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40th ANNIVERSARY YEAR



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Publishers and Editors

Stan & Cathie Burdick

Editorial Assistants

Mona Bird Mary Jane Connerth
 Mary Fabik Bob Mellen

Member of NASRDS
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Workshop Editors

Ed Fraidenburg Walt Cole
 Bob Howell

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Feature Writers

Harold & Lill Bausch Bev Warner
 Mary Jenkins Russ & Nancy Nichols

Record Reviewers

Frank & Phyl Lehnert
 Canadian Representative
 Orphie Easson



CO-EDITORIAL

The really big news for this month is on the facing page, and we're sure readers have already scanned that. The front cover of the October *Square Dancing* magazine, in which Bob Osgood disclosed the news to the public, carried the lead, "Some Things Never Change, Some Things Do."

Becky and Jerry Cope, along with their promotion of the "Spirit of Square Dancing," have determined that western square dancing is 50 years old in 1986, since Lloyd Shaw in *Cowboy Dances* cites a Western SD event from 1936. Has square dancing changed? Certainly. Has square dancing remained the same? In many ways. Will this continue in the future? We certainly believe so.

Over the 50 years, many things have happened in the square dance picture. ASD began in 1945; *Square Dancing (Sets In Order)* began in 1948. These two magazines have been the main sources of national news and the international channels of communication ever since.

One of our advertisers called soon after the news was aired, and asked if we were going out of business, too. We assured her that we had no intention of closing up shop. Her questions made us think that this month's editorial page would be a good place to reaffirm our goals for ASD. Checking past co-editorials, we find that at periodic intervals we have stated that ASD is to be a forum for the exchange of ideas, for the discussion of controversial subjects, for the publication of suggestions and solutions, as well as a medium for dispens-



ing news and promoting special events and products, both through paid advertising and free listings. As your editors, we also hope that you find the articles thought-provoking and inspirational.

Charlie Baldwin, retired editor of the *New England Caller*, used to state in that magazine, "Our only excuse for existence is to be of service." It was his motto, but it's also true for us. That doesn't change.

So we pledge to do our utmost so that ASD reflects the entire activity and interests all participants, from the beginner in class and the occasional traditional dancer to the seven-night-a-week C-4 enthusiast, including material on round dancing along the way. Of course, we can't do this without your help, readers! We need you and your feedback as much as you need our issues at your door. It's a great partnership!

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LATEST ROUND DANCE

- GR17082 DREAM OF YOU, Two-step by Betty & Clancy Mueller
- GR17081 EVENING STAR, Waltz by Kit & Ernie Waldorf
- GR17080 LOVELAND '85, Waltz by Bob & Martha McNutt
- GR17079 LISBON ANTIGUA, Two-step by Charles & Dorothy DeMaine

LATEST ROUND DANCE TEACHING RECORDS

- GR15045 WALTZ, Ex. 7: Maneuver & Turns; Ex. 8: Waltz Turns & Twirl
- GR15044 WALTZ, Ex. 5: Twirl-Thru-Side-Close; Ex. 6: Box
- GR15043 WALTZ, Ex. 3: Waltz Balance; Ex. 4: Solo Turn
- GR15041 WALTZ, Ex. 1: Side-Touch-Hold; Ex. 2: Waltz Away & Together

THE NATIONAL MAGAZINE
with the Swinging Lines
presents:

A NEW DIMENSION..



TO MENTION NEW DIMENSIONS

When Charley Thomas picked up his pen back in the summer of 1945 and created a little *paper* (dated *September 1945*) called *American Squares*, he couldn't know that his creation would sometime be circulated worldwide with almost *one hundred thousand readers*. Nor did your present editors a scant six months ago suspect that their *baby* of almost a score of years would enjoy *doubled circulation figures* in a filip—in the blink of an eye—in January, 1986.

Yes, a new dimension is coming, and along with it comes new responsibility for the staff of *American Squaredance*. Our *Premier Issue*, January, 1986, will be read by over 90,000 square dancers, callers, cloggers, cuers, leaders in every state, every province, every country where there is square dancing!

Bob and Becky Osgood of *Square Dancing* magazine (known to many as *Sets In Order*) are retiring from the daily rigors of magazine publishing, but not by any means from the square dance action and activity. The magazine retires from publication with the December issue after a continuous 37 years of excellent coverage.

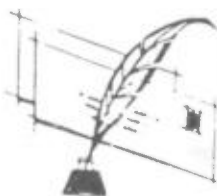
Negotiations began quietly last spring and were completed in early fall. Under the agreement, continuing *S/O* subscribers will automatically receive this magazine for the length of their paid-up terms. Those who are receiving both magazines will get an extension of *ASD* equal to the combined unfulfilled terms of both. (We'll s-t-r-e-t-c-h your subscription.) It is hoped that those whose *S/O* subscriptions expire in December 1985 will come aboard as *ASD* subscribers.

Thus, Number Two becomes Number One (the only monthly square dance publication of international scope)! Along with doubling the circulation, we've planned other dimensions of growth as 1986 unfolds. More pages. A few more features. Coated paper stock. Color splashed within the inner pages as well as on the cover. New authors. Wider international news coverage. Watch for these as each month brings your personal copy to the door.

Thanks to the Osgoods for their faith in our ability to continue the fine tradition they established as our *friendly competitors* from California. You'll see their two pages of advertisements each month in this magazine and know that the fine services and products of the American Square Dance Society are alive and well. In publication parlance, Bob and Becky say "30" to the "fourth estate," but "full speed ahead" for guest editorials, educational materials of all kinds, convention attendance, travel, contra prompting, the Hall of Fame, the Silver Spur, and other ventures.

Emotions are mixed as we gear up for the change. Your editors are proud and pleased and humble. We pledge to carry on a quality magazine that will serve the needs of the activity in the years to come, by being current, colorful, and complete.

Cathie + Stan



Grand Zip

Thank you so much for spotlighting us in your "Facing the L.O.D." We feel highly honored. We always look forward to *American Sqauredance's* arrival each month.

*Frank & Ruth Lanning
Topeka, Kansas*

I am a single senior citizen and square dancing gives me a chance to get out and mingle with square dancers of all ages. I heartily recommend it to all seniors who are sitting at home alone and feeling lonely and left out.

Sure enjoyed the positive comments about the convention. We sure tried!

*Mildred Moore
Birmingham, Alabama*

I certainly enjoy your magazine. You seem to cover all areas of western style square dancing. You include information for the new students and for those who have been in square dancing a while. It is great to read ideas that others have done and made a success at.

*Edna King
Harlingen, Texas*

I have enjoyed for one year now and find myself watching the mail for my copy every month. I have bought through the mail and saved more than my subscription price.

*Mary Carpenter
LaMesa, Texas*

...Loved the Co-Editorial in September issue!! Pappy Shaw sure was right. Some callers call in such a manner the dancers have a hard time dancing to the musical rhythm. The dancers get a left foot up and when the foot comes down, the dancer is not sure if they are on the downbeat, upbeat, or in between. I've watched them and it's not funny! Keep up the good work.

*Charlie Baldwin
S. Lake Placid, Florida*

We have recently been installed as vice-presidents of our local club and feel that your magazine would help us to be better officers and give us some ideas...

Gerry & Jane Giroux

Give Him/Her

HAWAII

for Christmas...

WHAT AN OPPORTUNITY!

The end of January is the best time to go...And going with other dancers is a fun thing to do. Stan and Cathie of ASD are your tour hosts. Tortuga Express Tours is the agent.

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BY-LINE

Because of the special section of festival reports this month, we have a long list of by-lines. Two of these authors wrote because they felt their festivals had not been featured in previous years. As we said last month, space requirements precluded using

those we had hoped to include, so here are all of them. Authors are **Marge Lundberg**, half of a cueing team from Florida; **Jerry Holtz** of Illinois; **Jeannette Theriault**, caller's partner from Fairbanks; **Ralph and VeVe Hay**, caller and editor of the *Overseas Dancers Newsletter*; **Steward and Florence Craven** of Canada, and **Robert Reaser**, from the area where the W.V. convention was held.

Bob McNutt writes out of real concern for the S/D activity. He is half of a Washington state cueing team, a long-time member of LEGACY, and a founder of the Washington Leadership Seminar. We might say the same things about **Veronica McClure** (cuer and early member of LEGACY) except that she is from the Boston area. **Deloy House** is married to one of the callers featured in the article she wrote. Last, but not least by any means, **Wayne McDonald** is the Red Boot Boys "anchor man" with one of the lowest bass ranges we've ever heard. We hope you enjoy their offerings this month...



- | | | | |
|--------------------------------|-------------------------------|------------------------------|---------------------------------|
| 1. ASD Tours | 23. Eagle Enterprises | 44. Jack Lasry | 66. Scope Records |
| 2. Authentic Patterns | 24. EEI Graphic Products | 45. Lazy 8 Records | 67. Sewing Specialties |
| 3. Bachelors N Bachelorettes | 25. ESP Records | 46. LouMac Records | 68. Shirley's S/D Shoppe |
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| 19. Copecrest | 41. J.R. Kush & Co. | 62. Red Boot Productions | 84. Villa Alameda |
| 20. CW Records | 42. Lamon Records | 63. Reeves Records | 85. Wagon Wheel Records |
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This form invalid after December 15, 1985

Meanderings with Stan

ISSUES, TISSUES, & KISS-YOUS—
EACH A PRESSING MATTER
FOR THE PRESS



The other day I was cleaning out some old, musty and cobwebbed files, some of which hadn't seen the light of day since we bought this magazine from Arvid Olson 17 years ago. (This month we start our eighteenth year.) Some of those dog-eared, yellowing and green-moulding letters from the past had to be discarded, not only to make room for our exciting, increasing operation (see page 5), but simply because my pack-rattish tendencies need a good slow-down occasionally. (Imagine that— a *cur-tail* for a pack-rat!—Co-ed.)

This all started because September was like a breath of fresh air. It was *catch-up* and *relish* time! (Where's the beef?—Co-ed) (Don't put words in my mouth. I'm not a little old lady.—Real Co-ed.) Not too many on-the-road dates, so I did some search-and-research operations at home.

"It's funny," I thought, "Many of these once-current-now-expendable bunches of old letters I'm throwing concern three kinds of subjects. There are the *tissues* (sad, melancholy, or even vitriolic subjects to make us cry a lot); the *kiss-yous* (words of praise, thanks, compliments); and the *issues* (topics of concern that so often stimulate our readers to take pen in hand to expound, explore, or explode)." Each group had its little place in the chronology of ye olde *American Squaredance*. Now a new chapter begins. We'll get a fresh batch of *fruitful* folded folios—the *plums* (Love 'em.), the *razz-berries* (We tolerate 'em.), and the *currants* (full of seeds of inspiration). All these reflect the honest opinions of our readers, and we welcome each and every one, honestly! So keep those cards and letters coming.

(Just a personal note here. One of my most cherished letters, which I've probably mentioned on these pages before, is from a woman whose drowning son I pulled out of the Huron River a block from our house one fateful day. She said, "I'm going to pray for you every day for the rest of my life." I needed that. I still need it, and in darker moments I remember, and smile.)

May I take a few moments to touch on the items that elicited the most comment from you literary readers in the last seventeen years? (What's the use of the question, Stan. We can't stop you!—Co-ed.)

Let's start with *right now* and go backward. At this moment letters cross our desks every day, both pro and con, about our "Calling Tips" offering of August, page 28, about the over-emphasis on *sight calling*. (See also "Feedback," Oct. 23 for the *con* side, and "Feedback," this issue for the *pro* side.) It is a bit amusing as we take a *musings* stance on this issue, to consider how feelings have changed and even done total flip-flops on this issue as the years have passed. Once only a novelty, sight calling has become a vital standard in most callers' presentation of hash, whether we like it or not. Compare, for instance, Bill Peter's statement in a letter to us of May 4, 1984, with something he said much earlier.

The recent quote is this: "...that sight calling is the most versatile system that is currently available."

But in his "Sight Calling—A Hot Potato" article from *Square Dancing (SIO)* magazine of April, 1963, Bill says, "More and more callers, these days, seem to be substituting sight-calling and similar short-cuts for well-developed and carefully planned programs. I wonder, however, if they aren't also substituting boredom for fun...I get the uneasy feeling that this whole business of sight calling has been blown up way out of proper proportion...It seems to me that the caller who relies primarily on sight calling and his consequent ability to direct his dancers through a number of spur-of-the-moment close order drills, is seriously neglecting his job and is denying the dancers the full benefit of his talent...Isn't it also possible, however, that our ever-increasing emphasis on sight calling is the true culprit?...In my opinion, that's all it really is—a trick, a

flashing stunt; and I have a hunch that it impresses other callers a whole lot more than it does the dancers."

How times change, n'est-ce pas? (Our comment.) That issue still remains an issue, apparently, from the letters we're receiving.

Another recent *second editorial* opened up quite a *can of worms*— our "Lemming" (downward trend of square dancing) projection of April, page 11, and "Update" of September, p. 37, plus similar articles. We plan to air lots more on this subject.

Gosh, oh gee, oh golly—do I *dare* bring up the subject of *pigs* and *Dubuque, Iowa*? Against my better judgment but to document the record, I'll refer quickly to "Meanderings" of May; the poem/cartoon of March, page 61; and letters from Dubuque between those two dates.

One last word in defense of pigs might be in order here, just to get down to the *trough* of the matter:

Justice for the Pig

Walter R. Brooks

Men call the dog the friend of man
And praise him for his deep devotion
And yet the pig is capable
Of love as deep as any ocean.



"Bold as a lion," people say,
"Strong as a horse"—pigs too have strength
And in defense of justice, they
Will go to almost any length.

Yet who has ever heard it said
That pigs are brave, that pigs are bold,
That pigs are handsome quadrupeds
With wills of iron from hearts of gold?

"Fat as a pig" the saying goes:
"Pig-headed," "dirty as a pig."
Each reference in verse or prose
To pigs contains a dirty dig.

I demand justice for the pig!
No more shall he be stigmatized
By adjectives both small and big
So vulgar and unauthorized.

O pigs, arise and prove your worth,
Assert your honesty and charm;
Let kindly, clean and polished pigs
Abound on every ranch and farm.

Let "pig" no longer be a word
Applied with snorts and sniffs and jeers;
Let pigs be proud of being pigs
As poets are proud of being poets.

Justices! Justice for the pig!
Let every pig in every pen
Lift up his voice, assert his rights,
As one of nature's noblemen.

Does anyone remember our "Moratorium on New Basics" stir starting with the "Co-editorial" of January, 1978? I've just tossed out a one-inch-high stack of letters on that subject. Note Service editors were particularly disturbed, I remember. That idea (no new basics for a year) could "threaten our very existence," one of them said. Too bad that whole moratorium thing died on the vine.

Several times (especially in 1971) some controversial questions like "Too Much Advanced and Challenge Misinformation or Concentration?" generated lots of letters. Most of this interest subsided as soon as we started our "Challenge Chatter" column, later changed to "A/C Lines." A leveling-off or better balance of program content prevails today, we think.

The "Hands Up" flak (for *ocean waves*) addressed by one of the first Callerlab conventions and promoted on our cover of September 1974 drew a deluge of letters, both then and just a year ago, when Callerlab prepared to address it again. (Hopefully the die is cast now, with *hands up* for most of the country forever.)

Less controversial in nature were several highlight features of the past that produced great response. Our "Name the Caller" contest (two of them, in fact); "All-Time Record Hit Parade;" "Fan Badge Coverage;" "Record Review Survey and Procedure" (not the exact titles) were among them.

We smile to think of scattered letters on less important subjects. "Dolores" got into *hot water* once with a bare leg sticking up out of the bathtub for being "too sexy," and so did a *girl in blue* innocently swinging her partner on the cover of the October 1984 issue.

Somebody never likes record reviews ("Flip Side") in any particular month, especially when that somebody's record is panned.

Well, there's no way we can please everyone. Thank heavens, opinions (both similar and differing) are the mothers of creative action! Right?

On to the travel trace race for this ole hot-trotting troubadour:

Kelleys Island, Ohio— This was a record year for our Kelleys cruise/dance in the old town hall over on our biggest neighboring island in August. (That island isn't in August, it's in Lake Erie.—Co-ed.) Jack Naylor called with

me; Bud and Delores Miller cued; a hundred dancers *loaded the boat*.

Champaign, Illinois—In late August I flew to Chicago and drove a perky Avis southward to Champaign (actually tiny Savoy) where the Illinois S/D Callers Association booked me to do their annual two-day seminar with 60 or more in attendance. Thanks to Harry and Lorraine Glass and Brad and Peggy Carter for *key-ordinating* the event. Earle and Joy Hoyt (association leaders) from Chicago took me to a super restaurant—fast food from a non-fast-food fabled table, Mabel. Nice crowd for the Saturday night dance. A thoroughly enjoyable opportunity for me to clinic/yack/mumble/grumble/share/pair off with a great bunch of Illi-noisy-uns and Wisconsinners.

Covington, Kentucky transferred Caller College—Yes, we moved this educational event to **Huron, Ohio**, due to smaller numbers this year, but the three-day, three-guy, concentrated course was triply rewarding for me and (hopefully) for the threesome.

Dayton, Ohio—This *ASDance*, set up by my hosts, caller Jack and Althea Pladdys in tiny South Charleston, produced a choice crowd on a hot-issimo night, but the pizza afterward was *mucho munch-issimo!*

Carrollton, Georgia and New Hope, Alabama—Today I flew out of Dayton to Atlanta, where I attended a Crossfire planning meeting in the Atlanta airport, then jumped into my available Avis auto and blew westward to the home of caller Jimmy and Linda Moore (*ASD*, Feb. '85, p. 72) for dinner. The dance was held further westward this year in tiny New Hope. The kind of crowd that turned up (a full hall) gave me *new hope* for the S/D activity. For a hot night we had a treat-and-then-some, Benson!

Minneapolis, Minnesota—Caller Warren and June Berquam of Maple Plain had set up an *ASDance* for us over in Mound for the Westonka Grand Squares, an energetic bunch, I'll say. It was mid-September as I flew in and out of the twin cities for this one. Good fun, especially the dinner deal in that fancy depot pub, and the visit to the Berquams' new western store in Robbinsdale.

Johnstown, Pennsylvania—It was Sunday as I flew back to my Cleveland launch pad and shot eastward past Pittsburgh to the All American City for

another *ASDance* in that palatial Masonic Hall south of town. Al and Helen Gray outdid themselves setting up this one. The fall decorations were super, although the crowd was down. JoAnne (and Mickey) Luberto coo'd the cues capably. Sorry I won't be back to J-town next year.

Berea (Cleveland), Ohio—Another whoppin' good *ASDance* in the fairgrounds hall, working with caller Dave and Arlene Stevenson and cuers Bob and Dorothy Barnett. This *home territory* dance is one we look forward to every year—a chance to see many northeastern Ohio friends.

Port Clinton, Ohio—Last, but not least, it was nice to get back to our neighbors on the other side, Plaids and Calicos club, where they serve some of the best refreshments you ever put in your mouth. Thanks, Ron and Jan Miller, the Mays on rounds, and a happy bunch of P.C.'s from P.C.

Gotta close up the book for another month, folks. But first I must tell you that a fellow square dancer who works for us, Bob Mellen, and I went out the other day and killed a *lanthis*, and we got it with hardly a struggle. Actually, a *lanthis* is a large weed that thinks it's a tree.

Speaking of *lanthis*, do you know what a *kudzu* is? That's another weed that is trying to cover the whole south from Tennessee to South Carolina. Don't confuse it with *kudu*, an African beast, or a *kudo*, thank you. With that, I'll say *keeno* and quit. (Kongratulations!—Ko-ed.)



PUN AND PENCIL LINES

When callers Jimmy Moore and Don Rush teamed up to call a special dance in Summerville, Georgia, last summer, they didn't have a *hard* time coming up with a simply *gorge-ous* title for it. Naturally they called it the RUSH-MOORE PROMENADE. Now there's a lot of *face value* there that shouldn't be taken for *granite*.

What's Happening?

by Bob McNutt
Benton City, Washington

For years participants in the square dance activity have prided themselves on the fact that the activity is completely divorced from the consumption of any alcoholic drinks, either before or during any square dance-sponsored event. Many have been induced to join in this clean, healthy family-oriented activity on the promise that the consumption of alcohol by any one would not mar their pleasure while participating. Many object to the offensive odor of liquor on the breath of those with whom they must be in close proximity. Also, those who insist on indulging themselves cannot expect to execute the fast-paced maneuvers of the dance with any degree of smooth-flowing movement.

We have begun to notice a gradual change in the "no alcohol" policy in some areas. We find this regrettable because it only takes a small beginning to create a trend. The trend we start today can easily become the custom of tomorrow. Has it already begun?

Once any type of behavior that led to rowdiness (drinking, rough dancing or horseplay) was opposed. The dance master was alert for any violation and was quick to act decisively either with a warning or ejection from the premises. It was, however, the insistence of the few who felt that type of deportment was alright, that eventually led to the falling away of many supporters of the activity, leaving it in the hands of the preferred what became known as barn dancing. While the true dance did not die out, it was relegated to a limited participation by those who continued to love the friendly socializing of old-time dancing.

Many of the fine qualities that attract folks to present day dancing were initiated at these early gatherings: the inclusion of rounds with squares on equal terms, the potluck lunch breaks, the attendance socializing, the fun of after-parties with group singing and games and mixing. Great care was taken to insure that any alcoholic beverages were taboo. Why offend those who disap-

proved? Why tempt those to whom one drink was an invitation to the degradation of a prolonged bout of drinking?

This latter type of activity was what led our beloved Pappy and Dorothy Shaw to the conclusion that here was the true American folk dance. It was their efforts and the efforts of others like them that led to the rejuvenation of the American square dance and brought it to the worldwide popularity it now enjoys.

The great majority of today's dancers agree that no one or no small group has the right to destroy the activity they dearly love. I do not believe any one wishes to see the activity again driven underground, as it was before, in favor of barn dancing.

This subject has been the center of discussion at every LEGACY Conclave we attended, and while there were a few who felt that liquor could have a place in the activity, they were always in such a minority that their opinions were of no consequence. Most agreed that square dance-sponsored events must continue the taboo on any kind of liquor if we are to expect the respect and support of the general public. The image we show the public is the image by which we are judged, on the dance floor or in any place where the public gathers, while dressed in our distinctive costumes or wearing our identifying badges.

On the subject of advertising our dances, we must be very careful of the wording used. In some states, to advertise door prizes or drawings is a violation of the gambling laws and requires special licenses. If you advertise the inclusion of alcoholic beverages at a square dance event, in some states a special license is required. Mainly, though, the image of square dancing is marred in the eyes of some, and these may be the nucleus of your next class, the potential leaders of the future activity, and they will be lost forever.

Give it some thought, consider how others feel. You can do something about it. Speak out!



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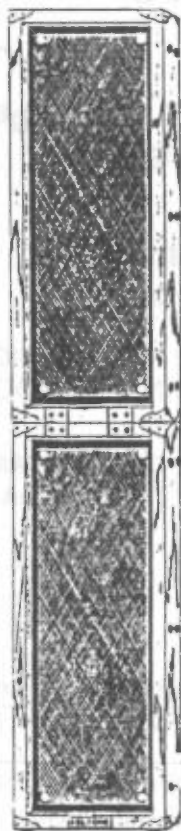
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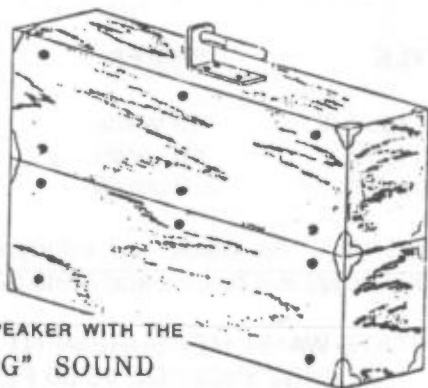
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More write-ups of successful festivals and conventions reached us after the past summer season than ever before. In this time of concern over increasing danceroptions, these reports are highly encouraging. For this reason, the following section is devoted to "rave" pictures and articles about 1985 events.

HOORAY FOR S/D CAMPERS! by Marge Lundberg Tampa, Florida

We rolled into the city, looking for the Colorado State Fairgrounds, when I spotted a group of cowboys and cowgirls waving white hats and shouting, "Over here!" My husband, Wayne, only slows down after he's found the right place. So we circled the block.

We checked in two days early for the special S/D Pike's Peak Tour on the cog railway (which was tremendous—a photographer's dream). As soon as we parked, motorhomes came in, trailers backed up, awnings went up together forming outdoor living areas. We met friends with one "yellow rock" after another, like one big family reunion. This was the National Square Dance Campers Association (NSDCA) Camporee held at Pueblo, Co. last July 16-18.

I spent the mornings on my bicycle, visiting, checking out square dance shops, crafts and sport events of softball, volleyball, jarts and horseshoes, while Wayne played in the golf tournament. We didn't win any trophies, plaques or prizes given out at the general meeting, but we did enjoy some good conversations.

We found the afternoon square and round dance workshop programs fun, informative, and sometimes plain hard work, but well worth it. We taught Charlie and Bettye Procter's triple-time round dance, *Slow Walk*; it was very popular with the dancers.

The Grand March was short and sweet. The "White Hats" led the way as we marched around only one time ending in two diagonal lines in front of the stage. After the brief opening ceremonies there was a ten-minute break to recoup and regroup. Excellent timing. Usually we march around many times, stand for the opening ceremonies, and then dance the first tip.



We danced from Mainstream (great to be needed) to Plus (marvelous to be wanted), checked out the thriving Advanced Hall and booming Teen Hall, and round danced the rest of the night.

The next afternoon, we rode our bikes to the local fast food service brought in to the fairgrounds for the convention. A quickie, delicious Col. Sanders' chicken, a bean burrito, and Pepsi did the trick. We didn't want to miss anything.

A fantastic style show by Chapter 125 from Arizona was a highlight which more campers are enjoying each year. The outfit that caught my fancy was a creation of about fifty crinolines floating across the stage escorted by one cautious husband.

Florida, Nebraska and Colorado performed after-party skits that kept us laughing until we fell into bed each night.

As a promotion for the 1986 Convention in Sarasota, Florida, we wore orange and white outfits and carried a banner in the grand march. The next afternoon, we decorated a van and float and marched through the campground, singing our theme, *It's A Small, Small World*. That night we released orange and white balloons in the main hall while marching in the costumes of Florida living. We also gave out 600 sea shells at the end of our after-party skits.

Sleeping soundly after an exhausting day of promotion and dancing, we heard

strange musical sounds coming closer and closer about 2 A.M. We recognized them as our theme song, and realized that no one from Florida had the energy to be out there. We finally spotted the Pennsylvania group serenading us in great voice and style. We thanked them in the *Snooper*, the camp newspaper, the next day.

Out of 567 RV's present, Iowa was first with 84 units and Florida second with 77. The Traveling Trophy was given to Chapter 080 from Ft. Lauderdale for coming the most miles.

General chairmen Paul and Kay Thompson and their staff are to be congratulated on great programming, superb sound, and a highly organized, exciting event.

Our hosts, known as the "White Hats" were the members of the Mobile Square, Happy Hobos, and Square Nuts from Colorado; Wander Yonders from Wyoming; Camp 'n Dancers from Nebraska; and Superstition Square Wheelers from Arizona.

ILLINOIS S&R/D CONVENTION by Jerry Holtz

More than 4,000 dancers whirled, kicked, jumped, stomped and glided throughout the weekend of July 27-28 at the second annual Illinois Square and Round Dance Convention in the Peoria, Illinois, Civic Center. Organized by the State Council of Illinois Square Dance Associations, the convention included all levels of square dancing, from Mainstream through C-3, plus round dancing, clogging and contra. 160 callers, cuers, instructors, 19 exhibitors, and 666 guests were among the dancers from more than 20 states and Canada.

Among the callers were Ken Bower, Vern Weese and Dee Dee Dougherty-Lottie. Activities included sewing clinics, workshops and demonstrations by dance groups from Illinois, Indiana, Ohio and Minnesota. Trail End dances were held Friday evening, July 26, at four hotels, the YWCA and Peoria's Owens Recreation Center.

The third annual Illinois convention will again be hosted by the city of Peoria in July 1986.

BUFFALO WALLOW BY Jeanette Therriault Fairbanks, Alaska

The sixth annual Buffalo Wallow Dance, held each Memorial Day weekend at Delta Junction, Alaska, was a tremendous success. The weather was exceptionally nice (the previous weekend had brought snow flurries). About 500 dancers enjoyed the calling of Joe Porritt, accompanied on the trip by his wife, Pat. Cuers were Stan and Judy Crawford from Arizona. Stan and Judy learned to dance in Delta a few years ago while stationed at Fort Greeley with the Army.

The Wallow is a campout weekend with motor homes, campers, trailers, and tents set up on the grounds behind the school. Meals are provided by the local dance club members and consist of a fish bake on Friday night after the dance, a spaghetti feed Saturday afternoon, and a roast pig meal with salad and beans after the Saturday night dance. The latter is followed by more dancing in the tundra to the local callers until the wee hours of the morning. (It's hard to go to bed when the sun barely sets at this time of year). Sunday and Monday mornings, pancake and ham breakfasts are served. Hamburgers are the fare for Sunday evening. The local dancers buy a cow and pigs from Delta farmers, butcher and prepare the meat the week prior to the dance. This year the club used a large circus tent set up in the parking area in which to serve the meals. Dancers are Alaskans from various points in Alaska, as well as tourists who happen to be traveling through the area.

OVERSEAS DANCER REUNION by Ralph & VeVe Hay Aurora, Colorado

The 23rd annual reunion of Overseas Dancers was held at the Chamberlain Hotel at historic Fort Monroe, Va., during the first week in August. 171 dancers attended from the U.S., England, Germany and Saudi Arabia. Callers, cuers and dancers were all people who are former members of overseas S/D clubs or who learned to square dance in a



foreign country.

This gala affair, founded by Tex and Dorothy Hencerling in 1963, provides dancing, afterparties and sightseeing tours with plenty of opportunities to visit and share memories of far away places and times gone by.

The Hencerling Award was presented to those who had attended five or more reunions, and "Hand Across the Sea" badges were presented to those attending from foreign countries. The prestigious Nestor Award was presented to Gwen Manning of England and to Ralph and VeVe Hay of Colorado, for their outstanding efforts in promoting overseas dancing and their support of the association and its objectives.

Judy Curtis was given a standing ovation for the superb job done by her and her committees in hosting this year's reunion.

The 24th Annual Reunion will be held in San Diego, Cal. July 30-Aug. 3, 1986. Further information is available from Ron and Ruth Livingstone, 100 Woodlawn Ave. Sp. 3, Chula Vista CA 92010.

ALBERTA S/D INSTITUTE by Stewart & Florence Craven

Celebrating the 30th Alberta S/D Institute made a happy for the dancers pictured. Tribute was paid to those original organizers who set-up the ASDI Society "to operate a square dance institute in the Province of Alberta, Canada, for the benefit of square dancers and callers" Throughout the years, hundreds of couples have benefited from the well-planned programs, presented by faculties of callers and instructors of a high caliber. The 1986 institute is slated for June 15-21, with Jim and Shelley Lee, Kerrie and Beryl Main, Peter and Beryl Barton. For information write Box 1004 RR1, Sylvan Lake, Alberta, Canada.

"Festival-going dancers are 50% more informed, 75% happier dancers, and 100% more prone to longevity in the activity."

—Anon.





DANCING IN THE HILLS by Robert Reaser Phillippi, West Virginia

The West Virginia Square and Round Dance Federation recently completed its 14th annual S&R/D Convention, which was held on the campus of Alderson Broaddus College, located among the scenic mountains of Phillippi, W.V.

Approximately 500 dancers from W.V., as well as the neighboring states of Pennsylvania, Ohio, Maryland and Virginia, attended the annual event to see old friends, meet new ones, brush up on their dancing, and, in general, have a good time.

The host organization, organized in 1974, is made up of 83 S/D clubs found throughout the state. It is also affiliated with the United Square Dancers of America.

The federation, presided over by Corbet and Rena Phares for the past five years, has a unique system of operating. It is a self-supporting, non-profit organization. Neither clubs nor individuals pay dues to be members. The federation receives revenues exclusively from the annual conventions. With the exception of callers, fees are charged for registration, camping and rooms when available. If a club sponsors the convention, the proceeds are split 40-60. The federation may make anywhere from \$300 to \$4,000 on a state convention.

This year, Alderson Broaddus' large coliseum was the center for most of the

activities. Except for lunch and dinner breaks, programs and classes for Mainstream, Plus, rounds, clogging and Advanced continued non-stop throughout the day.

Dancers of all caliber mingled from classroom to classroom, helping others with familiar calls and receiving help with unfamiliar ones. Around 50-60 calls were taught and only in the square dance community could one find the friendliness and comradery that was exhibited here. Even the callers offered their services for free.

Clogging, which is fast growing in popularity among West Virginia's S/D ranks, had its niche in the convention also. Classes for line dances, mountain figures and basics were taught, and an exhibition was put on by the W.V. Mountaineer Cloggers as part of the program.

The climax of the convention was a grand parade and recognition and awards ceremony held Saturday night. The event began with a line-up of attending clubs outside the coliseum. Each club proudly bore its banner in the march into the building, following which the federation recognized its own—mostly callers and those who had given time and energy for the betterment of square and round dancing in and around W.V.

To top off this elaborate and formal program, a special dance was held for callers. The announcer initiated the dance with a statement something like, "It has been said before that callers can only call and not dance." The fact is that these 29 callers, with the help of their partners, proved the old adage wrong. These guys and gals really knew how to move!

With such pomp and ceremony as was displayed Saturday night, one might wonder what could be done for an encore. Somehow the conventioners did it. Following a church service and the annual federation meeting, the dancers decided to show their appreciation to the townspeople of Phillippi for their hospitality in the best way they knew how—a dance. But this was to be no ordinary dance. Phillippi is not only the site of the first land battle of the Civil War, but also of the oldest two-lane covered bridge still in use over a major highway

system. Now do you know what was so unusual about the dance? That's right! With the cooperation of the city manager and the state police, one lane of the bridge was blocked off while the performers stepped inside and kicked up their heels to give passers-by a sample of what modern square dancing is all about.

Although not as elaborate, some 83 S/D clubs throughout W.V. do similar promotional activities such as putting on shows in stores, on TV, parades and the like in order to inform the public of the joy and benefits involved with square dancing. Many times these exhibitions pay off for the sponsoring clubs when they obtain new members. "Growth in the formation of clubs around W.V. is up only slightly but individual memberships are on a steady rise," states WWSRDF president Phares. Presently there are about 6,500 club members in the state with an average of 25 couples per club.

Aside from localized activities, square dancers throughout the state have rallied behind the banner of the WWSRDF, and in January 1986 will try to

get a bill passed in the W.V. state legislature that will make square dancing the official state dance. The federation members are optimistic about the outcome.

Corbet Phares best sums up the essence of square dancing in W.V. and across the nation, "The square dance movement is one of the most wholesome recreational activities you can participate in, in that people from all walks of life can enjoy it and have good, clean fun." He also notes that, "Square dancers are all very nice and good people. The best!" This was definitely evident at the 14th annual West Virginia S&R/D Convention!

My husband, Clem, and I were just leaving the house to go to a square dance, when our son and family stopped in.

Three-year-old Justin noted Clem's and my attire. "Grandpa, are you and Grandma goin' squirrel dancin'?"

Marilyn Dove

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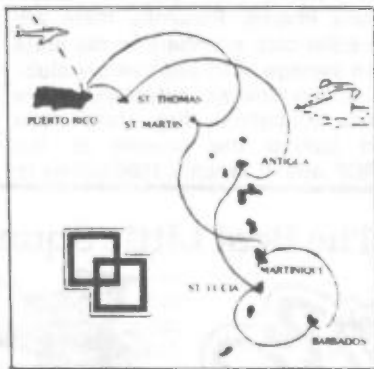
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L to R: Hollys, Willlamses, Houses, Murrays

Four "Generations" of Callers

by DeLoy House

The Glory B's of Huntsville, Alabama, hosted a Trail-In Dance on June 24 with callers Pete Holly, owner of Ka-Mo Engravers from Albuquerque, New Mexico, (who taught) Jack Murray, also of Albuquerque, who records for Red Boot Star and Mar-Let records, (who taught) Fred House, host-caller for the Glory B's, (who taught) Ben Williams, recently retired in Lexington Park, Md., and moving to Lillian, Alabama. The Hollys, Murrays and Williamses were congregated in campers at the Houses' home en route to the National Convention.

Pete Holly started learning to call while he and Elaine were taking beginner lessons in 1960. There were few books and articles from which to learn. Callers he knew were either unable or unwilling to help him get started. Thus, he began the chain reaction of helping others get started in the profession.

Since Pete began calling, he has helped 25 or more callers, giving them mike time, critiquing their calling, encouraging them, and taking great pleasure in being able to help the S/D movement by producing more qualified and confident callers.

One man he helped was Jack Murray, who with his wife Gerene danced about a year before Jack went through an apprenticeship with Pete in 1971. Jack was assigned a command for each class; he was to teach it and put it into a singing call under Pete's guidance. Halfway through his apprenticeship, Jack started

a class of his own, which developed into the Rio Grand Squares, still dancing today. He also learned everything he could from other callers, books, seminars and note services.

Jack still participates in the Apprentice program of the Central New Mexico Callers Assn. He carries two or three through the program most of the time. Apprentices go through a new dancer class with a full caller member, and are assigned a command to teach, using it in hash and a singing call. When enough are interested the CNMCA runs a caller class using the Callerlab curriculum. There is no charge for these; all the callers understand that they in turn will contribute time and knowledge to help at least one new caller-trainee.

Fred House went through this program under Jack Murray's guidance in 1973. He began learning to call soon after he and DeLoy (who is currently learning) started lessons in Los Alamos. Over the last ten years, he has guided numerous new callers through apprenticeships and has given seminars. He is currently working on a caller-training program for the North Alabama S/D Callers Assn. in Huntsville.

One caller whom Fred helped in 1980 was Ben Williams, then in Maryland. Ben got the calling bug when he and Bettie were in a beginner class. He learned a singing call and called it at their graduation dance. He learned a very important lesson that night. The dance had a fol-

Linear Cycle Round the Globe



While holidaying for a week in Bermuda late last January, a group of square dancers from central Ontario gathered each evening in the Peacock Room of the Elbow Beach Hotel to dance. Those guests who were so inclined would gather with us and be the spectator gallery. Among those who returned night after night were Mary Jane and Ray Snider of Allentown, Pa. On the final morning, as Hanna and Bob Logan of Guelph, Ontario, were packing, a phone call interrupted them, and Ray Snider asked permission to join them for a few moments. Ray's "present" to the Logans was a poem, written in the early morning as a "thank you."

ODE TO OUR SQUARE DANCING FRIENDS

Dear Bob and Hanna, and all the rest,
Accept our thanks, you are the best
At dropping work and bringing fun
To those like us who, on the run,
Don't get enough of having fun.
Your dance, enthusiastic pace,
Complex, but done with grace,
Is antidote for normal stress,
That symptom that the world's a mess.
Please do your dance with full release—
One small step to lasting peace!

While Ray was addressing his words primarily to the Ontario dancers then in Bermuda, Hanna and Bob Logan they "inferred an application to *all* square dancers, and we believe it to be as true as you want it to be."

low your neighbor figure, which the dancers could not do when graduating from a Mainstream class.

Ben tried to learn to call on his own with friends before he asked for help. Fred took him through a new dancer class as an apprentice, and then he attended a caller's college. In the fall of 1981 he started the Skip Jacks, a club for 10-15 year olds. It is still thriving and Ben left it with a caller in Lexington Park who apprenticed under him. Still another inherited the Square Dealers class. Ben retired in May and plans to continue calling and carrying on the apprentice program in the Perdido Bay area around Lillian, Alabama.

The story of these four "generations" illustrates the leadership and cooperation of four callers in helping to expand the square dance activity. The Glory B's club members were thrilled to have the "chain gang" of four generations as guest callers. For the occasion, Pete and Elaine Holly supplied all dancers in attendance with a special badge commemorating the occasion.

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What Makes the World Go Round?

by Veronica McClure
From *The New England Caller*,

Grinn and Windsor are two of the principal suppliers of music for round dancing. Recently they have been seeking new routines to music for which routines already exist.

It is important to recognize the tremendous involvement in and contribution to round dancing by these two companies. Their owners are trying to run businesses which have small markets, yet the critical mass needed to break even is high. Like others who provide services to square and round dancers, they work hard in a sometimes precarious market.

Grinn is specific about why they want new routines for previously released records. They have records left over and need to sell them in order to keep their cash flow moving. The cost of producing totally new records is so high these days that they must seek ways of moving their existing stock instead. I assume that the same situation exists for Windsor.

Sometimes the record and routine in question are definitely not in use. Then there probably is no harm in seeking a new routine for the music if a reasonable supply of records still exists. However, we have already lost *Very Chic*, once a "classic," because the record company published a new dance called *Very Smooth* in its place. In my opinion, the older dance was more interesting and less homogenized in its choreography but apparently the predictability of the newer dance makes it appropriate as a square dancer's round and it seems to have some staying power.

Another instance of more than one routine to a record came up last year when *Alabama Waltz* was re-released by the record company. This cancelled out the previous routine called *Alicia's Waltz* which in turn cancelled out the first release of *Alabama Waltz*. At the moment, neither routine is used very much—they seemed to have cancelled each other out entirely.

Grinn's request for new routines' lists several titles currently in use by a signifi-

cant number of the round dance leaders present at the most recent ACCORD meeting. I hope that this does not mean that some dances we use now may be lost. Among Grinn's titles are *Waltz with Me* and *Piano Roll Waltz*, two easy dances with good choreography. It is possible that Grinn meant the less used flip side of those records, but there is nothing in their notice specifying that.

Windsor's notice is all-encompassing. They "are seeking new round dance routines to tunes released in the past," and enclose a catalog with the titles of their current supply of records, including *Mission Bell Waltz* and *Maple Leaf Rag*.

In round dancing's early years, each routine was memorized instead of cued. In order for a routine to be memorable, it had to be distinct, fit the music technically and emotionally, and not be too long. Many times the music and the routine repeated three times—once to jog the memory, once to work it out, and once to really dance. As more people started round dancing, more routines were produced. Quantity does not always equal quality, and some routines began to overlap. More teaching was needed to pick up the skills and times and cueing gradually came into existence as a result.

If there is a trend developing to redo routines, cuing and dancing skills may have to develop more in the direction of responding to cues just as one responds to square dance calls. Certainly the figures used in singing calls are subject to change from time to time—*Singing in the Rain* and *Riverboat* being among the very few singing calls I can think of whose choreographies have strong identities in the minds of today's modern square dancers.

This situation goes hand-in-hand with the difficulty most round dance leaders face in the second level of workshop, the one after basics is completed. Here the leader may have persons who were in the previous year's basics class but who may have different abilities and interests, persons who were in other

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basics classes and may have some adjusting to do, and persons who have been in the class before. All want the class to be just right, even though they may have different needs. For instance, those who are not in the class for the first time may dislike a teach of a dance taught previously while dancers new to the class may really want it

In this situation, leaders may feel pressed to present dances which everyone regards as new. The fact that some routines do not have much staying power may seem less important to a leader who is trying to keep everyone

satisfied for the moment. If this turns out to be a major factor in round dance practice, writing and rewriting routines to the same recordings will not seem as questionable as it seems now. On the other hand, I think we will lose, or at least diminish, a certain shared repertoire, a common experience which helps to bring us together. Or perhaps what we share will change.

There is no neat ending to this article because we are in the now. We will have to leave the ending to some dance historians writing in the future. I wonder what their conclusions will be.

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The Golden Nuggets 4H Square Dancing and Clogging Club and the Penn Jersey Rainbow Cloggers, under the leadership of Joan Niemczak, invaded the Heart of Dixie at the Birmingham National Convention. The group dressed in Mummers' regalia and proved that living south of the Mason-Dixon line is not a prerequisite for excellence in clogging. The energetic and enthusiastic performances in the convention center Concert Hall left thousands clapping their hands and stomping their feet, acknowledging the cloggers with standing ovations.

This group will be joined by seven other clogging clubs from several other counties in August for the second annual clogging Invitational, held in conjunction with the Camden County (N.J.) 4H Fair. Workshops were given and the Doc Holiday Band played for listening and dancing pleasure.

The group was formed in 1982 and started performing within three months at nursing homes, complexes for the elderly and local malls, Save the Lady programs, and three national conventions. They hold a special pride in being with the Duffy String Band at the Philadelphia Mummers Parade.



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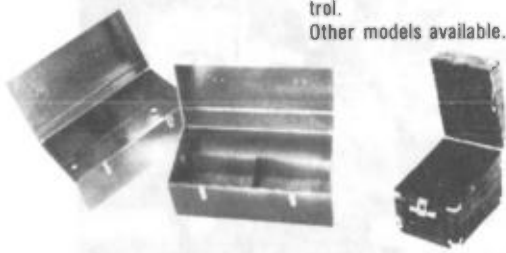
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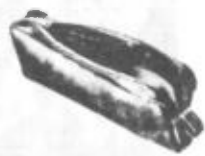
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NEW HORIZONS



by Wayne McDonald
Blountville, Tennessee

Something good is happening to square dancing today. A new horizon has appeared on the scene for those square dance callers who have combined their talents to bring to the general public a notice that "Square dancing is alive and well!"

It all started four years ago when a group of four national callers started harmonizing on singing calls. They later became known to the square dancing world as the Red Boot Boys. Their new and unique style of calling has expanded into country-western concerts at special dances and functions across the country. It has grown in popularity to the point where the Red Boot Boys have three and four tours across the country, including Canada, each year. Their tours consist of traveling from city to city, calling square dances as individuals and singing all the singing calls in four-part harmony. After the dance, a country-western concert is performed for the dancers' added pleasure.

These concerts bring square dancers from all around together for a good time.

This group has also expanded to perform for the general public at county fairs, business meetings, company parties and special functions of all kinds. At non-dancing functions, they always get in a plug for square dancing.

Since the formation of the Red Boot Boys, several other nationally known callers have banded together to form trios and quartets, as witnessed when these groups performed at the 34th National Convention in Birmingham.

Much good professional talent in the square dance world today can be brought to the forefront and presented to the general public. This will enhance square dancing and present the activity to the public eye more often. Large numbers of spectator non-dancers attend these performances, enjoy them, and comment on how much they enjoy the beautiful dancing. This is one way to obtain new class projects.

Numerous hours of hard work go into a concert, with practice, setting up expensive sound equipment, and using special lighting to get desired effects.

When one of these groups visits your area, round up your friends and take them along for the concert. They may be spectators today and class members tomorrow. Have class information ready to hand out at these functions.

What's next on the horizon for these square dance caller-concert performers? The sky's the limit! The Red Boot Boys released a concert album called *Fire*, on which all the songs except one were written by members of the group. Three of the songs on the album are now being

Continued on Page 90



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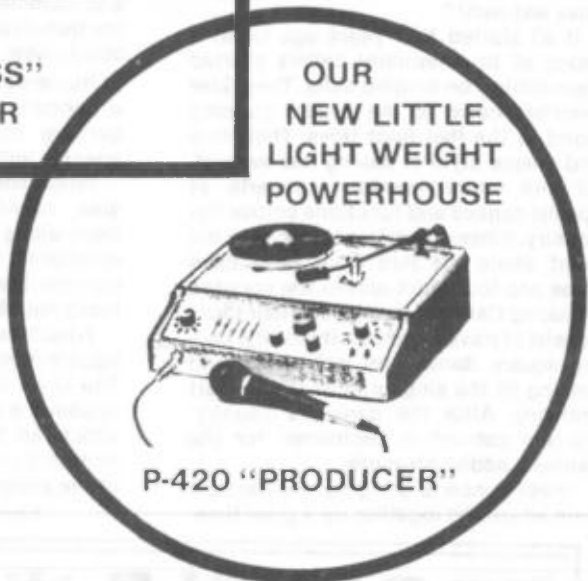
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Encore

by Mary Fabik

Highlights from Past Issues of this Magazine

25 YEARS AGO—November, 1960

At the National Convention in Des Moines a panel of caller-leaders discussed caller-dancer relations. Acknowledging that difficulties exist, the panel concluded that the majority of callers and dancers want to work together, and the friction existing is not all bad. Good, honest criticism can cause a lot of thinking and improving.

A good caller should project to the people and go to the dance with the intention of showing dancers a good time! Keep the floor dancing! The dance won't be successful if only 10% of the people attending have a good time and 90% sit on the side lines.

Teaching callers should stress points like having fun and fellowship, along with the outward skills. "The two words 'work with' may be the key to the entire problem. How many callers can honestly say that they work with the dancers? And dancers must realize that they are to cooperate and take part in this leadership."

This month's cover by Stan Burdick illustrates that square dancing is for everyone—the young, the old, women and men. So let's all promote square dancing. It's fun for everyone!

Remember the controversy over 78 rpm versus 45rpm records? This month most of the records are 45's.

Ron Schneider, Don Armstrong, Bob Ruff, Bob Van Antwerp and Bob Osgood are familiar names of callers receiving "excellent" marks from the record reviewer. "This pair of singing calls—*Don't Fence Me In/Promenade of Pretty Girls*—are technically perfect as written and as performed on this record. It's a delight to hear a singing caller who can sing in pitch." Ron Schneider is the caller receiving this praise.

10 YEARS AGO—November 1975

The R/D Terminology Standardization Panel announces that four terms were accepted after a one-year waiting period: *closed telemark*, *wing*, *closed impetus*, *knee lift*. The following term was discussed for over an hour and rejected: *turning two step*. It was strongly recommended that the definition be rewritten and reconsidered in Anaheim, Cal. in 1976.

"A caller's wife and the dancers who help at classes should wear S/D clothes!" How many hundreds of times have I heard that! I disagree!" Harold and Lill Bausch discuss this "hot potato" in Dancing Tips. "The new people come to classes in dresses, slacks, and sport outfits, as do our dancers and the caller's wife, thus creating an on-the-same-level scene and it is a relief for dancers who dance several times a week and the caller's wife who 'dresses up' six nights a week to dress more casually.

"Graduation day finally rolls around; everything and everyone is beautiful in new colorful costumes as they are presented their diplomas."

Convention chairmen, take heart! Consider what happened in West Virginia. When the first square dancer checked in, it was discovered that the college did not furnish pillows and blankets. "Linens" meant pillow cases and sheets. A bread truck was commandeered to haul pillows, 350 of them borrowed from the National Guard. Calls were made all over the state trying to notify as many dancers as possible. Pillows were distributed when dancers began to pour in the next morning.

Steal A Peek features Murel Partee of
Continued on Page 57

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FEEDBACK

The article in August's issue of *American Squaredance* on sight calling should be required reading for all callers and would be callers. If any aspect of square dance calling has received more attention and delivered less in performance it has to be sight calling. A more apt identification should read "sight resolve," which simply means returning partners to partners and putting them in sequence which in itself does not call for a herculean effort.

Sight calling denotes calling "by sight." A stop-go-stop situation at best if one calls from the sight of the formation. Now it is possible that a caller who claims to be sight calling is actually *imaging* because he sees the formation in his mind rather than in his eyes. A good means to determine whether a caller is sight calling or *imaging* is whether the movements flow easily without undue interruption of the action. If the dance flows, it's a good bet the calling isn't sight calling but actually utilizing modules and block calling together with the ability to *mental image* the beginnings and endings of calls used.

Sight calling is somewhat a farce. I recall once while attending a callers seminar on sight calling the instructor was expounding the virtues of same and how to go about achieving one's aim in the matter. A number of us students knew the instructor rather well and some of us did a sort of *ho-humming*; and in fact, one of the students asked the in-

structor how he considered himself a sight caller when he hardly ever looked at the dancers. Obviously this caller was using modules and mental imagery but was identifying his style of calling as sight calling. This probably is the case with a vast majority of so-called sight callers.

If the standing rule for callers to know what they are calling before calling it is adhered to, then the question is, why sight call? It may be as difficult to call a series of beautiful, interesting, different and flowing square dance calls from sight as it is to travel across the country without a map, or to write a great novel without rewriting. All too often callers fail to prepare a program or to become knowledgeable of the moves they plan to use and think they can *wing it* by sight calling. Disaster usually follows; or worse, the caller will stop and say "check your line, your stars, your diamonds" or what-have-you and then "take this hand" or "that hand" and all the while the dancers are standing while the caller is trying to sight the formation and think of what will fit in as the next call. Dancing? It's more like playing *tar-baby*.

Being able to call in (not out of) one's mind to certain positions and then to utilize modules and/or equivalents to a given or known position followed by favorite get-outs (even if memorized) is a very enviable accomplishment and one certainly worthy of a caller's effort. It appears to a non-sight caller that the dancers, intentionally or not, tend to dictate the dance and tempo to a sight caller much more readily than to a non-sight caller.

—Howie Shirley

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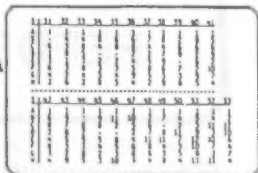
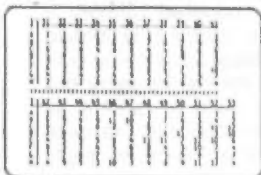


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Indianapolis has the world famous Indianapolis Motor Speedway and its museum as premier attractions. Lockerbie Square, complete with cobblestones, marks the era of children's poet, James Whitcomb Riley. Scottish Rite Cathedral is the nation's largest, devoted exclusively to Masonic activities and boasts an interior beauty unmatched in more modern structures.

Monument Circle, the hub of the city, is unique in the nation. It combines history, art, tribute to the past, and a panorama of the city from 284 feet in the air. Nearby City Market is one of the few surviving original marketplaces in the nation, featuring shops, groceries, butchers, bakers and a wide selection of food.

Conner Prairie Pioneer Settlement is a

perpetual celebration of the year 1836 in Indiana; Lilly Center permits a peek at one of the world's largest pharmaceutical firms; President Benjamin Harrison's home recalls the lifestyle of Indiana's only first executive; Indianapolis Museum of Art is a leader in collections and decor; Indiana State Museum features main street Indiana and a huge pendulum which demonstrates the earth's rotation, and the Indianapolis Children's Museum is the largest in the world.

Among tours available are: Richmond, the City of Roses, whose five-day rose festival coincides with the dates of the S/D Convention; Indianapolis Motor Speedway and Museum, Indianapolis Children's Museum, Conner Prairie Pioneer Settlement, and the Beef 'N Board Dinner Theater, Rush County and the Kopper Kettle Restaurant, and to Brown County.

More than 125 shops serve downtown Indianapolis. Five major malls dot the suburbs. A major collection of shops, restaurants and nightclubs will open just before the convention in historic Union Station. This is a \$50 million renovation of a historic train depot will be connected to the Hoosier Dome by an over-traffic walkway and will provide a mini-city for the 40,000 square dancers expected to promenade in Indianapolis next June.

Total registration as of the last release was 11,070.

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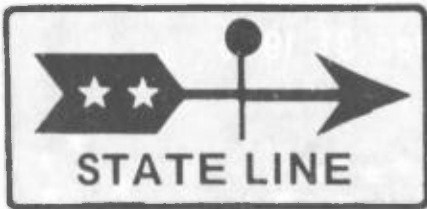
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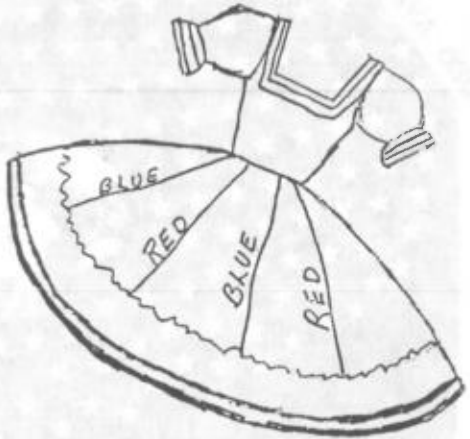


Earle and Joy Hoyt, past-presidents of SCISDA of Illinois sent a report from their annual meeting last summer. The Illinois S&R/D Convention is written up elsewhere in this issue by another reporter. Other highlights of the meeting included: the feasibility of having a national convention in Illinois was determined in the affirmative and an intent to bid was announced to the National Executive Committee; the association will absorb increased costs of insurance for the year; a committee will be formed to coordinate a future state news medium with those of area federations/associations; a council-wide sale of USDA decals will be undertaken; the intent to hold future SCISDA conventions in Peoria through 1992 was approved; the initiation of an effort to establish the Square Dance as the Illinois State Folk Dance was approved; a December event at McCormick Place in Chicago was planned.

Officers elected and installed for the coming year were: Don and Sarah Stoner, presidents; Chuck and Donna Dodson, vice-presidents, central region; Don and Mary Ann Steinkamp, vice-presidents, southern region; Donna Swearingin, recording secretary; Joe and Dolores Gulan, corresponding secretaries; Bob and Midge Carpenter, treasurers.

OHIO'S 1986 OFFICIAL STATE OUTFIT

Below is a sketch of the dress chosen as the 1986 Ohio square dance costume.



Both the dress and shirt are made of white cotton and polyester broadcloth, trimmed in red and blue bias tape and piping, with eyelet lace on the sleeves. The creator, Betty DeCiocco of Akron, combined two patterns: Authentic 324 for the sleeves and skirt, and Authentic 310 for the bodice. A 1½ inch belt, also trimmed in red and blue, with a Velcro fastener, is added. The dress is to be worn with navy blue petticoat and pettipants.

For men, a plain western shirt is used with red piping added on collar, pocket flaps and cuffs, and navy blue on yoke and front facing. This is to be worn with a red scarf tie and navy blue trousers.

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***Y(ou) E(xpress) S(pirit)**

HEM-LINE

by Bev Warner

Everyone will want this dress for fall or spring or even summer. It could be adapted to any season.

Every year we get an invitation to call for the Harbor Lites in Harbor Springs, Michigan. Gloria and Al Van Dusen always wear something different in square dance outfits to the dances. Gloria is very creative and a beautiful seamstress. She says, "I am forever sketching ideas for dresses and matching shirts. The ones I like I file away to be made at some future date." She goes on to say that this particular leaf design was probably in the file a year before she made it. She wanted a cream-colored fabric with a novelty weave. She finally found it in the form of a bedsheet, 65% polyester, 35% cotton with a slight sheen, so she purchased two twin size sheets on sale.

The bodice is a basic pattern with a scoop neckline and puff sleeves with lace trim. The novel part, of course, is



the leaves. Gloria's leaves are done in fall colors: browns, beige and orange. Couldn't you picture these leaves in greens and yellows, or even pinks and purples?

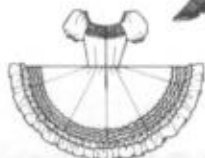
Using an actual maple leaf (about 6 inches), Gloria cut a simplified paper pattern. She was originally going to use

Continued on Page 90

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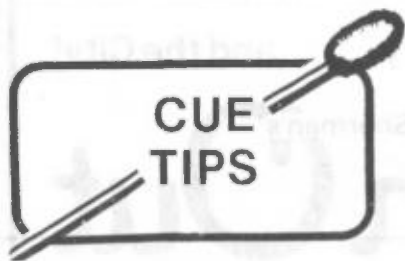
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Caller/ab Round of the Quarter, July-September 1985

MUSIC: Belco B-313-A

INTRO: 2 measure wait;; Apt, Pt, Tog Semi, Tch;;

A: 2 Fwd two-steps;; hitch 6;; 2 cut-backs; dip back, rec, face, —; side two-step L & R (blend to Bjo);;
(Bjo) 2 Fwd two-steps;; Fwd, lock, fwd,—; Fwd, lock, fwd, —;

Both hitch 3; man hitch (lady sciz Semi)*; lock 4; walk and pick up;

B: Two Fwd two-steps;; rock fwd, rec; rock bk, rec; scoot 4;; walk and face; slow twist vine 4 to Bjo;;
2 Fwd two-steps;; hitch 4, walk 2; 2 turning two-steps;; twirl 2; walk 2;

*Or cue: Hitch 6 (Lady Sciz);;

SEQUENCE: INTRO AB AB

FRONT LINE COVERAGE

"These boots were made for dancing" brings a new artist to our cover this month. He is Ted Goff, who hails from San Francisco. Ted's free flowing cartoon style, accented by soft watercolors, will soon be seen again when quadruple couples of quadrupedal cousins of Mickey cavort again on our cover.

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Dancing Tips

by Harold & Lill Bausch

As our dancers learn in our classes, so shall they dance the rest of their square dance days. Let us hope the caller teaches them to step to the beat of the music; let us hope that the caller/instructor explains that each call takes a certain number of steps.

Perhaps some folks don't realize that for each beat of music, there should be a corresponding step. The tempo of the dance is the number of beats per minute, but it is also the number of steps per minute. Because our music is quite fast we are forced to take short steps to keep up, thus we have the "shuffle step" that we use in square dancing. We hope every caller teaches the short sliding step the first evening of lessons, and repeats it in the next couple of lessons. Of course there are times when we don't actually step, we *balance*, such as the *balance* in an ocean wave. Do we teach our dancers this? We should. We must remind, too, that a *balance* is a short step and touch, not a step and kick.

Timing is not the same as tempo, but the two go hand in hand. The number of steps in a movement is called the timing. For example, the *grand square* and the *teacup chain* each take 32 beats. That is, they do if done properly. The *right & left grand* and the *weave the ring* each take ten steps, so that is the timing of each. A *square thru four hands* from home position should take ten beats (or steps); done in the middle of a movement it may actually be cut down to eight because of the forward movement that started it.

A *swing* should take four to eight beats of music. Years ago it was certainly eight; today often it is four (some might short cut it even more). Dancers of days gone by really did enjoy the swing and it was never hurried.

The point I am trying to make is that dancers should be aware of the need to dance to the music, and callers must certainly call so that they can indeed dance. During classes it is often good to

teach this and then to let the dancers actually hear the shuffle of feet to the rhythm of the music, and this is done by the caller not filling in with unnecessary patter and letting the dancers hear the music and the steps. A caller can turn up the music just a little and refrain from patter in *weaves*, *promenades*, and *right and left grands*. Even during the *grand square*, the *teacup chain* and the *square thru* the music can be emphasized and the patter played down.

I like to teach the *teacup chain* and teach the dancers to count out the 32 beats. I tell them they should just be finishing the *courtesy turn* as the 32 beats are ended. I sometimes count to myself, and tell them I will, but will say the 32 on beat so they can check their progress. I do the same with the *grand square*. We must remember, the music is of the utmost importance to our dancers and we should try to have different music and good music for each tip. Dancers will notice and even ask for certain records, and this shows that it is important to them.

Proof of the importance of timing, tempo and the flow of the dance is the quick learning or retention of calls that do have good timing and good flow. *Teacup chain* again is a shining example; *relay the deucey* is another. Both these calls flow hand to hand and, hopefully, on beat. Calls that flow well are so much easier to remember. For example, the quarterly selection (Plus), *spin chain* and *exchange the gears*, is quite an involved, or complicated, move, but it flows well and dancers can remember it better than calls that are less complicated but don't flow quite so well. I might add that here too is a call where callers can be quite helpful by calling directionally.

Directional calling is another thing that is making a comeback. For some time it was popular for the caller to give the name of the call and not offer any help, but today callers are again trying to get as many cue words into their calls as they can, and this is a step in the right direction. Repeating what I said in an earlier article, I believe dancers will find that callers are being more thoughtful and more helpful this season. After all, if the dancers don't succeed, neither does the caller.

DIXIE DAISY

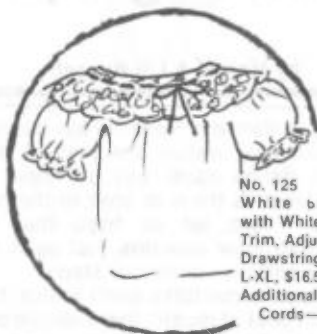
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Calling Tips

by Allen Finkenaur

MUSIC—OUR GREATEST ALLY*

Few callers and dancers realize how square dance music affects them at a square dance. Music has a substantial, direct effect on every S/D program. It also has an effect on both caller and dancer that few perceive. Callers need to be keenly aware of the effect of their music if they want to use their music as a real ally.

I know you have heard music that has given you an uplift, happiness, or excitement. There is no more exhilarating feeling than listening to a marching band. You have also heard music and it has made you feel sad, and perhaps even brought tears to your eyes. Although we have noticed these effects, we still may not realize that most other pieces of music also have an effect on us, though it may be more subtle.

Music to the caller is like a canvas to the artist. The music, however, provides the caller with a fully painted background. The caller, through his voice, adds the foreground and the subject to the picture. Consider the caller through his voice as the lead instrument of the music group, blending with the music. The choreography is the subject of his presentation.

Do you realize that the only thing you, as a caller, get from a S/D record is the music from the one side you play for

your dancers? Forget about the caller on the other side and his choreography, because your dancers, we hope, will never hear that other side! We should therefore give great care in picking each record we buy, and also give careful consideration when selecting records from your collection for each dance program.

Listen to each chorus on each record, and see how the choruses progress through the record. In most S/D records there are seven choruses. In the first, middle and last choruses of singing calls, we use a partner progression choreography; in the second, third, fifth and sixth, we use either a corner or right-hand-lady progression. The lead instrument should change from chorus to chorus with one of the lead instruments perhaps repeating as a lead in more than one chorus. Some choruses have a strong melody line; others little or even no melody line. As the choruses change, the dancers are being affected by the music changes. As the caller calls each chorus and changes his presentation, the dancers are being affected by his changes.

We must work with the music changes, voice changes and presentation to produce the overall effect we want for the dancers. This effect can vary from pleasing to unimpressive or even to unenjoyable. The caller must build the presentation from one chorus to the next to arrive at the end of the singing call and achieve the needed overall effect, thereby allying with the music to build an enjoyable S/D program.

As an example, assume this is the first tip of the evening. The purpose of it is to introduce yourself to the dancers.

Continued on Page 94



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Roundalab, the International Association of Round Dance Teachers, Inc., a professional organization for round dance teachers was formed to promote, protect and perpetuate the general round dance movement as a complement to the overall square dance picture. Roundalab now has its annual meeting the Sunday, Monday, Tuesday immediately prior to, and in the same city as, the National Square Dance Convention.



Universal Round Dance Council

The Universal Round Dance Council (URDC) is an organization composed of both round dance teachers and dancers with basically the same goals. The URDC sponsors an annual Round Dance convention the end of July.

Since the goals of both Roundalab and URDC are supportive of, and in harmony with, each other, representatives of both organizations met in June 1985 to explore areas of mutual interest and cooperation. The following joint creed and proposals were the result.

URDC - Roundalab Creed

We believe that the ultimate goal of an organization in round dancing is to help round dancing grow and flourish. We believe that we can promote, protect, and perpetuate the activity by cooperative effort of teachers and dancers to increase the enjoyment of round dancing by all dancers from Beginners through Advanced.

Proposals

1. To develop common standards we recommend that Roundalab use the URDC Manual as a source for undefined terms. We also recommend that Roundalab submit copies of current definitions to URDC to study.

We suggest that the Roundalab Phase Chairmen be the Liaison to the URDC

Board in the above matters.

2. We propose that Roundalab share material and ideas of our Mini-Clinics and Teacher Training Curriculum with URDC.

3. We recommend that Roundalab send out press releases on the Roundalab Phase Rating System with the booklet and that these be available for the URDC July meeting.

4. We recommend that to improve the cooperative effort between Roundalab and URDC that all Roundalab members be encouraged to join URDC and vice versa for teacher members of URDC.

5. We recommend that there be another meeting similar to this one possibly in July 1986 and again in June 1987.

All were adopted unanimously by the Roundalab membership at their annual meeting in June and by the URDC membership at their annual meeting in July.

The purpose of a Round Dance Rating System is to provide for rating round dances according to complexity. The system should be one that can be readily used and understood by all those involved in round dancing.

In 1985, Roundalab adopted the "Roundalab Phase Rating System." This system identifies a dance relative to the Roundalab Phases with a plus of no more than two to indicate steps in a dance in phases beyond the Basic Rating, or unphased steps. For example: Roundalab Phase II + 2 would indicate a dance including Roundalab Phase I & II figures but with two figures in Phases above Phase II.

Since the system is simplified and leaves little room for error the committee feels each choreographer should assume the responsibility of rating his or her own dance before publication. If however, the choreographer chooses not to rate his or her material, it can easily be accomplished by any person using the Roundalab material.

At the recent Roundalab Convention in Alabama more figures were placed in the Phases. The committee realizes there are still figures that have not as yet been phased and that this will be an ongoing project. If dancers will notify the Roundalab Office (3 Churchill Road,

Continued on Page 94

ROUNDALAB 1985



Roundalab Members at the most recent meeting, last June in Birmingham, Alabama

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by Bob Howell

easy level

This past summer, Mona Cannell of Kettering, Ohio, shared a circle mixer that dances well with little teaching. And what an appropriate name for a dance to be used in the month of November!

THE MAYFLOWER

FORMATION: Double circle. Gents' backs to center of hall, ladies' backs toward the wall. All facing partners. (This works just as well if working with same sexes where the numbers of men and women are not equal by calling the inner circle #1's and the outer circle #2's.)

MUSIC: Lively Scottish music or Columbus Stockade Blues, B.S. 2206

ROUTINE: Face partner and join right hands in pigeon wing position (R-hand star).

- 1-8 Step swing balance twice and then turn partner half way around by the right hand. Change hands.
- 9-16 Step swing balance again and turn partner half way by the left hand.
- 17-32 Ladies do a figure eight to the right. (Walk around the right-hand gent, passing right shoulders, and then return and finish the figure eight, passing left shoulders with partner. Return to place.)
- 33-48 Men figure eight to the left. (Men walk diagonally to the left passing left-hand lady by the left shoulder, and then complete the figure eight by returning, passing partner by the right shoulders, to place.)
- 49-56 All promenade partners for eight steps.
- 57-64 Men step and women move up to face a new partner to begin again.

*While out on Cape Cod this summer, Phyllis and I and our daughter Janet went to a real New England contra dance at Wellfleet. Much to my surprise, my friend Tod Whittemore of Watertown, Mass., was prompting. Here is a quadrille he called *accompied* by the music of the Narrow Land String Band. I have been using the new Sunny Hills instrumental *Once More* when calling this break. It is smooth.*

- 8 Heads go forward and back.
- 8 Same two do-sa-do the opposite.
- 8 Face the sides and circle left once around.
- 8 Split those two and go around one.
- 8 Lines of four go forward and back.
- 8 Swing your corner.
- 18 Promenade all the way around.



Repeat three more times.

This next little waltz was written for and dedicated to my sister, Amy, and her husband, Walt. Amy was affectionately called Meem, therefore...

MEEM'S WALTZ (or MEEM'S WALTZ)

MUSIC: Grenn 15014, *Meem's Waltz*, Modern One-Night-Stand series record to be released this month.

POSITION: Hands joined in a single circle, all facing COH, lady on gent's right. Opposite footwork.

- 1-2 Everybody balance forward and back. (Man step on L, swinging R foot fwd, step back on R, touch L toe next to R foot. Lady uses opposite feet.)
- 3-4 Ladies roll to the right. (Lady rolls to right across in front of man on her right in six steps, while man takes six steps slightly left.)
- 5-6 Repeat measures 1 and 2.
- 7-8 Repeat measures 3 and 4, except that on last count of roll, lady and gent face, (man faces CCW, lady CW) and join both hands.
- 9-10 Step, swing in; step, swing out. (Man steps L toward COH, swings R foot across in front of L, then steps R toward wall, swinging L across in front of R. Woman opposite.)
- 11-12 Step, draw; step, draw. (Still holding hands, step inside foot twd COH, drawing outside foot to it.) Repeat.
- 13-14 Step, swing in; step, swing out. (Repeat measures 9 and 10 in opposite direction.)
- 15-16 Man backs out; lady turn under. (With outside hands still joined, the lady turns L under her L arm as gent backs out. All now face COH to begin the dance again.)

Each year in early December about 80 people from all over the world gather with Mary D. and Howard Walsh in Ft. Worth, Texas, for a pilgrimage to see the Christmas Pageant written by Pappy and Dorothy Shaw. Last year I wrote a *mescolanza* for the event, and Carla Gilbert of Whittier, California, suggested the name of...

PILGRIM'S PROGRESS

FORMATION: Two couples facing two other couples. Usually done up and down the floor, however, if the group is large, a circle of fours facing fours is even more fun. The flow of movement is very smooth. I have used the dance since last fall with youngsters and seniors, and it dances very nicely with no sex identification. If danced up and down the hall, have the lines of four **pass thru two lines** and those facing the walls at either end wheel as couples, and no line has to wait out any sequences.

MUSIC: With Thanksgiving as our theme, I suggest *Rest and Be Thankful* on Don Bartlett's L.P. *Don Bartlett and the Scotians Play Favourites*, TAC002.

COUNTS:

- 1-16 All circle left completely around.
- 17-24 Fours circle left with the opposite couple.
- 25-32 Same four circle right.
- 33-40 Same four star left.
- 41-48 Same four star right.
- 49-56 All eight go forward and back.
- 57-64 Pass thru to a new line of four.



HUNTING SEASON BUNNY HOP

If you are tired of using the Bunny Hop, Bill Dillon of Vermilion, Ohio, offers this variation to spice it up. As the conga line completes the three forward jumps, have the dance leader either *Switch* or *Change*. When *Switch* is called, each member of the line turns individually and reverses direction; the line then moves in the opposite direction, the leader or engine becomes the caboose. When *change* is called, the engine runs around to the rear of the line and becomes the caboose, with the line continuing in the same direction with a new leader. Make your calls slow and deliberate to begin with, and then quickly shout your *switches* and *changes* as the record progresses.

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Mike Bramlett

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Ray/Bea Dowdy
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Bob Fehrmann
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Ron Libby
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Red Bates
RBS 1280 Singing the Blues



Ron Dunbar
Red Boot Star



Ralph Trout
RB2998 Blueberry Hill
RB282 Peg of My Heart



Gary Kincaid
RBS 1284 Bad Moon Rising

RHYME TIME

This reading was sent to Joan Keeser of Belleville, Illinois, by Ruth Rawson Meng, formerly of Belleville, who is in her eighties and still highly skilled in elocution. Mrs. Meng found it in some old files and knows it is more than 50 years old. Thought it might make interesting historical reading in American Squaredance magazine.

Take Your Places— A Country Dance by Joe Jot, Jr.

"Take your places. Goodness gracious,
Don't go like a flock of geese!
Honors all. Keziah Muggins,
Take your hat off, if you please.

"Forward four and back again,
Jerry, round the other way!
Balance all. Jake, how you topple!
Have you lost your balance, say?

"Lemonade all. Bless me, Hiram,
Don't kick up your heels so high!
Swing your partners. John and Sally,
Stop your kissin' on the sly.

"Right and left all round. Not *that* way,
You are getting mixed up there.
Sashay all. Your cornfield gaiters
Make more noise than I can bear.

"Forward two and back again.
Jim, don't throw yourself away!
Do-sa-dos. Don't get excited:
Keep your coats on, boys I pray.
"Gentlemen, balance to the right.
There, you all are jumping wrong!
Half lemonade. Uriah Williams,
Don't you think you're going it strong?

"Hands all round. Now mind your eye
there,
Jake, you have never danced before.
Ladies change. Oh, Polly Simmons,
There you go upon the floor!

"Forward four and back again,
Stop, until I rosin my bow.
Ladies, balance to the right.
Caleb Short, don't stub your toe.

"Gentlemen, balance to the left.
Snap, there goes my little string.
Balance to your partners. So,
Hez, quit pinching Polly King.

"Lemonade all. It's getting hot here,
Cale, you dance like climbing upstairs.
Ladies— There, my E string's busted,
Swing your partners to their chairs."

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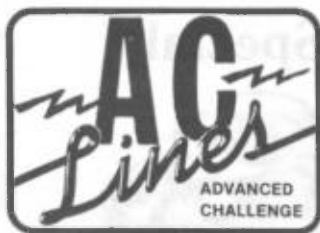
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F A knockout! Charming appliqued flowers adorn this simple frock. Features elasticized waist, back zipper, puffed sleeves and a pocket. One of a kind! Colors: Wine, Black, Brown. Suggested retail \$70. Even sizes 4-24

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Russ & Nancy Nichols

CANADIAN CHALLENGE CONVENTION

The Hamilton Area Challenge Square Dancers present the Fifth Canadian Challenge Convention on Nov. 8-9, with a Trail-In Dance on Nov. 7. Four full-time halls will be scheduled for A-2, C-1, C-2 and C-3 at the Hamilton Convention Center in Hamilton, Ontario. This year's callers will be: Keith Gulley, Dave Hodson, Ross Howell, Lee Kopman, Ron Libby, Ann Uebelacker and Mike Jacobs. The flyers listed Johnny Preston as a staff caller; he will not be there, after serving four years, and will be missed. He is replaced by Mike Jacobs, who is no stranger to the challenge picture. Program changes include: C-2½ has been replaced with C-3-A and has been expanded to approximately nine hours; the C-1½ special hours have been increased this year. These two changes were made due to favorable response from dancers at last year's convention. It is hoped the expansion of these programs will encourage others to attend this year.

As for accommodations, the new Sheraton Hotel is now in operation and 200 rooms were available, but it is now fully booked for the convention weekend. Rooms are still available, however, at the Holiday Inn and the Connaught Hotel. This convention remains the best value for dancers from the states because of the exchange rate (At this writing, \$1.00 U.S. for \$1.35-\$1.38 Canadian). That's a 35% discount on everything we do. What a deal! The entire convention will be taped by RHC Enterprises of Eden Oaks, Ca.

Last year this convention set an all-time attendance record for any Advanced or Challenge gathering, with 520 couples in attendance. That record has since been surpassed by the National A/C held in Virginia Beach this past June with 560 couples. It is quite clear what the HACSD's goal is for this year. It should be a very good year for them.

We seem to be in the middle of many of the controversies within the A/C commu-

nity, the latest being how we upset the people of Columbus, Ohio, with the review of the Ohio State Convention as it appeared in the July issue of ASD. Now we are going to embark on another controversial issue. We received a letter from a dancer and tape leader expressing displeasure over the fact that callers were now receiving a royalty on all the tapes sold by RHC Enterprises and recorded at the National A/C Convention. Some years ago an article appeared in this column stating that there should be some way to compensate the caller, who is normally the creator of the choreography used at any given dance. A dance is taped and distributed throughout the country faster than a speeding bullet. We've heard of cases where a caller has called on the east coast on one weekend, and by the time he reached the west coast the next weekend it was old material. It takes hours of strenuous thinking in order to come up with enough material for a 2½ hour dance, let alone material for an entire weekend. We believe that callers should be compensated for any tape that is distributed and danced by workshops. Why should they give away their services? We are in favor of callers receiving royalties from tapes recorded at NA/CC.

It is often said that once dancers head into Advanced dancing, they are lost forever to the Mainstream world. While attending the American A/C, a dancer told us we should write about the way it is in Chicago with the WIDAR Squares, so we cornered Wally and Rosalie Jerousek and had them tell us about it. Then the music started and we asked them to write about it. The Metropolitan Chicago Area S/D Association gives a Friendship Plaque and a bar to put on it for each year dancers visit 15 clubs in one dance season. The rules are simple: you must visit with at least a square of non-members and be verified. The WIDAR Squares start their dance season in September, by going out and visiting other clubs in the area. The reason for this is threefold: one, to get started on their new Friendship Bar, which they haven't missed in several years; two, it starts the season off on a friendly basis, especially going to visit a club where one member took basic lessons (WIDAR Squares is a Challenge club dancing C-2, but all took basic lessons somewhere and some members still belong to their original clubs); third, it is fun, and the groups

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usually go out for coffee after the dance and this creates comradeship within the club. WIDAR is made up of four workshops and this makes it possible to see members from other workshops.

Eight challenge clubs in the Chicago area dance C-1 or above. There are 12 Advanced clubs, and about 75 clubs belong to MCASD. WIDAR Squares members feel very strongly that by going out this way they are helping to keep square dancing strong and healthy in the Chicago area. The dancers in the area are thankful they have so many clubs and a strong dancer

association. The Challenge clubs cooperated by not scheduling dances on the same date, which keeps the Challenge program strong. By the way if you are wondering what the name WIDAR means, it's "When In Doubt Ask Rosalie." She is the workshop leader!

Recently the old controversy of whether or not to use the numbers has arisen. Most that has been written is the same old logic; never will the two sides agree to meet. However, we received a new idea in the mail the other day, that we think has

Continued on Page 91

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CHOREOGRAPHY

CALLERLAB DESIGNATED NAMES
& PICTOGRAMS OF FORMATIONS

ARRANGEMENT NUMBER	FACING LINES	B CHAIN THRU	TRADE BY	DOUBLE PASS THRU
0				
1/2				
1				
2				
3				
4				

CALLERLAB EMPHASIS CALL

TRADE FAMILY

Starting Formation: any wave, line or column.

Definition: General Rule: Any two directed dancers exchange places by walking forward in a semi-circle ending in the other dancer's starting position. Each trading dancer has reversed the original facing direction. If the trading dancers start facing the same direction, they pass right shoulders when they meet, per the Right Shoulder Passing Rule.

- Boys
- Girls
- Ends
- Centers

Directed dancers (boys, girls, ends, centers) exchange places changing facing directions using the General Rule.

e. Couples: Starting Formation: line or two-faced line. Working as a unit, each couple exchanges places with the other couple in the same line. Couples as a unit follow the right shoulder passing rule as defined for individual dancers.

f. Partner: Starting formation: couple, mini-wave. Two dancers exchange places with each other.

SAMPLE CHOREO:

Heads pass thru, go round one to a line
Pass thru, wheel and deal, centers
Pass thru, swing thru, girls trade
Centers trade, boys trade, pass the ocean
Boys trade, girls trade, boys run
Wheel and deal, left allemande...

Heads square thru four, slide thru
Pass thru, girls trade, swing thru
Boys trade, centers trade, girls trade
Pass thru, wheel and deal, square thru $\frac{3}{4}$
Left allemande...

Heads pass thru, go round one to a line
Pass the ocean, boys trade, centers trade
Split circulate, boys fold, girls turn thru
Star thru, ferris wheel, zoom and
Square thru $\frac{3}{4}$, left allemande...

Heads lead right and circle to a line
Pass thru, boys trade, left swing thru
Boys trade, centers trade, boys trade
Pass thru, girls trade, swing thru

Girls trade, centers trade, girls trade
Crosstrail thru, left allemande...

Heads lead right and circle to a line
Pass thru, ends trade, cast off $\frac{3}{4}$
Centers pass thru, ends fold, touch $\frac{1}{4}$
Boys run, left allemande...

Sides right and left thru
Heads square thru four, split two
Go round one to a line, pass thru
Centers trade, cast off $\frac{3}{4}$, ends star thru
All partner trade, you're home...

Heads lead right and veer left
Ladies trade, couples trade, tag the line
In, pass thru, ladies crossfold, touch $\frac{1}{4}$
Scoot back, right and left grand...

Heads pass thru, partner trade
Reverse flutter wheel, sweep $\frac{1}{4}$
Pass thru, right and left thru, veer left
Ladies trade, partner trade
Couples circulate, boys trade
Partner trade, ferris wheel, zoom and
Square thru $\frac{3}{4}$, left allemande...

Heads square thru $\frac{3}{4}$, separate
Around one to a line, pass thru
Ends trade, cast off $\frac{3}{4}$, ends fold
Zoom, double swing thru, turn thru
Left allemande...

Heads lead right and circle to a line
Pass thru, centers trade, ends fold
Double pass thru, cloverleaf, swing thru
Recycle, zoom, swing thru, recycle
Pass thru, all pass thru
Left allemande...

Heads square thru four, right & left thru
Veer left, couples hinge, center couples
Trade, ladies trade, couples hinge
Couples trade, ladies trade, ferris wheel
Square thru $\frac{3}{4}$, left allemande...

Heads lead right and veer left
Couples circulate, partner trade
Boys trade, cast off $\frac{3}{4}$, spin the top
Boys run, couples trade, couples
Circulate $1\frac{1}{2}$, bend the line
You're home...

PULPOLLEX

WITH THE FLOW by Larry Dunn

Definition: From facing couples pre-

ceded by dancers moving to the left, beaux walk and belles dodge. If preceded by dancers moving to the right, belles walk and beaux dodge. Ends in box.

Some calls to use preceding *with the flow* include: *wheel and deal*, *flutter wheel*, *reverse flutter wheel*, *ferris wheel*, *recycle*, *sweep* $\frac{1}{4}$, *linear cycle*.

SAMPLE CHOREO:

Heads square thru four, swing thru
Boys run, couples circulate, wheel & deal
With the flow, all single hinge, girls trade
Recycle, with the flow, boys run
Square thru four, trade by
Left allemande...

Heads lead right and circle to a line
Flutter wheel, *with the flow* hinge $\frac{1}{4}$
Scoot back, right and left grand...

Heads lead right and circle to a line
Ocean wave, recycle, sweep $\frac{1}{4}$
With the flow, all trade & roll, pass thru
Wheel and deal, centers pass thru
Double swing thru, right and left grand...

Heads lead right and circle to a line
Dixie style to a wave, recycle,
With the flow, circulate, boys run
Touch $\frac{1}{4}$, ends circulate, swing thru
Girls trade, pass thru, bend the line
Spin the top, right and left grand...

Heads square thru four, slide thru
Reverse flutter wheel, *with the flow*
Left allemande...

Heads square thru four, swing thru
Boys run, tag the line left, wheel & deal
With the flow, coordinate, ferris wheel
Left square thru $\frac{3}{4}$, right & left grand...

Heads lead right and circle to a line
Pass the ocean, swing thru, boys run
Ferris wheel, *with the flow*

Those who can, star thru, others face in
All pass thru, wheel and deal, swing thru
Recycle, pass thru, left allemande...

Heads lead right and circle to a line
Pass the ocean, linear cycle
With the flow, walk & dodge, girls trade
Ends circulate, centers trade, girls trade
All pass thru, wheel and deal,
With the flow, center girls run, swing thru
Boys run, left allemande...

Heads lead right and circle to a line
Pass the ocean, recycle, *with the flow*
Circulate, boys run, trade by
Square thru $\frac{3}{4}$, trade by, left allemande...

Heads square thru four, ocean wave
Recycle, sweep $\frac{1}{4}$, *with the flow*
Swing thru, ends circulate, boys run
Left allemande...

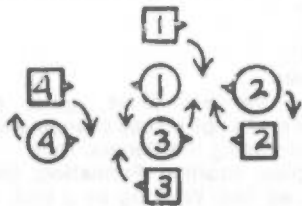


LOCK THE CHAIN

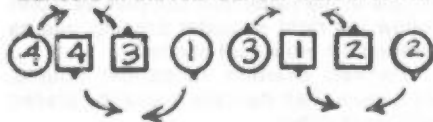
by Gus Greene

Description: From $\frac{1}{4}$, $\frac{3}{4}$ tag formation or with outside dancers in mini-waves, centers *lock it* (wave centers hinge as wave ends move up to form a new wave), as outside dancers hinge (single or partner); each four dancers wave *lock it*.
 $\frac{1}{4}$ tag formation:

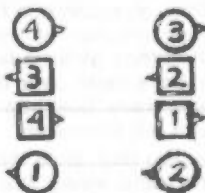
Outside dancers (partner) hinge as wave dancers *lock it*;



Dancers in the four-dancer waves *lock it*.



Result



SAMPLE CHOREO:

Heads pass the ocean, *lock the chain*
Swing thru, centers run
Couples circulate, wheel and deal
Pass thru, right and left grand...

Heads pass the ocean, *lock the chain*
Swing thru, recycle, left allemande...

Sides fan the top, *lock the chain*
Recycle, right and left grand...

Heads lead right and circle to a line
Ends touch $\frac{1}{4}$, centers spin the top

Lock the chain, boys run, ferris wheel
Centers pass thru, left allemande...

Heads pass thru, go around one to a line
Pass thru, wheel & deal, girls swing thru
Lock the chain, extend, lock the chain
Boys run, all star thru, pass thru
Trade by, slide thru and roll
Right and left grand...

Head ladies chain, side ladies run
Heads dixie style to a wave, boys trade
Left swing thru, lock the chain
Left allemande...

Heads pass thru, go round one to a line
Centers pass the ocean, ends touch ¼
Lock the chain, swing thru, recycle
Pass to the center, square thru ¾
Left allemande...

Heads pass the ocean, lock the chain
Extend, lock the chain
Extend, lock the chain, square thru ¾
Trade by, left allemande...

Sides pass thru, go round one to a line
Pass thru, wheel and deal, zoom
Boys swing thru, lock the chain
Boys run, spin the top, square thru but
On the third hand, right and left grand...
Four ladies chain ¾, heads pass

The ocean, lock the chain
Right and left grand...

Heads lead right and circle to a line
Right and left thru, rollaway
Centers pass the ocean, ends touch ¼
Lock the chain, swing thru
Split circulate*, boys run
Left allemande...
Or *single hinge, scoot back
Right and left grand...

Heads pass thru, go around one to a line
Box the gnat, ends touch ¼
Centers pass the ocean, lock the chain
Right and left thru, left allemande...

ENCORE, Continued

Mountain Home, Ark., who began calling square dances in 1973. *Blue Lady* and *Hello Trouble* are two of his favorite singing calls.

New Idea: *Fascinate* by Curt Bauter, Rockville, Md.

Pass the ocean and *ferris wheel* are possibly the best two experimental movements the Callerlab Exp. Committee has chosen other than *walk and dodge* and *half tag, trade and roll*, comments Will Orlich in the Workshop.



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- ESP207 ON THE ROAD AGAIN by Elmer & Larry
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- ESP509 BEFORE I MET YOU by Bob
- ESP315 FORTY HOUR WEEK by Paul
- ESP314 MY BABY'S GOT GOOD TIMIN' by Paul

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by Walt Cole

TIMING'S THE THING:

INTRO:

-----	Head ladies flutter wheel
-----	÷ - Sweep ¼
-- Pass thru	Right & left thru --
-- Veer left	Ferris wheel --
-- Veer left	Wheel & deal --
Pass thru, rt. & left thru	÷ -----
Dive thru, pass thru	Corner swing once prom.
-----	÷ -----
-----	÷ -----

FOR THE MODULAR CALLER:

Zero line: Spin the top, men run
Wheel and deal, sweep ¼
Two ladies chain, zero line...
Zero line: Spin the top, men trade
Touch ¼, men run, zero line...
Zero line: Pass the ocean, recycle
Sweep ¼, zero line...
Zero line: Star thru, veer left, wheel & deal
Slide thru, zero line...
Zero box: Swing thru, men run
Couples circulate, wheel & deal, dive thru
Pass thru, zero box...
2FL: Couples circulate, wheel and deal
Pass to the center, pass thru, swing thru
Men run, 2FL...
DPT: Pass thru, swing thru, men run
Couples circulate, wheel and deal
Pass to the center, DPT...
Zero Square: Heads square thru ¾
Separate, around one to a line
Centers only box the gnat, all rt. & left thru
Slide thru, zero box...
Zero square: Four ladies chain
Heads pass thru, separate around one
To a line, centers only box the gnat
All right and left thru, zero line...
THE BASIC PROGRAM:
Zero square: Heads square thru, do-sa-do
To a wave, eight circulate, swing thru
Girls circulate, boys trade, boys run
Bend the line, star thru, pass thru
Trade by, swing thru, boys trade, boys run
Bend the line, pass thru, wheel and deal
Zoom, centers pass thru, star thru
Right and left thru, flutter wheel, pass thru
Bend the line, right and left thru, rollaway
Star thru, U-turn back, grand right & left...
Zero line: Pass thru, wheel and deal
Zoom, centers square thru ¾
Left swing thru, girls cross run, boys trade

Boys run, bend the line, right and left thru
Pass thru, partner trade, reverse the flutter
Star thru, veer left, couples circulate
Ferris wheel, right and left thru
Double pass thru, first go left, next right
Right and left thru, star thru, pass thru
Left allemande...

MAINSTREAM: *A Bit of Positioning*

Zero line: Pass thru, boys trade
Girls trade, box the gnat, right & left thru
Dixie style to an ocean wave, boys trade
Left swing thru, boys trade, girls trade
Girls cross run, turn thru, left allemande...
Zero box: Wave, scoot back, girls circulate
Boys trade, boys run, wheel and deal
Pass thru, U-turn back, touch ¼
Split circulate, walk and dodge
Partner trade, crosstrail thru
Left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, peel off, bend the line
Pass thru, wheel & deal, double pass thru
Cloverleaf, girls square thru ¾, pass thru
U-turn back, star thru, couples circulate
Half tag, walk & dodge, partner trade
Fan the top, spin the top, turn thru
Left allemande...

Box it:

Zero line: Touch ¼, single file circulate
Center four box circulate, all single file
Circulate, girls box circulate, then walk
and dodge, those who can star thru
Others face in, right and left thru
Dixie style to an ocean wave
Left allemande...

Zero line: Touch ¼, single file circulate
Center four box circulate, all boys run
Centers pass thru, all pass the ocean
Recycle, crosstrail thru, left allemande...

Half it:

Zero box: Swing thru, boys run, half tag
Right, swing thru, recycle, veer left
Couples circulate, ½ tag right, swing thru
Recycle, square thru: ¾, trade by
Left allemande...

Zero square: Heads right and left thru
Flutter wheel, pass the ocean, girls trade
Girls run, half tag right, pass thru
Swing thru, boys run, bend the line
Pass the ocean, girls trade, girls run
Half tag right, touch ¼, scoot back
Boys fold, double pass thru, girls trade
Star thru, couples circulate, half tag right
Grand right and left...

No square thru:

Zero square: Heads fan the top, recycle
Pass thru, zero box...

Continued on Page 79



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- 4B-6074 I'VE BEEN TO GEORGIA ON A FAST TRAIN— Bob C.
- 4B-6073 DIXIE ROAD— Mike
- 4B-6072 BABY FACE— Don
- 4B-6071 BIG TRAIN FROM MEMPHIS— Mike
- 4B-6070 MUSIC BOX DANCER— 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:

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- 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

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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

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- Q-832 RIGHT OR WRONG— Gloria Smith
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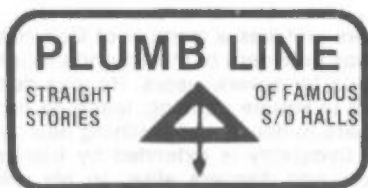
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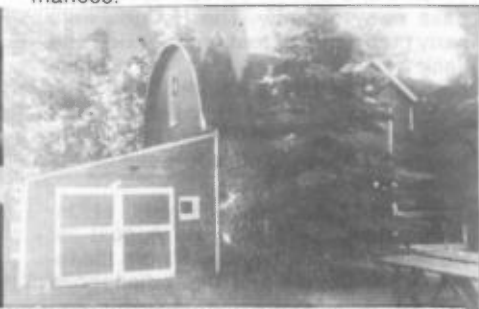


Pictured here is Jean Siffin's newly renovated, historical barn, located behind her century home in Solon, Ohio. Jean is a caller and a recent past president of the Cleveland Area Callers Association. She hired an Amish carpenter to do the work and put in a 24 x 30' wooden floor. Last August the CACA held a "barn warming" for the first dance there,

and also celebrated Jean's victory in a bout with cancer. Another event was planned there to celebrate National S/D Month in September.

The form that makes the roof of the barn was actually used to make a tunnel for a road still in use in Solon.

The second picture shows Frank Koenig calling at the barn warming. Jean is in the white blouse and checkered skirt, dancing with Michael Lamont, who recently received an award from President Reagan for his more than 50 years' contribution as a folk dance instructor. Jean and Mike are in demand in the greater Cleveland area for dance performances.



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IN MEMORIAM

Jack Hough, who, with his wife Marg, was responsible for the early years of Toronto and District S&R/D Association, pass away recently. The Houghs were early presidents of that organization and Jack was treasurer of their first convention. Marg and Jack founded the Beaux and Belles club, which celebrated its 30th anniversary last year. Jack's life touched thousands of people and he will be missed.

Indiana caller Reed Moody of Indianapolis passed away on August 25. He was a charter member of both the Indiana S/D Callers and the Indianapolis

Callers and was a member of Callerlab. He was president of the Southdale Civic League for several years. He was dedicated to square dancing, teaching non-dancers to dance and teaching new callers. Sympathy is extended by friends, callers and dancers alike, to his wife Ruth, their children and grandchildren.



S/D MONTH IN MASSACHUSETTS

Representatives of S/D organizations and clubs were present at the Mass. State House for the signing of the 1985



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proclamation declaring September as Square Dance Month in Massachusetts. Andy and Louise D'Amore, presidents of North Shore S&R/D Association, accepted the proclamation from Governor Michael Dukakis (far right in picture). Pictured also are Ernie and Dora Ardolino of the Wilmington Shirts 'N Flirts (left) and Joe and Jean Hartka of the

Eastern District S&R/D Association (center).

Governor Dukakis wished all square dancers continued success in their respective organizations and with the whole movement. The group thanked him for his help in promoting our activity.

Joe Hartka
Wilmington, Massachusetts

R.I. REPORT

Officers of the R.I. Federation of S&R/D Clubs, as they presided at their first meeting, are Bill Pommenville, past president; Mike Como, Jr. Vice-president; Melva Hamel, secretary; Bill Round, president; Ed Juaira, Sr. Vice-president; and Peg Fenton, treasurer. The federation is in its 28th year with more than 45 clubs from R.I. and southeastern Mass.

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IN THE NEWS



When callers **Paul Marcum** and **Tony Oxendine** called in Japan last July they were transformed into Samurai (Japanese warriors of 120 years ago) for the program.



This is how they appeared. The photos were taken by **Ichiro Fujima** of Tokyo.

Al and Donna Horn reported that at the 3rd Annual Awards Banquet held at the Motel Birmingham's Banquet Room, Birmingham, Al, on June 29th, **Amazing Grace Wheatley** of Gallup, N.M. was promoted to the Desert Label from the Ocean Label. Congratulations, **Grace!**

A letter from **Bob and Martha McNutt**, r/d cuers from Benton City, Wa. indicates they've been traveling to Oregon, California and Las Vegas showing a new round they've made on Grenn.

Caller **Mike DeSisto** of Seattle has moved to Florida. Ditto for caller **Larry (and Pat) Perkins** of Ida, Michigan.

In late September in Bismarck, N.D. a surprise anniversary party was held for **Allen and Irene Roth** of N.D. and Az. to celebrate **Allen's** thirty years of calling.



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The newly elected officers of CACA are **Ewey Stamper**, president; **Eda Weger**, secretary; **Wiley Martin**, vice-president; and **Chet Jazak**, treasurer.

Jim Copeland, formerly a shop owner in the Memphis area has now opened up a new square dance shop, Jim Place—Do-Si-Do Shop, in Tupelo, Miss. (Coley Rd., west of the airport). The opening coincided with the area's fall festival, with callers **Mac Letson**, **Tony Oxendine**, and rounds by the **LeFlores**.

Pardon a personal reference, but "**Burdick** is a common name around Westerly, Hopkington, and Hope Valley, Rhode Island," according to **Al Derouen** of Central Falls, R.I., who sent us a story about **Widow Burdick** of that area which appeared in "Good Old Days" in August. The story was about a widow who invited hobos and strangers to her back door often in the 1930's for molasses cookies and other goodies.

His research into **Burdick** genealogy showed that a Burdick was baptized in 1658 in that area. One was a mayor of Newport. When Westerly was formed one of the signers was a **Burdick**.

His letter, in response to references to that area we had given in *Meanderings*, reminded us of **Charlie Baldwin's** comment (*New England Caller*) about a courting couple at the New England Square and Folk Dance Camp "strolling hand in hand down the wooded paths," over 30 years ago. **Al** hopes that couple will "hold hands and stroll for many more years." **Ed. Comment: Seems like yesterday! Thanks for the wishes, Al.**

Julie Hyslop of Nampa, Idaho, tells us that husband **Doug** is celebrating 25 years of calling for their Wheel and Deal Club. Congratulations to the **Hyslops**.



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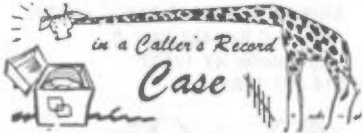
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DICK AND MATTHEW MACKEY

It's a bit unusual to feature a father and son calling team, but since the *Wooster Daily Record* ran a feature story on ten-year-old Matthew, and since Nancy (mom) sent us further information, we are pleased to present a well-deserving Dick and Matthew of Wooster, Ohio.

Dick has been calling almost 20 years. It started when Dick and Nancy became presidents of the Gnat Boxers club in that town. "When the microphone stopped shaking at announcement time, the next step was for Dick to try a couple of singing calls," Nancy remembers. Then the Rittman, Ohio club wanted him, and a career was launched. Now it's lessons, workshops, clubs and calling dates all over Ohio. Daughter Denise (Scott) Crug is also a caller.

Matthew ("Matt") started calling with Dick at age 7. Prizes for the Wayne



County Swingers at the Ohio State Fair (through the 4-H program) gave him an incentive to work at the calling game, even to the point of taking voice and piano lessons. According to Nancy, square dance music can be heard at most any hour around the Mackey home.

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Choreography by Betty & Irv Easterday

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MY HEART'S DESIRE—Windsor 4777 (Old 4751)

Choreography by Al & Emily Bennett

Good music and a nice, flowing, high-intermediate, three-part foxtrot.

DREAMY WALTZ—Windsor 4777 (Old 4728)

Choreography by Al & Emily Bennett

Pretty music and basically the same routine as above but in waltz time.

TILL THERE WAS YOU—Hector 651

Choreography by Peter & Beryl Barton

Pretty music and a comfortable, high-intermediate foxtrot.

WHITE SILVER SANDS—Hi 5N59015

Choreography by Charlie & Bettye Proctor

Slightly unusual Bill Black Combo music and a solid intermediate jive routine.

MY TOOT TOOT—Epic 34-05430

Choreography by Lynn & Donna Roumagoux

Good rockin' music and a fun-type, easy-intermediate long sequence two-step.

FORGIVING YOU WAS EASY—Columbia 38-04847

Choreography by John & Toots Bryant

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SHE'S A MIRACLE—Epic 34-04864

Choreography by Hoss & Kit Waldorf

Country music and a flowing, easy-intermediate two-step.

ANNIVERSARY WALTZ—Roper 146

Choreography by Charlie & Bettye Proctor

Pretty music and an interesting challenging waltz routine.

TIE A YELLOW RIBBON—DAL 6115

Choreography by Kenji & Nobuko Shibata

Good music and a challenging jive routine.

TING A LING WALTZ—Blue Star 2292

Choreography by Nancy & Wimpy Carver

Quiet pretty music and a nice, easy-intermediate waltz, cued by Nancy.

K.D. WALTZ—Blue Star 2292

Choreography by Dan & Kay O'Connell

Quiet music, an easy cue-thru waltz, cued by Kay.

BITTERSWEET—NGR 009 (Old Hi-Hat 939)

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MYKAEL—Hi-Hat 973

Choreography by Bud Parrott

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WHATCHA MA CALL IT—Hi-Hat 973

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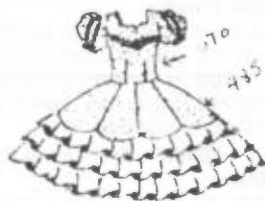
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Flip Side

SQUARE REVIEWS

DIAMOND IN THE DUST—C Bar C 571

Caller: Richard Lane

The figure on this release is slightly different and contains an *eight chain six*. A vocal accompanies Richard Lane on the called side, but is not on the instrumental. Dancers felt it added to the record, as did the key change in the final break.

WE SHOULD BE TOGETHER—C Bar C 572

Caller: George Lavender

George gets a slow start on the intro, but warms up on the first figure. *Grand square* is in the intro, *four ladies chain 3/4* in the figure. Good peppy music and a good well-timed figure made this fun to dance. Several records like this one this month effectively use a synthesizer for all the music.

SANTA CLAUS IS COMING TO TOWN—Eagle 2006

Caller: Joe Goins

"Goins is going places and the dancers are going right with him." The dancers had fun with this one, with its cheerful music, fast tempo and solid beat. An unusual flute effect (synthesized) adds a different effect.

SILVER BELLS—Eagle 1203

Caller: Jim "Who" Logan

Here's a traditional Christmas tune updated. Perhaps too much instrumental effect has made the record sound busy, and the original swing of the tune has been lost. *Chain down the line* in the figure comes quickly.

ROCKIN' AROUND THE CHRISTMAS TREE—Eagle 1006; Caller: Tom Dillander

Caller: Tom Dillander

Not for newer dancers, this Mainstream figure is challenging. Interesting sax is among the synthesized instruments used in this good music.

I'M FOR LOVE—ESP608

Caller: Larry Letson

Good beat, good figure, good clear voice, good lively music! One dancer said, "You could put your heart and voice in it." A real winner. Watch the key change at the last break.

BLUE KENTUCKY GIRL—Kalox 1307

Caller: Harry Lackey

The modulation Harry uses here might be difficult for some callers and may not even have matched Harry's best capabilities. He uses an interesting selection of basics. The music is slow and smooth, with good use of piano, muted trumpet and guitar.

HELLO MARY LOU—Blue Star 2291

Caller: Johnny Wykoff

This mellow rendition by Johnnie is a good singalong. The figure with its *pass thru, partner trade, reverse flutter wheel* was a nice change, although there was a pause after the *flutter wheel*. Dancers liked the alternating piano, muted trumpets, guitar handling.

FORGIVING YOU WAS EASY—Bogan 1358

Caller: Lowell Young

This standard country-western tune has good potential if the caller could use another figure. Our dancers felt *ladies trade, recycle* as used here is very awkward and the combination is definitely not for newer dancers.

NORTH TO ALASKA—Prairie 1076

Caller: Chuck Donahue

Every caller will not be able to handle this unusual release. The vocal intro appears on both and is pleasantly different, but the 16-beat intro may be a bit long for some. Chuck has a nice variety of calls. We seemed to hear an enhancing "chuck" effect of voices integrated with the instruments.

SAN ANTONIO—Prairie 1077

Caller: Johnnie Scott

Johnnie has a clear, commanding voice on the called side and uses a nice figure, with *peel the top*. This release has nice dancing music and the drum rolls are a fine addition. The rhythm is slow.

STRONG LONG ENOUGH—Mountain 45

Caller: Mark Clausing

One dancer summed it up: "The music is good but there is a 'lack of fidelity' in the lyrics." The interesting variety of calls we termed "challenging Plus." Caution: use figure in hash call first. An extra voice (Mary) is dubbed in here for good effect.

CLOSE ENOUGH TO PERFECT—Ocean Records

Caller: Greg Edison

The timing on this release is "close enough to perfect!" Greg uses a *tea cup chain* and a *do paso*. The good, refreshing caller and the smooth 4/4 beat complement each other.

SINGIN' ON THE MOUNTAIN—Ocean Records

Caller: Amazing Grace Wheatley

A clear, gentle voice is Grace's strong suit, and this number suits her, as she gives an above average rendition. There is a slight wait between figure and intro, and callers may add a *swing* here. Timing on the *grand square* should be smoothed out.

CHRISTMAS TIME'S A-COMIN'—Ranch House 217

Caller: Darryl McMillan

"Best of the bunch this month," the dancers thought. The hand-clapping music is lively and good; the figure and timing are good, with a slightly different intro. Darryl's voice complements the music. One dancer said, "That's what we got into square dancing for!" Very enjoyable record.

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ANY OLD TIME— Rocket 112

Caller: Tim Ploch

Tim has moved from the Merrbach stable to Rocket, with a release that has a nice pronounced boom-chuck rhythm. The figure caused the dancers to feel pressure to catch up with the calls.

MAMA WARNED YOU— Rocket 113

Caller: Dean Crowell

This different instrumental has good syncopated jazzy rhythm for those who can handle this type. The figure timed well but there was a wait between intro and figure.

MIDNIGHT HOUR— Square Tunes 219

Caller: Randy Dougherty

Interesting vocal filler on tag lines appears on called side only. The music sometimes overpowers Randy's voice but sounds good on the instrumental side, with nice banjo picking. Randy is apparently a new addition to the Square Tunes stable.

LONG LONESOME HIGHWAY— Square Tunes 217

Caller: Jack Lasry

The caller can be heard well, with a good combination of voice and music. Smooth dancing was experienced by our workshop group and the figure was exactly timed, as expected, since Jack is one of the best in this department. The bass guitar is super.

PATTER CALLS:

HO-DOWN—ESP 403

Interesting combination of instruments: sticks, jaw-harp, banjo. Larry Letson calls Plus on the flip side.

ALABAM—KaloX 1307

Harry Lackey gives a "live" performance here with "whoopin'" dancers and all.

JUNE BUG/GREASE—Mountain 5004

Bug: synthesized music, with lots of instrumental effects. Grease: heavy boom-chuck beat. Guitar is key instrument.

RIDE THE WABASH/DUELING BANJOS—Prairie 2003

Banjoes: banjo and guitar, as expected. Wabash: fiddle lead, very rhythmic.

MAPLE SUGAR QUEEN—Sundown Ranch 104

Instrumental: banjo and fiddle are especially pronounced. On the flip: Uncle Otis calls MS, half singing, half chanting. This release was recommended for either hoedown or singing call, but we think it would be best as a hoedown.

ROCKABILLY FEVER/WARNING SIGN—Thunderbird 532

Rockabilly: Piano, guitar, rock beat. Warning: smoother with guitar lead.



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Both Lucyan and Jo are residents of St. Louis where they have been continuously active in all branches of the dance movement. They are charter members and past officers of the Greater St. Louis Folk and S/D Federation, the Greater St. Louis Callers and Teachers Guild, and the Council of R/D Teachers.

They direct the Carousels, a R/D group which recently began its 25th year of continuous weekly dance instruction. They also direct the Cosmopolitans, an international group, now in its 21st year.

Lucyan, who retired from the Civil Service department of the U.S.A.F., started his dance training at a very early age with the Polish Falcons of St. Louis. He continued in the field of ballroom dancing. Early in the days of western S/D and round dancing, Lucyan was stationed near Colorado Springs; here he gained a thorough background from Pappy Shaw with whom he danced nearly every night.

Jo holds a Masters degree in Physical Education with a major in dancing, and retired from directing Phys. Ed. in a



junior high school. She, too, is an alumna of Pappy Shaw. She has been secretary of the Greater St. Louis Federation. In the fifties, she organized and directed a weekly program of dancing at the Missouri State Hospital for the Mentally Disturbed. Realizing the therapeutic value of dancing, Lucyan and Jo have been generous in supplying dance programs in nursing and retirement institutions, especially for mental patients.

Lucyan and Jo have attended all the national square dance conventions but the very first. They directed the first Latin workshop ever to be presented at one. Among their own choreographical efforts are a number of tango arrangements, such as *Tango Lament* and *Tango of Hearts*.



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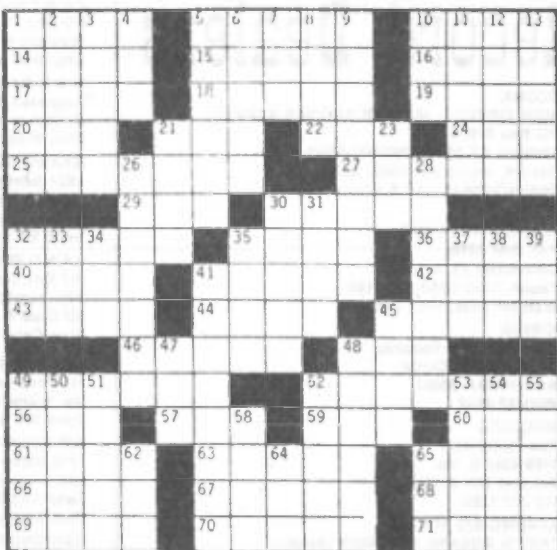
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5. Western wear
10. Flattened poles
14. Wife of a rajah
15. Dress protector
16. Eat, drink and be merry
for tomorrow you may --- (Var.)
17. Units of electric current strength
18. Plaster mixture
19. Therefore
20. Clock numeral
21. River in Scotland
22. "Embraceable" sheep
24. Hearing organ
25. Performers
27. Musical instrument used for S/D
29. Suffix for certain ethers (Pl.)
30. A form of bingo
32. Shoulder covering
35. Ringlet
36. "---- to My Lou"
40. Metrical foot of two syllables
41. Edible European flatfish
42. Assistant to a superior
43. A voice range
44. --- of thumb
45. Newspaper people
46. Used in making beer
48. A lifetime promise (2 words)
49. Go with carriages
52. More brittle
56. What poets do to books
57. Illuminated
59. Decompose
60. Able was I --- I saw Elba
61. Teen's "okay"
63. Made of flax
65. Peel
66. Arrangement
67. Angry
68. Combining form: twenty
69. Grating sound
70. Renowned
71. Impudent

DOWN

1. Dress trim
2. Sorceress
3. Unfasten
4. Ice (Ger.)
5. Hungers
6. Fencing sword
7. --- poetica
8. Pin a rose on your ---
9. Insures a white Christmas
10. "---- to a Grecian Urn"
11. Publicized
12. Royal
13. Set aside for the future
21. Glen
23. One (Ger.)
26. Rodeo stars
28. S/D movement (Pl. var.)
30. Constructed
31. --- Stanley Gardner
32. Pueblo people in N.M. (Var.)
33. S/D caller Dodson
34. A quantity (Abbr.)
35. Shank
37. Actress Kim
38. Freshwater fish
39. Enclosure
41. Yellow compound in dyeing
45. Mine entrance
47. Slippery one
48. Pressed
49. ---- your partner
50. A play set to music
51. Peruses a book
52. Greek island
53. Serenity
54. Mistake
55. To balk
58. Novice
62. Child's toy
64. --- King Cole
65. To break through an egg shell

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Connecticut— A-2 Weekend, Harley Hotel, Enfield, Nov. 15-17, Jim Purcell, Gary Brown, Paul & Kay Utz. Write Happy Travellers, 340 Highland Ave., Randolph MA 02368.

Tennessee— 23rd Mid South S&R/D Festival, Cook Convention Ctr., Memphis, Nov. 22-23, Jon Jones, Elmer Sheffield, Roy & Exie Vanvactor. Write Ray & Mary Weaver, 734 Belmont, W. Memphis AR 72301.

North Carolina— 6th Cherokee Hoedown SD Festival, Cherokee Indian Reservation, Cherokee, Nov. 22-24; B. Ferrell, H. Thomas, K. Rollins, The Hoovers, The Hollises. Write Ken Rollins, P.O. Box 2482, Shelby NC 28150.

New Zealand— Cathedral Squares Graduation Parti-Dance, Xavier College, Christchurch, Nov. 25. Write Art & Blanche Shepherd, P.O. Box 15-045, Christchurch, 6 New Zealand.

Kentucky— 2nd Annual National C.L.O.G. Convention, Commonwealth Convention Ctr., Louisville, Nov. 29-30.

Florida— SPIFFS International Clogging Championship, Bayfront Ctr. Arena, St. Petersburg, Nov. 29-30. Write SPIFFS, 2201 First Avenue North, St. Petersburg FL 33713.

California— Fall Frolic, Solvang, Nov. 29-Dec. 1; Mike Sikorsky, Russ & Carol Mathewson.

Connecticut— Fall-A-Round, Tomlison School, Fairfield; Nov. 29-Dec. 1, Eddie & Audrey Palmquist. Write Fall-A-Round, 1/2 Kendall, 35 Suncrest Dr., Watertown CT 06795.

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Massachusetts— 10th Annual Western Mass. S&R/D Fall Festival, Springfield Civic Ctr., Dec. 1; over 20 callers and cuers. Write Russ Moorhouse, 44 Brandon Ave., Springfield MA 01119.

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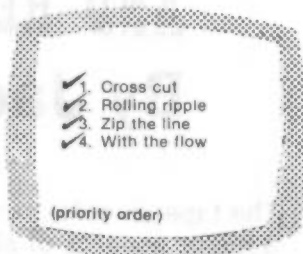
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Anything and spread
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Diamond circulate
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Extend the tag
Flip the diamond
Follow your neighbor
Grand swing thru
Linear cycle
Load the boat
Peel the top
Ping pong circulate
Relay the deucey
Remake the thar
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Triple scoot
Triple trade
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The Choreo Connection by Ed Fraidenburg gives us a choreo curiosity by Rip Risky: From parallel, two-faced lines with one couple half-sashayed and the other normal, call *tag the line in*. If the "normal" couple was facing in, you get lines with everyone normal; if the half-sashayed couple was facing in, you get half-sashayed couples.

Mainstream Flow by Gene Trimmer gives us an excellent hexagon singing call:

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Take partner, promenade...

Figure: Heads right and left thru
Rollaway half sashay, slide thru
Eight chain six, swing sixth girl
And all promenade home...

Lead Right Callers Notes' three authors give tips. Don Malcom tells how to use *partner tag* in a singing call: Heads promenade 1/2, right and left thru Square thru four, do-sa-do, swing thru Boys run, couples circulate, chain Down the line, pass thru, partner tag Trade by, swing corner, promenade... Walt Cole discusses one-night-stands: "The one-night-stand is a relatively simple night of dance, but it is a night of fun and recreation—pure and simple. It is to

give the folks an uncomplicated good time, whether they attend one or two such evenings a year, or whether this is the only time they will ever attend a night of square dance. What they see and get is what they will remember about square dance." Stan Burdick says this about hazardous choreo: "Often two *eight circulates* in a row (from waves) will leave dancers hanging, but the call *boys circulate, girls circulate, then all eight circulate* will accomplish the same zero you intended with better results."

News 'n Notes by Ed Foote makes a good point about teaching classes: "We should use visual teaches wherever possible. Have a set of angels show the call before it is taught. Then, after the class does the call a few times, have the angels show the call again, so the class can pick up additional clues. Since we are directionally cueing the call every time, the verbal aspect is automatically solved. Leaders in the field of education say that if callers used a demonstration square for all calls, beginners would learn faster and retain knowledge better. The same would be true at workshops. Think about it."

Bill Davis in the **Santa Clara Valley Notes** suggests that one solution to the problem of two many basics to teach in

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a 30-week class, for instance, might be to follow the "frequency of use" concept, originated by him. He says: "I have been using the frequency-of-use teaching order for over ten years with considerable success. Ratio of dancers moving from class into club and subsequent retention has been very high (over 80%). You might want to give it a try."

Southern California Notes has a real "hot potato" presented by Bob Johnston: "The callers who smoke not only risk the afflictions that have beset those claiming damages, but can easily be creating bad public relations for themselves by smoking in the square dance environment. Those in each camp are growing more adamant in their stand, which is another step toward an all-out confrontation. The S/D callers are professional people who set their own policies and then implement them without any other influence except, perhaps, public opinion. They can ignore the possible personal physical harm to themselves, if they choose, but they cannot ignore the impact of their actions upon the people around them."

Northern California Notes contains many good ideas, but we'll quote just one interesting *peel off* variation: Zero line: right and left thru, dixie style To an ocean wave, centers trade All left spin the top, left swing thru All cast off $\frac{3}{4}$ left, women peel off Right and left grand...

Notes for Callers by Jack Lasry presents some ideas to keep callers out of a rut: "Very often we tend to call a *centers in and cast off* $\frac{3}{4}$ as the main call after a completed *double pass thru*, ...For variety:

1. *Lead couple partner trade, Calif. twirl.*
2. *All partner trade, Calif. twirl.*
3. *Centers only partner trade, Calif. twirl*
4. *Boys run, girls run...*(all couples or directed to leads or centers).
5. *Partner tag...*(all, or directed to leads or trailers).
6. *Zoom.*
7. *Cloverleaf/leads only cloverleaf.*
8. *Boys/girls fold.*
9. *Peel off.*
10. *Partner hinge.*
11. Direct boys to reach over and courtesy turn partners."

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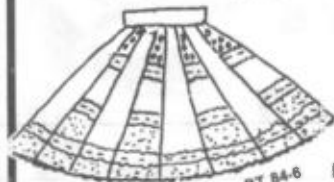
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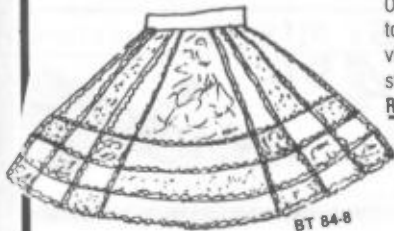


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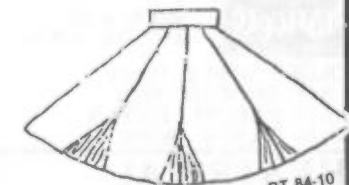
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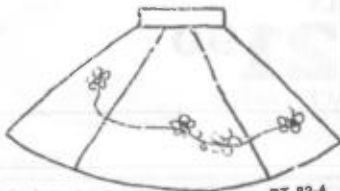
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STRAIGHT TALK

From LEGACY survey comments, here are three pertinent points:

I've been dancing for three years and I'm still not comfortable when I go to a strange club. Why, you ask? I'll tell you why! It's those cute callers who think they aren't doing their duty unless they break down every square at least once each evening. When they accomplish this, they look so proud.

Picture this: Two squares from our club went banner snatching. After three or four tips we were separated and well distributed among the home team, when out of the blue, the caller yelled *Chinese fire drill*.

Now what do you do when you get a call you never heard of? You stand there looking stupid! So we stood around looking stupid. The caller thought this was hilarious (as did the local team). We

didn't think it was so funny and it ruined the evening for us. Needless to say we've never been back to *that* club! Incidentally, *Chinese fire drill* is a cute combination of *clover leaf*, *pass thru*, *track two*, performed in sequence.

My contention is that any caller, using a devious little mind and perverted sense of humor, can break down any square, anytime, anywhere. I wish I could impress on these jerks that the purpose they are there for is to keep people dancing and having fun, not breaking down and looking foolish.

During lessons, there are no surprises, people feel comfortable and enjoy themselves. Then they graduate and get into the real world, and in the next couple of months, you lose 90% of them. I've given you one reason. How many do you know? What are you going to do about it?

We've been dancing A2 for about five years. We do not like to have to learn experimentals and quarterly selections and in all positions. Why must callers

Continued on Page 91

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NEW HORIZONS, Continued

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THIS MONTH'S PUZZLE ANSWERS:

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dancers fiddle
ols beano
shawl curl skip
iamb brill aide
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HEMLINE, Continued

scraps of fall-colored fabrics to make the border, but decided she wanted a little more continuity in the overall design. Gloria selected five different fabrics and brown thread to do the satin stitching. Once she decided on the sequence of colors and angles for placing the leaves, she began applying them to the skirt about 3½ inches above the hem, using Stitch Witchery. She pressed on five to seven leaves at a time, machine applied all the edges, and then added another set. When the border was complete, she straight-stitched veins into each leaf. Using the same technique and a smaller leaf, she applied a border around the neckline, front and back.

Al's shirt was made of the same fabric. Gloria used Authentic pattern #278, redesigning the yoke to better accommodate the same small leaf border. To finish she satin-stitched the edges of the yoke, and the fancy sleeve facings to match the applique stitching.

I can't wait to go back to Harbor Springs!

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STRAIGHT TALK, Continued

continually tax our memories? As soon as we learn them, they fade away. Can't we just enjoy dancing the calls we already know? We are able to dance only two or three times a month. But we like A2 and want to stay at that level. Many others in this area seem to make a second career of dancing—three or four times a week. Most of the A2 dancers go on to Challenge. That's okay for them but we don't want Challenge calls imposed on us, or all these extra, temporary calls.

We feel too many callers work on experimentals when they should stay in the lists we have and make the dancers better, especially in C1 and C2. We want to be good in C1 and C2, but with all these new calls it will take another year before we can call ourselves C2 dancers, and remember we aren't in our twenties any more. Time is running out!

A/C LINES, Continued

some merit. We look forward to dancing with everyone, be it old friends whom we only see at "away" dances, old friends

from home, and dancers new to the program. Numbers make the above most possible. However, nothing being perfect, here is another possible system: Open-Ended Squares. That is, we could square up with two or at the most three couples and hold up hands for the rest. Never set up a closed square. This would probably have to be reinforced by the management and the caller, by announcing that this session will be operated as an Open-Ended session. Let us face reality, no matter how good the intentions are for mixing, as soon as "poor" or "unknown" dancers enter the hall, squares close up, tension is evident, the men can't sit down between tips lest they lose their "good" square, and good fellowship is severely eroded. Therefore, if numbers are too much trouble, or they just don't suit the occasion, try Open-Ended Squares.

We had help putting together this month's column and we wish to express our appreciation to: Jim and Marg Wilson of Burlington, Ontario; Tony and Jackie Simpson of Livonia, Michigan; Wally Jerousek of Berkeley, Illinois; and Rachel Juni of Ann Arbor, Michigan. Please keep the cards and letters coming

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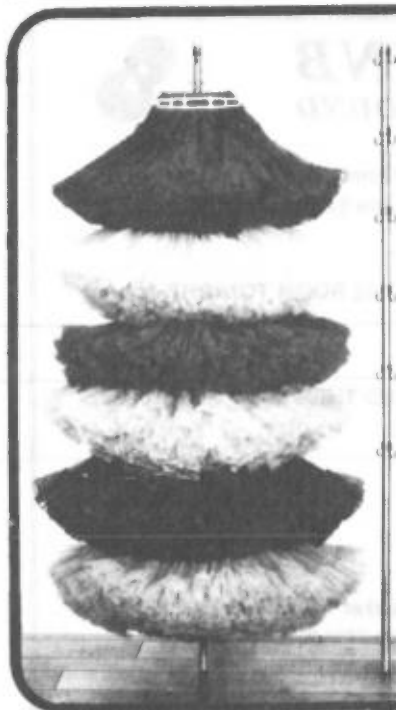
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CALLING TIPS, Continued

They may not have danced in a week or two, or perhaps haven't danced to your calling for some period of time. During the first half of the tip, you are finding out just how well the floor will be able to dance this evening. The first singing call, therefore, must impress the dancers that you, the caller, is on their side and must give an assurance that they are going to have a successful, fun evening of dancing, the reason for which they came.

If your music for this first tip is familiar to the dancers, either a well-known song or one callers are currently using, they will relax a bit because of this familiarity. Your choreography should fit its style, and should complement any theme choreography you have used in the first half. The choreography should be programed at a level that will enable the dancers to dance it successfully. They should leave the floor feeling they have won ("I'm a great dancer.") and the tip should make them anticipate that the rest of the evening is going to be just as successful and just as much fun.

Each succeeding tip should be planned to fit into your dance program to lead the dancers through the evening to a delightful climax. Each singing call should fit not only each tip, but also add that step by step lift to the dance program.

Continued Next Month

***This title was the theme of a Callerlab convention. Allen reiterates his conviction that the statement is a true one.**

ROUNDALAB, Continued

Cresskill, NJ 07626) of figures that have not been assigned to a Phase, a compilation will be made and forwarded to the proper committee for phasing at Roundalab's next annual meeting in June 1986 in Indiana.

Chairmen of the Roundalab Phase Rating System Committee are Harmon and Betty Jorritsma. The Chairmen of the Standardization Planning Committee are Ty and Ann Rotruck.

The 1986 Phase Rating System pamphlet, an alphabetical compilation of figures in the Six Phases, enabling all interested persons to rate dances, is now available from the Roundalab Office,



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*Walt & Louise Cole
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CALLERLAB, Continued

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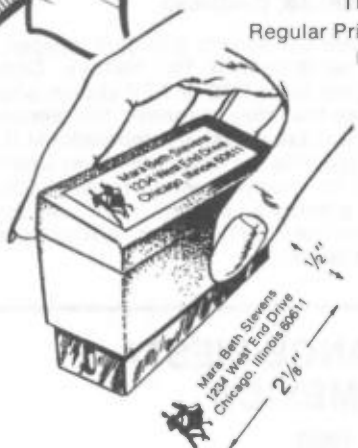
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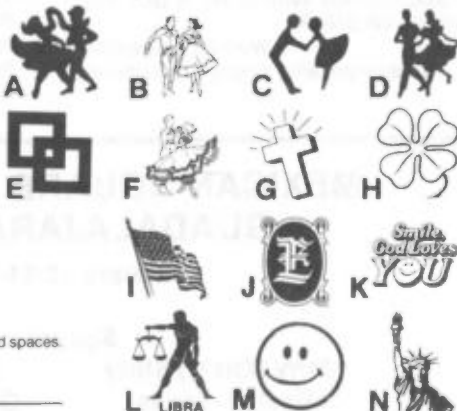


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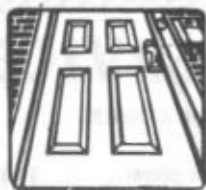
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by Mary Jenkins

THE CALLER TEXT—THE ART AND SCIENCE OF CALLING SQUARE DANCES

Compiled by Bob Osgood, Organized by Bill Peters

For the new caller, this collection of articles for callers written by callers, taken from 37 years of *Square Dancing Magazine*, will be very valuable and interesting. The more experienced callers, most of whom will remember the magazine as *Sets In Order*, will also find the book useful.

There is no index, so, contributing callers, if you want to find your article, you just have to hunt! The book does, however, have a Table of Contents that will enable one to find topics quite readily.

47 chapters are listed under the following headings: Part I, Introduction; Part II, General Background; Part III, Performance Skills; Part IV, Choreography Skills; Part V, Methods of Choreographic Management; Part VI, Teaching Skills; Part VII, Supplemental Skills; Part VIII, Programming Skills; Part IX, Leadership

Skills; Part X, Promotional Skills; Part XI, Business Skills; Part XII, The Caller's Team; Part XIII, Wrap-Up (Some Final Thoughts).

For those of you who have subscribed to and kept all issues of *Sets In Order/Square Dancing* for the past 37 years, this may not be considered worth the price, but to many just having the material organized and within one big fat book (638 pages) will be "worth a fortune."

To those clubs or groups who want to show appreciation to a caller, *The Caller Text* would be a great gift.

Happy reading to all, and may the many articles in this book help to make the reader a better caller and dancer!

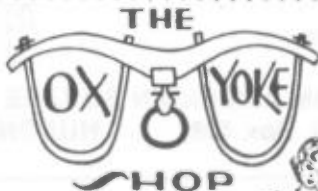
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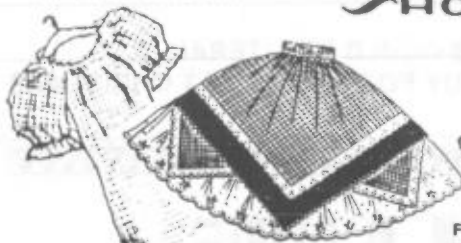
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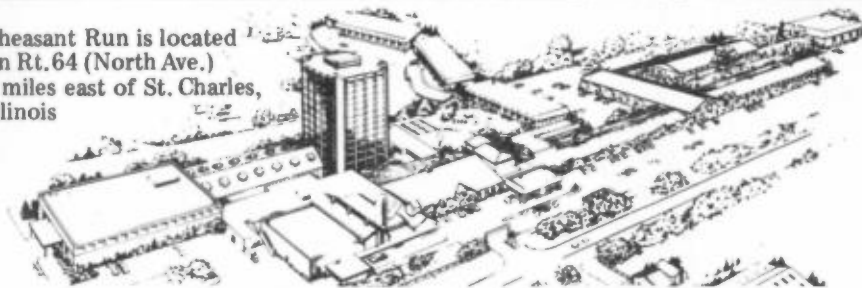
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