company might declare us an area code. Square dancers are very creative people, we found, and our crowd seemed to have an idea a minute.

The time zone was by now reversing. Months went by, didn't they? No, it was only a couple of weeks. Week after week we would wonder at the way time almost stood still. This phenomenon continued until the very last meeting in December. There were 95 days in every month.

That is not to say that it wasn't fun. Occasionally a comment would be made about dancing in the "President's square." From time to time a fellow would swagger up and ask if he could dance with the "First Lady." "Come now, we're still the same couple you knew and danced with last year," we could have said with a sweeping gesture of the hand. But we loved every minute of the attention, and ate it up instead.

As autumn neared, I could scarcely contain my excitement at the prospects of soon being able to pass those boxes of records and supplies over to someone else. I began to plan what I would do with all the little storage spaces.

Eventually December really did arrive. We had survived 52 evenings of announcements, chairing 12 Executive Board meetings, and now at last, the twelfth and final club meeting! We were about to accomplish the big goal we had worked toward all year. The meeting opened and closed in ten minutes flat!

Now *that's* a hard act to follow!



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Anyone Can Yodel...

by Vell L. Runolfson
Murray, Utah



There are two groups of people who are interested in yodeling. The first is that group of people who would like to yodel but can't, and the second is that group of people who can yodel but would like to improve their ability or develop it further. This article will address only the second of the two groups.

Development of yodeling is frustrating for most people. For example, a person who can yodel will hear someone perform a beautiful yodeling square dance call, and rush out to buy the record only to find out that the record does not have a yodel on it. Or after purchasing a record which does have a yodel on it and practicing for several months, this person might perform the new record for a spouse only to be told that the performance was outshone by the cats on the back fence the previous night. These examples represent the frustration felt by yodelers in two areas of development, namely: improvement of yodel quality, and the development of new yodel patterns.

Improvement of a yodel one has developed the basic ability to yodel is a process that takes time and knowledge of proper techniques. Up until now there has been nothing available to help a person in this area. Let's discuss some basic principles. Almost anyone who has taken voice training to any significant extent can tell you that some vowels have a naturally harsh sound about them. Singers sing many words differently than they would pronounce them in talking. What very few people realize is that the same concept holds true for notes sung in the falsetto, and that some of the vowels which sound pleasant in the natural voice have a harshness in the falsetto.

To describe this further we will need a shorthand method of describing yodeling lyrics without reference to tone. The

sound of a long "a" when sung in the natural voice we will write as "A." When sung in falsetto the same sound will be written as "a." When singing a note in the natural voice which changes to a note in the falsetto via a yodel, we will write it as "A-a" (where the dash represents the yodel break). When the change is in the reverse direction we will write it as "a-A." When the same changes are made without a yodel they will be written as "A a" and "a A."

You have probably heard many people over the years who performed "yodeling." Many of those who yodel do not sound totally pleasant to the ear. Analysis of the sound of many individuals has led to the following conclusion; the individuals who sound the best do not yodel with the same pronunciation as those who sound harsh. Most yodeling follows the traditional patterns. One of these patterns is so traditional that it has even been made into a Knock Knock joke: Knock, knock. Who's there? The old lady. The old lady who? I didn't know you could yodel! In our shorthand this yodel would be written YO DL A-e oo. Notice that the yodel combination is "A-e" rather than "A-a." The "d" in lady simulates the yodel break. Also notice the difference in the added sound complexity of "the old lady who" over the simple "the lady who." An explanation of this difference requires an understanding of the simple yodel types which is beyond the scope of this short article. Suffice it to say that yodeling of the type, usually identified as Swiss yodeling, is typically done with a single vowel changing between notes in the same voice (i.e. natural voice, or falsetto) as well as by yodeling between the voices. Country and western yodeling on the other hand usually is made to sound more difficult through pronunciation that includes "d's" and "t's" to make a more staccato rhythm.

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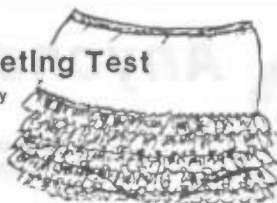
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The other area where people have trouble is in learning new yodel patterns. Typically a person will have a recording of someone doing the yodel. Trying to duplicate the pattern by listening to it is difficult due to the rapid changes. The problem increases as the length of the pattern increases. It is equivalent to trying to learn a song without having a written copy of the words, only with yodeling it is more like trying to learn a song recorded at 33 rpm by playing it at 45 rpm. The solution is to have the words to the yodel written down in a manner

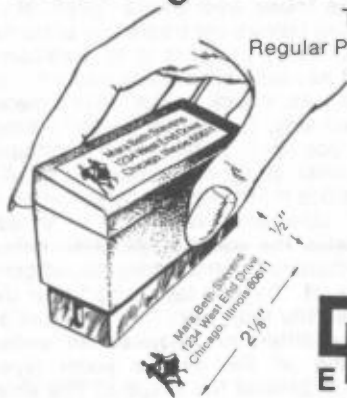
similar to the examples in the book. With written yodels learning is like the way most people learn to sing (since most people cannot sight read music). It is equivalent to learning a song by listening to a recording of the words and music. You can sing along easily with the written words, and your ears pick up the notes to the tune. Hopefully this information has given you additional knowledge so that developing your yodeling skills and learning new yodeling tunes can be enjoyable and rewarding. Good luck!

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FEEDBACK

Aloha State S/D Convention

Our problem is that on the Island of Oahu we only have about 200 dancers and at least half of these are military people who transfer in and out in 3 years, or a few stay as many as 6 years. Thus we have no continuity. People get interested in dancing, take classes, join a club, get active in the Federation, help with a convention and then are transferred to another location and the cycle starts over with new people. This probably accounts for the one level of dancing you mention. So instead of having experienced people with 19 previous conventions to build on we have a constantly changing personnel.

Formerly, individual square dancing travelers as you came in great numbers so there were planned convention activities such as seminars, fashion shows, golf tournaments, etc. But lately most people come on caller-sponsored tours, as the Pittsburgh group you made reference to, who have their own planned activities and square dancing is incidental so they do not want things planned for them. Thus, in 1978 when a caller/tour agent offered to take over convention planning and make all arrangements, the Federation jumped at the chance to get an experienced planner. A California caller, a Colorado group, and then a Texas group were tried. But this meant reliance on someone many miles away to handle

publicity and arrangements with poor communication with the Federation causing the results as you noted. This arrangement has not worked out as hoped and after this 20th Convention, the Federation is again assuming control and responsibility. The 21st Convention will be in February 1986, and the chairman of that has asked me to offer you free admission as the Federation's guest to compensate for your feeling about this year.

The other Hawaiian problem is lack of reasonable-cost locations with good floors, for dances of this type, and near the Waikiki Hotel area to accommodate tourists. For large dances, hotels key their rental charge to people using hotel rooms blocked out a year ahead by the sponsoring agent. Thus, when people such as you or the Pittsburgh group did not use rooms blocked out at the Princess Kaiulani Hotel, the ballroom rental price was prohibitive unless the days were reduced, which we did to at least provide something for those who had already registered and had travel reservations.

The word put out by the Pittsburgh people is all wrong and if passed on is a great disservice to square dancing. I think you can understand that, with a limited ballroom capacity and fixed charges, registrations for the entire dance must be given preference, and the Pittsburgh group only wanted to attend Saturday night. Rhythm Records advised them if there was space available they would be given reduced rates for the one-night-only attendance. I personally talked to their caller Friday night, told him the reduced price rates set by Rhythm Records for sessions,

Continued on Page 85

Cloverleaf

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HEM-LINE

by Bev Warner

Blue is a favorite color of many people, and a color that looks good on everyone. Cris Lanzara of Maryland used navy and pale blue to create an unusual style and conversation piece. The dress looks like a one-piece dress, but it isn't. The peplum of petals is removable. She made the petals 5" wide by 9" long, putting two together and sewing 1/4" seams and turning right sides out. Then she sewed petals together overlapping slightly. She said, "Try peplum on until you have enough petals to go around your waist. Add a band as you would for a skirt, then cover band with matching lace. Finish with a large hook and eye, sew on a lace bow." The top is navy blue and sleeveless, with a high collar trimmed in pale blue lace. Circle skirt is pale blue also trimmed in pale blue lace along the bottom. The total cost of her dress was \$17.

Cris and her husband, Gerry, have



been square and round dancing for nine years with the Wagon Wheeler Club in Timonium, Maryland. When I asked Cris about her dress, she said, "You sure made my day," but I honestly believe it was the other way around.

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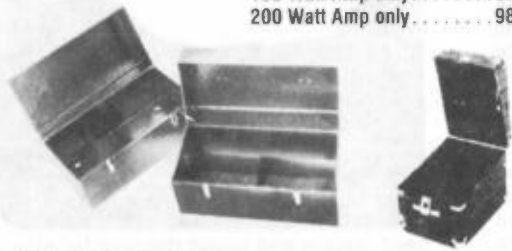
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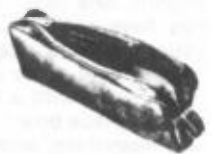
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- 117 Love Makes the World Go Round, Caller: Toots Richardson*

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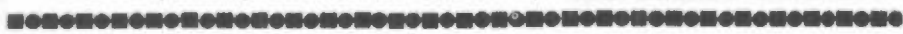
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- 203 Over Yonder/Rockin' Moma (Hoedowns)
- 202 Blue Eyed Myrtle/Pass the Buck (Hoedowns)

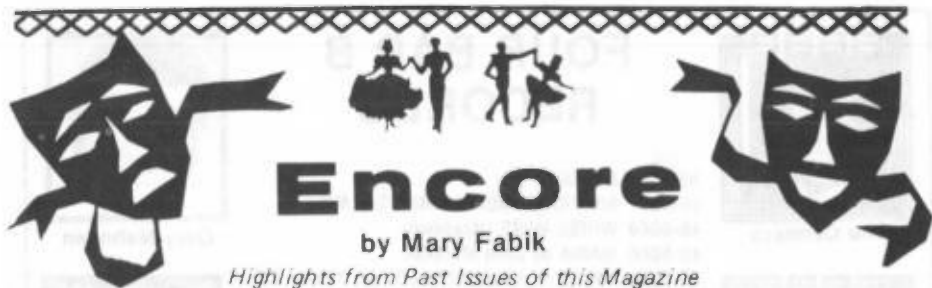
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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO— June 1960

Arvid Olson editorializes: "Many people are finally aware that a problem does exist in the S/D movement that cannot be ignored or solved by refusing to recognize it. ["Encore," Feb. 1985]"

"Discussion and talk are good. Before a problem can be solved, people must think and talk about it. Now take one more step and DO SOMETHING! Take an active part in the promotion of square dancing in your community.

"You are convinced that square dancing is a wonderful leisure time activity. If you did not believe this, you would not be dancing. Communicate this thought to others who are non-dancers."

The scene on the front cover will soon be a familiar one to the thousands of square and round dancers wending their way to Des Moines. Staff cartoonist Stan Burdick shows that the end of the trek will be an enjoyable one.

"Often teenagers will not respond to old dances to old music, but with a little 'rock' music, they are on the floor dancing," says Ray Olson. Many old routines can be readily adapted to a modern beat, such as *Rock-A-Tanga* with a schottische step, *Herr Schmidt* and *Mexican Hat Rock*.

Here in the midwest teenagers are dancing folk dances. Often a thousand or more young people will attend a dance and do simple folk, square and mixer dances with little or no walk-thru. Keep the dances simple and keep the people dancing.

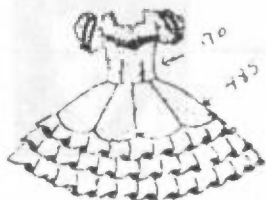
To be released at the National Convention: Keeno Records presents *Smiles* by Harold Bausch. "This one proves the old saying, 'Square Dancing is Fun!'"

10 YEARS AGO— JUNE 1975

Dance-A-Round and Have Fun by Betty and Clancy Mueller is reviewed this month by Mary Jenkins, who says, "Here is a useful 24-page booklet containing everything (almost, that is!) you have always wanted to know about round dancing but were afraid to ask! It was written to 'help others' and will surely do just that."

In answer to a question about the Hungarian swing versus the do-sa-do, Will Orlich replies: "Why do-sa-do at all unless as a point of orientation before a run or scoot back, never before a swing thru or spin the top. This latter command is the unnecessary one, the one that started all our troubles. Lots of callers

Continued on Page 86



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NEW RELEASES:

- 4B-6071 BIG TRAIN FROM MEMPHIS— Mike
- 4B-6069 WHEEL HOSS (Hoedown)
- 4B-6068 MARIA by John Marshall
- 4B-6066 I'M SO IN LOVE WITH LOVING YOU— Don
- 4B-6065 STAY YOUNG— Mike
- 4B-6064 STROKERS' THEME— Bill V.
- 4B-6063 YOU'RE NOBODY TIL SOMEBODY LOVES YOU— Bill O

RECENT RELEASES:

- 4B-6062 LOVE MEDLEY— Bob C.
- 4B-6061 GLENDALE TRAIN— Bill V.
- 4B-6060 COTTON-EYED JOE/SALTY DOG RAG (Inst)
- 4B-6059 A LITTLE OLDFASHIONED KARMA— Don
- 4B-6058 JOSE CUERVO— John
- 4B-6057 PENNIES FROM HEAVEN— Bill
- 4B-6056 HOKEY POKEY— Don Armstrong
- 4B-6055 LOVE'S GONNA FALL HERE TONIGHT—John
- 4B-6054 SHE GOT THE GOLD MINE— Bill V.
- 4B-6053 LIZA JANE— Bob
- 4B-6052 MOUNTAIN MUSIC— John
- 4B-6051 TEXAS FIDDLE SONG— Bill
- 4B-6050 PROUD MARY— Mike
- 4B-6013 GHOST RIDERS— Mike
- 4B-6049 MOUNTAIN DEW— Bob
- 4B-6047 TIGHT FITTIN' JEANS— Mike
- 4B-6045 WHAT A LITTLE MOONLIGHT CAN DO—Bill V.
- 4B-6044 HUMMIN' BIRD/TATERS— Hoedown
- 4B-5030 GRANDMA GOT RUN OVER BY A REINDEER

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- Q-839 RUNNIN' DOWN MEMORY LANE— Bob H.
- Q-838 HEY GOOD LOOKIN'— Romney
- Q-837 I'D DANCE EVERY DANCE WITH YOU— Lee
- Q-836 SHE'S MY ROCK— Gary

RECENT QUADRILLE RELEASES:

- Q-835 SAY IT WITH A COUNTRY SONG by Gary Mahnken
- Q-834 CABARET by Lee Main
- Q-833 TULSA/LAME BRANCH (Hoedown)
- Q-832 RIGHT OR WRONG— Gloria Smith
- Q-831 MAN IN LOVE— Stan Brooke
- Q-829 DOUBLE SHOT OF MY BABY'S LOVE—Gary
- Q-828 MIDNIGHT FIRE— Gloria Smith
- Q-827 I'M ONLY IN IT FOR THE Love— Gary
- Q-826 SHE'S A HEARTACHE LOOKING FOR A PLACE TO HAPPEN— Stan
- Q-825 SWINGIN'— Romney
- Q-824 HIGHWAY 40 BLUES— Lee
- Q-823 IF HEAVEN AIN'T A LOT LIKE DIXIE— Gary
- Q-822 IT'LL BE ME— Stan Brooke
- Q-821 AMERICAN DREAM— Wiley Hutchinson
- Q-820 STAY ALL NIGHT— Stan Brooke

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PEPPER STEPPERS
Chestertown, Maryland

With all the talk of drop out, here's a club "doing something right" on Maryland's Eastern Shore.

In September 1980 Esther Pepper was asked to teach square dancing in the Adult Education class held in Kent County High School in Worton, Maryland. The class went thru two 10-week sessions. They then moved to a church in nearby Chestertown, Md. to continue the classes with those who were interested in becoming Mainstream dancers. In August they graduated nine new dancers into the Mainstream program. With the help of two couples and one single, who had been "angels" throughout the lessons, they formed a club which they named the *Pepper Steppers*, and asked Esther to be their caller. Their first dance was held in September.

In May of 1982, four new dancers were graduated and joined the club. In May of 1983, eight dancers graduated, and they too became members. The graduating class of May 1984, saw ten new dancers added to the membership list. Every graduate became a member of the club, and *every one is still* an active member of the club. The club is growing slowly,



but there have been no drop-outs.

The largest class of sixteen students was added this year. They have dancers from the age of seven to couples in their seventies, all enjoying an evening of dancing together.

They dance for the patients at the local nursing homes several times a year and always have better than two squares of dancers. Between every tip the dancers visit with the patients. Following these dances a covered dish dinner is held in some member's home. The togetherness and friendliness are something special.

Could this be one of their secrets for the lack of drop-outs?

Esther Pepper



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STRAIGHT TALK

IS SQUARE DANCING TOO COMPETITIVE?

As a club square dance caller, the question I'm asked is, "What has happened to square dancing?" My answer is, "Nothing, it's still a wholesome, enjoyable pastime. What has happened is our way of thinking." Let's go back ten or fifteen years, did you ever hear a dancer comment, "I'm not going to visit that club, they cannot dance and the caller cannot call everything." Think about it. I don't believe you did. Above all nobody cared. They went to visit for the fun and friendliness. You didn't care how many movements the caller knew or used, you went just to dance to a different caller. Now dancers are told that if a caller cannot call all levels, he is not a caller; it's on the blackboard, read it.

With this in mind, maybe square dancing is turning into a competitive sport. Are dancers dropping out because it's too much of a competitive sport? Let's say your club is a Mainstream club and the majority are satisfied. Why change just to compete with Acy's club just because it dances a higher level? There is nothing wrong with improving your dancing or calling ability, but don't do it

just to compete with Joe Blow and his Acy club. Do it for the enjoyment, for the fun of it. Remember to feel comfortable with what you can do or have time to do.

You remember Bill— he was the best caller in the state, called regularly for the four largest clubs in town, he was always booked for weekend special dances, a tremendous caller. At special dances Bill filled the hall, fifty to sixty squares. Everybody loved him. Upon the push from club members and his own desire, Bill became an all-level caller. He had ability, desire and loyal dancers who admired him. But, like most good things, it came to an end. His club members dropped out. They could not or did not want to stay up with his fast pace. He had no time for lessons; most of all he was getting too expensive for a club caller. Some club members mentioned they were tired of being guinea pigs. At special dances, when he turned loose and showed the dancers how good he was, fifty percent were standing still and had no idea what he called. He was competitive.

If a person enjoys competitive sport, there is always football, baseball or tennis, but let's not make square dancing a competitive sport. For the young and the young at heart, it's an enjoyable, wholesome pastime. *Ed & Colleen Lang
Austin, Texas*



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OFFICIAL OPENING

The 34th National S/D Convention will be officially opened with a ribbon cutting ceremony on Thursday, June 27 at 1 P.M.

REGISTRATION PACKETS

Packets are to be picked up at the Boutwell Auditorium.

SOUVENIRS

A *Taste of Southern Cooking*, the convention cookbook, is available for \$7.00. Red and white jackets list at \$18.00. The

Alabama Bound Art Print (limited edition) sells for \$15.00. Include \$1.50 per item for handling and send checks (made out to the 34th National S/D Convention) to Jim and Ann Nunnally, 5232 6th Avenue South, Birmingham AL 35212.

RV PARKING

The Alabama State Fairgrounds, located just eight minutes from the Convention Center, has been contracted for use by campers during the 34th Convention. The fairgrounds is located on 3rd Avenue West, easily accessible from the interstate system. A camping fee of \$50 covers camping from Wednesday until noon Sunday. Earlier parking is available at \$18.00 per day. 2000 spaces are available and assignments will be mailed with confirmation. For convenience, there will be an on-site restaurant, pay telephones, a first aid station and around the clock security. Metro transportation is available at nominal cost. Campers should monitor CB Channel 4.

TRAIL END PARTIES

Alabama S/D Callers Association will provide a Trail's End Dance at the Alabama State Fairgrounds on Wednesday, June 26.

Round dancers Special Event will be in the Birmingham-Jefferson Civic Center on June 26, featuring Alabama area round dance cuers, with Wayne and Ruby Nicholson as emcees.

Also in the Civic Center will be the ASD Trail End Party with ASD staff members calling and cueing. Join your editors for a 40th Birthday Party for ASD!

REGISTRATION UPDATE

At last news release date, March 1, 13,031 dancers were registered.



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SINGING CALLS:

- RIV 200 Sloop John B by Bob
- RIV 201 Silver Threads & Golden Needles by Buddy
- RIV 202 Elusive Butterfly by Ron
- RIV 203 Fireball Mail by Ron & Buddy
- RIV 204 In Our Magic Ship by Ron
- 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
- RIV 209 You Made A Wanted Man Of Me by Ron
- RIV 210 Hank Williams Medley by Ron
- RIV 211 Misty by Gary
- RIV 212 Mary Poppins by Nate
- RIV 213 Walk Right In by Dave
- RIV 214 Leaving On A Jet Plane by Larry
- RIV 215 Catfish John by Larry

- RIV 216 Boogie Woogie Bugle Boy by Nate
- RIV 217 White Lightning by Nate
- RIV 218 One Of Those Songs by Buddy
- RIV 219 Follow Me by Buddy
- RIV 220 Gypsy
- RIV 221 Nickel For The Fiddler by Nate
- RIV 222 Hey Good Lookin'

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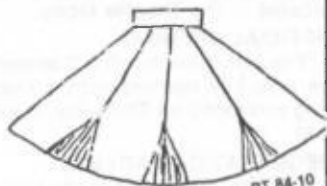
- RIV 501 Jenny Lynn/Tee Jay
- RIV 502 Right Foot/Left Foot
- RIV 503 Dixie Style/Crazy
- RIV 504 Hot Stuff/Concord Stomp
- RIV 505 Run Robbie Run/Pac Man Special
- RIV 506 Fire Ball/Flip by Bob
- RIV 507 Buddy's Special/Flip by Buddy
- RIV 508 Hot Chili/Flip by Gary
- RIV 509 Ragtime Annie/Flip by Nate
- RIV 510 Old Joe Clark - November 1984
- RIV 511 Barbecue - January 1985

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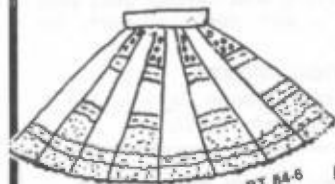


BT 83-3

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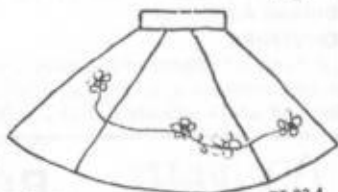
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BT 84-6

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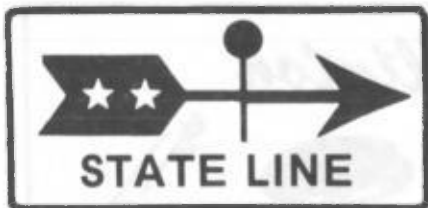


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GEORGIA DANCERS FEATURE A NEW LOOK

John and Faye McElveen of Savannah, GA are modeling the new Georgia

State outfit. Faye designed the costume and won a competition with it at Georgia's State Convention Fashion Show last fall. The white vests have navy letters down the right side to spell out the name of the state. On the back of the vests the letters are placed in a curve above the state flag. A white circular skirt and short sleeved navy blouse completes the ladies' outfit. The men wear white pants and long sleeved navy shirts.

*Mary Martin, Chairman
State Dress Committee*



Mark Patterson
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Lexington KY 40507

GOLDEN OLDIES

- JP109 SEE YOU IN MY DREAMS
- JP105 I DON'T KNOW WHY
- JP101 BLUE MOON OF KENTUCKY
- JP111 NEVERTHELESS
- JP106 HEARTBREAK MOUNTAIN
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URDC REPORT

The United Round Dance Council Convention will be at the Queen Elizabeth Hotel in Montreal, Quebec, on July 24-27. Registrations are close to sold out, so those wishing to attend should contact Don and Daphne Pearson, RR4, Ashton, Ottawa, Ontario K0A 1B0 immediately.

Headlining clinicians include the Palmquists, Tulluses, Easterdays, Stiers, Gosses, Herrmanns, Bradts, Moores. Teachers include D'Aloisos, Shibatas, Macucis, Poehlers, to name a few, with special "Hall of Fame" teachers, Kammerers and Bartons. A teachers' seminar will precede the convention under the guidance of URDC Education Chairmen, Bill and Carol Goss, assisted by Eddie and Audrey Palmquist and Peter and Beryl Barton. The Bartons are also chairman of the convention dance program.

Notes to remember:

* Video taping will be allowed during evening dance programs and demos on-

ly.

* To insure the most accurate rate of exchange on U.S. dollars, convert U.S. currency at a bank or other financial institution.

* Several restaurants are contained in the Queen Elizabeth Hotel and many close by. Excellent shopping is available in the Place Villa Marie connected to the hotel by underground concourse.

* Other hotels are available in the downtown area, suitable for dancers, as they are used by the Montreal Area S/S Association in connection with their annual convention at the Queen Elizabeth.

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Dancing Tips

by Harold & Lill Bausch

Recently at a class graduation it was my turn to say a few words to the new dancers. I didn't want to sound too "profound" so I told them to smile at the mistakes of others, and to laugh at their own. I reminded them that part of the fun they had during lessons was the satisfaction of learning to do new things. I reminded them that the learning process continues for as long as they square dance, so their enjoyment should continue.

It is understandable that new dancers will copy what they see other more experienced dancers do. I recall that we went through the phase of doing extra twirls and turns, just as many do today. What is discouraging to me is to see dancers who have danced for ten or more years who are still in that phase. They don't dance to the beat of the music, they don't do the calls as they were taught, and they add things that distract. Doubly discouraging is that they do this in squares with newer dancers.

I was much encouraged some time back when one of my new dancers told me that they attended a dance and missed the sound of shuffling feet. Apparently the callers in that area had not taught the shuffle step to the dancers. As my friend said, they didn't dance, they just walked. It was nice that one of my students noticed that.

We sometimes blame the "cutting up" on the fact that some dancers are bored by callers who call the same routines over and over. The lack of variety leads the dancers to provide their own entertainment. On the other hand, callers should be teaching properly and reminding their dancers that this is a dance, not an exercise.

Dancing to the music, doing the calls as taught, taking proper time for each call provides for smooth and enjoyable dancing. It is the responsibility of both

the caller and the dancer to work toward that goal. The caller must call on beat, allow proper time, not too fast, not too slow. The dancer must do the calls properly, and step to the music.

When all this comes together it is a beautiful thing to see. It makes no difference if the program is Basic, Mainstream, Plus or Advanced, it is always a sight to behold.

Dancers may feel that they can do little to provide such dancing, but in fact they can do much. They can applaud good smooth singing calls in a way that makes it obvious to the caller that they appreciate them. It is interesting for me to note that the more dancers appreciate a number, the higher they hold their hands when they applaud. Often-times I see them turn toward the caller, hold their hands up in front of their faces and smile as they applaud enthusiastically. Or, they may make it a point to come up to the caller and say, "That is a real nice dance." The same goes for patter calls— they show their appreciation the same way, but usually they make more noise when enjoying a good patter call.

At the same time when dancers do not appreciate a call, they clap less enthusiastically, and often will tell the caller, "That call is not smooth," or, "I don't particularly enjoy that call." Callers do listen— that is, they do if they want to keep getting booked.

What can we do about dancers who are constant cut-ups? Well, I suggest that their regular caller might say something about it, but I sure do not feel that a visiting caller has the responsibility of doing so.

I have noted that when I am calling for a group that has a bunch of cut-ups, two things usually happen— one, I shift my attention to squares where they are dancing properly; second, when I call things that their regular caller apparently does not use often, they often get lost, and often when I time my calls for smooth dancers in other squares, the cut-ups do not get home on time, and frequently become quite rushed! I always keep hoping that this will teach them to dance correctly, but it seldom helps!

Dancers should take as much pride in dancing smoothly as they do in learning and mastering new calls.

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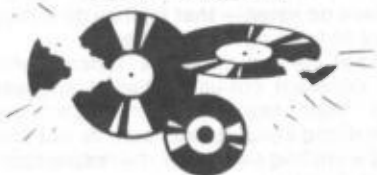
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by Bob Howell

easy level

A delightful dance that I have used for several years is one which I named after its originator. Mary Jo Bradford, affectionately referred to as "General Bradford" by all those hundreds of people who attended the Lloyd Shaw Fellowship held in Colorado Springs for over 30 years, taught this dance as a "Clap Dance for Threes." However, I refer to it as "General Bradford's Charge." Mary Jo hails from Lakewood, Colorado. Although she taught this as a fourth grade dance, I have used it with many adult groups as well as kids.

GENERAL BRADFORD'S CHARGE

MUSIC: Any 64-count sequence.

FORMATION: Lines of three facing three, in a large circle around the room. Hands joined in the threes.

STEP: Smooth square dance step.

- 8 Circle left six hands round.
- 8 Circle right back to place (original position).
- 8 Center dancer turns right-hand partner with the right hand once around, then joins left hands with left-hand partner.
- 8 Center dancer turns left-hand partner with left hand once around.
- 8 All six star right.
- 8 Star left back to place (original position).
- 8 Clapping sequence with opposite (facing) three. All clap own hands together, then right hands with opposite, own together, opposite left, own together, opposite both, own together 3 times. (Cues: together, right, together, left together, both clap, clap, clap.)
- 8 Pass thru. (Threes go forward and pass thru, passing right shoulder, to face a new three with a stamp, stamp, stamp.) Join hands in a new circle of six and repeat from beginning.

Jean Siffin from Solon, Ohio, shared this little circle mixer with me. It is a lively quick-teach routine which she calls...

OOM PAH

MUSIC: Any 64-count.

FORMATION: Circle of couples facing center, woman on man's right.

DANCE:

Ladies walk into center 3 steps, kick and clap on 4, walk back 3, touch;

Men walk in 3 steps, turn (basketball turn) and walk back to original partner.

Do-sa-do original partner, (everyone move left) do-sa-do that person;

Clap own hands, move left, clap both hands with that person, clap own hands, move left, clap both hands, etc. until you get to #8.

Swing #8, promenade.

NOTE: When hand-clapping, have dancers say, "Oom pah, 2-pah, 3-pah, 4-pah, 5-pah, 6-pah, 7-pah (the oom and numbers being when you clap own hands and the pah when you clap the next person's hands)

Leif Hetland of Anaheim, California, has sent me a contra danced in a proper triple formation. I have enjoyed using it. Although it may take time to teach it to a novice group, it is a smooth-flowing, delightful routine.

CALIFORNIA HEY RIDE

MUSIC: TNT 167 Gal in Calico

FORMATION: Proper triple

- | | | |
|-------|----------------|-----------------------------|
| 1-8 | -- -- -- | Intro: -- -- Circle left |
| 9-16 | -- -- -- | -- -- Full around |
| 17-24 | -- -- -- | Actives down the center go |
| 25-32 | -- -- Cast off | Turn alone, come back |
| 33-40 | -- -- -- | -- -- *Hey for three |
| 41-48 | -- -- -- | -- -- |
| 49-56 | -- -- -- | -- Actives do-sa-do |
| 57-64 | -- -- -- | -- -- Forward and back |
| | | New sets of six circle left |

*The *hey for three* is done across the set; the active man working with the inactive couple (#3) below, the active woman working with the inactive couple (#2) above. Start and complete the *hey* at proper cast position, i.e. the man in the men's line between the two inactive men and the woman in the women's line between the two inactive women. Actives start the *hey* by passing left shoulder with the inactive person (#3 woman for the active man; #2 man for the active woman) diagonally to the right across the set.

Another in the series of Modern One-Night-Stand materials produced by Hugh Macey of Bath, Ohio, is a most timely record done by the late Dick Jones. It is...

IN THE GOOD OLD SUMMERTIME

MUSIC: Top 25368

INTRO, BREAK AND ENDING:

Now face your corner, do-sa-do, right shoulder round you go
Your partner do-sa-do, that's on a heel and toe
All join hands, circle to the left, go walking round the ring
Hey all the way around till you're home again
Left hand to the corner, allemande left, come home and find your own
You swing your partner, swing the girl, promenade her home
You promenade, come on and sing with me in the good old summertime.

FIGURE:

Now head two ladies chain, go straight across the ring
Side ladies chain, it's straight across again
Head ladies chain home, you turn the girl
Side ladies chain (home), now face your corners all
Do-sa-do that corner girl, now bow to her, swing
Swing that corner lady, keep that girl, promenade
You promenade, come on and sing with me in the good old summertime.

SEQUENCE: Intro, Figure twice, Break, Figure twice, Ending.

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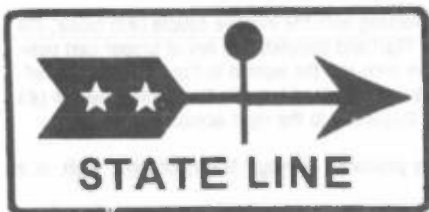
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JOE EASON SELECTED FOR S/D HALL OF FAME

Joe Eason of Rose Hill, North Carolina, has been selected for the North Carolina Folk, Round and Square Dance Hall of Fame. Each nominee receives points for the years of contribution to square dancing. The Hall of Fame Committee selects one nominee to receive the award each year.

Joe has been calling for some 25 years. He started dancing with the Capitol Squares in Raleigh, North Carolina and later started calling for his own club. In 1961 he and his family moved to Rose Hill, North Carolina and there he organized the Chic Chic Squares club and served as the caller. He has served as president and vice-president of the Folk, Round and Square Dance Federation of North Carolina, a member of the Tar Heel Square Up Committee, the Callers Clinic Committee, the Constitution and By-Laws Committee. Joe helped organize the Clinton Grand Squares, the Hanover Swingers and the Port City Mavricks.

After a severe heart attack, Joe has made a great comeback. He is now again able to call and join in with square dance activities on a limited basis. Joe is pictured receiving an engraved plaque at the North Carolina Federation meeting in Charlotte. His wife Theresa is by his side as Ralph Kornegay, chairman of the Hall of Fame Committee presents the plaque.

The Easons have two children who live near by. Eason plans to continue his



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calling and square dancing activities as much as his physical condition will permit. Joe says, "Square dancing is good for all ages."



HOWARD & EVA SWANSON RECEIVE GOLDEN SLIPPER AWARD

Eva and Howard Swanson of Lenoir, North Carolina, were selected for the Golden Slipper Award by the North Carolina Folk Round and Square Dance Federation of North Carolina. Eva and Howard were honored for their years of contribution to the great fun and fellowship of square dancing. They have been dancing for some 15 years. Howard has served as our federation president and vice-president; he served with Tar

Heel Square-Up Committee, Nomination Committee, Area Charity Ball Dance Ticket Chairman, Federation Charity Dance Committee, Hall of Fame Committee; he also served on the Ruth Jewell Memorial Fund Committee. He has held a number of offices in his own home club.

Howard and Eva are dedicated and active members and attend the federation meetings regularly. They have three children, a daughter who is a sophomore at Caldwell College, and two sons, both graduates of UNC, Chapel Hill, N.C.

Howard is a graduate of Lenoir Rhyne College and is now an executive officer of Appalachian Poster Advertising Company.

Eva and Howard are pictured receiving the engraved plaque from Ralph Kornegay, chairman of the Golden Slipper Award Committee. The North Carolina Folk, Round and Square Dance Federation take great pride in having Eva and Howard as our new "Golden Slipper Award" couple.

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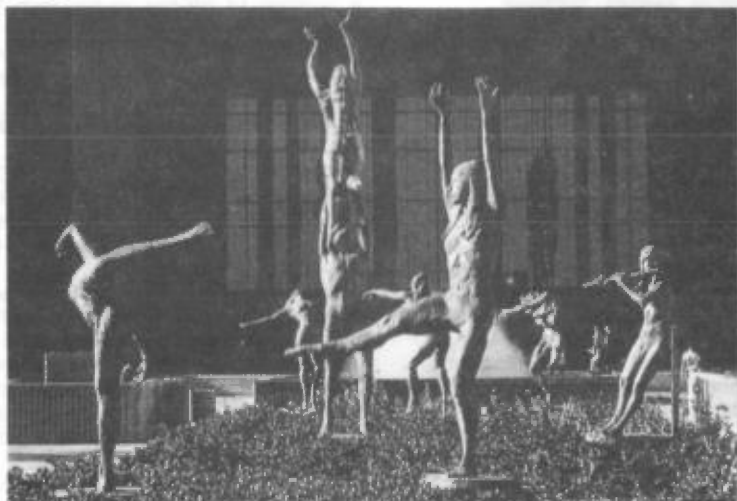


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PHENOMENON

REPORT ON THE 12th ANN



We wonder how many of the thousand-plus callers and partners attending the Callerslab Convention in Phoenix in early April looked out the east windows of the gorgeous Hyatt Hotel, down into the Civic Plaza, to notice a series of sculptured figures representing Dance. How significant that those graceful forms were there. Could they have been trying to tell us something?

Callerslab '85 was not a festival, nor a callers' school (even though teaching points and tips were provided) and not just another callers' meeting hashing over the same problems, but truly a professional gathering of dedicated leaders. The theme was *Music—Our Greatest Ally*.

Long-term results of this spring's convention can't be predicted at the moment, but there certainly was fun, entertainment, education and inspiration to be gained by all. There was lively debate, too, especially at the Wednesday morning legislative session, where issues and programs were dealt with by the whole body. Following are some thumbnail sketches of the events at Phoenix:

Awards: The Milestone Award, most prestigious award given by Callerslab, this year went to Jon Jones of Arlington, Texas, (presented by Chris Guest), and to Dick Leger, of Bristol, Rhode Island, (awarded by Skip Smith).

At the opening session, Bob Osgood of ASDS presented the Silver Spur award to Herb and Erna Egender of Aurora, Colorado.

A special award, the Chairman's Award, was presented to John Kaltenthaler by outgoing chairman, Bob Van Antwerp.

Small World Awards went to those members from overseas who attended for the first time: Raymond Mason, New Zealand, and Steve Turner, Australia. Attending for the second time were Athol Affleck and Joy Scott, Goeff and Margaret Hinton, all from New Zealand;



NAL PHOENIX

ANNUAL CALLERLAB CONVENTION

Brian Hotchkies, Barry and Sue Wonson, from Australia.

Retiring Board Members, Jerry Haag, Dave Taylor and Don Williamson, received the Award of Excellence for their service to the organization.

Many Quarter Century Awards were presented at the banquet, with others to be mailed. Recipients at Phoenix were Art Acorn, Milt Adams, Bob Baxter, Bill Berry, Ken Carlson, Bill Claywell, A.O. Foster, Kip Garvey, Dewey Glass, Jerry Hamilton, Paul Harris, Bill Hay, Oscar Hemond, Otis Hollibaugh, Pete Holly, Larry Ingber, George Ioanin, Ernie Kinney, Beryl Main, Bill Marquis, Ken Meyers, Jim Munyon, Bob Parrish, Frank Sanders, Lowell Schaaf, Scotty Scott, Doreen Sillery, Skip Smith, Bill Stone, Dave Trowell, Dave Walker, Don Williamson, Jack Willison. In absentia were Ron Black, Mike Callahan, Paul Carruthers, Sonny Cook, Red Correll, Jim Ford, Ira Gardner, Larry Gow, Norm Graham, Shirley Halverson, Reggie Kniphfer, Dave Lightly, Ron Mennie, Zenous Morgan, Russ Perfors, Lloyd Priest, Ed Raybuck, Wes Wessinger, Dean Wiemers, Glenn Zeno.

Decisions: The Program Coordinating Committee's observation is that "Who is your partner in a wave?" does not affect choreography in popular use today. Therefore, it would be counterproductive to make a determination of who is your partner in an ocean wave. The committee feels the long-term interests of square dance are best served by treating this as a non-issue.

The call *courtesy turn* is limited to turning a woman on the man's right for the Basic and MS programs. Another motion clarified positions for *right and left grand*.

It was resolved that the definition of hand position in ocean wave-type movements such as *swing thru* and *spin the top* remain hands up as previously adopted by Callerlab...[also resolved that] in order to document the near unanimous desire of those attending the three Styling Committee meetings dur-



ing the 1985 convention, that it is the obligation of each Callerlab member, subscriber and affiliate organization to wholeheartedly subscribe to the established standards of definitions, styling and timing for all Callerlab square dance programs.

On a separate vote on motions to retain *spin chain and exchange the gears* and *load the top*, the decision was to keep *spin chain and exchange the gears* and drop *load the top*. Current PQS list now includes *spin chain and exchange the gears*, *ping to a diamond*, *load the windmill*.

The Recruitment Committee recommended adoption of a Callerlab Apprentice Program, which was accepted. The Apprentice may be a caller who does not meet the requirements for membership such as calling 50 dances per year or once a week for the three most recent years. The Apprentice may attend Callerlab Conventions in a non-voting capacity upon request and payment of current fees. The Apprentice may not serve on committees.

Entertainment: Twenty-six busses carried the attendees to Rawhide for a touch of the old west: a barbecue steak dinner, rope tricks, a mini-rodeo. Also much enjoyed was a western band and some impromptu dancing.

Banquet entertainment was presented by the Hi-Hat Pioneers, Ernie Kinney, Bronc Wise and Tom Perry, with a borrowed bass from the Red Boot Boys, Wayne McDonald. Their combination of new and old-time western hits was much enjoyed.

Special thanks: No account of the Phoenix Callerlab Convention would be complete without special mention of outgoing chairman, Bob Van Antwerp and his work. At the opening session he listed eighteen personal goals and the action taken during his two years at the helm. He was thanked both at the Awards banquet and at a Board reception for his outstanding dedication to the office of chairman.



by Russ
& Nancy
Nichols


As we start the Convention Issue, we must relate an experience that happened to us at a recent local festival. We were dancing a C-1 tip in front of the caller and we noticed a set walk off the floor. At the end of the tip we walked over to these dancers. They had just finished their C-1 basics and that had been their first experience with a live caller at a C-1 program. We took two of the couples and arranged a square for the others for the next tip. It turned out to be the best tip of the entire eight-hour day. These four couples had traveled about 150 miles in a van to get to the dance and they ended up staying until the last record had been filed away and vowed to be back at the next big dance in August. The reason we opened this article with the story is to relate what a good time you can have by helping others, but more important what kind of image you implant on others with your actions. This issue is dedicated to the conventions; what better place for helping someone else. There is only one Heiman and we can't all dance in his square, so we may as well spread out and dance with others. Just maybe your expertise will help someone have a better time.

The 19th National Advanced and Challenge S/D Convention will open its









doors Tuesday, June 20, at 10 a.m. Non-staff callers will be manning the mike at the Virginia Beach Convention Center in Virginia. At 1 p.m., staff callers, Barth, Gulley, Hodson, Howell, Jacobs, Lee Kopman, Libby, Poisson, and business manager Ed Foote will take over. The convention will run through Saturday night, June 22. In addition to the staff callers, six associate callers will take their regular turns at calling in all four scheduled halls. The scheduled halls will be programmed (A-2, C-1, C-2 and C-3) and will be dancing continuously. The associate staff includes the following: Baker, Barneveld, Marshall, Redden, Rubright and Sybalsky. Preceding all this will be a special Trail End Dance on Wednesday night, June 19, with all halls in operation and being conducted by staff callers. At the time this is written, registration stands at 480 couples, still short of the 1984 Canadian Challenge Convention's record-setting crowd of 520 couples, but business manager Foote says registrations will be taken at the door and the staff is determined to make it the biggest and best ever. If you have a desire to attend, Ed assures us they have room for you.

The very next week, the 34th National S/D Convention will open in Birmingham, Alabama, and what a delight for the Advanced and Challenge dancer. Continuous Advanced, C-1 and C-2 programs will have a staff that is international in flavor to intrigue and challenge your mind. 27 callers are registered to call for your dancing pleasure. The convention's headquarters are located in the Civic Center across the street from the beautiful Birmingham Hyatt House,

Continued on Page 85



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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

LEGACY



SQUARE DANCE MONTH

September is right around the corner. We must begin to plan NOW if we are to reach the non-dancing public and acquaint them with the many facets of our activity.

While the entire month of September is officially *Square Dance Month*, you may prefer to choose just one week in which to concentrate your efforts. Working together with local clubs and associations, select the best dates for your area, plan your events and publication to reach the most people. Start now to secure your local and/or state proclamation.

If you need help and ideas, contact the LEGACY S/D Month chairmen, Frank and Helen Cavanaugh, 113 Stony Road, Edison NJ 08817. LEGACY has assembled a packet of information as a service to the activity.

Reach out! Spread the good word! Let your enthusiasm show! Emphasize the positive—the fun and fellowship. Show that square dance activity is "Happiness set to music." Let's all make this September a banner time for recruitment of new dancers.

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CALLERS AIDS

MAINSTREAM FLOW: The callers' note service which restricts itself to the Callerlab Mainstream Program and Quarterly Selections. Eight pages of good, usable material for the Mainstream club caller and teacher. No space is wasted on new experimental material and all of the routines flow smoothly. Zeros, equivalents and conversions will be featured along with two singing call routines using the spotlight call of the month. All material will enable you to better understand and to use the Mainstream Program...\$16.00 per year subscription cost (\$21.00 foreign air mail).

THE PLUS SUPPLEMENT TO MAINSTREAM FLOW: The beneficial addition which gives you assistance with the Callerlab Plus Program. Four additional pages of material for teaching and calling the Plus Program. Combined subscription with Mainstream Flow...\$25.00 per year subscription (\$32.50 foreign air mail to Europe, \$35.00 to Far East).

SINGING CALL BOOKS

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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Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

The *quarter tag* formation (ocean wave, between and parallel to couples facing in) is not one of our most versatile formations, strictly from a Mainstream point of view. There are only a handful of calls involving both the dancers in the wave and the outside couples in our MS repertoire. These include:

FOLD (all boys, all girls, etc.)

DOUBLE PASS THRU

PARTNER TRADE (The current controversy over partners in ocean waves notwithstanding)

RUN (all boys, all girls, etc.)

U-TURN BACK

PARTNER (single) HINGE

PASS THRU (designate who)

RIGHT AND LEFT GRAND

Of course there are more but this will give you some idea of what is available. The same lack of versatility is inherent in the *three-quarter tag*, *quarter* and *three-quarter line* formations as well, from the MS point of view.

If only the wave dancers or the couples are designated many more calls are possible, and with a little study some degree of versatility can be obtained.

SAMPLE CHOREO:

Heads pass the ocean, all boys run
Head men and girl you face, pass thru
Boys trade, girls recycle, turn thru
Star thru, promenade home...

Heads spin the top, double pass thru
Centers in, cast off $\frac{3}{4}$, star thru
Trade by, swing thru, right & left grand...

Heads spin the top, all girls pass thru
Centers spin the top, same four
Single hinge, eight circulate
Center four walk and dodge
Girls pass thru, outsides cloverleaf
Others single hinge and recycle
Square thru $\frac{3}{4}$, pass thru, left allemande
Heads pass the ocean, all girls run
Boys pass thru, trade by, swing thru
Girls trade, all pass thru, wheel and deal
Zoom and pass thru, left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers swing thru, those boys fold
Box circulate, center boy & girl you face
Star thru, others face in, all touch $\frac{1}{4}$
Circulate, girls run, centers pass thru
Swing thru, pass thru, trade by
Left allemande...

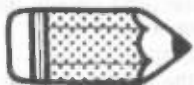
Heads square thru four, touch $\frac{1}{4}$
Girls trade, all pass thru, wheel & deal
Centers swing thru, all girls run
All boys turn back, heads cloverleaf
Sides recycle, sweep $\frac{1}{4}$, zoom, star thru
Others lead right and left allemande...

Sides pass the ocean, all single hinge
Sides walk and dodge, head men run
Heads promenade $\frac{1}{4}$ and face in
All pass thru, trade by, ocean wave
Girls cross run, boys cross fold
Left allemande...

Heads pass the ocean, sides rollaway
All girls pass thru, centers wheel & deal
Other girls run, swing thru
All boys pass thru, centers wheel & deal
Trade by, swing thru, recycle, veer left
Ferris wheel, touch $\frac{1}{4}$, scoot back
Split circulate, side girls turn back
All single hinge, right and left grand...

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

REVIEW



COORDINATE (DBD)

Callerlab Definition: From columns: all dancers circulate $1\frac{1}{2}$, the center six (three adjacent pairs) turn $\frac{1}{2}$ (trade), the very center two dancers release hand-holds and walk diagonally outward to the end of the turning line. The two "lonesome" dancers move ahead, turning in a $\frac{1}{4}$ circle to become the other ends of the line.

SAMPLE CHOREO:

Heads lead right and circle to a line
Left touch $\frac{1}{4}$, coordinate, wheel & deal
Swing thru, boys run, girls trade
Wheel and deal, left allemande...

NOTE: Use a right touch $\frac{1}{4}$ above, then add a right and left thru to the end of the figure and you still will get corners.

Heads rollaway, sides square thru four
Swing thru, centers run, bend the line
Touch $\frac{1}{4}$, coordinate, ferris wheel, zoom
And girls swing thru, turn thru
Boys courtesy turn them, pass thru
Wheel and deal, square thru but on three
Dixie grand, left allemande...

Sides flutter wheel, head ladies chain
And rollaway, heads pass thru
Go round one to a line, left touch $\frac{1}{4}$
Coordinate, promenade home...

Heads rollaway, sides square thru four
Swing thru, centers run, bend the line
Touch $\frac{1}{4}$, circulate, coordinate
Tag the line in, pass thru, wheel and deal
Zoom and pass thru, left allemande...

Heads lead right and circle to a line
Rollaway, touch $\frac{1}{4}$, coordinate
Ferris wheel and spread, touch $\frac{1}{4}$
Coordinate, half tag, split circulate
Boys run, couples circulate
Couples trade, ladies trade
All half circulate, bend the line
You're home...

Sides promenade half
Same two ladies chain
Heads square thru $\frac{1}{4}$, separate around 1
To a line, touch $\frac{1}{4}$, coordinate
Ferris wheel and spread, left allemande...

PULPOLLEX

SPIN THE NET

by Don Beck

DESCRIPTION: From parallel waves (or *eight chain thru* formation): all *spin the top* to form a momentary tidal wave. The four dancers in the very center wave now do a *spin the top* to end as the wave across the center of the square. At the same time, the two dancers at each end *cast off* $\frac{1}{4}$; then the dancer facing out *runs* around the other dancer, leaving them as a couple facing in. Ends in a *quarter tag* formation.

AUTHOR'S COMMENT: If you call a *swing thru* and then *spin the net* from a normal wave or *eight chain thru* formation, it works out nicely that both the initial *spin the top* and then the one done by the center wave have the dancers in the positions that are easy for them to do (easy, due to our overuse of *swing thru*, *spin the top*, *right and left thru!*). And nicely enough, the ending formation is a normal right-hand wave with the men on the ends between normal couples on the outside.

CHOREO EQUIVALENT: Heads square thru, swing thru, spin the net = heads pass the ocean.

SAMPLE CHOREO:

Heads touch $\frac{1}{4}$, walk and dodge
Swing thru, *spin the net*, recycle
Pass thru, swing thru, right & left grand..

Heads pass thru, go round one to a line
Pass the ocean, *spin the net*, extend
Single hinge, girls circulate, girls trade
Recycle, left allemande...

Heads lead right and swing thru
Spin the net, center boys run
All promenade...

Heads lead right and circle to a line
Touch $\frac{1}{4}$, coordinate, boys run
Spin the net, recycle, pass thru
Swing thru, *spin the net*, extend
Swing thru, same sexes trade
Single hinge, boys run, all pass thru
Wheel and deal, centers swing thru
Turn thru, slide thru, pass thru

Wheel and deal, square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Pass the ocean, *spin the net*
Center boys run, wheel and deal
Pass thru, touch $\frac{1}{4}$, split circulate
Single hinge, scoot back, boys fold
Ladies lead Dixie style to a wave
Girls circulate, boys trade
Left allemande...

Heads lead right and circle to a line
Pass the ocean, swing thru, *spin the net*
Ping pong circulate, recycle and spread
Double pass thru, track two, swing thru
Spin the net, extend, recycle
Left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal, pass thru
Spin the net, center girls run
Wheel and deal, zoom and swing thru
Recycle, left allemande...

Heads lead right and circle to a line
Pass thru, boys run, *spin the net*
Swing thru, recycle, pass thru
Left allemande...

Heads lead right and circle to a line
Pass thru, boys run, swing thru
Spin the net, girls turn thru
Boys courtesy turn them, flutter wheel
Sweep $\frac{1}{4}$, left allemande...

Heads lead right and circle to a line
Dixie style to a wave, boys trade
Spin the net, left swing thru
Boys cross run, recycle, zoom and
Swing thru, recycle, pass thru
Swing thru, right and left grand...

Heads pass the ocean, swing thru
Extend, *spin the net*, extend
Swing thru, same sexes trade
Right and left grand...

**CALLERLAB
EMPHASIS CALL**

FAN THE TOP

STARTING FORMATION: Ocean waves
or two-faced lines.

DESCRIPTION: Center of the line/wave
arm turn $\frac{3}{4}$ while the outside dancers
move forward in a quarter circle. The en-

ding formation is at right angles to the
starting formation. Centers remain
centers and ends remain ends.

NOTE: If called from facing couples, a
R-H wave is first formed and then the *fan
the top* is executed unless directed to
form a L-H wave.

SAMPLE CHOREO:

Heads pass the ocean, fan the top
Sides partner hinge, (each foursome)
Fan the top, square thru but
On the third hand, promenade...

Heads lead right and circle to a line
Swing thru, boys cross run, fan the top
Left single hinge, fan the top, pass thru
Wheel and deal, girls left turn thru
Touch $\frac{1}{4}$, right and left grand...

Heads pass thru, go round one to a line
Swing thru, centers cross run, fan the top
Girls trade, all star thru, trade by
Left allemande...

Heads lead right and circle to a line
Ocean wave, girls cross run, fan the top
Boys cross run, fan the top
Crosstrail thru, left allemande...

Heads pass thru, go round one to a line
Ocean wave, fan the top, girls trade
All pass the ocean, all eight circulate
Girls trade, recycle, left allemande...

Heads half square thru, swing thru
Centers cross run, fan the top, recycle
 $\frac{1}{2}$ square thru, centers double swing thru
Outsides turn back, centers turn thru
Left allemande...

Heads square thru four, ocean wave
Centers cross run, fan the top
Left swing thru, centers cross run
Fan the top, recycle, pass thru
Right and left grand...

Heads square thru four, ocean wave
Centers circulate, fan the top, recycle
Star thru, pass thru, left allemande
Right and left grand, but
On the third hand, promenade...

Heads half square thru, spin the top
Centers run, fan the top, ferris wheel
Square thru $\frac{3}{4}$, left allemande...

Heads square thru four, right & left thru
Ladies lead Dixie style to a wave
Fan the top, left allemande...

Heads lead right, right and left thru
Ocean wave, girls cross run, fan the top
Left swing thru, girls cross run
Fan the top, right and left grand...

Heads square thru four, swing thru
Centers cross run, fan the top
Left swing thru, centers cross run

Fan the top, scoot back, boys trade
Boys run, wheel & deal, left allemande..

Heads square thru four, ocean
All eight circulate, fan the top, recycle
Sweep $\frac{1}{4}$, pass thru, trade by
Ocean wave, all eight circulate
Fan the top, recycle, pass thru
Wheel & deal, zoom and square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Swing thru, centers run, fan the top
Ends circulate, centers run, fan the top
Girls run, wheel and deal, sweep $\frac{1}{4}$
Dive thru, square thru $\frac{3}{4}$, left allemande..

Heads lead right and circle to a line
Ocean wave, girls run, fan the top
Boys run, fan the top, girls run
Partner trade, couples hinge
Half circulate, bend the line
You're home...



POP THE CYCLE

By Bob McGowan

DESCRIPTION: From $\frac{1}{4}$ tag, $\frac{3}{4}$ tag, *double pass thru*, *wave* and *mini-wave* formations: centers *spin the top* as outside *partner/single hinge*; inside dancer (after the hinge) *fold* behind the outside dancer and these two *circulate* around the outside $\frac{1}{4}$ to face in as a couple. (Action of the outside couples is similar to *linear cycle*).

SAMPLE CHOREO by Bob:

Heads pass the ocean, *pop the cycle*
Extend the tag, swing thru, recycle
Left allemande...

Heads square thru four, swing thru
Boys run, ferris wheel, *pop the cycle*
Extend the tag, swing thru, recycle
Pass thru, trade by, left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal, *pop the cycle*
Extend the tag, swing thru, boys run
Bend the line, crosstrail thru
Left allemande...

Heads pass the ocean, *pop the cycle*

Ping pong circulate, extend the tag
Swing thru, recycle, left allemande...

Heads pass the ocean, extend the tag (2)
Pop the cycle, extend the tag
Swing thru, boys run, bend the line
Pass thru, wheel and deal, *dixie grand
Left allemande...
Or *zoom and square thru $\frac{3}{4}$
Left allemande...

Heads lead right and circle to a line
Pass thru, tag the line right, ferris wheel
Pop the cycle, extend the tag
Swing thru, boys run, crosstrail thru
Left allemande...

SAMPLE CHOREO by Ed:

Sides right and left thru, rollaway
Heads pass the ocean, *pop the cycle*
Right and left grand, or centers turn thru
Left allemande...

Heads pass thru go round one to a line
Pass thru, wheel and deal, *pop the cycle*
Extend, girls trade, slide thru
Left allemande...

Sides rollaway, sides square thru four
Swing thru, centers run, ferris wheel
Pop the cycle, swing thru, recycle
Square thru $\frac{3}{4}$, left allemande...

Heads square thru four, pass thru
Pop the cycle, center men run
Wheel and deal, pass thru, swing thru
Right and left grand but
On the third hand, promenade...

Heads lead right and circle to a line
Pass thru, wheel and deal, centers
Make a wave, ping pong circulate
Pop the cycle, extend, boys trade
Right and left grand...

Heads lead right and circle to a line
Centers spin the top, ends touch $\frac{1}{4}$
Pop the cycle, extend, swing thru
Recycle, ocean wave, ladies trade
Trade the wave, left allemande...

Heads lead right and circle to a line
Right and left thru, rollaway
Centers pass the ocean, ends touch $\frac{1}{4}$
Pop the cycle, extend, girls trade
Boys trade, centers trade, girls trade
Left allemande...

CALLER COLLEGES SUMMER & FALL

Have you signed up yet for a caller/cuer college? Check pp. 82-83. This is the last issue in which that composite ad will appear. **NOTE:** Openings still exist in those before and after the National Convention—check Ft. Wayne especially.

P.S.: MS/QS

by Walt Cole

INTRO:

-----	:Heads — promenade half
-----	:-- square thru
-----	:-- with outside two
Right & left thru --	:-- veer left
Ferris wheel --	:-- left square thru
-- three --	:right and left thru --
-- veer right	:promenade --

FOR THE MODULAR CALLER:

Zero box to zero box: pass thru
Wheel and deal, centers pass thru
Star thru (Call twice)...
Zero line to zero line: pass thru
Wheel and deal, centers pass thru
Swing thru, boys run, bend the line...
Zero line to zero line: centers box the gnat
Centers square thru, ends star thru
All star thru, right and left thru...
Zero line to zero line: pass thru, boys run
Swing thru, centers trade, boys run
Right and left thru...
Zero box to zero box: circle half, dive thru
Circle half, pass thru...
Zero line: right and left thru, rollaway
With a half sashay, pass thru, face partner
Grand right and left...

THE BASIC PROGRAM

More Gnats!

Zero line: right and left thru, ladies chain
Chain back, slide thru, box the gnat
Hang on to a grand right and left...

Static square: heads box the gnat, pull by
Separate around one to a line, star thru
Dive thru, square thru $\frac{3}{4}$, left allemande...

Run for it!

Zero box: swing thru, girls circulate
Boys trade, girls run, couples circulate
Girls run to a grand right and left...
Zero lines: pass thru, ends run
Centers pass thru and U-turn back
Centers square thru, ends trade and all
Star thru, cloverleaf, centers square thru
Three-quarters, pass thru, left allemande..

Zero lines: pass thru, boys run
Split circulate, boys run, pass the ocean
Swing thru, turn thru, left allemande...

Static square: heads square thru
Right & left thru, center four partner trade
Zoom, zoom again, centers pass thru

Pass thru again, trade by
Centers partner trade, zoom, zoom again
Centers star thru, crosstrail thru
Around one and into the middle, star thru
California twirl, left allemande...

QUARTERLY EMPHASIS CALLS:

Turn thru:

Static square: heads turn thru, separate
Around one to a line, right and left thru
Rollaway with a half sashay, turn thru and
Courtesy turn, dixie style to ocean wave
Boys cross run, all turn thru, all turn thru
With partner, left allemande...

Static square: heads rollaway
With a half sashay, circle eight
Boys forward and back, boys turn thru
Separate, go around one to a line, circle 8
Girls forward and back, girls turn thru
And cloverleaf, all double pass thru
Boys U-turn back, star thru, boys trade
Boys run, recycle, square thru $\frac{3}{4}$
Left allemande...

Zero line: right and left thru, rollaway
With a half sashay, turn thru, boys run
Scoot back, boys fold, girls turn thru
Star thru, couples circulate, boys trade
Bend the line, slide thru, swing thru
Turn thru, left allemande...

Spin chain thru:

Static square: heads lead right and
Spin chain thru, spin chain thru again
Right and left thru, rollaway half sashay
Turn thru, outsides cloverleaf
Centers slide thru, pass thru
Right and left thru, swing thru, turn thru
Left allemande...

Zero box: spin chain thru, turn thru
Trade by, slide thru, pass thru
Bend the line, pass the ocean
Spin chain thru, girls circulate
Spin chain thru, boys circulate, turn thru
Trade by, turn thru, centers turn thru
Centers in, cast off $\frac{3}{4}$, forward and back
Allemande left to alamo style, balance
Spin chain thru, boys run left
All partner trade, left allemande...

THE MAINSTREAM PROGRAM

Half taggers:

Zero line: spin the top, boys run, half tag
Walk and dodge, partner trade, slide thru
Swing thru, turn thru, left allemande...

Zero box: spin the top, boys run, half tag
Eight circulate (twice), girls run, pass thru
Grand right and left...

Center it:

Zero box: centers in, cast off $\frac{3}{4}$, ends run
Star thru, pass to center, square thru $\frac{3}{4}$
Left allemande...



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Ed Kozlowski

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FW 501 - WALKIN' AFTER MIDNIGHT - PETE
FW 502 - SIXTEEN BEAUTIFUL AND MINE - ED



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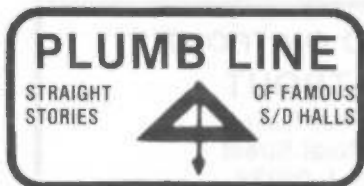
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REDWOOD COUNTRY
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Nestled between northern California's spectacular Redwood forest and the blue Pacific beaches, just a few miles south of the Oregon border, is Redwood Country and the Salmon Harbor Resort. For several years this has been a favorite all-summer square and round dancers' paradise. Now, in addition to the services of resident caller Jim Davis (from the Seattle area in Washington) and a dozen guest callers and cuers from various states, clogging classes

will be conducted by resident clogging instructors Bill and Genie Oakes.

Views of the hall can be seen on this page and speak for themselves. Just some of the features are a hardwood floor, 20-set space for dancing, restaurant next door, constant ocean/forest breezes and top notch program with nationally-known leaders.

At Salmon Harbor Resort, just across the street and down by the ocean, there are RV hookups, beach activities, choice of restaurants, full camping accommodations, motel lodging close by, game room for kids, and much more.

The program is already underway and changes each week through the end of August. Check the ad in ASD April p. 51, or write Redwood Country at 12555 Hwy 101 N., Smith River, CA 95567. You may also contact this magazine, since Stan is featured with Jim and the Millses, July 8-11.





Jack & Muriel
Raye



THUNDERBIRD



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Chuck Myers



Bud Whitten



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Tommy Russell

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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

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TH531 EAST TEXAS/FEUDING

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FACING THE L.O.D.

LIONEL AND CATHERINE BOURDIER Houma, Louisiana

In 1969, after the birth of their fifth child, Lionel and Catherine started square dancing. Round dancing began in '72, and teaching rounds in their home in '74. When they formed their club, The Flares, they were dancing upstairs in a real "working" barn. They had a wooden floor and air-condition, but no heat. Club members came to the dances with their electric heaters and all "peppy" numbers were "saved for the winter dances" to warm up on! As the club grew they moved to other quarters, but still have fond memories of the club's first home. They teach one beginner class a year and The Flares dance through Phase III (Easy-Intermediate).

The Bourdiers are past presidents of the Knight Twirlers Club and honorary members of the Firehouse Squares. They cue rounds for both clubs. They are



also past presidents of the Louisiana S/D Association. They were the primary organizers of the Louisiana R/D Teachers Association and are the current presidents.

Lionel and Catherine have also worked in an allied field of their hobby, Publication Communication, their second joy! They are charter members of Roundalab, presently serving on the Board of Directors. The Bourdiers are associate editors of the *Roundalab Journal* and write the column, "Cued In."

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"TRACK-2" WHISTLES \$4.00 each

DANDY IDEA

After a couple of years of attending our square dances as spectators, our children (ages 16 and 10) decided to take square dance lessons. While they were in lessons, we tried something which might be enjoyable for other square dance parents (or square dance angels) to try.

The children's square dance class was not oriented toward all-position dancing. Since we enjoy all-position dancing and want our children to be able to do the same, we ordered Lee Kopman's Mainstream two-couple tape.

When the children were about halfway through their lessons, we began to

dance the tape at home at a rate of about a tip per week with them. By the end of the tape, our children were among the strongest dancers in their class and were good beginning all-position dancers.

On the day of their class's graduation, we danced the last tip of the tape (which we had been saving for the occasion) and had a "graduation" at home as well.

Now we have added Ed Foote's Mainstream two-couple tape and hope to add more. We can have an evening of square dancing fun with just the four of us!

The nicest bonus of all is the enjoyment we have all gotten from the two-couple dancing. We really have had a good time with this new family activity.

*Chuck and Carole Creekmore
Goldsboro, North Carolina*

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"Chappie" and Irene Chapman, caller and taw from Oroville, California, read with interest in

the March issue of ASD that Mary Jenkins thought we should start a movement to "protect and preserve Mainstream dancers, an endangered species." Chappie is a firm believer in

Mainstream. He actively supports the program and works as a Mainstream Committee member with Callerlab. On the way to Callerlab in Phoenix, Chappie and Irene were talking about Mary's idea. She had mentioned bumper stickers, but the Chapmans thought a badge or pin would do the trick, and decided to try it. Arriving in Phoenix on Friday, they located a company that made the type they wanted. The Chapmans had 50 pins made up, which turned out to be not nearly enough. The pin said what many of the callers were thinking and feeling. By evening of the first day of the convention, the Chapmans were out of pins and more callers wanted them.

Irene and Chappie hope that this is an indication that callers recognize what is happening to the MS program and will help "protect and preserve" that part of the activity. The acceptance and support of Mary's idea and their plan was overwhelming.

Anyone interested in having a pin may send a self-addressed envelope with 32¢ postage and \$1 to Chappie and Irene Chapman, 3620 Ashley Ave., Oroville CA 95965.



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People

IN THE NEWS



Square Dancers are always willing to dance for a good cause, and more than one benefit dance has been sponsored for six year old **Amanda Phillips** in the Nortex (North Texas) area. Circle R and Swinging Stars, for instance, raised \$2,500 recently towards extensive operations on **Amanda's** left arm, which may cost in excess of \$100,000. When she was three **Amanda** fell out of a car into oncoming traffic and is recovering slowly. Thanks to **Judy** and caller **Toby Thomason** for this account.

Frances Krabbe of Amarillo, Texas says she was one hardy soul among others who drove 350 miles to Alamogordo, New Mexico to attend the ASD subscription dance there in March. Can you beat that?

According to the *Mountain Eagle* of Hunter, New York, callers performing at the Hunter Country Music Festival were **Cliff Brodeur** of Pittsfield, Massachusetts, and **Red Bates** of Hampden, Massachusetts. Another star among others at the event was a gentleman named **Charley Pride**.

A check was presented in the amount of \$1,400 to **Stanley Landis** of the American cancer Society by dancers

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Gussie and Cliff Irons of the Village Square Hall in Guthriesville, Pennsylvania, says the *Record* of Coatesville. In about four years dancers have contributed more than \$4,000 to this worthy cause.



Two of the dancers among thousands who will attend the National S/D Convention in Birmingham this month are **Miss Chiharu Anza** (shown here) and boyfriend **Ichiro Fujima** of Japan. Watch for them and say "hi."

Statue of Liberty "Save the Lady" fund drives have been assisted by dancers from many areas. (See ASD March '84 Sketchpad). Another campaign, featuring this badge "stick-on," is being initiated by **Tom and Shirl Campo** of 4 Walnut Hill Rd., E. Lyme CT 06333. Stick-ons sell for only \$1. Also, **Ed and Mary Warmoth** spearheaded a similar campaign for the Oregon Federation.



Jerry and Becky Cope of Copecrest in Dillard, Georgia have scheduled an after-party on Saturday night in Birmingham, featuring a number of Copecrest staff callers and cuers.

The square and round dancers on the island of Oahu are losing two very fine friends—**Ed and Mary Susans**. **Ed and Mary** have been very ardent dancers and supporters of this activity for years on Oahu and are now retiring to the mainland. They are round dance teachers, most active in club and federation activities - having served as club officers, federation chairman for several terms and chairman of the Aloha State Square Dance Convention.



11TH ANNIVERSARY DANCE

The Swinging Rebels Square Dance Club invites all dancers to their 11th Anniversary dance on July 20, starting at 8 p.m. To honor the many new square dancers, it will be Mainstream level, starring caller-artist for Prairie Recordings, Johnnie Scott, in the Sr. Citizens (Air-conditioned) Hall, 2nd & Palm, Rialto, California. For more information write to Rick & Terrie Bisher, P.O. Box 1436, Rialto, California 92376.

*Cleo Shore
Pomona, California*

NATIONAL FOLK DANCE COMMITTEE


The results of the survey sent out by the National S/D Committee in November have been released. 1215 survey questionnaires were sent and the questions were published in several area and local magazines. 104 surveys were received from 26 different states, representing 25,322 people. An overwhelming majority wished the committee to consider the effort for designation of the National Folk Dance and most wanted permanent designation, with 2464 agreeing to the yearly, and approximately 260 each for monthly, weekly and daily. The question concerning whether the effort should be handled by a committee from a national organization was answered yes by 12,450 and no by 8001. 8539 thought LEGACY should do this, and 10,927 thought United Square Dancers was the appropriate organization. Some marked both. Some responders marked all categories of designations; others marked none, but all responded to the question of whether or not to continue.

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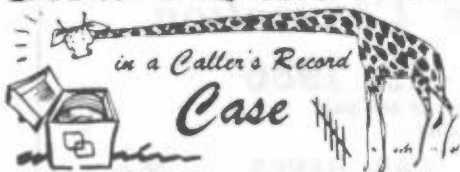
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RON MINEAU

Born and raised in Arroyo Grande, California, Ron Mineau began his postal career in 1971. At the same time, he started to call for square dances, undoubtedly influenced by his father, Jim, who was a well-known S/D caller.

Ron calls and teaches classes for three clubs on the Central Coast, calling four to five nights a week. He has called benefit dances for the Arthritis Foundation and escorted dancers to Hawaii, where he called nightly for the tour group and many visiting dancers from the Islands.

Ron's wife, Linda, is from Texas, where Ron has called dances while on vacation. Since he began calling in 1971, Ron has called for the programs of many weekend festivals. Ron has recorded seven dances for Scope and Big Mac Records. He has served as president and vice-president of the Central Coast Callers Association and is a member of Callerlab.



Ron and Linda have three children, all active square dancers.

HOEDOWNS

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Picker Patter— Ranch House
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Sizzlin'— ESP

SINGING CALLS

Gimme One More Chance— Big Mac
Fireball Mail— Big Mac
Pick Me Up On Your Way Down—
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Mama Don't Allow— ESP
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You Look So Good in Love— Hi-Hat
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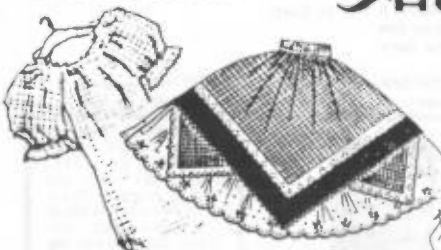
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by Frank & Phyl Lehnert

SHORT 'N'ING BREAD— ST EP 612

Choreography by Irv & Betty Easterday

Great music and a fun-type, high-intermediate two-step.

GOOFUS— Blue Star

Choreography by Clark & Ginger McDowell

Familiar tune and an easy two-step cued by Clark.

DREAMBOAT— MGR004

Choreography by Dort & Les Furman

Good music and a nice, easy two-step with a catchy interlude.

MY GEORGIA— Merry-Go-Round 004

Choreography by Howard & Georgia Wiseman

Good *Sweet Georgia Brown* music and a good cue-thru two-step.

I'D DANCE EVERY DANCE WITH YOU— Mercury

880-306-7; Choreo by Bill Grady/Claudia Coleman

Peppy music with a vocal and an easy-intermediate two-step and swing.

WALTZ ME TO HEAVEN— RCA 13984

Choreography by Bill Grady/Claudia Coleman

Country music and a flowing, intermediate, three-part waltz.

SO MUCH— Grønn 17070

Choreography by Don & Jane Bloom

Good smooth music and a nice, easy two-step cued by Don.

NIGHT OUT— RCA13991

Choreography by Bob & Barbara Herbst

Swinging music and an easy-intermediate two-step with transition.

SUGARTIME— MCA 60071

Choreography by Art & Fran Moore

Great McGuire Sisters music for a fun-type easy two-step.

SINCERELY— MCA 60071

Choreography by Art & Fran Moore

Good McGuire Sisters music and a fun-to-do, easy-intermediate, syncopated two-step.

LOVE ON A SATURDAY NIGHT— Mercury 880-536

Choreography by George & Jahnne Eddins

Swinging music and a flowing, easy two-step (*Shades of Louisiana Saturday Night*).

BLUEBERRY HILL— Silver Spotlight AXW-0004

Choreography by Bernie & Dixie Humphreys

Fats Domino vocal and an intermediate jive routine.

Continued on Page 79



MAC LETSON

LOU MAC & MAR-LET

LOU-MAC RECORDS:

- LM153 WASTED THE REST—Mac Letson
- LM152 BLUE DANCING SHOES BY Lee Swain
- LM151 YOU, YOU, YOU— Mac Letson
- LM150 FADED LOVE—Tom Miller
- LM149 WHICH SIDE OF LOVE—Mac Letson
- LM148 SOUTHERN BOUND—Bill Claywell
- LM147 THEN I'LL BE HAPPY—Mac Letson



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- MAR507 BABY LIKES TO SQUARE DANCE—
Robert Townsend
- MAR506 IT'LL BE ME—David Burns
- MAR505 THIS WORLD OF MINE—John Holmes
- MAR504 THINGS—Wayne Smith
- MAR503 WONDERFUL WORLD OF WOMEN—
Harold Rowden
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Here it is at last, the month of the National S/D Convention. Hope to see you in Birmingham...don't forget the ASD Trail End dance Wednesday night. The record producers were busy this month and we're sure you will hear some of the 27 singing calls and five patter records at the convention.

Please don't forget to send your comments on harmony on singing call instrumentals. We would like to publish the results in the September issue. Here is your chance to be heard!

WASN'T THAT LOVE— Bogan 1356

Caller: Tommy White & David Davis

Key: C

This release has a good S/D beat and a relaxed tempo. The instrumental features twin trumpets, a strong drumbeat, lead guitar and organ. Tom and David pass the mike on the figures and join on the tag lines. The Callerlab MS program was used as the source for their figure.

DARKTOWN STRUTTERS BALL— Cross Country 502; Caller: Larry Ingber

What we have in this release is Dixieland jazz at its best. It's a good lively sounding instrumental but has a relatively slow but good feeling tempo. Larry does a super job on the flip using basics from the Callerlab Plus program.

TEDDY BEAR— Eagle 1601

Caller: Doug McCart

From the '50's, Eagle has put together an old pop tune. The beat is easy to follow and quite danceable, with good rhythm. The instrumental has sax lead and, as with the popular song, vocal harmony.

THE PARTY'S OVER— ESP 129

Caller: Elmer Sheffield, Jr.

This song is not new to the S/D world but this release has a unique sound. The instrumental is very well done, with piano, banjo, and mandolin leads. The country sound is there, with a touch of bluegrass. Elmer chose his basics from Mainstream.

YOU ARE MY SUNSHINE— ESP 208

Callers: Elmer Sheffield Jr. & Bob Newman

The tempo increased with this release. This tune had the review dancers moving and enjoying every minute of it. The basics Elmer and Bob used were from the MS program. The figure was well-timed and moved right along. Elmer and Bob passed the mike on the figure and teamed on the tag lines.

MY BABY'S GOT GOOD TIMIN'—ESP 314

Caller: Paul Marcum

This release has a good easy-paced beat that was easy to dance. The instrumental is well done with a good clean sound. Paul's figure is from the MS program and moves well.

I'M AN OLD ROCK AND ROLLER— ESP 607

Caller: Larry Letson

Let's rock awhile! This instrumental has some interesting sounds. The tempo is easy-paced and was enjoyed by the review dancers. It gives the callers a chance to adlib a little. It's really a rock number

Flip Side

SQUARE REVIEWS

by John Swindle

with a little country sound. Larry does a super job on his side of the record using MS basics.

THE PRETTIEST LADIES— FTC 32049

Caller: Paul Hartman

Fiddle, lead guitar, banjo and piano make up the leads in this instrumental. The beat is there and the tempo is a relaxed one. Paul chose Plus basics for his figure.

YOU, YOU, YOU— LouMac 151

Caller: Mac Letson

This nice sounding instrumental has a good S/D beat. Piano, guitar, and mandolin make up much of the lead joined by a brief harmonica. Mac put together a well-timed and interesting figure using MS basics.

BLUE DANCING SHOES— LouMac 152

Caller: Lee Swain

Another good-sounding instrumental from LouMac with a good dancing S/D beat. The cut is clean and has some pretty sounds. Lee's figure was taken from the Plus program.

BABY LIKES TO SQUARE DANCE— LouMac 507

Caller: Robert Townsend

Again, we have a rock and roll sound. This, too, is a well-done instrumental with piano, guitar and harmonica leads. Robert used Plus basics in his figure.

HEAD OVER HEELS IN LOVE— Lore 1217

Caller: Murry Beasley

Key: G

Again we have that twin trumpet sound followed by lead guitar and piano. This instrumental has a good danceable beat. Murry put together a well-timed figure using MS basics.

CABARET— Quadrille 834

Caller: Lee Main

One of the review dancers favorites, this instrumental has a super sound with fiddle, guitar and piano leads. The beat is easy to follow— all in all this release was just a fun song to dance. Lee put together a well-timed figure using MS basics.

SAY IT WITH A COUNTRY (S/D) SONG— Quadrille 835; Caller: Gary Mahnken

This instrumental has good clean lead instruments consisting of lead guitar, piano and fiddle. It has a good strong beat and an easy-paced rhythm. Gary put together a nice figure using MS basics. The figure did leave two couples standing a while which is a nice rest after a long hot patter tip.

HEY GOOD LOOKIN'— Quadrille 838**Caller: Romney Tannehill**

This instrumental is a nice remake of an old CW classic. The country sound is there and a good danceable beat is also present. The MS basic figure Romney chose is well-timed and paced.

BABY'S GOT HER BLUE JEANS ON— Ranch House 216; Caller: Darryl McMillan

We know some of you have been waiting a while for this release. This instrumental is well done. Darryl put together a good figure and does a super job on the flip. Some callers may have trouble following the melody line but those who master this release will have a crowd pleaser in your case.

EIGHT DAYS A WEEK— Ranch House 508**Caller: Tony Oxendine**

For banjo lovers, this is right down your alley. This instrumental cranks off with a banjo and all the way through the instrumental, the banjo is there in the background. There is also fiddle and guitar lead. The beat is there and easy to follow. Tony does an outstanding job on the flip using *eight chain six* and allowing just a few more tag lines.

TAKE ME TO THE RIVER— Ranch House**Callers: Tony Oxendine & Darryl McMillan**

This instrumental seemed to tell our review dancers to get off their seats and dance! It has a good lively sound and a get-up-and-go rhythm, complete with a key change in the ending. This was another of the dancers' favorites. Tony and Darryl did some nice harmony work on the flip and put together a well-timed MS figure.

DIAMOND IN THE DUST— Ranch House 704**Caller: Keith Rippeto**

This is another popular CW tune that is at the present time up on the charts. The instrumental is peppy sounding and has some super keyboard work. Keith's figure, from the MS program, is well-timed.

CATFISH JOHN— Riverboat 215**Caller: Larry Marchese**

This instrumental has some interesting sounds. The intro is unique, and when the meat of the instrumental comes, it just sounds good, with piano, fiddle, mandolin and banjo leads. The middle break *grand square* is just instrumental with banjo lead; in the closer, it's fiddle lead. The MS figure Larry put together was well-timed.

ONE OF THOSE WONDERFUL SONGS— Riverboat 218; Caller: Buddy Weaver

You've got to hear this one to believe it. It has some very interesting sounds that this reviewer is not going to attempt to describe. The beat is easy to follow and the two key changes added that little extra zest. Buddy's figure was well-timed.

FOLLOW ME— Riverboat 219**Caller: Buddy Weaver**

This instrumental has a good strong beat that is hard to miss. It's a pretty instrumental with good

keyboard work and trumpet lead. Buddy uses basics from the MS program for an easy flowing and well-timed figure.

A NICKEL FOR THE FIDDLER— Riverboat 221**Caller: Nate Bliss**

This instrumental cranks off with piano lead, goes into mandolin, followed by banjo, back to mandolin, and then fiddle. It has a good hoedown sound and a good beat. There isn't as much fiddle as one would think from the title but enough to justify it. It's a good dancing release and well done by Nate.

HEY GOOD LOOKIN'— Riverboat 222**Caller: Buddy Weaver**

This instrumental has a good CW sound with fiddle, guitar and piano leads. The beat is there and easy to follow. It just has a good lively sound that says, "Come on and let's dance." Buddy's figure was interesting and well-timed.

CHARLIE'S SHOES— Sundown Ranch 102**Caller: Uncle Otis**

Sundown Ranch has given us a good bluegrass sound with mandolin, flat top, fiddle, banjo, bass and drums. We say bluegrass; it is until the middle break and closer when drums take over for the *grand square*. (Some of you may remember this from other releases.) The beat is there and easy to dance.

HELLO HELLO— Sunny Hill 5001**Caller: Mac McCullar**

Some very interesting sounds are heard in this instrumental, a happy-sounding release with many instruments sharing the lead positions, playing in harmony together. It is made up of sax, piano, banjo and a good drum beat.

THE GOOD OLD DAYS ARE RIGHT NOW— Thunderbird 239; Callers: Chuck Mashburn & Gabby Baker

This instrumental starts with piano lead with a very faint harmonica in the background, goes from there to guitar, and these alternate throughout. All the way through the harmonica is there. This is a nice sounding instrumental with a good danceable beat. Chuck and Gabby pass the mike on the figure and sing the tag lines together.

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Instruments: fiddle, drums, rhythm guitar, bass, mandolin, banjo. Flip side is called by Bob at the Callerlab A-1 program.

Continued on Page 79

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by Erma Reynolds
Longmeadow, Massachusetts

Erma this month has some "daffy-nitions" for our readers to decipher. Answers are square dance terms and one column from this magazine.

1. Grand and glorious reeling
2. Toesmaster
3. Traveler's check
4. Multitude of shins
5. Site for four eyes
6. Sprint time
7. Of thee I swing
8. Backs and figures



- ANSWERS:**
1. Square dancing
 2. Caller
 3. Meandering with Stan
 4. Mixer
 5. Set
 6. Run
 7. Twirl
 8. Do-sa-do

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Connecticut— Round 'n Round, Harley Hotel, Enfield, June 14-16; Easterdays, Write Bea Brundage, Po 125, Jensen Beach, FL 33457.

New Zealand— Cathedral Squares Freshman's Frolic, Xavier College, Christchurch, June 17, Write Blanche Shepherd, Box 15045, Christchurch, New Zealand.

Virginia— 19th National Advanced and Challenge Square Dance Convention, Virginia Beach Convention Center, June 20-22; Jeff Barth, Dave Hodson, Lee Kopman, Ed Foote, Ross Howell, Ron Libby, Keith Gulley, Mike Jacobs and Norm Poisson. Write Ed Foote, 140 McCandless Dr., Wexford, PA 15090.

Kentucky— National Mountain Square Dance and Clogging Festival, Natural Bridge State Resort Park, Slade, June 20-22. Write Richard Jett, PO Box 396, Campton KY 41301.

Washington— 34th Annual Washington State SD Festival, Richland, June 21-22, Bob Newman, Jerry Bradley, H/E Egenger, Glen Nickerson and Brent Mawdsley. Write 1985 Square Dance Festival, PO Box 1512, Richland, WA 99352.

Tennessee— Country Music Hoedown, National Guard Armory, Nashville, June 22, Red Boot Boys and C/B Mueller. Write Elmer & Lottie Jackson, PO Box 140808, Nashville, TN 37214.

California— 5th Annual Summer Solstice Dulcimer & Traditional Music Festival, Greystone Park, Beverly Hills, June 22-23. Write California Traditional Music Society, 4401 Trancas Pl, Tarzana, CA 91356.

Colorado— 16th Annual Callers College, Estes Park, June 23-27, Frank Lane and Vaughn Parrish. Write Frank Lane's Dance Ranch, PO Box 1382, Estes Park, CO 80517.

British Columbia— Festival '85, Exhibition Park, Vancouver; June 27-29. Write PO Box 2175, New Westminster, B.C. V5L 5A5.

California— Dancers Hoedown, Raincross Square Conv. Center, Riverside; June 28; Gary Shoemaker, Marilyn Hansen, Leo & Marion Crosby. Call Jack & Arline Allman at 714-684-7166.

Alabama— 34th National S/D Convention, Birmingham, June 27-29. Write PO Box 1985, Eva AL 35621.

Colorado— Rocky Mountain Dance Roundup, Lloyd Shaw Foundation, Granby; July 1-7. Write Marie Armstrong, 7512 Clanton Tr., Hudson FL 33567.

Pennsylvania— 8th Annual July Weekend, Village Square, Downingtown, July 4-6; Earl Johnston. Contact Cliff & Gussie Irons, Village Square, 1200 Horsehoe Pike, Downingtown PA 19335.

Florida— 9th Annual Star-Spangled Holiday, Lehigh Resort, Lehigh; July 5-7; Art Springer, Jack Lasry, Bill & Betty Beattie. Write Art Springer, 3401 Taliaferro Ave., Tampa FL 33603.

Pennsylvania— 29th Annual Jamboree, July 5-7, Steve Kopman, Anne Redden, Dick Bayer, Lew & Laura Wiffen. Write Kon Yacht Kickers, Box 121, Meadville PA 16335.

Oklahoma— Pistol Pete's Place, OK State Univ. Student Union, Stillwater; July 12-14; Dick Enderle, Norm Madison, Don Ashworth, Everett & Peggy Meyers. Write Peggy Ashworth, 1301 E. Oklahoma, Enid OK 73701.

Ohio— 14th Annual Tip Top Twirl, Hiram College, Hiram; July 12-14; Art Springer, Allen Tipton, Jeff & Idie Sanker, Tom & Jan Kannapel. Write Tom & Pauline Burns, 1134 Tweed Dr., Akron OH 44319.

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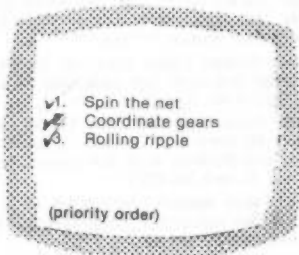
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Ping pong circulate
Relay the deucey
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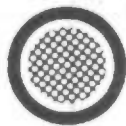


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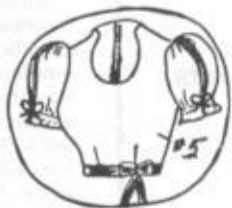
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THE BOTTOM LINE

As you read this, your editors and 44 fellow adventurers from eight states are returning from Europe, having visited and danced in four countries. Two more ASD tours are coming fast—Mexico in early December (p. 38) and Hawaii in late January (p. 30). There are many more in '86 (p. 41). Write us for details.

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Heads square thru four, sides rollaway
Half sashay, swing thru, spin the top
All boys run right (Look at this formation)
Note all the actions that the center two-faced line can be directed to do, then look at the end couples and see what you can have them do to work into the choreo of the centers. [Here's one:]
Center two-faced line crossfire to a
Follow your neighbor and spread
Outside couples bend to face in
The wave explode and star thru
Pass thru and left allemande...

Do you agree with these thoughts on "Programming" from Barry Wonson's **Figuring**? "The object of a well-planned and organized programme is to give the dancers the best square dance entertainment that the caller is capable of giving. The measure of a caller's ability is determined by his skill in keeping the dancers dancing with the correct balance between interesting choreography and smooth dancing, and not how many times he can "stop the floor." Dancers are happiest when they are dancing, and least happy when they are standing." "If a caller wishes to be successful, he must focus his attention on pleasing the majority..." "A good programme is one that pleases the dancers and keeps all of them successfully participating..." "If a caller calls nothing but fast moving and intricate maneuvers, the dancers will be dead beat by the end of the night. A complete night of slow, basic calls is tiresome and boring. What we are after is the right balance between pace and choreography."

Gene Trimmer in **Mainstream Flow**

tells a story from a recent callers' seminar: "A caller's wife informed me that she and her husband were looking for an Advanced workshop because they were becoming bored with Plus. She then went on to say, 'I had a ball dancing the MS and Plus variations you just gave us, and I have decided we are bored with the Plus program caller, not with the Plus program itself.' When you really stop to think about it, that may very well be the reason a lot of dancers become bored with Mainstream. Think about it."

The Choreo Connection by Ed Fraidenburg lists the following calls under "What's New:" *top the column, weave and scoot, lock the chain 1/2, disband the (anything), turn and spread, (anything) with help, kickoff the tag, make way for anything, recoil, reduce the column, hinge the top, hydro cycle, inside out any and any, outside in, la deucey and travel. Line the diamond* is the experiment he treats this month.

News 'N Notes' Commentary notes that "When NNN began in 1976, an average of 400 calls a year were coming out. Group 3 was started by Deuce Williams and continued by me (Ed Foote) because we both felt that many of these calls either had bad choreography or duplicated former calls or both. Five years later the number of new calls was down to 200 a year, in 1983 it was 166, in 1984 it was 141..."

Ed states that when new calls duplicate other, he will call attention to it...i.e. *harmonize* is a duplication of *wipe out* (Burlson #2325), and *spin the net* is simply *spin the top* followed by *top it off* (#3701). "The solution to a new name duplicating an old figure would be to put the action of every call in Burlson into a computer. Then the computer could be asked to compare the action of a new call with all 4,000 previous calls. Until someone undertakes such a monumental task, the unfortunate duplication of names with figures from other calls will



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continue to occur."

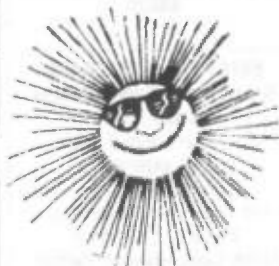
Minnesota Callers Notes gives four
 modules from which callers may build a
 tip to challenge and fascinate most MS
 dancers:

Zero box, ocean wave: girls trade
 Boys run, cast off 3/4, reverse flutter
 Right and left thru, star thru...ZB

Zero box: swing thru, boys trade
 Girls run, cast off 3/4, star thru
 California twirl...ZB

Zero box: swing thru, boys run
 Girls hinge, center girls trade
 Girls cast off 3/4, cast off 3/4 with boys
 Flutter wheel, reverse flutter...ZL

Zero box: swing thru, boys run
 Tag the line right, boys hinge
 Center boys trade, boys cast off 3/4
 Cast off 3/4 with girls, boys lead
 Flutter wheel, girls lead reverse flutter
 Star thru, trade by, square thru 3/4
 (ZB) Allemande left...



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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 & 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 & Carl Brandt</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 18 thru 23, 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>



Round dance teachers from around the world will be gathering together Sunday, Monday and Tuesday, prior to the 34th National Square Dance Convention, at the Birmingham Hilton for Roundalab's Ninth Annual Convention this coming June. Leaders with diversified backgrounds and experiences will meet to exchange ideas and develop programs for the betterment of the entire profession.

One of Roundalab's goals is to make round dancing in all phases enjoyable and understandable for the dancers and teachers. This is being accomplished through standardization and improved teaching techniques in cooperation with Callerlab and other groups with the same purpose.

Much emphasis at this year's meeting will be placed on the newly adopted Roundalab Phase Rating System, the Six Phase Booklets and the alphabetical compilation of figures and movements in the various Phases and how all relate to the round dance activity. Eagerly awaited are the results of the first Roundalab survey of round dancers as well as reports from several new committees— Accreditation, Video Taping and Cueing Rules. Repeated by popular demand will be the "Swap & Exchange" sessions where leaders meet to exchange ideas on specified topics and the highly acclaimed "You Asked For It" session. Evenings will be devoted to educational and teacher training sessions.

While the annual Roundalab convention has no programmed dancing at its meeting, the round dancers of Birmingham are inviting all attendees to relax at a special dance in their honor Tuesday evening. Many leaders are also planning to remain to participate in the 34th National Square Dance Convention.

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FEEDBACK, Continued

which would be available and their people were welcome to come anytime. He said they chose not to come to any of the sessions. We feel very maligned by the story of "refused admission" put out by some of their people and evidently picked up and passed on by you. In no way were they "bilked" nor did "they arrive in Hawaii early expecting to attend the Festival" as their tour was laid out and their arrival time given to me in February before they even knew about the convention. They also knew exactly what price to expect if they wanted to attend the convention.

We are also sorry you object to two rounds between tips. This has been a Hawaii dancing practice for many years, as it is many other places on the mainland. You should have taken note that rounds were started immediately so that the time between tips was no more than if no rounds were used, so the square dance callers did the normal number of tips per evening. We feel we should accommodate round dancers as well as square dancers at these affairs.

Ted Lyons, Federation Chairman

CHALLENGE CHATTER, Continued

home for three days of two halls programmed C-1 and C-11, with dancing starting at 10 a.m. Thursday, June 27 and running through 11 p.m., Saturday, June 29. A Trail End dance is scheduled for Wednesday, June 26, at the Boutwell Auditorium, an A-2 dance with C-1 and C-2 dispersed throughout. On Friday night, starting at 11 p.m. and running past midnight, Sets in Motion of Atlanta will be hosting two after-party halls. One will be programmed A-2 and the other will be C-1. Dewayne Seagraves is serving as host and chairman of these dances. This after-party will be held at the Hyatt House. As we review the plans for the A/C Dancing at Birmingham, we are thoroughly impressed. Bill and Barbara Lucero and their committee have done a super job. Their line-up of callers is truly impressive; space prevents us listing the 27 callers they have programmed. At the time we talked to Barbara, in preparing this article, she could have written a book on chairing this committee, but we know from experience that it will all work

Continued on Page 88



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Mike Trombly

- TNT218 BUFFY, Round by Pete Metzger
- TNT219 HAPPY TRAILS by Jack O'Leary
- TNT220 PENN POLKA by Gene Trimmer
- TNT221 HELLO DOLLY by Ray Wiles
- TNT222 BLUE BAYOU 84, Round by Frank Lehnerl
- TNT223 TIJUANA HOEDOWN/TROM'S HOEDOWN
- TNT224 BIG BOSS MAN by Hank Hanke
- TNT225 POP GOES THE MOVIES 84, Round by Jack Raye
- TNT226 LOVING IS GOLD by Dan Faria
- TNT227 JUMP RIGHT IN HOEDOWN/YAMA HOEDOWN
- TNT228 MERRY CHRISTMAS POLKA by Lou Taddia
- TNT229 WHEELS (Round), by Bud Parrott
- TNT230 LOVE FOUND YOU AND ME by Ron Fotch
- TNT231 ARIZONA WALTZ by Virginia Colling
- TNT232 BEAT THE CABBAGE/ST. ANN REEL, (Hoedowns)
- TNT233 HOOP DE DOD POLKA by Al Brundage
- TNT234 SAVE THE LAST DANCE FOR ME by Erwin West
- TNT235 SHOW ME, Round by Fran Krotz
- TNT236 DOWN AT PAPA JOE'S, Round by Phil Guenther

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have been using the fractional do-sa-do, however."

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Sketchpad Commentary:

Do you remember when...

—*Smoke on the Water* was the top singing call of the day...

—a bit of patter and two singing calls made up a tip...

—*allemande thar and throw in the clutch* created about the highest challenge there was...

—the gals' dresses were ankle-length...

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—popular rounds? Yes, there were *Rye Waltz*, *Waltz of the Bells*, *Blackhawk Waltz*...

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 Gillette WY; July 6, Pat & Dianne Swandel
 Fairview PA; July 14, Ken Johnson
 St. Albans VT; July 21, Mike & Ernie Trombly
 Broadalbin NY; July 27, R. Robbins & D. Rozdowski
 Minerva NY; Aug. 7, Mary & Bill Jenkins
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 Keileys Isi Cruise Dance, OH; Aug. 18
 Jack Naylor & Stan Burdick (1/2)
 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, Frank & Edith White
 or Ralph & Mary Ann Kornegay
 Scaly Mt. NC; Nov. 8, Larry & Clare Graham
 Hamilton MI; Nov. 9, Dick & Marlene Bayer (1/2)
 Harland OH; Nov. 15, Jack Pladdys
 Berlin PA; Nov. 17, Bob Huston
 Wabash IN; Nov. 29, Larry Cole
 Sebring FL; Jan. 19, Len Sebring (1/2)
 Arcadia FL; Jan. 22, Everett & Jennie Martin (1/2)

Marathon (Keys) FL; Jan 24, Don & Marguerite Wiley/
 Earl J. Huenke

Orlando FL; Jan 26, Mary Raney
 Gulfport MS; Feb. 14, Harold Smith
 Mission TX; Feb. 27, Barbara Sears (1/2)
 Savannah GA; Mar. 4, John Canady
 Augusta GA; March 5, Dan & Mary Martin
 Danville IN; March 9, Jim & Becky Long (1/2)
 Ashtabula OH; April 5, Ron & Barb DiDonato (1/2)
 Gallup NM; April 10 (Tent.)
 Alamogordo NM; April 11, Linda & Joe Scott (1/2)
 Altoona PA; April 19, Julia McIntire/Judy Stitt
 Covington KY (Cincl, OH); April 20 (Tent.)
 Davenport IA; April 24, Don & Doug Sprosty (1/2)
 Columbus OH; April 27, Dick & Roberta Driscoll
 Knoxville TN; May 17 (Tent.)

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

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

CHALLENGE CHATTER, Continued

out in the end. A note to all the dancers attending this program: Be sure you take the time to thank the committee members for their efforts. They volunteer hundreds of hours in order to prepare the best possible program for you. You are in Alabama for four days, enjoy them and let the committee members know you are enjoying their efforts.

Meg Simkins

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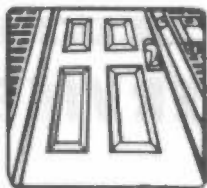
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by Mary Jenkins

AN ELEGANT COLLECTION OF CONTRAS AND SQUARES

by Ralph Page

Ralph's title could have been *A Collection of Elegant Contras and Squares*; however, he chose to call his latest book *An Elegant Collection of Contras and Squares*. Its table of contents lists: (1) No Problem Contras, (2) Nice and Easy Contras or the Next Step, (3) Traditional Contras, (4) Contemporary Contras, (5) Some New England Squares, (6) Some Singing Quadrilles, (7) Lancers, (8) Index of Dance Titles, (9) Index of Dance Tunes. For each dance there is given Source, Music, Formation, the Dance, and Explanation.

The author's notes are especially interesting and give the reader and the dancer a greater appreciation and understanding of the dance.

In my estimation the news items printed during the 1800's in the *Cold River Journal*, a weekly paper published in Alstead, N.H. and other newspapers and included in this 153-page paperback are well worth the price of the book.

One may be able to find the same dances and their description elsewhere but the notes and news items are extra special. It's interesting to read about what was going on in the "dance world" in many towns, villages, and cities in New England back in the 1800's.

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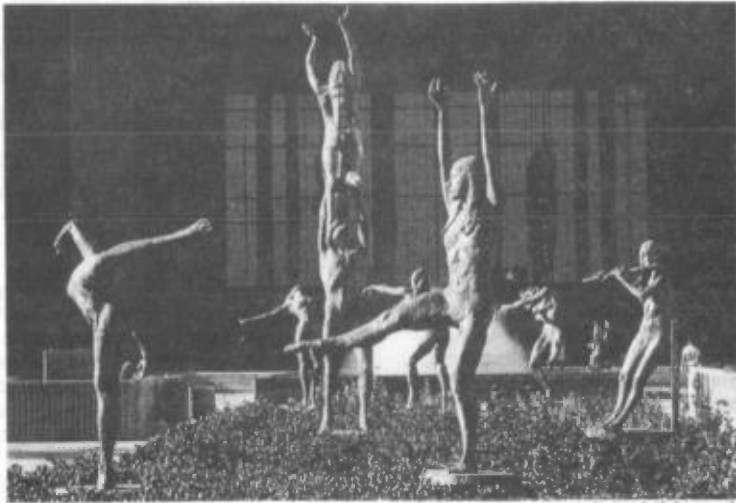
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PHENOMENAL PHOENIX

REPORT ON THE 12th ANNUAL CALLERLAB CONVENTION



We wonder how many of the thousand-plus callers and partners attending the Callerlab Convention in Phoenix in early April looked out the east windows of the gorgeous Hyatt Hotel, down into the Civic Plaza, to notice a series of sculptured figures representing Dance. How significant that those graceful forms were there. Could they have been trying to tell us something?

Callerlab '85 was not a festival, nor a callers' school (even though teaching points and tips were provided) and not just another callers' meeting hashing over the same problems, but truly a professional gathering of dedicated leaders. The theme was *Music—Our Greatest Ally*.



Long-term results of this spring's convention can't be predicted at the moment, but there certainly was fun, entertainment, education and inspiration to be gained by all. There was lively debate, too, especially at the Wednesday morning legislative session, where issues and programs were dealt with by the whole body. Following are some thumbnail sketches of the events at Phoenix:

Awards: The Milestone Award, most prestigious award given by Callerlab, this year went to Jon Jones of Arlington, Texas, (presented by Chris Guest), and to Dick Leger, of Bristol, Rhode Island, (awarded by Skip Smith).

At the opening session, Bob Osgood of ASDS presented the Silver Spur award to Herb and Erna Egender of Aurora, Colorado.

A special award, the Chairman's Award, was presented to John Kaltenthaler by outgoing chairman, Bob Van Antwerp.

Small World Awards went to those members from overseas who attended for the first time: Raymond Mason, New Zealand, and Steve Turner, Australia. Attending for the second time were Athol Affleck and Joy Scott, Goeff and Margaret Hinton, all from New Zealand;

Brian Hotchkies, Barry and Sue Wonson, from Australia.

Retiring Board Members, Jerry Haag, Dave Taylor and Don Williamson, received the Award of Excellence for their service to the organization.

Many Quarter Century Awards were presented at the banquet, with others to be mailed. Recipients at Phoenix were Art Acorn, Milt Adams, Bob Baxter, Bill Berry, Ken Carlson, Bill Claywell, A.O. Foster, Kip Garvey, Dewey Glass, Jerry Hamilton, Paul Harris, Bill Hay, Oscar Hemond, Otis Hollibaugh, Pete Holly, Larry Ingber, George Ioanin, Ernie Kinney, Beryl Main, Bill Marquis, Ken Meyers, Jim Munyon, Bob Parrish, Frank Sanders, Lowell Schaaf, Scotty Scott, Doreen Sillery, Skip Smith, Bill Stone, Dave Trowell, Dave Walker, Don Williamson, Jack Willison. In absentia were Ron Black, Mike Callahan, Paul Carruthers, Sonny Cook, Red Correll, Jim Ford, Ira Gardner, Larry Gow, Norm Graham, Shirley Halverson, Reggie Kniphfer, Dave Lightly, Ron Mennie, Zenous Morgan, Russ Perfors, Lloyd Priest, Ed Rayback, Wes Wessinger, Dean Wiemers, Glenn Zeno.

Decisions: The Program Coordinating Committee's observation is that "Who is your partner in a wave?" does not affect choreography in popular use today. Therefore, it would be counterproductive to make a determination of who is your partner in an ocean wave. The committee feels the long-term interests of square dance are best served by treating this as a non-issue.

The call *courtesy turn* is limited to turning a woman on the man's right for the Basic and MS programs. Another motion clarified positions for *right and left grand*.

It was resolved that the definition of hand position in ocean wave-type movements such as *swing thru* and *spin the top* remain hands up as previously adopted by Callerlab...[also resolved that] in order to document the near unanimous desire of those attending the three Styling Committee meetings dur-

ing the 1985 convention, that it is the obligation of each Callerlab member, subscriber and affiliate organization to wholeheartedly subscribe to the established standards of definitions, styling and timing for all Callerlab square dance programs.

On a separate vote on motions to retain *spin chain* and *exchange the gears* and *load the top*, the decision was to keep *spin chain* and *exchange the gears* and drop *load the top*. Current PQS list now includes *spin chain* and *exchange the gears*, *ping to a diamond*, *load the windmill*.

The Recruitment Committee recommended adoption of a Callerlab Apprentice Program, which was accepted. The Apprentice may be a caller who does not meet the requirements for membership such as calling 50 dances per year or once a week for the three most recent years. The Apprentice may attend Callerlab Conventions in a non-voting capacity upon request and payment of current fees. The Apprentice may not serve on committees.

Entertainment: Twenty-six busses carried the attendees to Rawhide for a touch of the old west: a barbecue steak dinner, rope tricks, a mini-rodeo. Also much enjoyed was a western band and some impromptu dancing.

Banquet entertainment was presented by the Hi-Hat Pioneers, Ernie Kinney, Bronc Wise and Tom Perry, with a borrowed bass from the Red Boot Boys, Wayne McDonald. Their combination of new and old-time western hits was much enjoyed.

Special thanks: No account of the Phoenix Callerlab Convention would be complete without special mention of outgoing chairman, Bob Van Antwerp and his work. At the opening session he listed eighteen personal goals and the action taken during his two years at the helm. He was thanked both at the Awards banquet and at a Board reception for his outstanding dedication to the office of chairman.