


SQUARE DANCING

FEBRUARY, 1981

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1981 ROUNDUP
OF 
VACATION INSTITUTES
(see page 14)

RECREATION
VS. EDUCATION
by KIP GARVEY
(see page 11)

C.H. Billinger

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We have a great club but like other clubs we, too, have problems from time to time. What do we do with members who are on the membership list but have not shown up for 6 to 8 months, have not notified anyone of why they are not coming and have not paid their dues? We hate to drop anyone from membership but on the other hand, we do like to have them attend and to take some responsibility in our activities. Also what do you do with people who are good square dancers, not members of any club, do not want to join any club, but want to come as guests and pay only guest fees?

Roger Hoffman
White Stone, Virginia

There are always two sides to most problems and we've tackled both sides this month in Pro and Con (see page 18). — Editor

Dear Editor:

I was able to get more information about the "bowrey" mentioned in the article about my parents' dancing in the December issue. Because there were no ballrooms, armories or other large places to hold a dance, for special events a special dance floor was built on the street or at the fairgrounds. This was usually about three or four feet off the ground with steps up to it, a railing around it and benches along the sides where you could rest when not dancing. Admission was charged, usually 10¢ per dance or \$1.00 to dance all evening. A "big" orchestra (six to 10 pieces) was hired for these dances. The next day the floor was dismantled and the lumber returned to the lumber yard. The portable floor built in sections, described in the article, was modeled after this larger "bowrey" floor used in town. The portable one was only a few inches off the ground.

Bernice and Don Camery
Worthington, Minnesota

Dear Editor:

We have lost our Traveling Pillow. It is a diamond-shaped, blue velvet pillow with a small pocket on one side that contains our club name and address, along with instructions of what to do with the pillow. By now it should have quite a few club badges pinned on it. The last heard from it was at Atmore, Alabama. If
(Please turn to page 55)

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February, 1981

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February, 1981

THOSE OF YOU who spend a good portion of your time as an airline passenger may have been aboard an American Airlines jet during November, and you may have seen a copy of American Way, the official publication of the airline, with its attractive full color cover and the heading, "Tripping the Bright Fantastic." Turning to an inside page you would have found more brilliant color photography and the story Grab Your Partner, by Joseph Stocker.

It would be difficult to assess the total value of such an article with all its brilliant color and coverage across the board of the various segments of square dancing, including clogging. A really fine job!

Speaking of clogging, did you see the Julie Andrews "Youth Special" aired by one network early in December? The program featured dance — everything from tap to ballet. One of its prime eye-catchers was a colorful

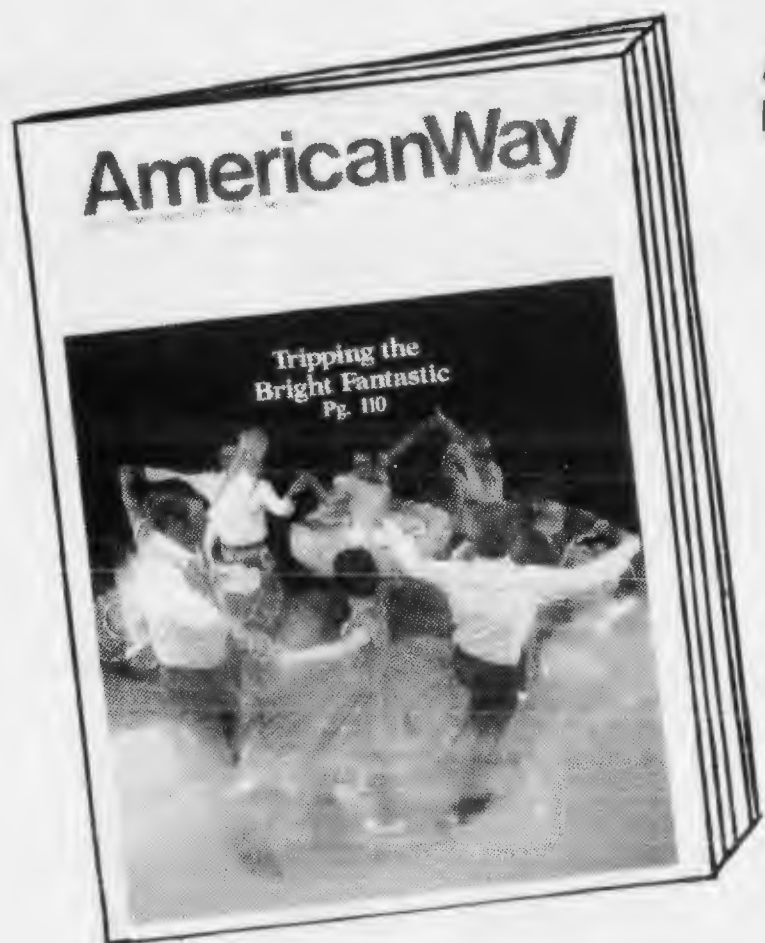
clogging demonstration with a set of youthful dancers clogging their way through square dance patterns in the manner we remember seeing demonstrated prior to World War II.

And, while we're on the subject of TV performances, perhaps you will be catching the Mike Douglas show which sports a two-minute segment of square dancing with caller, Bill Kramer, and a square of Silver Swingers. It's serious fun, until the routine is turned into a shambles when comedian, Jerry Lewis, and M.C., Douglas, join the dancers. The program is syndicated which means it will be shown on different dates in various areas across the country. If you're looking for this one, check your local station for the week Jerry Lewis is co-host. It will be shown on Friday of that week. It was shown in the Los Angeles area, on January 23, so it will probably be making the rounds during the first three months of the current year.

Some Bright Moments of 1980

THIS PAST YEAR was highlighted (for us) by two memorable experiences. The first was the journey back in time to the Henry Ford era and the Cotillion held at Lovett Hall in Greenfield Village, Dearborn, Michigan. (See SQUARE DANCING November issue.) The second took place this past November in Disneyland, here in Southern California.

Square dancing at this renowned amusement park is nothing unique. On the occasion of its opening, twenty-five years ago, square dancers played a major role, filling the park

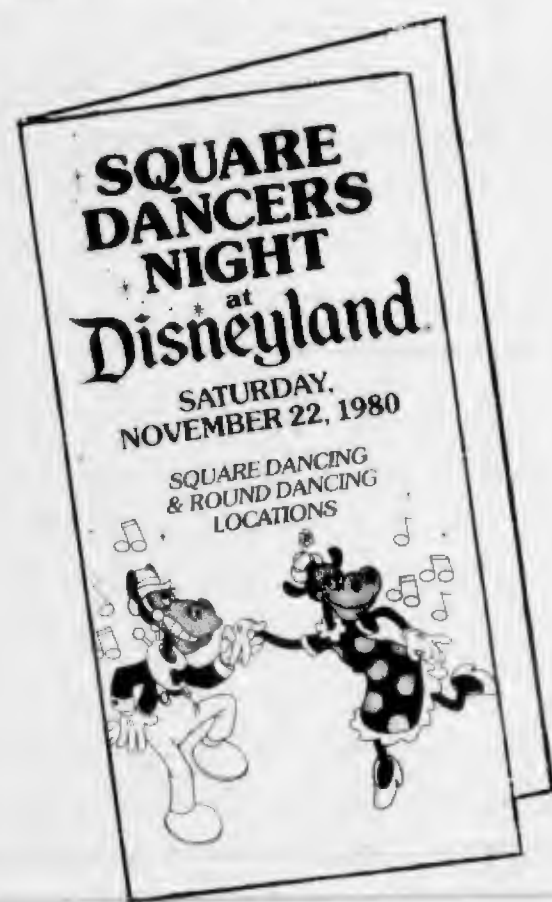


AMERICAN WAY
November, 1980



with several thousand brightly costumed dancers which added greatly to the festivities. Then, following the 13th National Square Dance Convention in Long Beach, July, 1964, Disneyland was the site of a most unique after party. Twelve years later, in 1976, when the 25th Annual National Square Dance Convention was again hosted in Southern California, those at the Anaheim Convention Center converged on Disneyland for a *spectacular* after party that will long be remembered by the square dancers who took part.

And so it was not completely unique when last November 22, the park was opened at eight in the evening to square dancers who came from all over to help celebrate the park's silver anniversary.



A full moon and brisk 60° weather coupled with the many attractions of Disneyland made this an ideal setup for a square dance party. Jack Lasry and Lee Kopman were flown in for the event while Nelson Watkins and Kip Garvey represented California, the four callers divvying up into a Mainstream dance, a Mainstream Plus 1 and 2, an Advanced segment and an area set aside for Challenge dancing.

It was a fun evening from start to finish. Many came and danced a tip or two and then spent the balance of their time enjoying the wonders of Disneyland. Some took their turn on the round dance floor where Harmon and Betty Jorritsma cued rounds that ran the full gamut from square dancers' rounds to those more complex. In all, four thousand were said to have attended the event — a drop in the

bucket for the capacity of this giant playground, but nevertheless, an encouraging start of what may very well become a tradition here in Southern California.

The Disney affair was a success despite its initial low attendance. It will undoubtedly pick up as the event becomes a regular yearly occasion. We've always admired the Disney people who have never, as far as we know, exploited square dancing to promote their personal interests. On the contrary, we've always felt that when square dancing was involved either here or at Disney World, it was treated as a "very special event" and given the "red carpet" treatment.

Unfortunately, this is not always the case with outside promoters. In some telethons where square dancing has been involved, in several TV shows, as halftime entertainment at some football games or on other similar occasions square dancing appears to have been *used* to attract others through a low-cost form of audience appeal. Trained, costumed dancers and callers have given their all only to be placed in awkward situations where neither they nor the square dance activity has been allowed to come out the "winner."

This is a just a reminder to those approached by promoters who have a *great idea* for a square dance. *Look, listen and think* before offering your support. Ask yourself, "What has square dancing to gain from such an exposure? Will square dancing and square dancers be contributing to the credibility of the product or the event, or will the event and sponsors be of sufficient significance to draw favorable attention to square dancing?" If you are asked to provide square dancing for some advertising promotion or money raising scheme, always be sure that you, the dancers and the activity itself will not suffer from such an exposure.

While many such promoters are sincere, not all those wishing to include square dancing in their programming are as creditable and as professional as those in the land of Disney.

☆☆☆

On the next few pages, we are including some thoughts brought about in part by the recent questionnaire (see the results in the January issue). You'll also find a brief analysis of the results of a portion of the questionnaire in the Callers Notebook (page 33).

How deep you wish to go depends on the **FREQUENCY** with which you wish to dance

THE OUTCOME of the recent polls clearly calls for a change of direction — a mandate, as it were, from the dancing public to those in leadership roles in the activity. Perhaps, for the first time, we have the means within the square dance fraternity to carefully analyze what has been going on, to listen to public opinion and to bring about some changes.

Through Callerlab, we have a direct pipeline to the callers. The communication lines are open to the whole world of square dancing through the many area and national publications, area associations and through Legacy. What needs to be done is to reply to the pleas for direction, to develop a sensible, workable program based on past experience and reflecting the needs of those in the activity today. To this point, we have aired the problems. Now, without a doubt, is the time to take positive steps toward building the future.

Whatever the changes it is important that *everyone* within the activity pitches in and shares the work in establishing a realistic program that will cater to the needs of the greatest percentage of those who would like to become a part of the square dance activity.

The programs, as they are at the present time, are missing a great potential. If Mainstream infers the "popular dance" — that segment of the activity that appeals to the

PERSONAL PREFERENCE, along with the opportunity for choice plays a major role in today's square dancing. Our research points to the largest population desiring a plateau of square dancing somewhere between Extended Basics and Mainstream. The artist's concept here indicates that the more difficult the program, only the greater-frequency dancers are involved and fewer dancers will reach this point.



largest number — then we may (as indicated in the recent polls) be overshooting the mark.

WHAT WE HAVE: A program of basics that makes up Mainstream, that in family groupings number 68. Out of family groupings but in separate *teaching units*, the realistic number of basics in Mainstream is 101. According to Callerlab, it takes a minimum of 41 lessons (figuring on two to two-and-one-half hours per lesson) for a newcomer to be taught the Mainstream program.

HOWEVER, from the recent polls we find that for one reason or another, the greatest number of dancers are involved in the activity through Plus II. This involves another 26 movements which require up to 20 additional lessons to be mastered by the dancers. This would seem to mean a minimum of one year's weekly lessons simply in order to keep up with current trends.

If we understand the true definition of Mainstream, it is a point where the majority of people are dancing today either by choice or because this is the plateau that is available in their areas. If this is the case, then Plus II is a more realistic Mainstream level — whether we like it or not.

Levels are closely tied in with involvement. Levels reflect numbers of basics. The more basics involved, the greater amount of time needed not only to learn but to keep current with today's trends. One of the most informative sections of the recent Questionnaire had to do with the involvement of today's dancers. The majority, if you remember, indicated three times a week was necessary to handle Plus II. However — and this was the significant key — the great majority of today's dancers indicated that they felt square dancing's *future* lay in a program involving dancing only once a week.

New Movements?

From a number of sources, including the recent questionnaire and innumerable letters, there has been a plea for holding the line on new movements. At the same time there is, (1) a strong indication that *now* is the time to establish a *realistic* Mainstream that takes no more than 30, two-and-one-half-hour lessons in the learning process and that, (2) involves once-a-week dancing and that, (3) the number of basics — some 75 total in individual order, not in family groupings — should be

What You Think Is Important!

This is the second in a series that sets out to develop a new Mainstream concept. It is not the invention of just a few individuals but rather comes as a result of a growing tide of feedback from current dancers as well as from those who have dropped out. As the plan unfolds in the next month or two, why not send us *your* input? Your thoughts, too, are important.

established and “frozen” for a set amount of time (from 7 to 10 years).

With all of this, several important actions are necessary. In the first place, caller training must be geared to a different approach than that which is currently being practiced. Goals must be set at a new concept of Mainstream rather than at the more advanced levels. It's important to understand that with this proposal of a revised Mainstream, the total number of dancers in the activity should increase greatly and, as a result, once they have danced a sufficient amount of time to be thoroughly indoctrinated in the activity, those in the Mainstream plateau will represent a healthy reservoir for groups interested in dancing at the deeper levels.

Most important is the understanding that the attitudes of callers and dancers alike will need to be geared to this new concept of a popular Mainstream.

What is the Bottom Line?

Nothing that we have said here is new. The goal of bringing more people into a program that will provide a future for them with limited participation is basically the type of program dancers were involved in some twenty years ago, prior to the trend toward new movements and multi-levels.

The great majority of those who voiced their concerns for the activity in the recent questionnaires is essentially dancers. Many of them feel that they are not being listened to by their associations or by their callers and their plaintive calls for help frequently result in “Dear Editor” letters (*We're having to drop out of square dancing — It is no longer fun for us . . .*) or they simply fade away into the sunset. Because a status quo in numbers often remains, i.e. another new class replaces drop-outs, some people turn a deaf ear to the pleas.

But the losses are irreplaceable and rather than growth we see stagnation occurring in the square dance activity.

We get the call loud and clear that something must be done. Somebody must listen. Step 1, then, is to button down a specific type of program and build a change of attitudes that will put the emphasis where it belongs, at a realistic plateau which the great majority of dancers will call "home."

Step 2, the acceptance of one specific program, will come just as quickly as a direction can be established. This may be next month or it may be within the next few months. It cannot come without the help of Callerlab, Legacy and all of the collective and individual leadership of today's activity. The third and

most vital step will be the implementation of the program by all members of the square dance society.

Soon we will define this program more closely, spell out what appear to be the opportunities and challenges for the caller/leader and point out how area associations and others can help make these things work. Through *your* voice, through your caller, your local association and your square dance publications you can help. We will do what we can, but if we are going to swing the program around to a true "popular" Mainstream form of American square dancing that reflects the best the activity has to offer, and that will continue to attract and retain new people, then it will be a task for each one of us.

RECREATION vs. EDUCATION

by Kip Garvey, Union City, California

AS YOU ALL KNOW the school systems across the country have recently passed through an experimental phase in education basically designed to make learning more fun while at the same time stimulating the interest of our children in hopes of motivating them to learn

the basic disciplines required in primary and secondary education. Such programs blended the sometimes difficult concepts of education with "play routines," as it were, in an effort to make these difficult concepts more palatable to our children. Some techniques worked well, others failed.

When the day of accountability arrived, it was evident that our children, generally speaking, were lacking in certain rudimentary skills. This was having a ripple effect all through our educational system. Colleges and universities were having to "simplify" their courses because of reading and writing deficiencies of the students coming their way. Scholastic Aptitude Test averages were dropping nationally.

Educators became aware that it was essential that our educational institutions revert back to the basics of education. Clearly recreation and education, though not mutually exclusive, must be blended with the emphasis heavily on education if the process of education was to take place. Back to the three R's!

Now, let's see if we can't make certain observations regarding square dancing. What



Kip
Garvey

Kip Garvey began his calling career as a teenager, calling for teen clubs in Massachusetts. His college education was primarily financed by his calling. Kip has now been calling for fourteen years and is living in Union City, California. He is well known in square dance circles around the country. At the present Kip is recording for Rhythm Records and just recently participated in Square Dancers' Night at Disneyland.

are we primarily interested in developing through square dancing? Isn't our primary concern RECREATION? It's true that education, as it were, is part of the square dance scheme, but shouldn't the emphasis be primarily on recreation?

With the advent of definable levels of dancing, I think there is a possibility that the emphasis in our activity has been swinging heavily toward education, sometimes to the detriment of recreation. This may be the single, most serious hindrance of our levels' structure. As we watch dancers scurry and clamor to find their respective levels, the emphasis seems to be on "learn, learn, learn" instead of "dance, dance, dance." As we watch clubs climb to the top of the Mainstream structure, all wanting to be "Mainstream Plus II" clubs, the question naturally arises, where will it end? How high will things go?

It has occurred to some of us to ask: Were the vague, undefined levels of dancing that existed *before* our current level listings, namely Basic, Intermediate, and Advanced, better suited for our activity than absolute, strict, basic-for-basic level listings that we now have?

Perhaps our accountability day is at hand.

While on the drawing board some seven or eight years ago, the levels' system seemed to be the answer to a lot of problems the activity was facing regarding standardized levels of dancing nation-wide, especially at festivals and other large events. And it certainly has accomplished this goal along with stemming the tide of experimental basics that inundated the square dance scene some four or five years ago.

But what are some of the less attractive side effects of the level systems?

Points to Consider

Clubs rushed to become "Plus II" type clubs. This certainly was their prerogative if they so desired. But in doing so, clubs may have pushed themselves beyond the level that newer dancers could reasonably expect to achieve in 40 weeks' time, making the transition from class to club very precarious and perhaps fueling the drop-out problem.

Dancers who successfully accomplished the transition became attuned to a high-paced, accelerated learning process and sought to continue this process as long as possible. They

became more readily disenchanted with club level dancing and sought an accelerated learning series outside their club. This feverish desire to learn more, along with their vacancy from the club scene, meant that they weren't around long enough to make their single, most important contribution to the activity, that of bringing in newer dancers.

The recreational aspects of our activity were de-emphasized over the learning in educational aspects. Callers began to alter their basic philosophies somewhat, measuring peoples' dancing ability, as well as their own calling ability, against an abstract list of basics instead of merely providing people with an evening's entertainment. This loss of perspective as it existed did the caller more harm than the activity. And certainly it did not exist industry-wide. Some callers never lost their perspective and their clubs flourished accordingly.

Callers who were known for their ability to draw large crowds and generate considerable excitement in a floor were somewhat handicapped in that some of their choreographical latitude was diminished. Most of the good ones adjusted readily to this. Some didn't. But why should any caller, especially one who is proven to be successful by popular demand, have to relinquish *any* of the tools of his trade? The peer pressure was incredible!

Using A Tool Correctly

I hope the tone of this message will not be misconstrued. The listing of identifiable levels of dancing has done much good for our activity. It has been a major stabilizing factor that has created organization where chaos once existed. It has increased the overall quality of the activity and generated much enthusiasm and continued participation in the activity of the square dance public in general. When used as it was originally designed, as a *tool* to enhance square dancing in general, the level system is indispensable.

But we must always remember that in using any tool, the tool should never become more important than the job the tool is to be used for. Levels of dancing should never take precedence over the basic objective of square dancing — that of recreation and sociability. Let's not sacrifice square dancing — the greatest of all recreations — for the sake of education.

The Single Square Dancer



SQUARE DANCERS TRAVELING ABROAD have remarked on the amount of square dancing done overseas by single men and women. In the past this has been particularly true in Germany, England, Japan and Australia. One reason may be that the average marriage age in these countries is often 10 years older than that in North America.

We have heard of few, if any, problems overseas where single dancers are concerned. People have worked out their own solutions for getting partners. A number of years ago in Australia, we noticed a system for starting each tip known as a "roundup." Dancers would line up on either side of the hall in long lines. Moving to the music in two opposite rotating circles, the lines would meet and pair off. Any individuals left over at the end of one line would sit out that tip and then try to get closer to the head of the line for the next "roundup."

In the States the average square dance club is almost bereft of singles. The exceptions exist where a club member loses a spouse and remains a part of the group with other members sharing a tip during the course of an evening.

Eight-Lady Squares

In a number of retirement communities, a practice has occurred where all-female squares have developed. In these, some of the ladies take the part of men, allowing eight single ladies to dance where none of them might have the chance otherwise. Dancing within their own club with a caller well aware of the situation is no problem. However visitations where a caller, unaware of the situation, uses a mixer sometimes creates a problem.

Classes, while solving one problem, sometimes encourage another. Frequently a club sponsoring a new class provides male "angels," experienced club dancers, who partner the single ladies of the class. The single dancers breeze through class, completely sold on their new hobby. With graduation, the

picture changes. Those ladies who were single prior to class time become single once again. Many of the groups which are couples-only do not open their ranks to the singles who suddenly find that they have mastered a wonderful hobby-skill but have no place to put it to use. "It's as though our bubble had burst," one lady told us recently. "Our 30 weeks in class were a sheer joy but at the end of class, our carriage turned into a pumpkin and we had no place to go unless, of course, we wanted to start over once again with the next class."

Today many classes and vacation institutes enroll singles on a one-for-one basis. Any single man wishing to sign up is accepted as one single lady is available and vice versa. For large festivals and National Conventions, singles may register without a partner and take their chances once they arrive on the scene. This is a problem, a number of solo dancers tell us, unless a place is arranged where singles may meet and find a dancing partner. "Solo" badges are often provided but are only a step toward finding a solution. Organized singles' groups are looking into solutions for this as well as other singles' problems and we'll be reporting on these as time goes on.

More than one otherwise enthusiastic dancer has told us of singles' dances where the more aggressive members stand at the door ready to pounce on potential partners. Others tell us of clubs which pass out colored ribbons to the ladies and then specify a tip as a "red" dance or a "green" dance and thus provide at least some dancing for every person attending the event.

Are there any universal rules or good solutions that cover these and other problems facing the single dancer? Is there anything that protects a lady coming to a singles' dance with a husband or steady partner to make certain that her spouse or partner will not be fair game for all those who are unattached? Let us know what answers you have found.

S/D V A C A T I O N L A N D

'81



IT ALL STARTS WITH registration. Enthusiasts register for the Chula Vista square dance vacation, Wisconsin Dells, Wisconsin.

TO THE SEVERAL thousand square dancers who have attended one of the many square dance vacation institutes scattered around the globe, the great satisfaction which comes from one of these weekend or week-long events is common knowledge. However, to those of you who have not yet ventured out into the world of square dance vacations, may we suggest that you have some fun times awaiting you. Whether you are retired or your family is still at home, you can find a square dance vacation that fits your desires.

From the list of square dance vacation institutes we have this year, you'll note both weekend and week-long events. Some are built around solid dance programs with squares, rounds and contras alternating throughout the morning, afternoon and evening. Others offer a variety of vacation attractions (golf, tennis, fishing, hiking, horseback riding) or special programs for the children. Some provide hotel-type accommodations, others are aimed at RV's or outdoor camping. No two programs are the same so your best bet is to look through the list, decide what sounds good to you, then write for a brochure. One word of caution — space is generally limited, so early registrations are often a must. Summer may seem like a long way off but now is a good time to make your vacation plans, then spend the next few months anticipating a vacation you will long remember.

CALLER WARREN ROWLES takes the microphone at Lionshead resort, now in its ninth year as a square dance vacation spot in West Yellowstone, Montana.



SOMETHING FOR EVERYONE is what's available at today's square dance vacation institutes. At Chula Vista, for example, a person has a wide variety of outdoor sporting activities to choose from in addition to the dancing. Lionshead Resort is aimed toward those who enjoy camping or who travel by RV. The Resort offers full hook-ups and shaded camp sites. Morning workshops and evening dances are scheduled to allow participants time to explore nearby Yellowstone National Park. Afton's Square and Round Dance Center, Montana, offers a year-round program of dancing with a special summer schedule of traveling callers.

ALASKA

Buffalo Wally Campout, Last weekend in May, Delta Junction. Write Karen Eldredge, Box 284, Delta Junction 99737.

ARKANSAS

26th Annual S/W Family S/D Camp, Sept. 4-6, Petit Jean State Park, Morrilton. Write Doug and Polly Hudson, 1716 Cedar, El Dorado 71730.

Annual Memorial Day Campout Special; Annual Mountain Weekend, 4th weekend in July, Petit Jean State Park, Morrilton.

Annual Labor Day Weekend, Mt. Nebo, Dardanelle. Annual Arkie Star Memorial Day Weekend, May 22-23, Arkadelphia. Write Sharon Golden, PO Box 2280, Hot Springs 71909.

CALIFORNIA

Asilomar (SIOASDS) Square Dance Vacation, July 26-31, Pacific Grove. 31 years of square dance vacation fun. Write SQUARE DANCING Magazine, 462 No. Robertson Blvd., Los Angeles 90048

Square Dance Vacations, July, Pacific Grove, Write Continental Squares, 39256 Paseo Padre Pkwy., Fremont 94538.

McCloud Dance Country, Memorial Day to Labor Day, McCloud. Weekends for dance enthusiasts. Write Dave and Suzanne Abbott, PO Box 81, McCloud 96057.

CANADA

Banff S/D Institute, June 21-27, Banff, Alberta. Going strong for 25 years. Write Ray Woodward, 328 47th Ave. S.W., Calgary, Alberta T2S 1C2.

Canada-Cade, September. For round dance enthusiasts. Write Joe and Es Turner, 7409 Masters Dr., Potomac, MD 20854.

Mini-Weekends, June and August, Sarnia, Ontario. Write Bill Peterson, 30230 Oakview, Livonia, MI 48154.

COLORADO

Dance Ranch, June-Labor Day, Estes Park. Write Frank Lane, PO Box 1382, Estes Park 80517.



OUTSTANDING STAFF LEADERS add to the attraction of institutes. Bill Johnston, Don Armstrong and Angus McMorrin (top photo) share the teaching assignments at the annual Thanksgiving Contra Holiday in Binghamton, New York. Marie Armstrong demos a line dance (below) as contras, quadrilles, squares and round dances fill the program.

Fun Valley, May to October, South Fork. Write Mack and Jean Henson, 2050 Elmwood Dr., Abilene, TX 76905. (From May-October write Fun Valley, Box 208, South Fork 81154.)

Parrish Ranch, May 15 to Labor Day, Berthoud. Write Vaughn and Jean Parrish, Rt. 2, Parrish Rd., Berthoud 80513.

Peaceful Valley, May 23 to Sept. 13, Lyons. Full outdoor program as well as dancing. Write Karl Boehm, Peaceful Valley Lodge, Star Route, Lyons 80540.

Lighted Lantern S/D Camp, Golden. Write Beryl and Kerrie Main, 756 Lookout Mountain Rd., Golden 80401: winters, write 2516 E. Elmwood, Mesa, AZ 85203.

Rocky Tops Memorial Day Weekend, Dance Ranch, Estes Park.

Rocky Mountain Dance Roundup, July 6-12, Snow Mountain Ranch, Granby. Sponsored by the Lloyd Shaw Foundation. Emphasis on contras and traditional dancing. Emphasis on contras and traditional dancing. Write Don Armstrong, 511 Wagon Rut Loop South, New Port Richey, FL 33553.



WHERE THEY DANCE. Here are a quartet of the structures that house some of the square dance vacation fun (from top to bottom). McCloud "Dance Country" square dance weekends in northern California are held in this building. This attractive A frame is the setting for the Lionshead (Montana) vacations. Easily accessible is this spot which houses the Aftons, Montana, vacations. Finally, the Circle 8 Ranch, located 70 miles east of Seattle in the Cascade Mtns.

ENGLAND

New Forest Spring Bank Holiday Weekend, May 22-24. Write Johnny Hayes, 5 Cuckoo Hill Way, Bransgore, Christchurch, Dorset.

FLORIDA

Lehigh Resort, Year-round weekends. Write Dance Vacations, S/D Lehigh Resort, 225 East Joel Blvd., Lehigh 33936.

GEORGIA

The Square Dance Resort at Andy's Trout Farm, March-October, Dillard. Relaxed week-long programs. Write Jerry and Becky Cope, PO Box 129, Dillard 30537.

INDIANA

Potawatomi Pow-Wow, Weekends in spring and fall, Angola. Write Bill Peterson, 30230 Oakview, Livonia, MI 48154.

KENTUCKY

Septemberfest, Sept. 19-26, Kentucky Dam Village State Park. Part-time registrations accepted. Write Kent and Janice Berkley, 231 No. 4th St., Mayfield 42066.

MARYLAND

Dance-A-Cade, July, Purdue University; **Round-A-Cade,** February. For round dancers. Write Joe and Es Turner, 7409 Masters Dr., Potomac 20854.



Something for every taste is a good way to describe the overall square dance vacation situation. From the very "posh" to the rustic, from an all-dancing program to one that is augmented with fishing, hiking, swimming and a wide assortment of vacation sports. These afford the dance-oriented vacation seeker a wide selection from which to choose. Just remember — don't wait and be disappointed. Send for information while there's still space available and then look forward to a fun experience.

MICHIGAN

Trailer Weekend, June 19-21, Coldwater. Write Bill Peterson, 30230 Oakview, Livonia 48154.

MINNESOTA

Rochester Holiday Weekends, Feb. 20-22, Mar. 13-15, Rochester 55901. Write 1817 16th St. NW, Rochester 55901

MISSOURI

Kirkwood Lodge, May to October, Osage Beach. Features national leaders. Write Square Dance Vacations, Kirkwood Lodge, Osage Beach 65065.

MONTANA

Lionshead Resort and Dance Ranch, May to September, West Yellowstone. Dancing and recreation. Write Buck and Alice Jones, West Yellowstone 59758.

The Square and Round Dance Center, June to August, Lolo. Weekends and extended weekends. Write Ray and Afton Granger, Hiway 12, Lolo 59847.

NEW HAMPSHIRE

The Inn, Year-round weekends, Troy. Write Dale and Sally Adams, East Hill Farm, Troy 03465.

Year End Camp, Keene. Emphasis on contras and traditional dancing. Write Ralph Page, 117 Washington St., Keene 03431.

NEW YORK

Contra Holiday, Thanksgiving weekend, Binghamton. Write Bill Johnston, Box 523, Skippack, PA 19474.

NORTH CAROLINA

Fontana Village Resort, April to October, Fontana Dam. Week-long vacations. Write Al (Tex) Brownlee, Fontana Village Resort, Fontana Dam, 28733.

SWIMMING ANYONE? This fisherman's paradise in Yakima, Washington is one of the many attractions at the Circle 8 Ranch, one of the many square dance vacation utopias in the country.



EVERGREEN FORESTS and Lionshead Mountain serve as a backdrop for the vacation spot bearing the mountain's name. Some of the most scenic locations in North America serve as vacation locales.

NORTH DAKOTA

Annual S/D Weekend, Feb. 20-21, Carrington. Write Sharon Golden, PO Box 2280, Hot Springs, AR 71909.

OHIO

Honeymoon Weekend, Mar. 20-22, Glouster. Write Sharon Golden, PO Box 2280, Hot Spring, AR 71909.

Annual Labor Day Weekend, Sept. 4-6, Hidden Valley Campground, Archbold. Write Bill Shipman, 2253 Round Lake Hwy., Manitou Beach, MI 49253.

WASHINGTON

Plus 2 Midweek Weekend, June 22-23; **C-1 Midweek Weekend** June 28-30, Seattle. Just before and after the National Convention. Write People Pleasers, PO Box 16028, Seattle 98116.

Fort Worden Dance Week, June 12-24, Port Townsend. Sponsored by the Lloyd Shaw Foundation. Write Glen Nickerson, 606 Woodland Way, Kent 98031.

Hayloft Weekends, Memorial Day, 4th of July, Labor Day, Lynnwood. Write Bob and Bea Wright 15320 3513 Ave. W, Lynnwood 98036.

Circle 8 Ranch, Memorial Day to Labor Day. Weekends of fun. Write Ed and Betty Middleworth, PO Box 9704, Yakima 98909.

WISCONSIN

Chula Vista, April to November, Wisconsin Dells. Write Judy and Fred Kaminski, Chula Vista Resort, Wisconsin Dells 53965.

Interlaken, March-November, 3-day weekends, Lake Geneva. Write Royal Interlaken, 1257 Franklin Lane, Buffalo Grove, IL 60090.

CLUB
MEMBER or
INDEPENDENT

THE SQUARE DANCE ACTIVITY differs from one part of the world to another and for that reason some of these debates will make more sense in areas where specific programs are involved. As an example, in many communities, the club is the heart and hub of the square dance program. However, even in these areas not everyone chooses to be a club member but prefers, for one reason or another, to be a guest. This opens up all types of comments and we present here some of the viewpoints relating to belonging or not belonging to a club.

PRO and CON

While we thoroughly enjoy dancing, it is not the *only* reason we're in this activity. When we were in beginners' class we discovered the fun of being with other people and sharing all parts of our class experience together. Now that we are in a club, we look forward to being included in the behind-the-scene planning that makes our club click just as much as we enjoy the dancing.

We think our club is the greatest! A good number of us started out in class together and over the years, we have seen both good times and not-so-good times. Many of our closest friends have come through square dancing and belonging to our club is a highpoint not only in our recreational but in our social lives.

Belonging is essential to my wife and me. On our occasional club "extras" when we charter a bus and take off with our group for a festival or convention, we realize that special dimension of what it means to be a square dancer. To anyone who feels differently we can only hope he'll find a club like ours.

We have been involved in other activities, including ballroom dancing, where there was no feeling of belonging and of being an important part of the whole. We think this aspect of square dancing is a key to our enjoyment of our hobby.

I feel if you enjoy square dancing, you owe it something. Supporting a club, and the beginner classes our club sponsors, is a very small payment we can make to show our appreciation for all the fun we've had.

After three consecutive years of being "Mr. and Mrs. Refreshment Committee" we've had it "up to here" with belonging to a club. We found many evenings that we were spending more time in the kitchen than we were on the dance floor.

We came into this activity to dance, not to become involved in politics or responsibility. We have our own circle of friends outside of square dancing, so from our standpoint, we would just as soon pay our money and dance.

We belong to a caller-run-club and while occasionally the caller will ask us to help make the coffee or do some other chore, we have no real responsibility other than just coming and having a good time. From our viewpoint, this is just great.

We would have no objection to being part of a club just as long as we didn't find ourselves always strapped with responsibilities. Both my wife and I have all the necessary involvement of this type we want with the business, raising our children, etc.

We don't like to be limited as to where and when we dance. That's why we don't belong to a club. Some of our friends call us "drifters" but we enjoy being foot loose.

We did belong to a club but frankly they only seemed interested in our money, not in us. The donation at a dance evidently wasn't enough so they dinged us for dues. Then they were always collecting for one thing or another. We got tired of the dollar-interest. Now we just dance at workshops and open dances.

DISCOVERY

DEPARTMENT
FOR ALL
SQUARE
DANCERS



Dear Dancer (Newcomer and Veteran),

In today's living, the average man and woman have learned to improvise. With repairman's fees up over \$20 an hour in many instances and with building and repair materials going out of sight, we learn to make do with what we have or to make the necessary repairs ourselves. So, in these instances, improvising is important.

In square dancing, the improviser can be a creator of problems. Many of the improvisations have been in the nature of fads. At one time, it was not unusual to go to a dance, where in a right and left grand, each girl would be twirled under the men's raised hands, as they progressed. We went through our kicking stages — an allemande left would reach its halfway mark and then, depending upon the dexterity of the individuals involved, a kick might be first to the left, with the right foot and then vice versa before progressing on to a right and left grand. The next step in some areas might be a kick as each individual met a new partner as they progressed around the square.

Then there were the "funnies." All around your left hand lady might be followed up by a butterfly see saw or *teeter totter* whereby the dancers would simulate a children's playground toy. Another version would find partners on their knees holding right hands in an Indian grip and moving the hands forward and back in a sawing motion. Funny at first, these innovations soon became boring and detracted from the spirit and the flavor of the activity.

Good choreography and intelligent variety presented on the part of the caller should be sufficient to keep every dancer interested.

Each basic has its definition which new dancers are taught in their learning stages. Stick with them and you'll not only have a ball yourself, but you'll be an enjoyable partner for those with whom you dance.

How We Dance

Basics have been defined and are taught in a specific manner because these ingredients are used by the caller the same way a master chef uses specific condiments in following a recipe. The caller, like the chef, must have confidence that each of the ingredients accomplishes certain things in the finished product. With a chef, it's a certain taste. With the caller, it's a satisfying bit of choreography.

It's easy to see that if a caller relies upon a particular movement starting and finishing in a specific way, then he can develop his call with confidence. If the basics are done in other than a standard manner, then the caller





loses the effectiveness of the call. As an example, if an eight count do sa do is done correctly, the caller knows that the dancers are in a position to step to a wave and balance. But if, in the course of doing the movement, the dancers improvise, roll as they are doing the movement or do it in some other non-standard manner, the caller may have difficulty in building his dance.

A good example is the eight chain thru. It's a work-horse movement and is done either in its entirety or in segments. When it's not rushed, it's a satisfying basic, but we need to

understand that it has a specific style in which it is to be danced. In the first place, it is *not* a flattened out right and left grand. Let us show you what we mean.

To get into an eight chain thru position, start from a square and have the head couples step forward, turn their back on their partner, and face their corner (pair off). This is a starting setup (1). Of course, if you've been dancing a long time, this is old-hat but remember an eight chain thru consists of a right and left thru and then, as the outsides courtesy turn, those reaching the center give a left, pull-by





and are ready to do a right and left thru with the outside two.

Starting the action, the dancers give a right to the person they are facing (2) and move by (3). At this point, it's a common error for those who reach the outside (see arrow) to simply give a left to their partner and pull by (4) much as they would do a grand right and left. However, the unique aspect of this pattern is that those who reach the outside do a regular courtesy turn (5).

There is an equally effective movement that also meets the requirement. In this in-

stance, the two dancers reaching the outside give a left to their partner (6) and while the lady goes through the same action she would use in the courtesy turn, the man simply does a half left face roll, backing up slightly so that he ends beside his partner. During this time his right hand is free (7), ready to give a right to the next (8) and continue on with the traffic pattern of the basic (9).

When danced in its entirety without rushing and with the dancers taking a step for each beat of the music, an eight chain thru will take 20 steps.



some words on ADVANCED DANCING

by Bill Davis, Sunnyvale, California

WHAT ARE THE PREREQUISITES for Advanced Dancing? Can I handle it? Are we ready? These are the questions most often asked by dancers as they become interested in spending more time at square dancing. For most, the decision to get involved in Advanced dancing stems from their placing square dancing very high on their priority list of things they want to do. For most Advanced dancers, square dancing is very much a way of life. They, typically, dance two to three times a week or more. The real basis for involvement in Advanced Dancing is *high-frequency participation*. As a general rule, a dancer should have been square dancing for about 300 hours and currently be dancing five to eight hours a week in order to seriously consider getting involved in the Advanced program.

A Matter of Time

The 300 hours assures that the dancer has had ample opportunity to become familiar with the basic fundamentals of square dancing—including not only the repertoire of calls through +2 but also the awareness of what square dancing is about. It will also have allowed time for the dancers to determine how important square dancing is to them and how much time they are willing to commit to the program.

Dancing five to eight hours a week is a critical indicator in the Advanced program. Leaders in the Advanced arena have long recognized that the term "high-frequency dancer" is the most appropriate descriptor of those in the Advanced and Challenge programs. Many editorial-type articles by Advanced spokesmen over the last few years have pointed this out and made strong pleas that the whole Advanced and Challenge program be most fairly and appropriately categorized by the term High Frequency Dancing. In spite of this awareness and advocacy by most leaders, the term has not really achieved

the desired general acceptance. This is probably due to the fact that although high-frequency participation is certainly a common denominator of all Advanced dancing, there is further level stratification created by even higher frequency and longer time of involvement.

One often hears that the huge number of calls is in jeopardy of destroying widespread involvement in square dancing, and that the average person simply cannot cope with the required vocabulary. Let's consider for a moment the analogy of learning a new (foreign) language. If one were to advocate communication in a new language with a vocabulary of 100 words, he should not be considered totally impractical, for it has been accomplished. Indeed, it is probably quite common in instances where the required interaction is on an infrequent basis. However, vocabularies tend to grow with frequent interaction simply because increased vocabulary promotes better communication. It is not uncommon for bilinguals to have vocabularies of upwards of a thousand words (or more). Nor is it a burden on the mental capacities of the bilingual. The competency does come from high-frequency involvement. That is the key.

Importance of Repetition

Linguists have often said that the addition of a new word (or concept) to one's vocabulary (native or foreign) is not really firmly established until the word has been used several hundred times. Think about the analogy to square dancing. Consider the 10 most frequently used mainstream calls (Promenade, Allemande Left, Do Sa Do, Swing, Circle, Square Thru, Right & Left Thru, Weave the Ring/Right & Left Grand, Swing Thru and Run), and ask yourself whether you would forget them if their frequency of use were decreased after the first 1000 times you had danced them. For most people the chances

(Please turn to page 58)

Get to know some fine people

Meet Helen and Morley Merner

The Merners



THIRTY-ONE YEARS AGO, the Merners of Wetaskiwin, Alberta, Canada, took square dance lessons from Ross Haynes. Morley recalls, "I was reluctant as I thought it was for sissies. We had never even heard of round dancing and we thought all dances were done to Turkey in the Straw played on a fiddle."

It didn't take long to correct Morley's mistaken impression, nor for the two of them to become life-long enthusiasts and strong supporters of the activity in Canada. Last year the Peach Hill Hoppers in Wetaskiwin presented the Merners with honorary Life Memberships. In addition to dancing actively in three local clubs (one club being a mere 50 miles away), they are the only non-calling members of the Central Alberta Callers Association, being members of that body since its inception in 1952. Morley traditionally is the emcee at the Association's fifth Saturday Fun Fests.

Early Leaders

25 years ago, Morley and Helen played an active part in the organization of the Alberta Square and Round Dance Institute, better known throughout the activity as the Banff Institute, and they have attended at least 18 of the yearly week-long events.

When it became time to form a society encompassing all of the Provinces, the Merners were a part of the organization. In 1978 the Canadian Square and Round Dance Society was formally registered with the government and the Merners were elected President for a two-year term.

With all of this have the Merners had time for anything else? Indeed, yes. For 36 years Morley was an automobile dealer, retiring in 1966. As a hobby he had an 840-acre farm, all in crops, which eventually got beyond the hobby stage and was sold.

For hobbies, Morley golfs in the summer-

time and holds a 10 handicap. He curls daily in the wintertime. Helen has been a member of the same bridge club for 35 years. Their family (three children and seven grandchildren) frequently visit them at their summer home on Pigeon Lake so Helen and Morley spend much of each July and August at that location. Morley is in demand as a guest speaker at his Lodge or at Chamber of Commerce meetings. Incidentally he was provincial leader of his Lodge as well as chairman of the Chamber three different times, served as an alderman for five years and mayor for six years.

Are You Married?

The Merners met in 1932 when Helen took Morley's application for a position as bank clerk. One of the questions she asked was, "Are you married?" It took four years, not because of lack of interest but rather lack of funds, for them to tie the knot.

What does Morley see in the square dance future? "Square dancing continues to progress and to become even more interesting every day. It has always been great and will continue to be as long as we have callers and instructors, devoted and interested, who will bring us enthusiastic dancers to a higher level continually. New dancer groups are flourishing across Canada and we see nothing but advancement for the future of this great movement. Everyone should know that our activity is beneficial in so many ways. Particularly because it is something that couples do together. We are the envy of many friends who do not dance. Too frequently they sit and watch TV, read the paper and that's it. We are active in mind and body, in perfect health and full of pep, in large measure due to our participation in the square dance movement. It has been wonderful to us and for us."

(Please turn to page 61)

Round Dancing has a *HITCH* to it

by Ted and Marie Haley, Seattle, Washington



The Haley's are Round Dance Vice-Chairmen for the 1981 National Square Dance Convention.

THE 30TH NATIONAL Square Dance Convention to be held in our beautiful Seattle Center this coming June 25, 26, 27, 1981, will be our second opportunity on a national level to be of service to round dancers from the four corners of the world. Naturally, square dancers always knew the earth had four corners.

In round dancing, the greatest obstacle to achievement is fear. That is why we use the term "hitch" facetiously. The best way to overcome this crippling handicap is to become totally involved in local, state, and national dance activities. Stop telling yourself and others negative things about yourself. For example: "I have two left feet." "I'm too old, etc." We have one very fine gentleman in one of our round dance clubs who dances beautifully with one artificial foot. Now, what's your excuse?

Empty your hearts of empty fears, and get involved now. You will find dancers, teachers, leaders from all walks of life are dedicated to one common goal, and that is to see you having FUN! As teachers, we firmly believe that there is already too much stress and competition in our every-day world. Fortunately, in square and round dancing, we can choose the levels of dancing that give the greatest personal satisfaction, fellowship and FUN.

The success of large conventions, such as our National Square Dance Convention, is due to the dedication of the individuals who voluntarily get involved. On a one-to-one basis, the immensity of this annual undertaking boggles the mind. In our experience, we find the hospitality, the willingness of leaders to share, the tolerance and understanding of the dancers, plus the wealth of guidelines that have been documented by our National Executive Committees, assure our continued success. Countless numbers have contributed so much to our blessed activity, with no thought of personal gain.

When you attend the 30th National Square Dance Convention in Seattle, schedule your time to spend one hour each morning to observe the Beautiful Showcase of Rounds. There you will see the spotlight on many fine teachers as they demonstrate their chosen dance for your pleasure. Every routine shown will be taught at a scheduled time for you. Many teachers and leaders have come many miles at their own personal expense to give you the best. This is their way of sharing and expressing their love for all of you dancers in the wonderful world of Square and Round Dancing.

So you see, there is really no "hitch" to it. See you in Seattle!

COMING ATTRACTIONS Next month in these pages we will feature callers' schools. What are they designed to accomplish? Who may attend? Where are they located? This last query will be answered with a 1981 Directory of callers' schools. We'll be discussing scholarships, curriculum and delve more deeply into one or two of the caller school concepts. . . . How can a dancer who knows *all* of the basics through the Challenge plateau become a *better* dancer? It's all a matter of attitudes as you'll note when you read *Discovery*, the section involving new as well as veteran square dancers. As an experienced dancer, how do the newer dancers look at you, as an angel, as a member of a club to which they are invited as guests? We'll be covering these and many other topics in your March issue — watch for it.

News Notes from

The International Communications Group covering All phases of the Square Dance Activity



By Jim White, Winder, Georgia

From time to time I hear comments by dancers about articles, publications and quotes from square dance callers, round dance cuers, contra instructors, festival chairmen, etc. But, the dancers continue, they have no forum for making their personal desires known. Legacy International is just such an organization. Composed of dancers dedicated to making our dance activity more enjoyable, Legacy is a place where the *dancer can be heard*.

Legacy, as a formal group, meets bi-annually. The next meeting is this April in Denver, Colorado. Members of Legacy are all dancers. Some emphasize squares, some rounds, some contras, other clogging. Legacy has publishers, record producers, retail dealers, callers and cuers (but all dancers) there and represented. What better opportunity for a dancer to be heard than through Legacy?

Programs currently underway in Legacy include research into how to attract non-

dancers and how to diminish (hopefully eliminate) the loss of dancers through drop-outs. Mini-Legacies are an ongoing program where clubs and associations gather to exchange leadership ideas. The "likes and dislikes" of dancers was the emphasis of a recent Legacy-conducted survey. Over 2,000 dancers from 30 states responded. Association leaders can obtain copies of this survey report by contacting Dick and Jan Brown, Executive Secretaries of Legacy. A leadership manual, incorporating as many ideas and recommendations as Legacy can gather, has been prepared and is available for officers of dancer organizations.

All of the dancers serving in Legacy have one common goal — Make Our Dance Activity Better. If you want to be heard, need help in organizing a club or are simply in need of fresh ideas, Legacy can help. All dancers, anywhere, anytime, can have a voice. Simply write Dick and Jan Brown, 1812 Pelton Avenue, Bellevue, Nebraska 68005. They'll listen and through Legacy the dancer can be heard.

EXPERIMENTAL NOTES

by Ray Rose

TRACK TO A DIAMOND: From columns, track and trade but the traders cast three quarters instead of a half.

From a Static Square — **Heads pass thru, separate around one to lines of four, pass thru, U turn back, touch one quarter, Track to a Diamond, diamond circulate, flip the diamond, recycle, veer left, ferris wheel, square thru three quarters, allemande left**

TALLY UP: From parallel waves, all half circulate and the center wave single hinge and couple up. In the mini wave, cast three quarters and roll. (Ends in facing lines.)

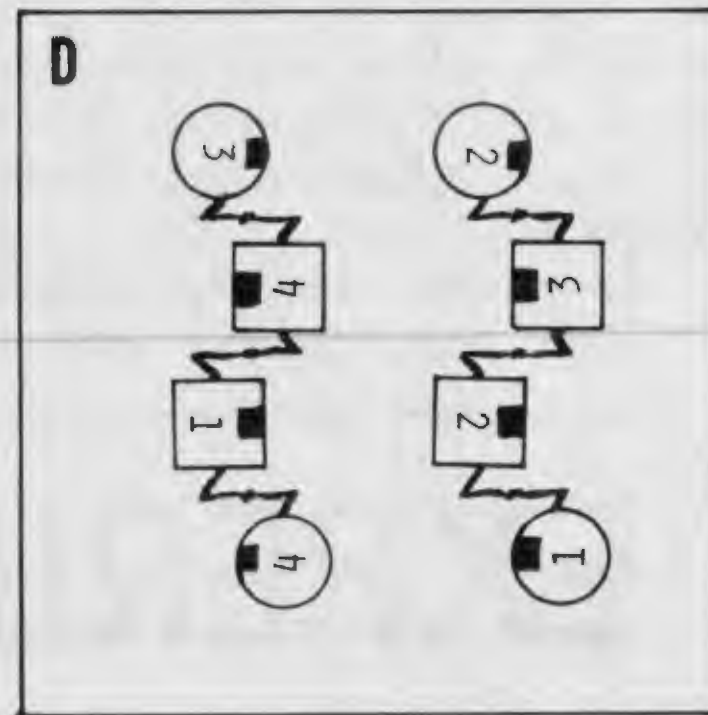
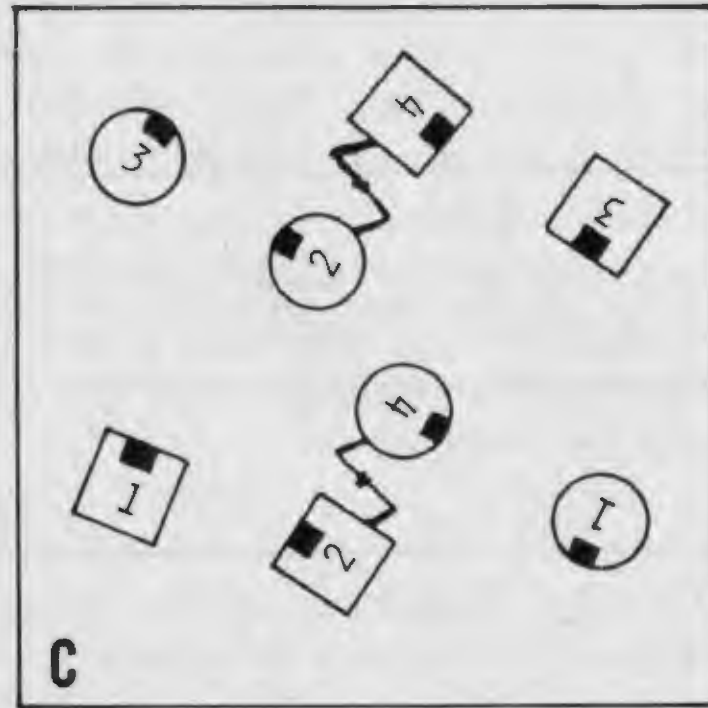
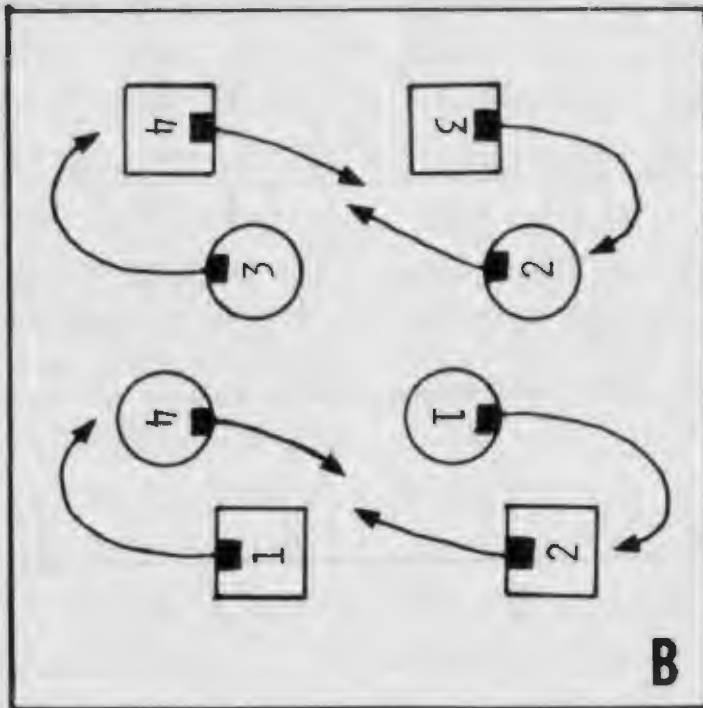
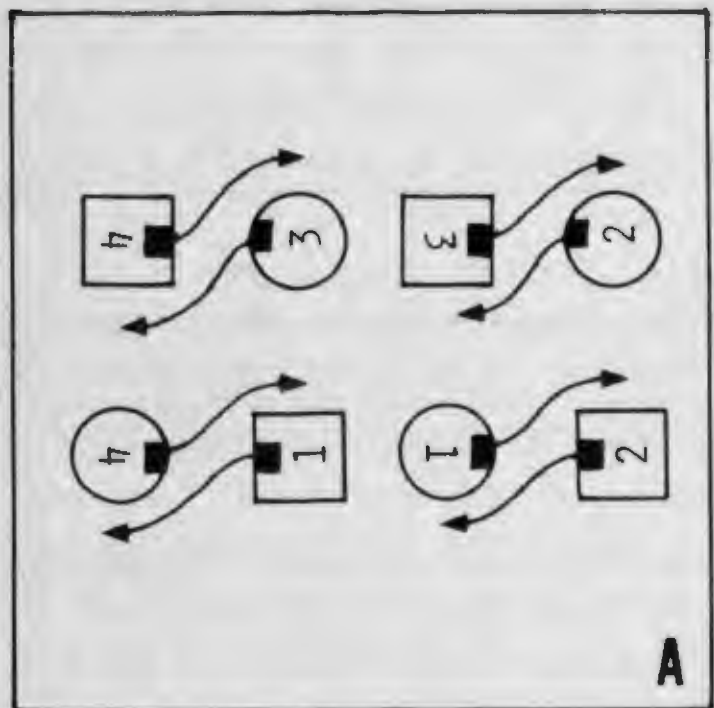
From static square — **Square thru four, step to a wave, Tally Up, pass the ocean, men circulate, women trade, swing thru, men run, couples circulate, wheel and deal, allemande left**

TAKE A GOOD LOOK

a feature for dancers



SMOOTH FLOW
JUST COMES
NATURALLY



JOE: We're interested and somewhat amused with a few of the comments we received following the column in the November issue. If you'll remember, we talked about some of the basics which to Barbara and me, seemed uncomfortable, and we explained the reason why. I still feel that it's uncomfortable, following a courtesy turn, for the men to go into a Dixie style to an ocean wave. This is a change of body flow and it's not comfortable.

BARBARA: Obviously, what may appear to be awkward for some of us may not be awkward for others. We suggest here that you work closely with your own caller to smooth out rough spots. Often, if the caller knows that a problem exists, he will be able to tell you how to adjust so that, with practice the "sharp edges" can be smoothed out and the movement be made more comfortable.

JOE: What's a *smooth* combination? Here's a good example. In itself, Scoot Back is a comfortable enough movement, but we so frequently do it from a static position. When it flows from another movement without any stops, the blending motion can be down right fun. Let's say the heads do a square thru and end up facing the sides (A). They do a do sa do

and then (see the arrows), without stopping move directly into a Scoot Back (B). Those facing in, move in while those facing out blend their do sa do into the fold without stopping (C) and the dancers end in parallel ocean waves ready for a swing thru (D).

BARBARA: Thank goodness, most of the Mainstream basics *are* comfortable. As a rule problems that arise come because of unnatural blendings of the movements which tend to restrict smooth body flow. We've noticed that when we dance to callers who tend to get out and dance themselves, the choreography is often much smoother. This we appreciate!

The Dancers

Walkthru

COMMUNICATIONS

AN IMPORTANT PART of any organization is bound to be one of communications. At the Ten Mile Twirlers, Concord, Tennessee, the club has used a semi-portable bulletin board to meet this need. On one side are displayed club news, membership roster, by-laws, dues' information, awards, etc.; the other side is used for flyers of other dances in the vicinity and outside club news along with square dance publications which are hung with a long string for easy handling.

The club has a regular Bulletin Board Committee. Art and Jackie Pearson, current chairmen of this committee, are constantly on the lookout for flyers when they visit clubs. They give the bulletin board a weekly clean out and call members' attention to immediate events.

The bulletin board is six-feet long, so it will fit into the back of a six-foot pickup truck when necessary. It is 29 inches wide, so it will go through a 30-inch doorway. It does not have casters, so curious kids won't use it as a scooter. The club stores it back stage of the building in which they dance against a non-busy wall. Push pins are used for temporary flyers; staples are used for more permanent items.

The Ten Mile Twirlers find that their members keep current with club activities and local events while transient visitors are apprised of what is happening locally.

RULES for S/D

100 YEARS AGO

THE FOLLOWING comes from the *New England Folk Festival Association News* who garnered it from one of their members. The origin is unknown but the time is noted as some 100 years ago. Anyone care to update it?

1. Admittance 50 cents, refreshments included.



Ten Mile Twirler members look over the news and square dance information on their club board.

2. No lady to dance in black stockings — nor must she have her elbows bare.
3. Every lady to come with a clean handkerchief with her name marked.
4. To prevent spitting, no gentleman to chew tobacco or smoke.
5. No lady to dress her hair with tallow candle.
6. To prevent tearing, no gentleman to dance in nail shoes or boots.
7. No whispering to be allowed.
8. No gentleman to appear with a cravat that has been worn more than a fortnight.
9. Long beards are forbidden.
10. Those ladies who have not white cotton stockings and black morocco shoes will not be admitted under any pretense whatever. Two old ladies will be provided to examine all who enter.
11. No gentleman may squeeze his partner's hand, nor look earnestly upon her; furthermore he must not even pick up her handkerchief, provided it were to fall. The first denotes he love her; the second he wishes to kiss her, and the last that she makes a sign for both.
12. For distinction's sake, the master of ceremonies is to wear a red coat, buff small clothes, black stockings, green shoes and a sortout. The word of command is "tumble up ladies."

□ □ □

Non-Dancing, Winged Member

by Lou Frank,
Pikesville, Maryland



Marie Mitchell, past-president of the Wee Bees, holds Buzzi, the club's non-dancing member, before he takes off in flight.

THE WEE BEES SQUARE DANCE CLUB, TOWSON, Maryland, in existence for over 20 years, with a current membership of 119 dancers, would like to share news of one of their members who does not dance. Buzzi, the brain child of Wee Bee members', Bob and Jean Clark, has his own travel bag and book, complete with an explanation of who he is, who the Wee Bees are, an invitation to any of the Wee Bee dances when the visitor might be in town, and an explanation of how to notify the Wee Bees of Buzzi's location.

Since his arrival a year ago, Buzzi has visited two clubs in Massachusetts, one in Rhode Island, a caller's school in New Hampshire, three clubs in British Columbia and one in Nova Scotia. Presently he is en route somewhere to someplace.

Here is the introduction to Buzzi's diary which accompanies him:

Hello, my name is Buzzi.

I am a Buzzin' Cousin of the Wee Bees Square Dance Club of Towson (just bee-yond Baltimore), Maryland. My family had their first dance back in 1959 and has been growing ever since, so that makes me a Big Bee now. We swarm together year 'round to the calls and cues of our bee-loved George and Marlene Curry.

Bee-lieve me, we do have a lot of fun and friendship and would love to have you all make a bee-line to our nest.

I am really enjoying my first flight away from home. Such lovely people, meeting new friends and wearing the badges of all clubs that I've visited with is really super.

Bee-cause all of my family back home would like to know my whereabouts, please print in my travel log the name of your club, your caller, the city and state, and the date I arrived. Oh, yes, please be a honey and send one of my postcards back to my bee-hive.

I would like to buzz on with your next out-of-town guest couple and square up with them.

Remember, you won't get stung when buzz-in' through Maryland. Just contact my Bee Keeper for the date, time and place of good Maryland square dancing.

Bee Keepers: Bob and Jean Clark

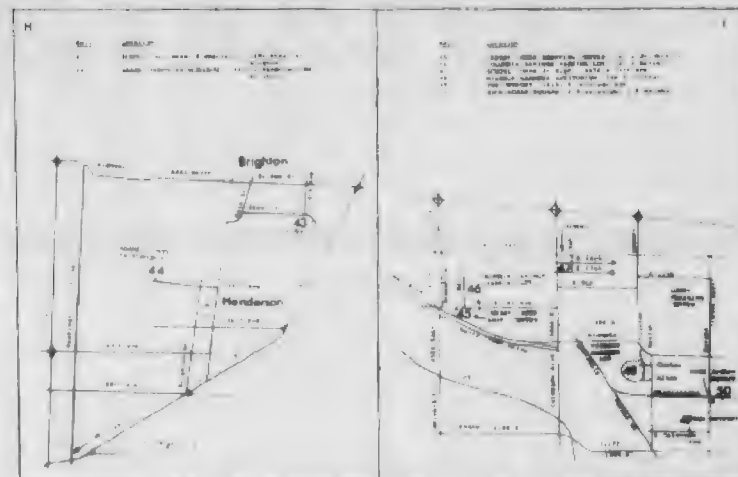
In addition to this explanation, the following poem by Beryl Frank accompanies Buzzi:

I am a Wee Bee
Who's from Baltimore.
I bring Wee Bee greetings
To your square dance floor.
The Wee Bees salute you
Wherever you are
With hopes that I'll travel
And go very far.
And after you've met me
If you want to roam,
Please carry me back
To my Bee Hive at home.



This helpful booklet fits a pocket or pocket-book.

Maps are simplified but give ample directions.



Where to Dance Booklet

THE DENVER AREA Square Dance Callers Association has put together a dandy little booklet entitled, "Dance Trails." One fourth the size of an 8½" × 11" page, the 24 pages are chuck full of information. The frontispiece of "Dance Trails" reads: "This Hall Map Booklet is dedicated to all square and round dancers who seek the friendship, variety and enjoyment of dancing with more than one group. The maps cover much of the Colorado Front Range dancing area from Fort Collins and Estes Park through Denver to Colorado Springs, and the Denver Area west from Aspen Park and Golden east to Elizabeth and Byers. We hope these pages will encourage broader dancing horizons.

Editors, Don and Jessie Tramutolo, have set aside the first three pages to list the clubs in these areas under types of location, i.e. church, school, grange, recreation and community center, parks and fairgrounds, shopping center, other halls. Each hall is then number keyed and each map is letter keyed. The clubs are then given with name, address and telephone number and are listed by hall and map keys.

18 pages of maps follow. The maps are not drawn to scale but block numbers on major streets are shown to help judge approximate distances.

The emphasis in the booklet is on hall locations, not on clubs and dance nights. This latter information can be found in the local *Denver Square and Round Dance Bulletin*. The booklet can be enlarged when it is reprinted simply by expanding the index and putting new halls on the appropriate map pages.

The editors will be happy to communicate with anyone wishing further information

about production of the booklet. Contact the Tramutolos at 881 Fraser Court, Aurora, Colorado 80011. Anyone wishing an actual booklet may obtain one from the same address for 80¢. This includes postage.

BADGE OF THE MONTH



Meet our "sweethearts" for the month — the Bucks & Does of Mount Prospect, Illinois. Back in the early 1950's square dancing was taught to the children of a local homeowners' association. Soon the boys and girls induced their parents to learn to dance and in 1956 the Bucks & Does Square Dance Club came into existence.

The name was chosen for the unincorporated Elk Grove Township, as well as for the local herds of elk and deer. The club has fluctuated in size over the years but today is the largest in the Metropolitan Chicago Association.

Traditional Treasury

By Ed Butenhof

EVERY CALLER, traditional or otherwise, should have some dances in his or her repertoire which call for something other than the normal four couples but that use standard basics which square dancers will know. These dances provide novelty and may leave fewer couples sitting out than if four couple sets were used all night.

Here are two dances, one for two couples and one for three couples. Neither is traditional in the sense of being old, but each is written in traditional style by a contemporary New England caller using only a few basics. In spite of the fact that few calls are used, they are not easy dances. They have quite a different "feel" to them and they will add variety to a program. Both must be strictly phrased, eight counts to a figure, and, therefore, require well phrased music — jigs or reels work best.

BOLLINGSDALE PATTERN

By Chip Hendrickson, Bolton, Connecticut
Setup: Start with two facing couples and have the ladies fold or step in front of their partner so that they are back to back and facing their partners.

— — — —, — — **Do a hey for four**

All pass right shoulders, ladies loop right while men pass left shoulders. All pass right shoulders, men loop right while ladies pass left shoulders and continue that sequence (once more) until all dancers have returned to original starting position.

— — — —, — — — —

— — — —, — — **Partners do sa do**

— — — —, — — **Swing your partner**

— — — —, **Same couples star right**

— — — —, — — **Back by the left**

— — — —, **Men drop out ladies
turn by the left**

— — **Go once and a half around,**

— — **turn opposite right**

— — **Twice around, ladies back to back
hey for four**

At this point, the pattern has been completed. Going through a second time puts everyone back with his partner.

TWENTY FIRST OF MAY

by Larry Jennings, Belmont, Massachusetts
Setup: Three couples in a circle. Ladies to partners' right

— — — —, **With your corners allemande left
Go once and a half around,**

— — **turn the next by the right**

Go once and a half and keep her,

Give a left to the next and you balance

As in an Alamo style

At this point, men have left hand with partner and right hand with the right hand lady. Balance is a two step forward and back (in and out) or an other comparable 4 count balance.

— — **Turn by the left, — — and you balance**

Turn is all the way around with original partner and return to the same place to take hands in Alamo style again.

— — **Turn by the right,**

— — **grand right and left**

Turn is with the right hand lady all the way around and return to the same place

— — — — **Count six hands — —**

— — — —, **with number seven swing**

Start with original right hand lady as number one. Total will be six hands and then swing number 7, again the original right hand lady. The long swing (sixteen counts) is a major part of the fun in New England dancing. If your dancers don't enjoy that much swinging you can substitute a do sa do and swing with number seven

— — — —, **With new corners allemande left**

Routine starts over. Each man now has his original right hand lady as a partner. Three times through the pattern and dancers return to original partners.

I cannot emphasize too much the importance of proper timing (phrasing) in doing these dances. The whole idea is to move precisely with the music. If the caller allows the dancers to rush, the dances are spoiled completely. If the dancers are not accustomed to this style, they may have trouble at first, but it's worth working on.

We're always delighted to get your comments on this and other regular features in the magazine. — editor

OBSERVATIONS



from a Veteran Leader

by Frank Hamilton, Laguna Hills, California

THE NEED FOR UNIFORMITY in terminology is much greater in round dancing than in ballroom dancing. With many couples learning and using the same steps at the same time on the same floor, a common or "standard" language is essential. Round dance teaching involves the handling of large groups through oral and written instructions which must be concise and descriptive. This is not as essential in ballroom teaching where individual contact between teacher and pupil is the key. Too, round dancers in various areas must learn the same routines from different teachers and from printed instructions from many sources. Cueing helps at large gatherings are often given by leaders new to the dancers.



FRANK and
CAROLYN

Two veterans in the field of current day round dancing, Frank and Carolyn Hamilton cut their teeth on simple rounds, such as the Valeeta, Blackhawk Waltz, the Varsouvianna and others in the square dance revival period in the late 1940's. At first Frank played the role of square dance caller but gradually he became one of our strong pillars in the field of American Round Dancing. Author of a number of books and articles on the subject, Frank, though now retired, is still called upon for his expertise and guidance.

Very early it was apparent that round dancing could not conform to ballroom terminology since the various commercial schools have always disagreed on terms and definitions — most of which have, largely, included non-descriptive words often in a foreign language. There has never been a uniform method of writing up dance movements in that field. Donald Duncan, editor of *Dance Magazine*, in his review of the book, "American Round Dancing," expressed envy for the success achieved by round dance leaders in establishing a "standardized terminology" and urged renewed efforts to that end by ballroom leaders.

I think it is safe to say that at the present time, of all types of dancing in the United States and Canada, round dancing is second only to square dancing in the number of people dancing regularly in organized classes, clubs or big events — far more than in the several types of ballroom dancing put together. We are certainly entitled to our own rules and terminology and it was fortunate for us that the pioneer efforts of several individuals resulted in the widely understood and accepted terminology and write-up form still used, with necessary modifications, by most choreographers and record producers.

Lloyd Shaw set the ball rolling in his "The Round Dance Book of 1948." He, however, used variable terms and methods of presentation and was quick to admit that he continually searched for a better way to explain dance movements.

Ginger Osgood Worthley did more than any other one person to formalize instruction sheets based on meaningful terminology, consistent count punctuation, and a uniform appearance. Her annual booklets with current round dance directions published by Sets in Order (now SQUARE DANCING magazine)

during the 1950-1954 era adhered closely to her criteria for such material — "Terminology must be short and descriptive; the presentation consistent in form."

Spokane's Lee Katke and Idaho's Mel and Helen Day edited round dance books in the early 1950's. At about the same time, Texas' Roger and Jean Knapp and Tucson's Bud and Lil Knowland started subscriber services for current dance instructions, closely following the Osgood format. The Knowland's *Round Dancer* magazine (since 1976 edited by Jack and Alma Bassett) continued to provide excellent dance instructions. Bob and Helen Smithwick of San Diego were, among others, early in the field with *Cue Sheets*.

In 1952, Doc Alumbaugh adopted what he called the "Osgood Method" for the instruction sheets accompanying his Windsor round dance records. Grenn and MacGregor records followed suit in the early 1950's, as have most

of the other round dance label companies. At that time, Alumbaugh persuaded this writer to coordinate these early efforts into a book and, in 1953, published my "Introduction to American Round Dancing" — the first dancer-teacher text in the field. Its list of term definitions and abbreviations was compiled through the cooperation of 20 of the busiest leaders from 11 states through a series of multiple-choice questionnaires. No item received 100% agreement — but none listed got less than 75% approval of that group.

The round dance panel at the 1955 Oklahoma National Square Dance Convention authorized the writer to continue this standardization effort and, in 1956, Bob Osgood of SQUARE DANCING magazine published my "American Round Dancing." This time, 35 representative teachers from all areas cooperated in the terminology and definition effort.

(please turn to page 80)



Hal and Lou Neitzel, Venice, Florida

THE INFLUENCE OF HENRY FORD and Pappy Shaw and the encouragement of such leaders as Ralph Piper, Doc Alumbaugh, Ed Gilmore, Don Armstrong, Bruce Johnson, Manning and Nita Smith, Frank and Carolyn Hamilton and others played a major role in Hal Neitzel's background. Originally a ballroom teacher, Hal and his wife, Louise, started dancing at Cleveland College when Henry Ford sent a caller and orchestra into the area to introduce American dancing.

By 1950, they were well into the activity and Hal organized the Cleveland Area Callers' Association and was its first president. Shortly afterward, Hal helped to organize the Cleveland Federation of Square and Round Dance Clubs and was a member of the Cleveland

Round Dance Council. From the early 1950's until 1967, Hal and Louise were deeply into round dance teaching and then because of health reasons, the pair moved to Florida.

At this point, they were encouraged by Bob Dawson to get back into the round dance picture and due to Louise's failing health, Hal continued teaching with Lou (Loella) Markle, whose husband had passed away a short time before. Louise Neitzel passed away in the early 1970's and with the encouragement of family and friends, Hal and Lou were married in 1973. Today, they teach at least one basic class each year and work with round dance groups three evenings a week. They also serve as round dance cuers at a square dance each Friday evening.

Learning is a continuous process for Hal, who has been a part of the activity for more than 30 years, and he has attended many institutes conducted by Manning and Nita Smith, the Hamiltons, Joe and Es Turner and many other outstanding leaders. Hal and Lou believe in teaching basics in their classes and do not teach a dance until about the eighth lesson. They have written a number of dances over the years and believe that fun and fellowship are the most important part of any dance activity.

□ □ □

The CALLERS



300 Callers Voice Their Public Opinion

IN QUOTING PUBLIC OPINION, It's all too common to talk to a few individuals about the square dance activity and then draw conclusions that are attributed to the activity as a whole. It's a normal failing to interpret the feelings of relatively few as gospel and let that be the basis for establishing a direction. Sometimes when a concerted effort is made to get a true pulse report, we find the results considerably different than what we had imagined them to be. We tend to be pessimistic when we receive a letter or two that indicates classes are down or that one thing or another is not as it should be. It's only when we get a sizeable sampling of opinion that we can tell where the activity is heading.

Perhaps the greatest enemy of this or any activity is "rumor." It's so easy to blow out of proportion the state of an activity simply by hearsay, and it's extremely helpful to us when we have some other means of gaining true insight. In the recent questionnaire which appeared as a part of the September, 1980, issue of this magazine, we received responses from callers covering most of North America and several countries overseas. The answers indicated there was plenty of room for improvement; nevertheless, from those who are *in the trenches* we sensed a "positive" outlook toward the future.

Who Answered the Questionnaires?

Almost 300 questionnaires came from callers which gives us a fair cross-section of caller-opinion and ability. The range of experience varied greatly from being a part of the callers' ranks for less than one year to one caller who surpassed forty-five years behind the microphone. A rundown of the caller experience looks something like this:

Less than one year	1½%
1 year	8%
2 years	8%
3 years	5%
4 years	4%
5 to 8 years	15%
8 to 10 years	8%
10 to 15 years	12%
15 years or more	38½%

The high percentage of those who had been calling for more than 15 years add to the significance of the answers that followed. These veteran callers have been around to see many changes take place in the activity.

The average number of nights called by those responding to the questionnaire was 9.4 per month. These broke down as follows:

Fewer than 4 times a month	22%
4 to 8 times a month	37%
9 to 12 times a month	14%
13 to 16 times a month	9½%
17 or more times a month	17½%

It should be noted that a few returns came from callers who obviously work in retirement communities, where it is possible for a caller to have classes and dances as frequently as three sessions in a single day and operating at this pace 5 days a week during the winter or high-population months.

When it comes to classes 99% of those who responded teach at least one class per year. These classes range from 10 lessons to 48 lessons with only 1% going for fewer than 15 lessons; 4% running from 15 to 20 lessons; 16% going from 20 to 25 lessons; 15% doing 25 to 30 lessons; 40% 30 through 35 lessons and 24% running more than 35 lessons. The questionnaire did not specify the number of hours involved in these lessons but spotchecks indicate an average of 2½ hours per lesson.

Of those responding 3% go through the Basic plateau, with the balance spread out like this:

Extended Basics	9%
Mainstream	38%
Current Quarterly Selection	36%
Plus One	14%

Further analysis of the responses will relate the number of lessons more closely to the plateaus covered during the course of class.

We were particularly interested in the comparative starting and completion sizes of the classes. On the average, the starting class size was from 4 to 5 squares. Of those responding, 5% indicated a starting size of fewer than 2 squares; 72% from 2 through 5 squares; 13% 5 through 8 squares, and 8% running more than 8 squares. The largest class from those responding was 18 squares.

It is interesting to note from the polls that of the total of 1,168 squares recently entering classes, 933 squares or 80% completed the class and of these (to the best of the caller/teacher's knowledge) 750 squares or 64% of the starting dancers were absorbed into clubs. No effort was made in this questionnaire to determine the length of time these dancers were retained in the club after joining and no tabulation has been made relative to geographic areas or total sizes of classes in their relationship to the percentages moving successfully into clubs.

One can never assume that a limited number of responses to a questionnaire are indicative of a projected cross section, but if they were, then let's take a look at what these figures would mean if we projected them to the estimated 9,000 callers in the activity today. The 300 responses would represent 3% of the total, so if we extend that, our total number of squares entering classes recently could be projected at 3,504. Using the 80% figure for completion, we would have 2,803 squares (22,424 dancers) completing classes and 2,242 (17,936) being

absorbed into clubs. Here again, it is only speculation and we have no percentages to tell us, of this number, how many might be retained in the activity over a period of a year, but it's food for thought. We also know from other figures, sales of Basic Handbooks, Graduation Diplomas, etc., that our house figures are too low.

Some Miscellaneous Information

Of those callers responding 137 teach rounds to their dancers. 209 belong to an area callers association and 93 out of the total responding belong to Callerlab.

The average calling fee of the total number responding was \$46.17 per night with \$150 being the largest per night fee and \$10.00 being the lowest amount received. A majority of those responding indicated they received a flat fee for calling as opposed to working on a percentage basis. Here, again, area customs prevailed and these were not recorded in this initial tabulation.

Finally from the callers, we learned that hall rentals today average out to about \$43.12 per night, with the highest rental being \$120 and the lowest \$3.00. A few mentioned that there was no charge.

The great majority of those responding (81.5%) indicated an optimistic outlook for the future.

A limited amount of space was provided at the end of the questionnaires for comments. Here is a sampling of the response:

Some Feedback

A few of those who were pessimistic about the state of affairs had these comments: *In our area (Washington) most callers seem to be trying to get into Plus 2 and A1 as quickly as possible leaving nowhere for Mainstream. . . too many trying to make a living out of square dancing. The fun, relaxation, etc., is not there anymore. Getting to be a profession. There are not enough Gilmores, Frank Lanes, Bob Dawsons, or Flippos. Too many dancers are getting callers notes. . . there are very few places you can dance for fun anymore – it's all workshop.*

While on the other side were the optimists whose comments included these thoughts: *Living temporarily in England, people in this area seem to be enthusiastic about square dancing. . . . Optimism is one of a caller's tools – the good caller will adjust to the needs of this area. . . . Activity seems through the years to be inversely related to economy; proving to be true again, economy goes down and square dancing rises. . . . Always optimistic – if you keep fun in dancing, it will always grow!!!*

STATUS QUO – Where Does It Put Us? You've heard people say "To stand still is to go backward." Whether this is true in square dancing or not is hard to say, but we do know that from the recent questionnaire, callers and dancers alike have indicated that we are in a "holding" pattern. By far the largest number of those responding to the questionnaire indicated that we are *holding our own*. Far down the line are those who feel that the activity is growing while a significantly smaller group felt that we are sliding backward. The only thing that a *status quo* position tells us is that we need to be alert to the future so that we don't become indifferent or blasé and remain "as is." We want to see square dancing retain what is of value and continually improve.

What is FUN LEVEL?

By Les Gotcher, Zephyrhills, Florida

I AM GOING TO START THIS OFF by telling a little story, a true story to be sure, but a story nonetheless. I call for several groups in this area. Some are beginners, some are mainstream. One group of dancers that I call for at the Lutz (pronounced Loots) Recreation Center on Sunday nights, 7:30 to 9:30, are Plus I and Plus II, with Quarterly Selections and Advanced material added. We also workshop some "exhibition" numbers so that we can show off if we are called upon to do so.

Spice From the Past

Our exhibition number consists of the "Double Tea Cup Chain," "Ride the Ferry," and "Little Wonder" which is a type of "Venus and Mars." We went way back into the past and dug up "Chase the Rabbit, Chase the Squirrel." Included in the figure is a circle four on the side of the floor and break it up with a do paso, ladies whirl thru with a "Butterfly" whirl. Some of you will remember this old figure, first shown by Pappy Shaw and his Cheyenne Mountain Dancers, a group that traveled across the country showing square dancing way back in the forties. By putting all of the figures together, we do a very nice exhibition dance, mostly just to amuse ourselves.

One night one of the men came up to me and said that he would like to see dancing get back to the old fun level dancing it used to be. I asked, "What do you call fun level?"

He said, "Fun level to me is where everyone knows everyone else, where everyone mixes up and dances together, where no one gets mad at someone just because he made a mistake and where everyone has a smile on his or her face during the entire evening of dancing."

I didn't say anymore about it but I certainly started thinking. A little while later during

one of the tips, I called "All join hands and circle to the left." Then I called "Number one couple Rip and Snort, down the center and cut 'em off short." At this point, I had to stop because more than half the floor had never heard of Rip and Snort. I walked them through it and then I had each couple in turn take the lead until they all knew it. I left it alone for a while and some time later one, I had them get into a circle and I said, "This is going to be Rip and Snort again but it is going to be a little different, so be sure and listen to the call and don't goof up."

Relaxin' Fun

I circled them around a little more and then all at once, I called, "The best looking couple Rip and Snort," and right here you would have folded up watching them because everyone there wanted to prove they were the best-looking couple. Everyone was laughing and no one noticed that they didn't even get through it because they were having so much fun. When they settled down and were circling again I said, "Listen to the call now" and this time I called "The youngest couple Rip and Snort" and again they all wanted to prove that they were the youngest couple there. Of course, they finally would allow some couple to get through it and complete the figure but the point is, "they were having fun," and with an old gimmick that we used years and years ago.

I always teach my beginner classes another gimmick that we used long ago and that's "Who's on First.*" This always causes some confusion because you change your number in the set doing this one. In other words, if you happen to land in the number 2 position, you immediately become number 2 couple, etc. It is a lot of fun to do and the dancers like it a lot.

Later on during the evening, I threw in an easy singing call for this "high level" group, and still later I gave them a contra. My very good friends, Al and Bea Brundage, came over and visited Winnie and me last September and I told Al that I would like to learn some contras. Al said, "If Les Gotcher will learn contras, I will be happy to come the 150 miles, and teach you for FREE. Al went on to say, "We are not doing anything on Tuesday, September 9, or Wednesday, September 10, can
(please turn to page 82)

LADIES ON THE SQUARE

A SQUARE DANCE PONCHO



ROUND DANCE LEADER, Edna Arnfield, has enjoyed the color, warmth and easy wearability of a poncho over her square dance dresses for the last nine years. Crocheted for her by a dancing friend, Rosalie Jerousek of Berkley, Illinois, Edna has found it an ideal coverup.

Many handwork books include instructions for similar ponchos. Columbia Minerva and Bucella Bear are two such brands or check your local knitting shop to see what they have. Here are the directions for Edna's cape.

Materials Needed

14 skeins (4 ply knitting yarn) of 14 different colors of your choice
Size J crochet hook

Directions

With Color A, ch 97.

Row 1: 1 sc in 3rd ch from hook. *ch 1, skip 1 ch, 1 sc in next ch, repeat from * across; 48 sc and 48 spaces, ch 2, turn.

Row 2: Skip first sc, 1 sc in next space, * ch 1, 1 sc in next space, repeat from * to last sc, ch 1, sl st in turning ch, ch 1; turn.

Row 3: 1 sc in first space, * ch 1, 1 sc in next space, repeat from * across, end ch 1, 1 sc in turning ch, ch 2, turn.

Short Row 4: 1 sc in next space, * ch 1, 1 sc in next space, repeat from * to last 3 sc, ch 1, 1 sl st in next space, ch 1, turn.

Repeat Rows 3 and 4 until last row has 1 sc, ch 1 and 1 sc, ending at outer edge and drawing Color B through 2 loops of last sc, drop Color A, ch 2, turn.

**Long Row: * 1 sc in next space, ch 1, 1 sc in next sl st, ch 1, repeat from *, end 1 sc in turning ch; 48 spaces, ch 1, turn. Repeat Rows 3 and 4, working until last row has 1 sc, ch 1 and 1 sc, end at outer edge, drawing Color C through 2 loops of last sc, ch 2, turn. **

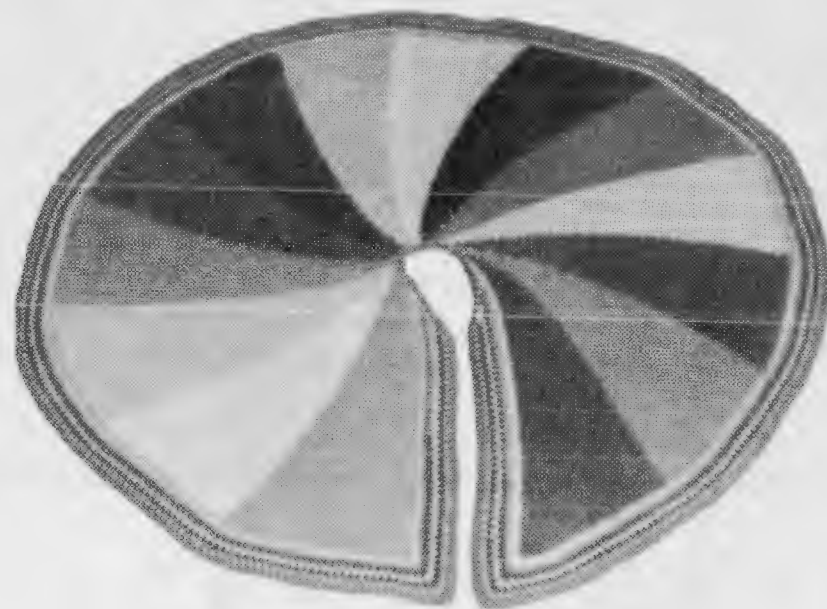
Repeat from ** to ** using your next 11 colors.

Last Row: Using your last color, repeat the Long Row and then fasten off.

Edna Arnfield models her favorite cape which measures 58" in diameter.



Border: Join yarn at center edge, * ch 1, 1 sc in next space, repeat from * to corner, inc in corner by working 1 sc and ch 1 in same place as last sc, work in pattern to next corner, inc as before, work in pattern on other edge to center, ch 1, turn. Using up remaining colors in same color sequence as on the body of the poncho, continue to inc at corners and work to last 3 sc at end of each row, ch 1, turn. Continue in this way until only 2 colors remain. With next 2 colors work all around to finish edges at neck and across the center. Fasten off.





1



2



3

Style Lab

EIGHTEENTH OF JANUARY

CONTRA CORNER

AT THE MOMENT we seem to have reviewed most of the movements through Plus II and, in anticipation of a number of additions to our various Basic Plateaus come the next Callerlab convention, we felt this would be an excellent time to run in a fun contra. This particular dance is an "Improper Duple" which means that if all the men were in one line (on the caller's right) and all the ladies were in the opposing line, and the first, third,



7



8



9



4



5



6

fifth, seventh and every other couple were active, crossed over and facing their corner, we would have the starting setup for this dance (1).

With each person doing a do sa do with his corner (2) they swing (3) and, putting that lady on the man's right side, couples face across (4) and do a square thru (5). This is a slow square thru tracing the regular floor pattern of a square thru (6) but, taking a four count, dancers do a walk-two and a cha cha cha as they turn.

At the completion of the square thru each person faces a new corner and does a slide thru (7) — see arrows — and the two facing couples circle left (8) while those at either end of the lines wait out or are "dead" for 32 counts.

The groups of four reverse and circle right (9) until they reach their starting lines. At this point, the ladies chain over (10) and back (11).

The lone couples at either end of the line cross over. Following the courtesy turn (12), the dancers are once again ready to do sa do their corner and start at the beginning.



10



11



12



NATIONAL SQUARE DANCE CONVENTION®

JUNE 25, 26, 27 1981

SEATTLE, WASHINGTON

CONVENTION ADDRESS: P.O. Box 898, Lynnwood, WA 98036

THE HARD-WORKING committees in Seattle are putting the final touches on the 30th National Square Dance Convention which will open its doors in just four months. Here's part of what lies in store for you.

Square Dance Program

Something for dancers at all dance levels is the objective of Seattle. Mainstream through Challenge will be offered all three days of the Convention. Each square dance hall will present the same program, timewise, each of the three days to enable dancers to better plan their dancing times and to allow participation in the other activities.

Mainstream plus Quarterly Selections will be presented in the Center House from 9:00 AM until 11:00 PM daily with one square dancers' round between tips. The Coliseum, largest of the dance halls, will feature Mainstream Plus II in the morning and Plus I in the afternoon and evening. Advanced level dancing will be in the Flag Pavilion. No rounds will be programmed in these three halls. Challenge dancing will be conducted in the Olympic Room. Mainstream plus QS will also be held outdoors on the Flag Plaza and plans are being formulated to use the Memorial Stadium, an astro-turf covered field, if the need arises, for additional dancing space.

All dance locations will be sounded by Hilton.

In charge of the Square Dance Program are Marv and Bev "K", 621 129th Place NE, Bellevue 98005.

Exhibitors' Booths

Seattle '81 has some 83 exhibitors lined up. Their booths will be located on the outer perimeter of the first and second floors of the Seattle Center Coliseum. These will include outlets for square dance attire, square dance publishers, square and round dance recording companies, sound equipment distributors, manufacturers of badge and hobby items and makers of custom and costume jewelry. Many

exhibitors have attended and displayed at numerous National Conventions, senior of these being the Marex Company of Champaign, Illinois, who will be making its 25th consecutive National Convention. Close behind with 24 Conventions are Ruthad of Detroit, Michigan, and Dell Enterprises of Lemon Grove, California, registering for their 23rd. Whatever you may be shopping for, you'll find it in Seattle.

For booth information contact Vern and Chris Dickman, 2400 SW 150th, Seattle 98166.



Sew and Save

This very interesting part of any Convention will be located in the Seattle Center Nisqually Room for all three days, from 9:00 AM to 6:00 PM. Twice daily, Lee McCormack of the Double Tree Square Dance Shop, O'Dell, Oregon, will demonstrate the making of various square dance attire. Models will display the finished products.

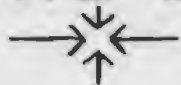
An assortment of patterns will be available to copy and committee members will be on hand to lend assistance in anyway possible.

There will be a Do-It-Yourself Corner with sewing machines, iron and ironing board and miscellaneous items such as thread, zippers, snaps and hooks to repair and overcome any minor emergency. There will even be glue, heavy thread, shoe tacks and a hammer for any shoes which decide to offer a problem.

Men, as well as women, are most welcome. If the male member is not personally interested in sewing, he can rest his feet while his partner browses.

Additional information is available from Ruby and Casper Heiser, Directors, 2863 East Melrose, Walla Walla 99362.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Kansas

South Central Kansas area has two big events for 1981. April 24-25 is the Spring Square and Round Dance Festival with Marshall Flippo and Wayne and Norma Wylie on staff. October 16-17 is the Fall Square and Round Dance Festival with Ken Bower and Ray and Lillie Doyle at the reins. Both events will be held in Convention Hall Century II in Wichita.

Louisiana

Johnny and Janie Creel were recently honored, not once but twice, by the Metropolitan New Orleans Area Square and Round Dance Association. The first occasion was to thank them for their chairmanship of the 11th Louisiana State Convention, the largest to date. The second event was a special award to Janie for exceptional dedication to the Association for the last 23 years. The Creels helped organize MNOASRDA in 1958, have served as officers, formed the Past Presidents club and initiated the Newsletter. In 1974 Janie coordinated the first Fashion Show and Johnny made 32 banner stands as well as a backdrop stand for use at the Festivals.

Square dancer, Clyde Ruegg, from Gresham, Oregon, received a special number 100 from caller Daryl Clendenin, on October 23rd honoring the completion of his 100 consecutive days of dancing. At last report he was moving on toward 200. Clyde started dancing two years ago and you might say, he enjoys it.

Virginia

The 28th Annual International Azalea Festival, a tribute to the NATO Nations whose Sea Forces are headquartered in Norfolk, will be celebrated by a week-long series of special events including, of course, square dancing. The featured square dance, sponsored for the past 12 years by the Riptides Square Dance Club of Virginia Beach, will be held in Scope, Norfolk's Convention Center on April 24 and 25. Featured callers will be Wayne Baldwin, John Swindle and Al Stevens. The round dance program will be under the direction of Claudia and Ed Heil. For further information contact Bud and Gloria Blanchard, 525 Draper Dr., Norfolk 23505. — *Dan Donovan*

Georgia

The 13th Annual Ruy Camp Dance (Callers Memorial Dance) will be held March 21st at the World Congress Center in Atlanta. All proceeds from this dance go to Our Lady of Perpetual Help Free Cancer Home. The dance will be called by members of the Atlanta Area Callers Association with guest callers from throughout the Southeast. The program will consist of squares, rounds and clogging. Clubs in the Metropolitan Atlanta Square Dancers Association will host a Flea Market



ROUND THE WORLD of SQUARE DANCING

and Arts and Crafts' area. For further information contact Dan Jenkins, Route 1, Boole Bridge Road, Hiram 30141 (949-1593).

South Carolina

Caller, Ralph Thrift of Rock Hill, is starring in and helping to produce a weekly TV show on South Carolina's educational channels. The program will also be received in some parts of North Carolina and Georgia. Each show will feature country and western music and singing along with a seven-minute tip of square dancing. One square of dancers will walk through basic steps and figures while an overhead camera details the choreography. Each week will feature a local or area talent and each show will be themed around a famous singer or song writer whose songs will be performed. Ralph's band, The R.F.D. Express, will be featured. In addition to being entertaining, the show is planned to promote square dancing by giving viewers a chance to see what it really is. — *Square Dance Tips*

California

The 1981 California Square Dance Convention to be held April 24-27 at the Fresno Convention Center promises something for everyone. Square dancing, round dancing, contras and clogging; a separate hall for teen dancing; Advanced workshops; commercial booths, exhibitions and a fashion show; ample RV parking for self-contained units — all this, plus \$2.00 off the package price for pre-registration and a 30% saving for senior citi-

zens who pre-register. To be a part, contact Mrs. Elma Fischer, 1108 Villa Avenue, Clovis 93612.

The Goldancers Square Dance Club in Grass Valley has a lot of special activities on its calendar for 1981. We invite everyone to come and join in on the fun. February 14th is our 32nd Anniversary Dance with Mike Sikorsky calling for us at the Lyman Gilmore School. March 7th is our Annual New Dancers Dance held in the Veterans Memorial Building with Doug Hastings calling. June 6th is our yearly June Dance with Ralph Silvius; September 5th is our Luau with Ron Welch at the mike and Bill Peters will be featured at our November 7th dance. Locations for these last three events have not yet been selected. Contact Joseph Bell (916) 272-4198.

Connecticut

Halo Rounds' Falling Leaves Ball was the talk of the town and a great success. Our guest couple, Jac and Yvonne Fransen from The Netherlands, were well received; they taught their own dance, Day Trip to Bangor. We were also happy to have Betty and Ed Navage as guest cuers. A buffet dinner was held at mid-point between the programmed rounds.

— *Harold and Lorreine Ray*

Texas

We were privileged to host a party of 17 square dancers from England last November who were touring the Southwest, sightseeing and square dancing as they went. During their three-week visit to the States piloted by Leonard and Alma Oldham, President of the North Devon Ocean Waves, they arranged a stop in the Texas Panhandle and a trip to

162 round dance leaders from 25 states, two Canadian Provinces and the Netherlands attended the 4th Annual Roundalab Convention in Philadelphia last October. The 1981 Convention will be held in San Antonio, Texas.



colorful Palo Duro Canyon. The Whirley Birds of Amarillo hosted the visitors at a club dance. Sharing the mike were Ray Johnson, club caller, guest callers from England, Wes Huxtable and Geoff Powell, and three other local callers. Nine local square dance couples hosted the English square dancers in their homes. Report was that everything was new and exciting for them — the sunny, warm weather, the tender steaks and the reasonable cost of film, food and lodging. The English square dancers are like square dancers everywhere — the friendliest folk in the world.

— Roy and Merle Morris
Indiana

The Indiana Dancers Association, Inc. held its first mini-Legacy seminar, entitled "etc." (Education Through Communication) in September. 46 people attended the event which Bob Howell, Legacy Chairman, emceed. Topics of discussion were Dedication, Leadership and Communication. It is hoped that a second seminar will be held in 1981.

— Ernie and Barbara Stone
New Zealand

Square dancers in Dunedin recently entered into the spirit of the occasion and helped the Otago/Southland Body Scanner Appeal Committee raise a second \$1.62 million dollars for a very much needed piece of equipment. 60 square dancers from Dunedin

and Ivencargill raised \$362.00 in two-and-a-half hours with a Scanner Dance.

Round dancing is flourishing in our part of the world — a legacy from Manning and Nita Smith and their tremendous round dance conference in Stillwater, Oklahoma. Local dancers have also taken advantage of the presence of visiting United States' callers and round dance instructors.

While this will reach everyone belatedly, we send the compliments of the season and remind you if any of you are in the Dunedin area, we'll give you a dance. — Alan Murphy
Ohio

The Shamrock Squares Western Square Dance Club of Dublin is sponsoring the 8th Annual Leprechaun Award Dance on Sunday, March 15th, from 2:00-6:00 PM at the Dublin Middle School. This dance annually honors a person or persons for outstanding service to Western Square Dancing of Central Ohio. Awards in the past have gone to Sara Carrol, Dance Editor of the Columbus Dispatch (1974); Bill Burnside and Bud Swisher, callers (1975); Dewey Hart, caller and Cues and Tips' Editor (1976); Jim Teal, caller (1977); Bob and Betty Kral (1978); Helen and Larry Long (1979) and Ted and Lannie McQuaide, caller and contra prompter (1980). For information write 1960 S.R. 257 S., Delaware 43025.

— Jim and Sylvia Cain

Roundalab's Board of Directors in charge of their 4th Convention included (left to right) Bruce Bird, Irv Easterday, Corky Pell, Wayne Wylie, Peg and Doc Tirrell, Charlie Capon, Jack Chaffee, Bud Parrott, Dave Fleck, Clancy Mueller and seated, Roberta Bird, Betty Easterday, Ruth Lanning, Norma Wylie, Edith Capon, Darlene Chaffee, Shirley Parrott, Shirley Fleck and Betty Mueller. Missing from the picture are Frank Lanning, Paulette Pell, Harmon and Betty Jorritsma and Charlie and Bettye Procter. Jack Chaffee was elected to serve a second term as Chairman with Charlie Capon as Executive Secretary. Information had by writing 1025 N. Highland, Memphis, TN 38122.



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Sound by Hilton is recognized everywhere as the finest in the square dance field. The Micro-75A sound system is backed by the Hilton guarantee of satisfaction or your money back, and by our two-year warranty against equipment failure.

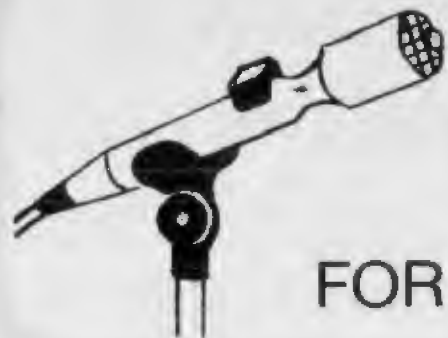
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

February, 1981

COME WITH US to Sacramento, capitol city of California and dance to the calling of this month's feature caller, Roger Morris. You'll note from the wide variety of calls that Roger is constantly on the lookout for choreography that is different. Some of the dance arrangements are his originals. Others are simply combinations he enjoys calling.

**One and three right and left thru
Then roll away
Two and four cross trail, go around one
Lines touch one quarter, then track and trade
Ferris wheel
Center four square thru three quarters
Allemande left (if patter)
Corner swing (if singing call)**

**One and three lead to right, circle four
Make a line, without a stop right and left thru
Girls in the lead Dixie derby
Couples circulate, bend the line
Square thru three quarters
Allemande left (if patter)
Corner swing (if singing call)**

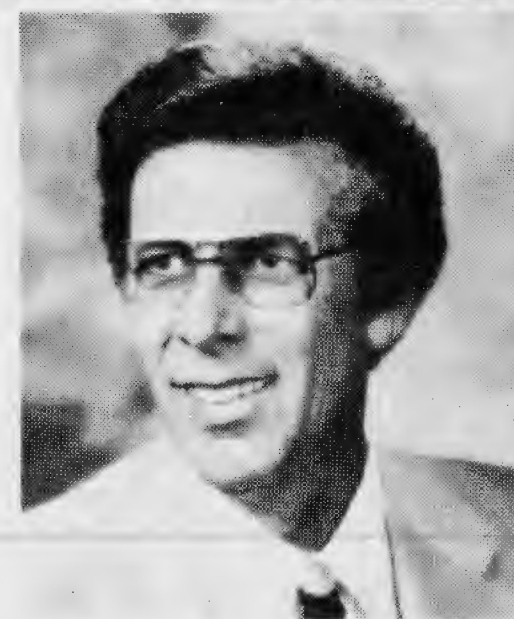
**Heads pass the ocean
Ping pong circulate double
Those in the wave linear cycle
Sides pass the ocean
Ping pong circulate double
Those in the wave, linear cycle
(Squared set, could be used as opener)**

From 1P2P
**Touch one quarter
Everyone circulate once and a half
Center six trade and roll
Allemande left**

Plus One and Two:
1P2P
**Pass the ocean
Swing thru, boys run
Girls hinge, flip the diamond
Right and left grand**

Flip the Diamond in singing call:
**One and three lead to the right and circle
Make a line, pass the ocean
Swing thru, boys run
Girls hinge, flip the diamond
Turn thru, corner swing
Allemande left new corner
Come back and promenade**

**Promenade, chase right
(Thar girls backing up)
All eight spin the top
All eight spin the top
All eight swing thru
All eight swing thru
Boys run, promenade**



Roger
Morris

Roger has been calling for 23 years in the United States and Canada. He has been a professional caller for the past 12 years, is a member of Callerlab and president of the Square Dance Caller's Association of Sacramento Valley. Roger records on Hi Hat and Lou Mac labels and was one of the callers featured on the 1981 SIOASDS Premium records. He is the owner of Robertson Dance Supply and Studio and is gaining a reputation as a fine sound technician having set sound for Fresno and Redding Festivals for the past three years. He holds Beginner, Mainstream, Plus and Advanced dances at his Robertson Studio, Monday through Thursday. Roger and his wife, JoAnne, have been an active part of the Sacramento square dance scene for the past ten years.

Singing Call Example:

**Heads square thru four, swing thru
Boys run, ferris wheel
Double pass thru
Track two, single hinge
Follow your neighbor and spread
Corner swing, promenade**

Singing Call Example:

**Heads square thru four
Do sa do to a wave
Spin chain the gears (or chain reaction)
Single hinge
Follow your neighbor and spread
Corner swing, promenade**

FROM SOUTHERN CAL

by Ted Nation, San Diego, CA

**Heads star thru
Double pass thru, centers partner tag
Leaders clover leaf
Left allemande**

**Heads star thru
Double pass thru, peel off, pass thru
Wheel and deal (boys in)
Double pass thru, face right
Couples circulate, girls trade
Ferris wheel, centers pass thru
Left allemande**

**Sides half sashay
Heads square thru, touch one quarter
Centers run, ferris wheel
Double pass thru, face right
Couples circulate two places
Wheel and deal, trade by
Left allemande**

**Zero Box to Zero line
Swing thru, single hinge (new wave)
Swing thru, split circulate
Girls trade, girls circulate
Single hinge (new wave)
Swing thru, centers run
Couples circulate
Ferris wheel (boys in)
Double pass thru, face right
Couples circulate (2)
Bend the line**

**Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru, boys run right
Column circulate one spot
Everybody trade, roll to face
Pass thru, tag the line
Face right, couples circulate
Ferris wheel
Centers pass thru
Left allemande**

**Heads lead right, circle to a line
Pass thru, wheel and deal
Double pass thru
First couple left, second couple left
All promenade**

Normal lines = 0

**Pass thru, wheel and deal
Double pass thru, centers in
Centers run, new centers cross run
Pass thru, bend the line
Right and left thru, flutter wheel
Pass thru, bend the line
Right and left thru**

FROM NORTHERN CAL

by Jeanne Moody Briscoe, Salinas, California

**Heads square thru, slide thru
Dixie style to a wave
Boys walk and dodge
Girls circulate and roll
Boys cloverleaf
All double pass thru, track II
Boys run, girls run
Boys run, star thru
Partner trade
Left allemande**

**Heads lead right, circle to a line
Centers touch one quarter
Ends load the boat
Centers walk and dodge
Split two, around one to a line
Ends load the boat
Centers square thru four
Touch, recycle
Square thru three quarters, trade by
Left allemande**

**Head lead right, veer to the left
Ferris wheel, centers pass thru
Slide thru, Dixie style to a wave
Girls turn back
Boys scoot back and single hinge
Diamond circulate, girls single hinge
Girls scoot back, boys circulate
Girls single hinge, diamond circulate
Flip the diamond, boys trade
Recycle, dive thru
Square thru three quarters
Left allemande**

SPECIAL WORKSHOP EDITORS

**Bob Van AntwerpWorkshop Editor
Joy CramletRound Dances
Ken KernenAmmunition**

Couple Up
Sides roll away, half sashay
Heads slide thru, turn thru
Do sa do and curlique, couple up
Curlique, walk and dodge
Partner trade, dive thru
Square thru three quarters
Left allemande

Heads square thru four, slide thru
Dixie derby, bend the line
Slide thru
Left allemande

Combinations and A.P.D.
Heads square thru, touch
Girls run, boys walk and dodge
Boys run and load the boat
Girls follow your neighbor and spread
Extend, make a wave with the boys
Scoot back, couple up, touch
Triple trade, in your foursome, recycle
Lines up to the middle and back
Flutter wheel, reverse the flutter
Sweep one quarter
Left allemande

Heads star thru, double pass thru
Centers in, cast off three quarters
Ends load the boat, centers touch one quarter
Boys run, dive thru, pass thru
Left allemande

MORE McWHIRTER
By Gerald McWhiter
Oklahoma City, Oklahoma

One and three half square thru
Touch one quarter
Follow your neighbor and spread
Linear cycle, right and left thru
Pass thru, chase right
Cast off three quarters, boys trade
Boys run, couples circulate
Half tag, trade and roll
Right and left thru, veer left
Ferris wheel, double pass thru
Track II, linear cycle
Right and left thru, star thru
Pass to center, curlique
Box circulate two spots
Allemande left

Two and four pass the ocean, linear cycle
Square thru four hands, touch one quarter
Follow your neighbor and spread
Linear cycle, right and left thru
Pass thru, chase right, swing thru

Boys trade, girls trade, same sex trade
Cast off three quarters
Make ocean wave at heads
Centers trade, boys run, right and left thru
Ladies lead Dixie style to a
Left allemande

Head ladies chain to the right
New side ladies chain across
One and three right and left thru
Star thru, double pass thru
Track II, swing thru, boys run
Ferris wheel, center four right and left thru
Roll away half sashay, zoom
Everybody allemande left

Square thru three quarters
Allemande left
Two and four turn thru, separate round one
Right and left thru, ladies lead Dixie derby
Couple circulate, girls hinge
Girls swing thru, boys circulate
Diamond circulate, boys swing thru
Girls circulate, flip the diamond
All eight circulate, trade the wave
Allemande left

One and three pass thru, separate round one
Pass thru, wheel and deal
Double pass thru, Track II, swing thru
Centers run, couples circulate, bend the line
Curlique, track and trade, ferris wheel
Center four swing thru, those boys trade
Others face
All right and left grand

One and three pass the ocean, swing thru
Fan the top, sides divide and star thru
Extend to same sex, swing thru
Scoot back, boys go, boys run
Right and left thru, roll half sashay
Curlique, coordinate
Boys trade, boys circulate
Girls U turn back
Allemande left

Two and four curlique, boys run
Touch one quarter
Follow your neighbor and spread
Swing thru, girls U turn back
Couples pass thru, centers in
Cast off three quarters
Center four right and left thru
Same four square thru four hands
Other slide thru, swing thru
Boys trade, girls circulate, boys run
Girls only walk and dodge
Girls only chase right while boys circulate
Boys run
Right and left grand

ROUND DANCES

SWEET SUGAR — TNT 163

Choreographers: Dave and Shirley Fleck

Comment: An easy fun routine with good music. The tune being the old "Sugar Blues." Cues on one side.

INTRODUCTION

1-4 OPEN FACING Wait; Wait; Apart, —, Point, —; Together, —, Touch to SEMI-CLOSED, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Cut, 2, 3, 4; Dip Bk, —, Recov, —;

5-8 Circle Away Two-Step; Together Two-Step end BUTTERFLY M face WALL; Vine, 2, 3, 4; 5, 6, 7, 8;

9-12 Side, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED, —; Roll LOD, 2, 3, —; Roll Bk, 2, 3, Touch;

13-16 Turn Two-Step; Turn Two-Step M face WALL; Side, Touch, Side, Touch; Dip Bk, —, Recov, —;

PART B

1-4 Toe, Heel, XIF, —; Toe, Heel, XIF, —; Side, XIB, Side, XIB to OPEN face LOD; Walk Fwd, —, 2, —;

5-8 Vine Apart, 2, 3, Kick; Vine Together, 2, 3, Touch to CLOSED M face WALL; Turn Two-Step; Turn Two-Step;

PART C

1-4 CLOSED M facing LOD Prog Scis Side, Close, XIF, —; Side, Close, XIF BANJO, —; Fwd, Lk, Fwd, Lk; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —;

5-8 Side, Close, Fwd, —; Side, Close XIF, —; Twisty Vine, 2, 3, 4; Pivot, —, 2, —;

SEQUENCE: A — A — B — B — C — C plus Ending.

Ending:

1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Vine, 2, 3, Touch; (Rev Twirl) Vine, 2, 3, Touch;

5-6 Open Vine, 2, 3, 4; Apart, Point, —, —.

MY WORLD — Hi-Hat 989

Choreographers: Stan and Ethel Bieda

Comment: Not a difficult two-step. The music is interesting.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;

PART A

1-4 Side, Close, Fwd, —; Side, Close, Bk, —; No hands (Circle Away) Side, Close, Side, Touch; Circle Bk to end LOOSE-

CLOSED Side, Close, Side, Touch M facing WALL;

5-8 Twisty Vine, —, 2, —; 3, 4, 5, 6; Side, Behind, Side, Behind end SEMI-CLOSED; Walk Fwd, —, 2 end CLOSED M face WALL —;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A except to stay in SEMI-CLOSED;

PART B

1-4 Fwd Two-Step; Rock Fwd, —, Recov, —; Bwd Two-Step; Rock Bk, —, Recov, —;

5-8 Fwd, Lk, Fwd, Lk; Walk, —, 2, —; Fwd, Lk, Fwd, Lk; Walk, —, 2, —;

9-12 Repeat action meas 1-4 Part B except to end in CLOSED M face WALL;

13-16 Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —; CLOSED Turn Two-Step; Turn Two-Step end M face WALL;

SEQUENCE: Dance goes thru twice plus Ending. Ending:

1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —;

I'M IN LOVE — Hi-Hat 989

Choreographers: Harry and Clara Thorn

Comment: An active routine with big band sounding music.

INTRODUCTION

1-2 BUTTERFLY M face LOD Wait; Apart/Close, Fwd, Side, Draw to CLOSED;

PART A

1-4 Side/Close, XIF to SIDECAR, Walk, 2; Side/Close, XIF to BANJO, Walk, 2; Fwd/Lk, Fwd, Turn, 2 M face RLOD in SIDECAR; Bk/Lk, Bk, Bk Turn, 2 end CLOSED M face WALL;

5-8 Side/Close, Side, XIB, Recov; Side/Close, Side, XIB, Recov to SEMI-CLOSED; Fwd, Manuv to CLOSED M face RLOD, Pivot, 2; 3 in SEMI-CLOSED face LOD, Fwd, Fwd, Pickup to CLOSED M face LOD;

PART B

1-4 BUTTERFLY M face WALL Balance L 2, 3, Balance R 2, 3 end OPEN face LOD; Stomp, Fan, Flick to BUTTERFLY, Face Partner/Tap; Side/Close, Side/Check, Side RLOD, Draw; Twisty Vine, 2, Side/Front, Side/Close end BUTTERFLY;

5-8 Balance L 2, 3, Balance R 2, 3 end OPEN face LOD; Stomp, Fan, Flick to BUTTERFLY, Face Partner/Tap; Side/Close, XIF, Side/Close, XIF end SEMI-CLOSED

face LOD; (Twirl) Fwd, 2, 3, 4 end
CLOSED M face LOD;

SEQUENCE: A — A end BUTTERFLY — B — A
end BUTTERFLY — B — A end OPEN plus
Ending

Ending:

1-4 Apart/Close, Fwd, Walk, 2; Fwd/Lk,
Fwd, Walk, 2; Solo Buzz L face, 2, 3, 4
end OPEN-FACING; Side, Draw, Dip
Apart, Smile.

ON MOONLIGHT BAY — Belco 295

Choreographers: Richard and Jo Anne Lawson
Comment: An easy but very pleasant two-step
routine to dance. Good music and the tune is
the old familiar "Moonlight Bay." One side has
cues.

INTRODUCTION

1-4 CLOSED M face LOD Wait; Wait; Side,
Touch, Side, Touch; Dip Bk, —, Recov,
—;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Side,
Close, XIF, —; Side, Close, XIF end
BANJO, —;

5-8 Fwd, Lock, Fwd, Lock; Fwd, —, 1/4 R
Turn M face WALL, —; Side, Close, Side,
—; Side, Close, Side to SEMI-CLOSED
face LOD, —;

9-12 Fwd Two-Step; Fwd Two-Step; Fwd,
Close, Bk, —; Bk, Close, Fwd, —;

13-16 Scoot Fwd, Close, Fwd, Close; —; Walk,
—, 1/4 R Turn M face WALL, —; Side,
Close, Side, —; Side, Close, Side, —;

INTERLUDE

1-4 Apart, Point, Together to BUTTERFLY,
Touch; Side, Touch, Side, Touch; Side,
Close, Side, Close; Lead hands joined
LOD Walk, —, 2 to SEMI-CLOSED, —;

PART B

1-4 Fwd, Step/Step, Bk, Step/Step; Rock
Bk, Recov, Walk, 2; Fwd, Step/Step, Bk,
Step/Step; Rock Bk, Recov, Fwd, 1/4 R
Turn M face WALL in CLOSED;

5-8 Side, Close, Side, Step/Step; Side,
Close, Side, Step/Step; Vine, 2, 3, 4 to
HALF-OPEN face LOD; Step, Kick, Step
to SEMI-CLOSED, Touch;

9-12 Repeat action meas 1-4 Part B:

13-16 Side, Close, Side, Step/Step; Side,
Close, Side, Step/Step; Vine, 2, 3, 4 to
SEMI-CLOSED face LOD; Fwd, —,
Pickup to CLOSED, —;

SEQUENCE: A — Interlude — B — A — Interlude
— B plus Ending.

Ending:

1-4 Fwd Two-Step; Fwd Two-Step; Side,
Touch, Side, Touch; Step Apart, —,
Point, —.

SINGING CALLS

PECOS PROMENADE

By Beryl Main, Golden, Colorado

Record: Chaparral #406, Flip Instrumental
with Beryl Main

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

If you've got a road map of Texas

You can see it's a wide open state

From Amarillo down to Beaumont

You can bet it's a honking tonking place

Circle to the left well you lead off

With the Cotton Eyed Joe

Buck and wing and heel and toe

Left allemande and promenade now

The old signs hanging by the door

Saw dust on that old dance floor

Tip your hat for the Pecos promenade

FIGURE:

Well the heads you promenade

Go about half way round the ring

Now two and four you do a do sa do

Star thru pass thru and swing corner

Left allemande and weave the ring

Well you're gonna lead off with

Cotton Eyed Joe buck and wing

And heel and toe do sa do promenade

The old signs hanging by the door

Saw dust on that old dance floor

Tip your hat for the Pecos promenade

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

COUNTRY MEMORIES

By Ron Mineau, Arroyo Grande, California

Record: Scope #648, Flip Instrumental

with Ron Mineau

OPENER, ENDING

I hear the bullfrog singing bass on the pond

And it's still music to my ears

The sound of laughter

When the kinfolks would come

And all the good times that we shared

I still remember those warm summer nights

Moonlight shining through the trees

Miss Evon Taylor was my southern delight

I've got my country memories

MIDDLE BREAK

Circle left

I still go walkin' down a dusty road

And feel the dirt beneath my feet

Left allemande do sa do with your own

Boys star left around the ring

Turn thru and do a left allemande

Swing with your own promenade

Miss Evon Taylor was my southern delight

I've got my country memories

(“COUNTRY” continues on next page)

FIGURE:

Head two you curlique then
Walk and dodge swing thru outside two
Boys run half tag trade and roll
Face her then fan the top and
Right and left thru turn the girl
Star thru pass thru corner you swing
Left allemande and promenade
In my mind I'm at the
Old fishin' hole
I've got my country memories

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

SAME OLD WAY

By Daryl Clendenin, Portland, Oregon

Record: Hoedowner #102, Flip Instrumental
with Daryl Clendenin

OPENER, MIDDLE BREAK, ENDING

Circle left and

Let this be my prayer when I wake up
Good Lord keep her mine another day
Allemande left your corner
Walk back a do sa do
Men star left around I say
Turn your partner by the right hand
Left allemande come back promenade
We belong together a million years
From now and
I'll be lovin' her the same old way

FIGURE:

Heads square thru in middle and go
Around corner lady do sa do
Swing thru and boys run tag the line
Face right and boys cross run
Ladies trade wheel and deal you know
Pass thru left allemande
Come back and promenade but
Until my heart stands still
She's all I ever need and
I'll be lovin' her the same old way

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

TORPEDO

By Jim Congleton, Sheffield, Alabama

Record: C Bar C #561, Flip Instrumental with
Jim Congleton

OPENER:

Sides face grand square
She said you're a living legend
I said thank you kindly ma'am
She said don't be so smug I don't mean good
I said I beg your pardon I don't understand
She said that's all right
I never thought you would four ladies chain
Turn the girl and then chain 'em home
Roll promenade she was a torpedo and

When she exploded I closed my eyes and
Sank beneath the sea

MIDDLE BREAK, ENDING

Circle to the left

She said I'd like to know you better
I said honey here I am she said
Don't move so fast I'm kind of shy
Left allemande with the corner
Run back do a do sa do allemande left
Weave the ring cause she was a
Torpedo and I was her tanker do sa do
Promenade with me yes she was a torpedo
When she exploded I closed my eyes and
Sank beneath the sea

FIGURE:

Head two couples promenade halfway around
Down the middle and do that curlique
Walk and dodge swing thru outside two
Boys run to the right bend the line
Right and left thru flutter wheel now
Sweep one quarter pass thru swing corner
Promenade cause she was a torpedo and
I was her target so I closed my eyes and
Sank beneath the square

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

BITS FROM OREGON

by Wayne West, Roseburg, Oregon

Four Men #2

Two and four right and left thru
Roll a half sashay
Circle up eight that way
Four men square thru four hands
Face the girls, touch one quarter
Ladies trade, recycle, box the gnat
Right and left grand

(Promenade, don't slow down)

Sides wheel around, pass the ocean
Swing thru, cast off three quarters
Boys run, chase right
Scoot back, walk and dodge
Partner trade and roll
Go right and left grand

Men square thru three quarters
Head two gents and the corner
Go into the middle and back
Star thru, circle four with the outside two
Ladies break to a line, girls pass thru
Men square thru three quarters
Centers in cast off three quarters
Girls pass thru
Men square thru three quarters
Centers in cast off three quarters
Line of four pass thru, wheel and deal
Left allemande

Four girls #1
One and three right and left thru
Roll a half sashay, circle up eight that way
Four girls square thru four hands
Face the men, slide thru, men trade
Bend the line, right and left thru
Spin the top,
Right and left grand

Right and left grand from promenade
(Promenade don't slow down)
Heads wheel around, pass the ocean
Swing thru, cast off three quarters round
Boys run, partner trade, right and left thru
Spin the top
Right and left grand

Peel and swap
Two and four right and left thru
One and three star thru
Then swap around
Circle up four and break to a line
Pass thru, wheel and deal, double pass thru
Peel off line of four, star thru, clover leaf
Center four swap around
Left allemande

Girls square thru three quarters
Side two gents and the corner
Go into the middle
Star thru, circle four with the outside two
Men break to a line, men pass thru
Girls square thru three quarters
Centers in cast off three quarters
Men pass thru
Girls square thru three quarters
Centers in cast off three quarters
Line of four pass thru
Wheel and deal, zoom
Left allemande

SAMPLES FROM OKLAHOMA
by Dick Manning, Nicoma Park, OK

Heads square thru four hands
Swing thru, boys run
Girls only do a half tag
Girls in your wave swing thru
Now the center girl run
Around the end girl
Girls do a half tag
Pick up a boy and couples circulate
Couples hinge and center couples trade
Bend the line, star thru
Pass thru, partner trade
Pass thru, wheel and deal
Centers square thru three quarters
Do an allemande left

Sides do a left square thru four hands
Then a left square thru with outside two
Go three quarters round
(outside two stay facing out)
In the middle square thru three quarters
Outside two California twirl
Do a left square thru with the outside two
Four hands round
There's the corner for a left allemande

Head two do a right and left thru
Pass thru and chase right
Do a walk and dodge
Cloverleaf while the sides
Do a right and left thru, pass thru
Chase right, now walk and dodge
Now pass thru and chase to the right
(girls chase the boys)
Trade and roll, right and left thru
Ladies lead, do a flutter wheel
Pass thru, wheel and deal
Centers star thru, cross trail thru
Allemande left

Heads turn thru, separate around one
Into the middle and turn thru
Left turn thru the outside two
(sides stay facing out)
In the middle turn thru
Put centers in and cast off three quarters
Star thru and centers do a turn thru
Put centers in and cast off three quarters
Slide thru
Left allemande

FLEA BITES

by Harold Fleeman, Santa Cruz, California

Touch one quarter, coordinate
Half tag and face right
Curlique, boys fold
Girls step to ocean wave and swing thru
Girls extend, all scoot back
Boys run

Pass thru, tag the line, peel off
Pass thru, wheel and spread
Touch one quarter, partner trade
Track and trade, couples circulate
Bend the line, pass thru
Partner trade

Pass thru, half tag the line
Centers run, bend the line
Touch one quarter, track and trade
Cross fire, partner tag
Ends fold, all pass thru
Trade by do so do to ocean wave
Fan the top, right and left thru
Pass thru, partner trade

Side ladies chain

Four ladies chain three quarters
 Heads star thru, pass thru, U turn back
 Square thru three quarters 'round
 Left square thru four hands around
 Forward out and back
 Centers arch ends turn in
 Circle four three quarters round
 Star thru, pass thru, U turn back
 Insides split the outsides
 Around one into middle
 Cross trail thru
 Look for partner
 Right and left grand

Heads right and left thru

Same ladies chain
 Sides roll away with a half sashay
 Circle eight while you're that way
 Four ladies pass thru, U turn back
 Pass thru behind the men stand
 Men pass thru, left allemande

Heads right and left thru

Pass thru, separate 'round one
 Down the middle star thru
 Right and left thru
 Cross trail thru to the corner
 Right and left thru, dive thru
 Star thru, cross trail thru
 Left allemande

Heads promenade halfway

Into the middle, half square thru
 Right and left thru, half square thru
 U turn back
 Lines of four go up and back
 Center four half square thru
 Circle four with the outside two once around
 Dive thru, right and left thru
 Pass thru, star thru
 Lines go forward up and back
 Center four square thru three quarters
 Ends pass thru, left allemande

Side ladies chain

While the heads roll away, half sashay
 Sides pass thru, courtesy turn
 All eight circle left
 Four ladies go forward and back
 Now pass thru and U turn back
 All eight circle left
 Four men go forward and back
 Pass thru, separate go around one
 Ladies pass thru
 Left allemande

BYE BYE BLACKBIRD

Adapted by Ken Kernen, Phoenix, Arizona

Record: Pilgrim 1009

OPENER, MIDDLE BREAK, CLOSER

Join your hands and make a ring
 Circle left and hear me sing,
 Bye Bye Blackbird
 Left allemande the corner one,
 home you go with a do sa do
 Men star by the left, it's once around you go
 Back to the partner right and left grand, hand
 over hand you go
 You meet your darling, do sa do
 and then your promeno
 Make my bed and light the light
 I'll arrive late tonight, Blackbird Bye Bye

FIGURE

Head (side) two couples pass thru
 stay facing out
 Side (head) two couples pass thru
 stay facing out
 Four ladies promenade to the right to halfway
 'round tonight
 (or four men promenade to the left, go halfway
 'round tonight)
 Swing that opposite one, go 'round
 and 'round for me
 Join your hands and circle left 'round that ring
 Rollaway, swing the next and
 promenade you see
 Pack up all your cares and woes
 Here we go, swinging low, Blackbird Bye Bye

ALTERNATE FIGURE

(For party level or one-night-stand)

Head two couples pass thru, stay facing out
 Side two couples pass thru, stay facing out
 Ladies walk single file to the right,
 it's home you go
 Men walk single file to the left
 it's home you go
 Join your hands and circle left go walking
 'round the ring
 Swing your partner 'round and 'round and
 promenade and sing
 Pack up all your cares and woes
 Here we go, swinging low, Blackbird Bye Bye

SEQUENCE: Opener, Figure twice, Middle
 Break, Figure twice, Closer.

NOTE: The alternate figure does not have a partner change since that becomes too difficult and confusing for a party level dance. If a partner change is desired, have the dancers swing their corner instead of their partner at the end of the figure and then promenade.

September 29, 1980

Clinton Instrument Co.,
Clinton, Connecticut

You people are magnificent. You pulled me out of a bad situation.

What I'm talking about is first, you had the courtesy to telephone me clear across the country to tell me you received my letter about the damaged speaker. Second you shipped the replacement speaker by air and it arrived at my house on Friday, Sept. 26.


Now why is Friday the 26th so real important? Well, because on the 27th, (Saturday) two bluegrass bands and my clog dance exhibition team put on a show in St. George, Utah. All the sound equipment for the bluegrass musicians was furnished but none for us dancers. Sure I have a 920 year old Bogen which works OK in small rooms but we were going to perform in one of those big ole gyms. (You're in the sound business, so you know all about the super, super, super acoustics of gyms.)

Today, Monday, I just got feedback from people who were in the audience. They confirmed loud and long what I felt was true: "THE SOUND WAS GRRRREAT!"

Clinton People: Thank you ever so much for getting that speaker to me as fast as you did.

Clinton really has something in it's equipment. I've been teaching square dancing, round dancing, circle dancing, ballroom dancing, folk dancing and now clog dancing for over thirty years (and I was over thirty when I started). I have used many makes of sound equipment. I WILL PUT CLINTON UP AGAINST ANY OTHER EQUIPMENT! I'm going to make plenty of noise about that, too, including the service attitude you have. Thank you for being such a swell outfit to deal with.

Most sincerely,



Ralph E. Cramer
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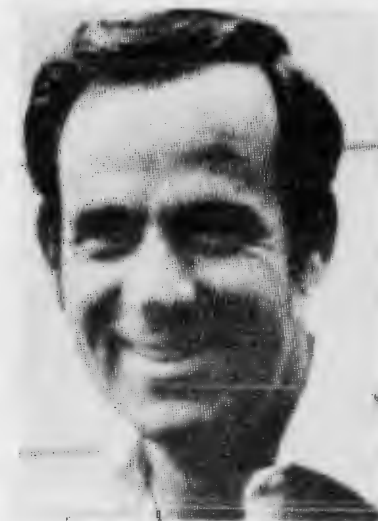


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**CALLER
of the
MONTH**
Bob Carmack
— Springfield, Missouri

IN 1972 BOB was introduced to square dancing and spent four years as an active dancer. Coincidentally with his retirement from the real estate and cattle farm business, he decided to try his hand at calling. He attended callers' colleges under Frank Lane and Bob Fisk and credits them with encouraging and inspiring him to continue in the profession. Now in his fifth year, he approaches calling with enthusiasm and energy.

Bob is club caller for four groups in Springfield, Ava and Lebanon, Missouri. In addition he travels regularly throughout the United States fulfilling guest calling engagements. He has called at many large festivals and has served on staff at the Valleicito Resort, Colorado, and Millstone Spring, Fling, Missouri.

In 1978, along with three other individuals, Bob began the 4-BAR-B record label. He has appeared on many of the recordings himself, including "Tulsa Time," "Back On My Mind Again" and "Everybody's Somebody's Fool."

Bob is a member of Callerlab and a strong advocate of what the organization stands for. He sees a bright future for square dancing and encourages people to remember that the bot-

tom line of the activity is "fun."

Bob considers his wife, Mona, a full-time working partner as she helps maintain his schedule. The Carmacks have three grown children.

(LETTERS, continued from page 3)

you have seen the pillow, please write Rod Bolt, 6396 Road 105 South, Alamosa, Colorado 81101. Thank you.

MonCenDel Square Dance Club
Alamosa, Colorado

Dear Editor:

I always look forward to receiving my two favorite magazines: SQUARE DANCING and Prevention. Imagine my surprise when I opened my October issue of Prevention and found a glowing description of square dancing as "The Happiest Way to Health and Tranquility." Great promotion for our favorite activity.

Jackie Griffiths
Kingsville, Maryland

Dear Editor:

In regards to The Callers Notebook in the November issue, I say three cheers for Les Gotcher. We have been preaching for years to keep the calls directional.

Lynn Mixer
Caliente, Nevada

Dear Editor:

My husband and I returned to square dancing a year ago having been away about 2½ years due to moving, having our first child, purchasing our first home, having our second child — the whole time keeping track of nearby clubs, itching to return. When we finally visited the two closest clubs we were a

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bit behind their levels and broke down several squares, but it was always to the tune of, "Don't worry; we'll help you catch up." Our now-fellow members wouldn't hear of our sitting out. The caller workshopped a few things between tips for us and we searched through our old issues of SQUARE DANCING magazine to refresh our memories as well as to learn movements we had never had before. There is no entertainment so generous and so sharing as square dancing and its relations. It's more than good to be back.

Maurine and Bob McElroy
Woodbridge,
Virginia

Dear Editor:

My husband calls for the Blythe Fumblin Feats and during winter also for the Cactus Dodgers, a snowbird club at Quartzsite, Arizona. These snowbirds have enriched our lives much and we thank them. Betty Filby, a winter visitor from Kansas, wrote this poem about a caller's wife which I would like to share.

The most important square dancer
Is one who's often ignored;
We're all busy praising the caller
For the pleasure he does afford.
I'm not saying he doesn't deserve it,
I just think we should all realize
The hours someone spends to assist him,
The moral support she supplies.
Someone's keeping his schedule
and records,
She's sharing his time and his life,
I think she must love us all deeply —
She's a special lady, our caller's wife.

Janet Copple,
Blythe, California

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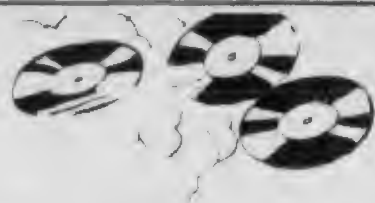
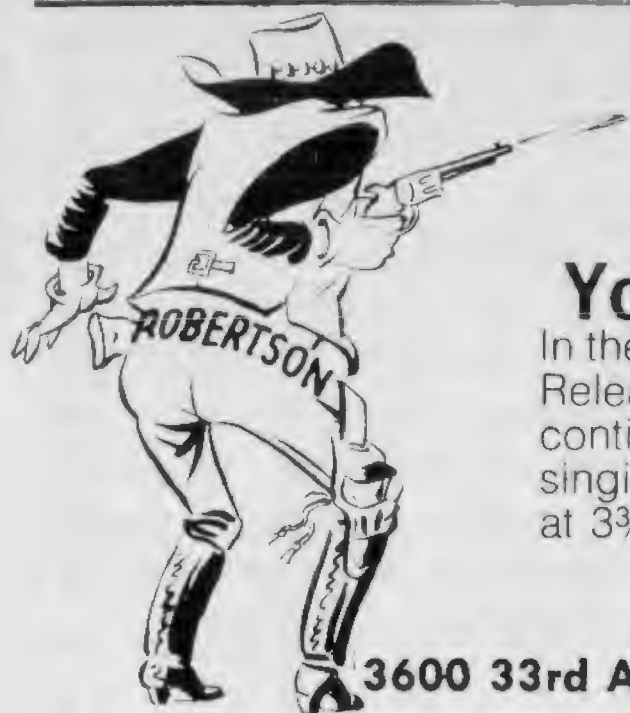
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Dear Editor:

In the October issue a letter requested a source for sheer tricot for making petticoats. I get mine from Kieffers Lingerie Fabrics and Supplies, 1625 Hennepin Ave., Minneapolis, MN 55403. It comes in 24 colors, 108" wide, and costs \$1.50 per yard.

Dorothy Greer
Gibsonia, Pennsylvania

Dear Editor:

An update on dancing in Kona. The Kona Squares currently dance on Monday nights at

Kahaluu Park Pavillion; the Sunset Promenaders dance every Tuesday at the Halualoa Community Center. Both groups dance to records. We are happy to provide transportation to visiting dancers if it is needed. Just let us know.

Bernice Gibson
Box 715
Kailua-Kona, Hawaii 96740

Dear Editor:

The Eastern Ontario S/R/D Association has changed its name to reflect the area rather



Elmer Sheffield, Jr.



Cal Golden



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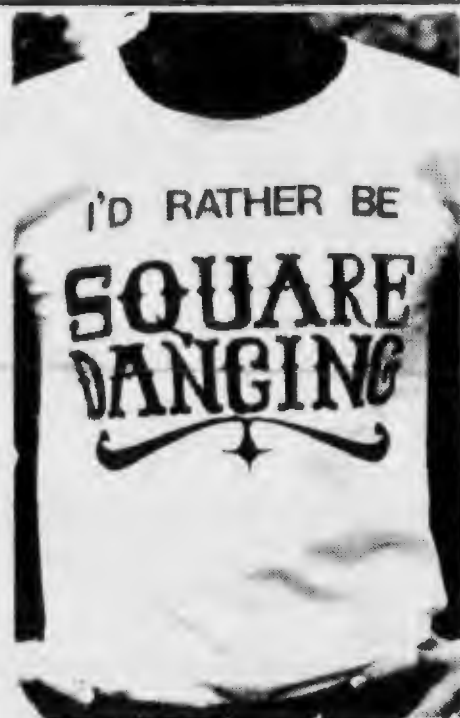
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than just the city and we now have a post office box — Box 5251, Station F, Ottawa, Ontario K2C 3H3 — to avoid having to change names and addresses each year. . . . By the way, your November issue, with all the color illustrations was super! Just one passing remark, Cows are usually "She" — but don't ruminant.

Joan and Fred Potter
Nepean, Ontario, Canada

Not only from us but from dancers and organizations everywhere, thanks for the permanent address. This is truly helpful. — Editor

Dear Editor:

This is my 34th year as a one-night-stand caller. The one-night people want fun, not a lot of teaching or progressively harder calls. I feel it is better for them to go home happy after an enjoyable evening than to go home disgruntled and dissatisfied. The Pappy Shaw type of square dancing is excellent for this. You can slip in ladies chain, allemande, do sa do, etc. but no lengthy instruction

Irving Monthie, Levittown, New York

Dear Editor:

Here is my check for my subscription and premium records. It is the best bargain we can buy in these times. I wish it was a requirement for a student to graduate to include a subscription to SQUARE DANCING magazine.

Gene Pearson
Groves, Texas

Needless to say, we think that's a great idea! — Editor

(ADVANCED, continued from page 22)

are that once these terms are learned well, they will never be forgotten even if they are subsequently used very little. If, at the same

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time, other terms were used more frequently, they would in turn be easily and painlessly incorporated into one's vocabulary. The overall point of this discussion is to emphasize the major requirement for, and characteristic of, today's Advanced and higher-level dancing – namely high-frequency involvement. If one wishes to participate in the Advanced program for reasons other than real interest and enthusiasm (e.g. peer pressure, ego satisfaction, to keep up with the Joneses, etc.) but is not a high-frequency dancer (nor prepared to

become one), then that dancer will probably become frustrated. He will be in the position of the occasional traveler who has to communicate in a foreign language without having adequate vocabulary. If he must continually refer to a dictionary, his ability to communicate is significantly impaired.

Of course, it is possible and totally acceptable for one to be a high-frequency dancer without being an Advanced dancer. Anyone who has no exposure to Advanced terms and concepts can not possibly learn them. But



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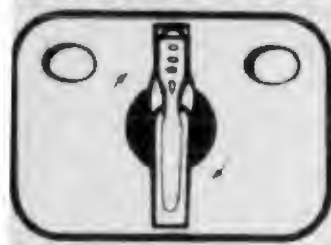
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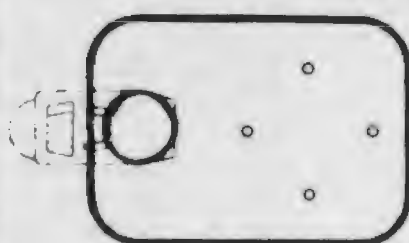
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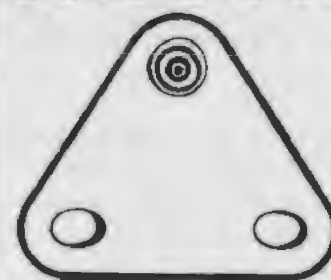
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then, for the high-frequency dancer who is satisfied with dancing at the QS, +1, or any other level there certainly is no requirement to move into Advanced. High-frequency participation is *necessary* for Advanced dancing, but it does not necessitate that a dancer join an Advanced group.

High frequency of dancing is not the only requirement for Advanced dancing. There must also be a desire on the part of the dancer to get into more complicated choreography and probably a willingness to accept a com-

promise in pure "dancing to the music" in favor of the puzzle-solving satisfaction of more complex choreography. A final observation, then, is that all Advanced dancers must be high-frequency dancers; but not all high-frequency dancers are — or need to be — Advanced dancers. Advanced dancers are no different, better, or worse than Mainstream or Plus 1 dancers; they dance more frequently.

IN MEMORIAM

Dad Brundage, father of callers Al and Bob Brundage, passed away on December 8. One

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of the early callers in New England "Dad" Brundage was probably active for more than half a century.

On November 30, John Zagorieko, caller and leader in the Delaware Valley, passed away. He was a charter member and staunch supporter of the D.L.D.V.

Our sincere condolences to the families.
(**Meet the Merners** from page 23)

And what do their friends say about the Merners? At the club dance honoring them last year, the members greeted them in song

with the following (set to "For He's A Jolly Good Fellow"):

For they are jolly good fellows,
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SINGING CALLS

FURTHER AND FURTHER APART — Bogan 1328

Key: B Tempo: 130 Range: HB
Caller: Tommy White LB

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle — allemande — do sa do — men star left — turn thru — allemande — swing (Figure) One and three square thru four hands — meet sides right and left thru — veer to left — ferris wheel — double pass thru — track II — swing thru — boys trade — swing — promenade.

Comment: A nice job of calling by Tommy. The tune has been around for quite some time in square dance circles. The figure utilizes a track II and dances nicely. Music recording is above average. Rating: ☆☆☆

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

HF	
HE	
HD	
HC	
HB	■
HA	■
LG	■
LF	■
LE	■
LD	■
LC	■
LB	■
LA	■
ELG	■
ELF	■

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

TEQUILA SHEILA — Seven C's 105**Key: C & D Tempo: 124 Range: HE****Caller: Fred Drouant LC****Synopsis:** (Break) Circle left — allemande left — do sa do — left allemande — weave ring — promenade (Figure) Heads promenade half-way — down middle — curlique — walk and dodge — swing thru — boys run right — bend the line — right and left thru — slide thru — square thru three quarter — swing — promenade.**Comment:** A release that has been on the market recently. The tempo is slower than usual but not too slow to be danceable. The figure offers one of the usual dance movements in a curlique and walk and dodge. Strong beat in instrumental and easy melody line.

Rating: ☆☆☆

SAME OLD WAY — Hoedowner 102**Key: A Tempo: 128 Range: HB****Caller: Daryl Clendenin LA****Synopsis:** Complete call printed in Workshop.**Comment:** A nice instrumental with background voices and a figure that has enough to make it interesting. Tune should be easy enough for callers to use. A good middle of the evening number.

Rating: ☆☆☆☆

FASTEST RABBIT DOG IN CARTER COUNTY**— Big Mac 018****Key: G Tempo: 132 Range: HE****Caller: Jay Henderson LC****Synopsis:** (Break) Circle left — left allemande — do sa do at home — left allemande — weave ring — do sa do — promenade (Figure) Head square thru four hands — do sa do corner — curlique — walk and dodge — partner trade — right and left thru — pass the ocean — recycle — swing corner — promenade.

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Comment: A real country feeling release with good music by Big Mac Records. The figure has nothing special to consider but the timing was adequate as determined by the dancers. Callers will have to listen to this to determine use.
Rating: ☆☆☆

good buy. Tune is easy and should be popular with callers. Rhythm makes dancers want to tap their feet.
Rating: ☆☆☆☆☆

PECOS PROMENADE — Chaparral 406
Key: G Tempo: 128 Range: HD
Caller: Beryl Main LD
Synopsis: Complete call printed in Workshop.
Comment: Good music, good calling and danceable figure with ease in execution on a very simple choreographic effort makes this a

MAMA'S GOT THE CATFISH BLUES —
Big Mac 015
Key E Tempo: 130 Range: HC Sharp
Caller: Jeanne Briscoe LB
Synopsis: (Opener & End) Sides face grand square — (Break) Circle left — left allemande — curlique at home — boys run — left allemande — weave ring — swing — promenade (Figure) One and three star thru — partner trade — curlique — follow your neighbor



Jim Hattrick



Joe Saltel



Jim Davis



Daryl Clendenin



Gordon Sutton



Randy Dibble

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H-102 THE SAME OLD WAY by Daryl

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and spread — boys trade — recycle — left allemande — weave ring — do sa do — swing corner — promenade.

Comment: Nice instrumental music with easy melody line and rhythm track. Jeanne offers a nice moving figure with a follow your neighbor and spread. Timing seemed very adequate to go along with an overall good release.

Rating: ☆☆☆☆

YANKEE DOODLE DANDY — Blue Star 2123

Key: F Tempo: 132 Range: HC

Caller: Johnnie Wykoff LC

Synopsis: (Break) Circle left — allemande left — partner box the gnat — four ladies promenade — turn partner by the right — left allemande — promenade (Figure) Head couples square thru four hands — make right hand star — heads to middle star left — to same opposite pair right and left thru — rollaway — turn thru — left allemande — promenade.

Comment: A real oldie in the tune category that offers a nice instrumental. A patriotic feeling exists when dancing. An average figure that can be used in class work on basic level. Johnnie does a nice job on this relaxed dance.

Rating: ☆☆☆☆

DON'T WIPE THE TEARS YOU CRY FOR HIM ON MY GOOD WHITE SHIRT —

Dance Ranch 657

Key: B Tempo: 128 Range: HC Sharp

Caller: Frank Lane LF Sharp

Synopsis: (Break) Allemande left — turn partner by right — four men star by left — turn partner by right — four ladies promenade inside — home do sa do — pass her — allemande — come back and promenade (Figure) Four ladies chain across — couples one and three promenade halfway — down middle square thru four hands — swing thru — boys run — half tag — follow your neighbor boys — star to spread — swing corner — promenade.

Comment: An interesting release with good



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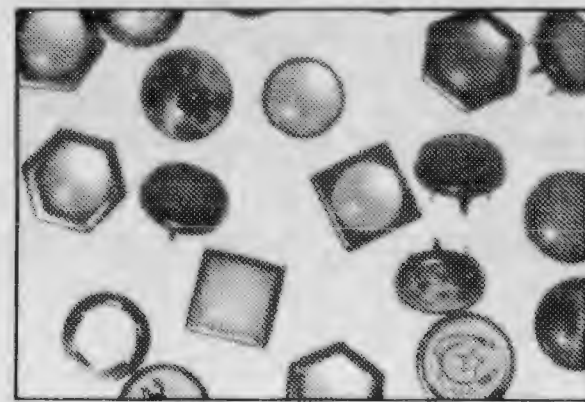
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choreography and lyrics that are amusing to the dancers. To this reviewer music is average and not quite equal to other Dance Ranch records. Tempo is comfortable and instructions are well placed. Rating: ☆☆☆☆

is very average but music and the two voices add to the enjoyment. Rating: ☆☆☆☆

TORPEDO — C Bar C 561

Key: A Tempo: 120 Range: HC Sharp
Caller: Jim Congleton LA

Synopsis: Complete call printed in Workshop.

Comment: A nice moving dance with a slow tempo and some dancers may enjoy the change of pace. Rhythm change in drum portion makes the release interesting. The figure

TEXAS BOUND AND FLYING — Chaparral 308

Key: D Tempo: 132 Range: HA
Caller: Gary Shoemake LD

Synopsis: (Break) Walk around corner — see saw own — join hands circle — men star right — left allemande — weave ring — do sa do — promenade (Figure) Head two couple square thru four hands — corner do sa do — swing thru — girls circulate — boys trade — boys run right — bend the line — touch a quarter — circulate — boys run right — swing corner —

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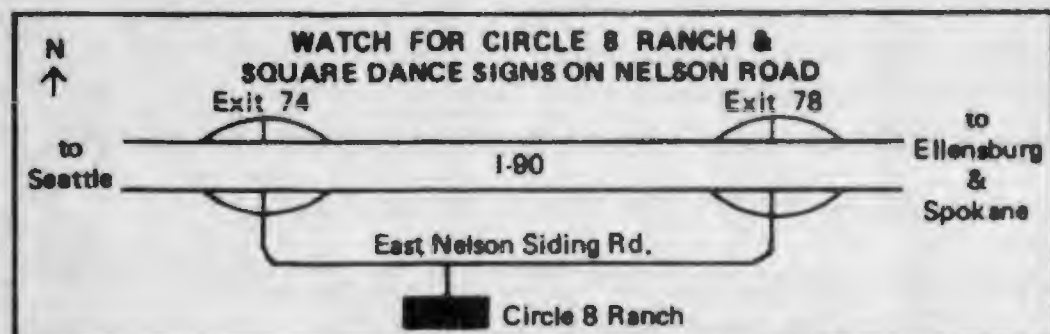
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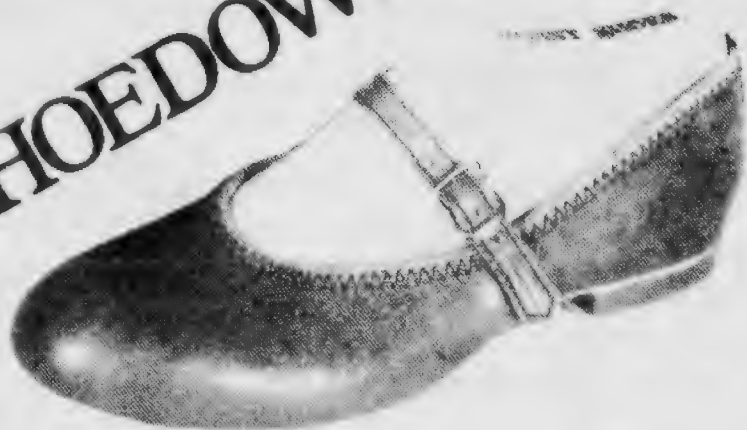
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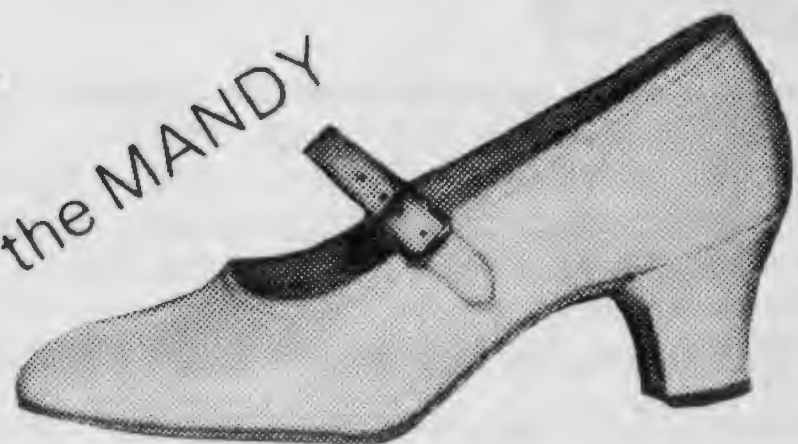
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promenade.

Comment: A good instrumental that offers some minor keys that callers will have to conquer. Figure offers enough for dancers' pleasure. As usual Chaparral offers a good release but callers better try before purchase. Gary makes it sound easy. Rating: ☆☆☆

SEA CRUISE — C Bar C 558

Key: F **Tempo:** 140 **Range:** HB Flat
Caller: Edgar Everett **LB Flat**

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads square



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Comment: Above average instrumental though the tempo is exceptionally faster than average dance tempo. Edgar seems to enjoy calling this release. The choreography is average and dancers felt the up tempo made it not

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- 157 Real Madrid by Ken Crowley
- 156 Monday Morning Blues (Round) by Steve Brisette

smooth to dance. Dancers would need to adjust. Rating: ☆☆☆

trade by — left allemande — do sa do — promenade.

IT'S BEEN A LONG LONG TIME — Brass Heel 001

Key: C Tempo: 130 Range: HB Flat Caller: Chuck Cooper LG

Synopsis: (Break) Four ladies chain — rollaway — circle left — four ladies roll half sashay — circle left — left allemande — weave ring — swing — promenade (Figure) Four ladies chain three quarters — one and three promenade halfway — down middle square thru four hands — right and left thru — pass thru —

Comment: We welcome this new label to the square dance recording field. On their first effort they have come up with a nice release. The figure dances well and the music is well played to an old familiar tune that has many prior issues. Good luck to this new company.

Rating: ☆☆☆☆

WORKING AT THE CAR WASH BLUES — Brass Heel 002

Key: F Tempo: 130 Range: HA Caller: Loren Cochran LC



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Synopsis: (Opener) Circle — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Break) Sides face grand square — circle — left allemande — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — spin the top — boys move and right and left thru — square thru three hands — swing corner — promenade.

Comment: A good sound on the instrumental and well called by Loren. The figure is average and as stated on another release this month, one that is over used. Dancers are always looking for choreography that gives them different moves. Rating: ☆☆☆☆

LOOKIN' FOR LOVE — 4-Bar-B 6036

Key: D Tempo: 128 Range: HB
Caller: Bob Carmack LD

Synopsis: (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) Heads square thru four hands — do sa do — swing thru — boys run right — half tag — scoot back — boys run — slide thru — swing — promenade.

Comment: Callers will have to work on this tune to get proper timing and word metering to make this dance effective. The music is well played and tune seems popular enough to

recognize. Dancers had mixed reactions to the enjoyment of the record. Rating: ☆☆☆

BULL OF THE WOODS — Blue Star 2124

Key: C&D Tempo: 130 Range: HA Sharp
Caller: Bob Yerington LB

Synopsis: (Break) Join hands circle — four boys make right hand star — allemande corner — right hand round partner — left allemande — weave ring — swing — promenade (Figure) Heads promenade halfway — right and left thru — flutter wheel — boys reverse — cross trail thru — allemande corner — box gnat at home — pull by — swing corner — promenade.

Comment: A record that stays within the Mainstream dance level, has good beat and not too difficult a tune to call. The tune has a ring of familiarity but this reviewer is unable to establish its origin. This record can be used in class work. It offers a reverse flutter wheel.

Rating: ☆☆☆

HURRY HURRY HURRY — Blue Star 2122

Key: C&D Tempo: 130 Range: HD
Caller: Nate Bliss LC

Synopsis: (Break) Four ladies chain — join hands circle left — ladies in — men sashay —

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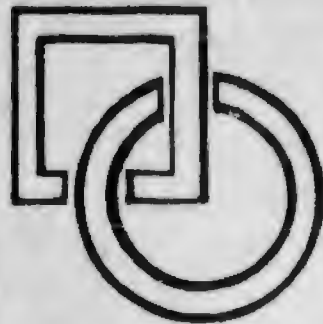
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weave ring — promenade (Figure) Head
couples promenade halfway — lead right and
circle — make a line of four — right and left
thru — touch a quarter — coordinate — boys
fold — corner swing — promenade.

Comment: This tune really goes back to the old
Windsor recording days when 78 RPMs were
in style. Key change might be bothersome as
it was felt by Nate. Figure has plenty of dance
moves and should give dancers ample chor-
eography. Melody line is not too pronounced
and callers will have to carry on their
own. Rating: ☆☆☆

DON'T ASK ME FOR TOMORROW —
Thunderbird 210

**Key: B Flat Tempo: 130 Range: HB Flat
Caller: Bob Shiver LA**

Synopsis: (Break) Circle left — left allemande —
do sa do own — men star left — turn partner
right — corners allemande — swing — prom-
enade (Figure) Head couples promenade
halfway — sides right and left thru — square
thru four hands — do sa do — eight chain four
— swing corner — promenade.

Comment: As usual good Thunderbird music
with basic dance choreography which has
seemed to be used quite a bit this month. Nice

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Staff Caller Profile



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job by Bob in the calling department. Tune is above average. Good rhythmic feel in this release. Rating: ☆☆☆☆

A SONG IN THE NIGHT — Seven C's 107

Key: G&A Tempo: 120 Range: HB
Caller: Posey Holdbrook LB

Synopsis: (Break) Circle left — walk around corner — see saw own — allemande left — weave ring — do sa do — promenade (Figure) Heads promenade halfway — lead right and do sa do — swing thru — boys run right — bend the line — right and left thru — slide thru — square thru three quarters — swing corner — promenade.

Comment: A very slow tempo with word metering and phrasing that makes the caller rush words in places and doesn't allow for proper smooth dancing execution. Music was average. Rating: ☆☆☆☆

WHO CAN I COUNT ON — Big Mac 013

Key: C Tempo: 128 Range: HB
Caller: Ron Mineau LC

Synopsis: (Break) Join hands and circle — left allemande — do sa do — four men star left — box the gnat — wrong way grand — pull partner by — left allemande — promenade (Figure) Head couples promenade halfway —

down middle square thru four hands — do sa do outside two — make a wave — ladies trade — recycle — veer to left — couples circulate — move up girls trade — partner trade — promenade.

Comment: A good revival of an old MacGregor release. Good choreographic moves and the music is well recorded with nice feeling. Each caller in his own way can easily use this record as its melody line is well established. Overall a good release. Rating: ☆☆☆☆

COUNTRY MEMORIES — Scope 648

Key: E Flat Tempo: 130 Range: HA Flat
Caller: Ron Mineau LB Flat

Synopsis: Complete call printed in Workshop.
Comment: Introduction provides a grand parade with good dance movements utilizing half tag trade and roll plus a fan the top. The melody is a good one that callers can handle. Very unusual ending on this record. Callers should be aware before using. Dancers enjoyed this release. Rating: ☆☆☆☆

THE BALLAD OF CAT BALLOU — Rockin' A 1373

Key: C Tempo: 130 Range: HD
Caller: David Cox LC

Synopsis: (Opener & Break) Left allemande —



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 — promenade (End) Sides face grand slide or
 grand square — four ladies chain — star 'em
 back — do paso — roll promenade (Figure)
 Heads curlique — walk and dodge — circle
 four make a line — up and back — pass thru
 — wheel and deal — pass thru — do sa do —
 swing thru — turn thru — swing corner —
 promenade her.

Comment: The melody line of this record may be a little difficult for some callers to handle as it is not as pronounced as others. The instrumen-

tal is adequate with strong beat. The figure offers a walk and dodge as the main movement. It is with interest we hear our Australian callers call. Rating: ☆☆☆

FIFTY SEVEN CHEVROLET — Dance Ranch 658

Key: C&D **Tempo: 132** **Range: HD**
Caller: Speedy Spivacke **LB**

Synopsis: (Opener) Sides face grand square — circle left — allemande left — promenade (Break) Sides face grand square — ladies chain — chain back — swing — promenade (End) Circle left — left allemande do sa do —



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four boys promenade inside — swing — promenade (Figure) One and three lead right — circle four — make a line — up and back — pass thru — wheel and deal — double pass thru — track II — swing thru — turn thru — allemande left — do sa do — swing corner — promenade.

Comment: A release with many good lyrics for callers to play with. The tempo is up slightly but not too difficult to accomplish in use of track II movement. Easy melody line of a tune recorded by other companies. Overall reaction of dancers was average. Rating: ☆☆☆

SEXY LADY — Seven C's 104

Key: C **Tempo: 128** **Range: HA**
Caller: Ramon Marsch **LB**

Synopsis: (Opener) Circle left — allemande left — swing own — men star left — turn partner right — left allemande — promenade (Break) Sides face grand square — circle left — allemande left — promenade (Figure) Heads square thru four hands — do sa do — swing thru two by two — boys run right — couples circulate — wheel and deal — veer to left — ferris wheel — centers square thru three quarters — swing — promenade.

Comment: An overall average release with dance movements that are Mainstream. It's surprising what lyrics are used in square dance releases that could be criticized as being a little suggestive. Music is average. Rating: ☆☆

I'M ALREADY BLUE — Big Mac 014

Key: C **Tempo: 130** **Range: HC**
Caller: Ron Mineau **LC**

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — four ladies rollaway — circle left — allemande left — weave ring — do sa do — promenade (Figure) One and three promenade halfway — two and four star thru — pass thru — do sa do — make a wave — ladies trade — girls run right — tag the line to the right — ferris wheel — double pass thru — track II — swing corner — promenade.

Comment: A well recorded release with good instrumental. Comfortable dancing using a tag the line, track II and ferris wheel as meat of the dance. Tune is not outstanding but adequate with strong beat on instrumental. Rating: ☆☆☆

LYING EYES — C Bar C 562

Key: C **Tempo: 130** **Range: HA**
Caller: Edgar Everett **LA**

Synopsis: (Break) Circle left — left allemande — do sa do — allemande left — weave ring — do

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This special service provided by SQUARE DANCING magazine is available to callers for a low price. It gives the caller an opportunity to tell the square dancing public how he can be contacted.

sa do — promenade (Figure) Heads promenade halfway — two and four right and left thru — square thru four hands — do sa do — eight chain four — swing corner — promenade.

Comment: An overall average release which offers a basic dance movement of an eight chain four. Music seems average and nothing special in its recording. Tune and dance seemed to become monotonous while dancing it. Rating: ☆☆

**CAN'T SQUARE DANCE BY MYSELF —
FTC 32036**

**Key: C Tempo: 132 Range: HC
Caller: Curley Custer LC**

Synopsis: (Break) Four ladies promenade — swing at home — join hands — circle left — allemane left corner — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru — star thru — pass thru — do sa do right and left thru — dive thru — pass thru — swing corner — allemande left — promenade.

Comment: Instrumental side is recorded very fast causing called side to have to be slowed for decent dance execution. Music instrumental is at least average and the dance figure is very easy for execution purposes. The melody is not outstanding making the overall assessment average. Rating: ☆☆

CELITO LINDO — Blue Star 2121

**Key: G Tempo: 130 Range: HC
Caller: Jerry Helt LG**

Synopsis: (Break) Four ladies chain — walk around corner — see saw partner — allemande left corner — go forward three meet partner — weave ring — do sa do — promenade (Figure) Join hands circle left — heads forward to middle and back — square thru four hands — do sa do — eight chain thru four hands — swing with five — promenade her.

Comment: A revival of an old release and well

done by Jerry. Any caller having tune control and singing ability can enjoy using this record. Another basic level dance which new dancers can enjoy and participate in singing the chorus. Nothing more difficult than an eight chain four. Rating: ☆☆☆

FRIENDLY FAMILY INN — C Bar C 559

**Key: F Tempo: 124 Range: HC
Caller: John Griffith LC**

Synopsis: (Break) Circle left — left allemande — do sa do — allemande left — weave ring — do sa do partner — promenade (Figure) Head two couples promenade halfway-down middle right and left thru — flutter wheel in middle — sweep one quarter more — pass thru — do sa do — swing thru — boys trade — turn thru — allemande left — promenade.

Comment: An above average instrumental with choreography that stays within the Mainstream level. Seems like a lot of words to handle yet was capably executed by John. Tempo seemed fairly slow but was danceable. Callers can certainly call with ease. Rating: ☆☆☆

HOEDOWNS

CRAWDAD — Rebel 101

**Key: E Tempo: 132
Music: Lucky Rogers, Leon Copas & Leo Eif-
fert — Drums, Bass, Steel Guitar, Guitar, Fiddle**

LUCKY — Flip side to Crowdad

**Key: D Tempo: 132
Music: Lucky Rogers, Leon Copas & Leo Eif-
fert**

Comment: Two hoedowns that might well find their way into the callers' record case. Instrumentation is adequate. This reviewer would consider this new label as a satisfactory addition to the square dance circles. Welcome



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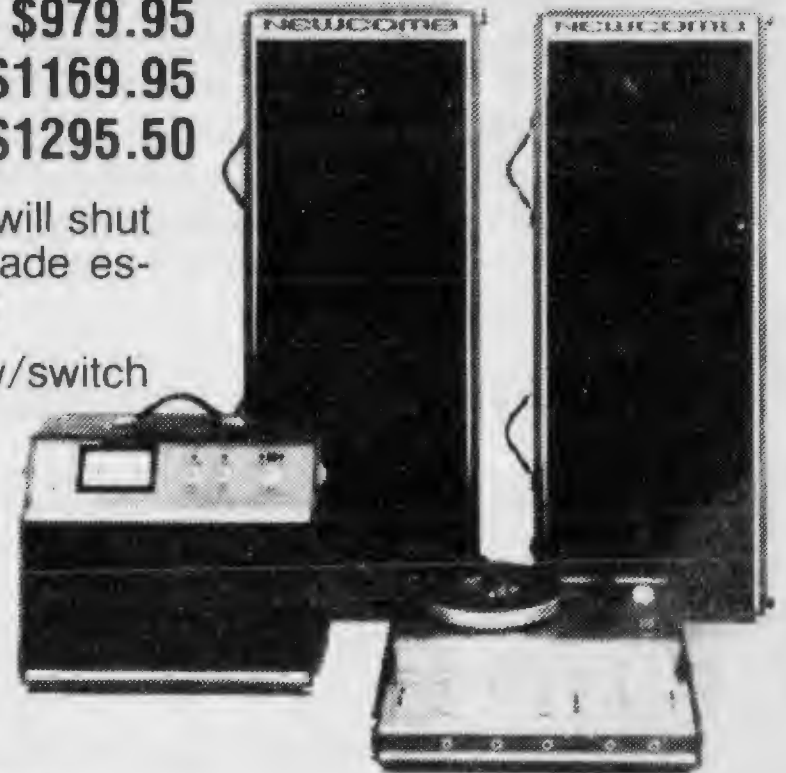
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from the reviewer.

Rating: ☆☆☆

has made good strides in the improvement of its music.

Rating: ☆☆☆☆

RABBIT DOG — Big Mac 016

Key: D

Tempo: 132

Music: Big Mac Band — Drums, Bass, Guitar, Piano

CAUTION — Flip side to Rabbit Dog

Key: F

Tempo: 130

Music: Drums, Bass, Guitar, Piano

Comment: Two well played hoedowns and instrumentally well coordinated. Preference of this reviewer is the Caution side. Each caller will have to review for his choice. Big Mac

FLIP

SLO TRAC — Big Mac 012

Key: G

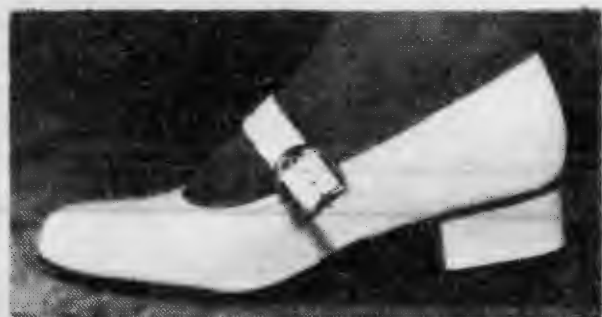
Tempo: 128

Caller: Jeanne Moody Briscoe

Comment: A very good hoedown with a lot of bounce to the ounce. The flip side called by Jeanne is well done also. The instrumental has a lot of variety in its recording with a melody well established. Overall good hoedown.

Rating: ☆☆☆☆

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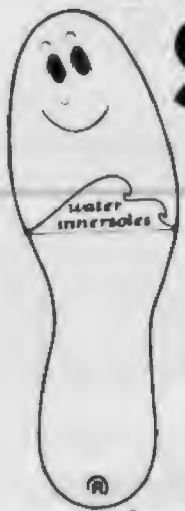
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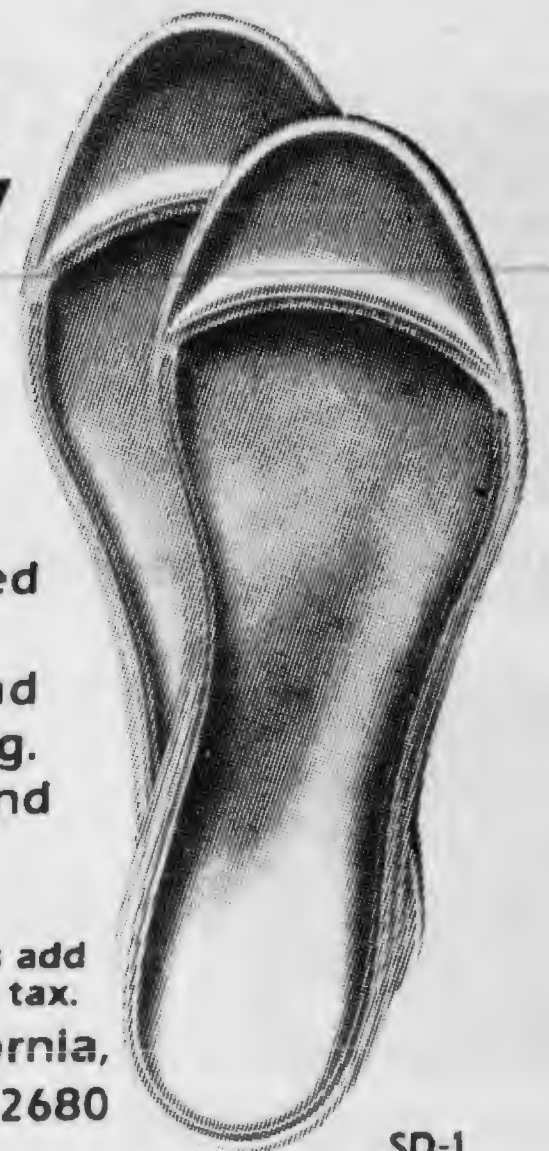
The April issue of SQUARE DANCING features the wonderful world of square dance travel. Thousands of square dancers have experienced the pleasures of traveling with others who share this hobby, not only to distant cities within their state but throughout North America and abroad. Sometimes these are *square dance tours* taking in major dance events in countries abroad. Others are *tours of square dancers* which simply means that while some square dances may be included, the tour is made up primarily of square dancers who, because they share this common interest, make ideal traveling companions. Whether you're planning a square dancing travel adventure in your life or whether this is a dream for some time in the future, watch for our April issue. **ADVERTISERS ATTENTION:** Deadline for advertising extended to February 10. Best to phone us for advertising space, (213) 652-7434.

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(OBSERVATIONS, continued from page 32)

My third book, the "Roundance Manual of 1962," relied on the help of over 100 round dance teachers for terminology revision and the earlier material was expanded from 48 to 134 pages to include coverage of most phases of round dance technique and club and leadership aspects. Nearly 30,000 copies of these three books have been sold. The latest reprint in 1979 included an "Addenda of Recent Additions and Revisions" to include some of the most widely used and accepted terms and definitions as approved by the three initial Roundalab annual meetings. With up to 250 teachers meeting for three-day periods, a consensus was reached with surprisingly little disagreement.

A major objective of the 1980 Roundalab meeting is to complete the efforts to standardize definitions and descriptions. It is of interest that, while the "Roundance Manual" lists about 150 terms and definitions, the Roundalab list will be considerably longer. There exists one list of over 600 round dance terms, including some 40 French or other foreign language words and many others that are nei-

ther "short nor descriptive." Even so, this list of 600 fails to include such traditional and essential round dance terms as: twirl, butterfly position, change sides.

It seems to this writer that no matter how complex a dance movement or routine may be, the terminology used in its cueing can be and should be short, descriptive, and meaningful. And I see no need for a "two-layer" language with one based on ballroom terminology. Further revisions will always be indicated but it is our hope that these will be limited to those approved by the dedicated and involved professionals in Roundalab. Such revisions will be made only after serious consideration and with the full knowledge that "change" does not always mean "progress" and should only be made when clearly necessary. Wholesale revision and proliferation of terms can only result in (1) making obsolete the written directions for hundreds of "Classics" and other fine rounds which are the backbone, the common denominator, of the activity; (2) Causing confusion and discouragement for the most important people involved — the DANCERS.

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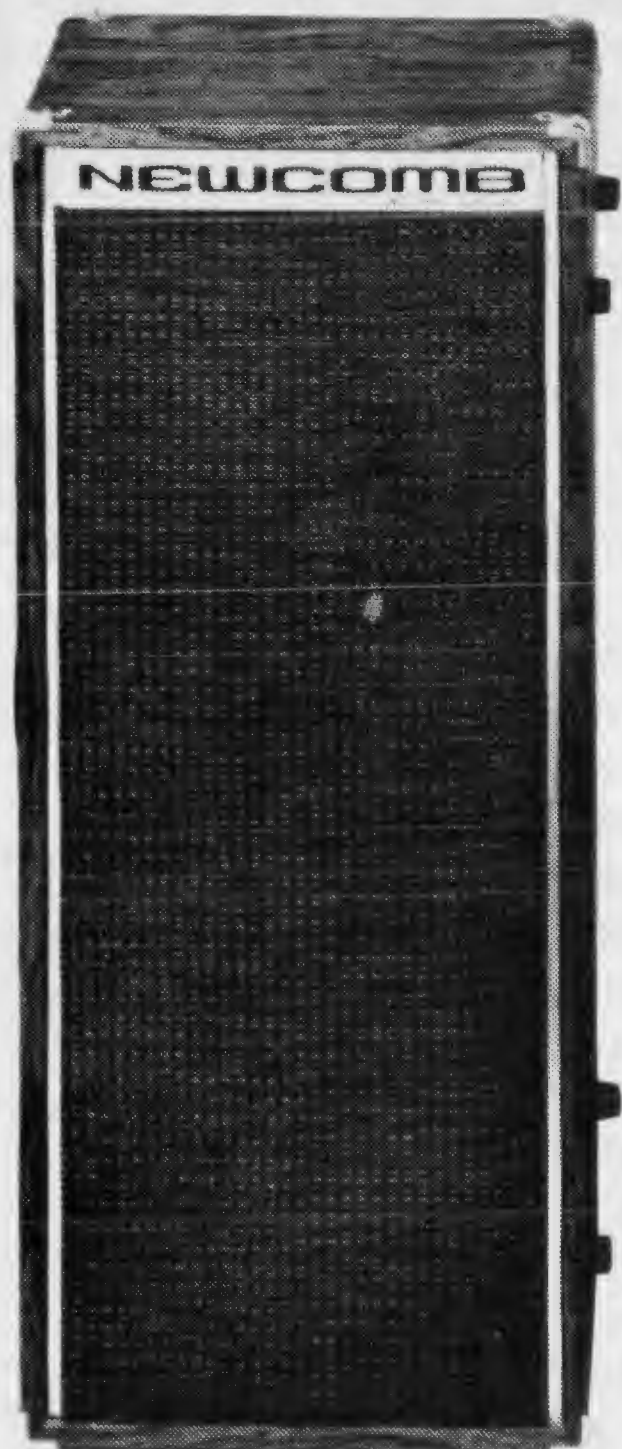
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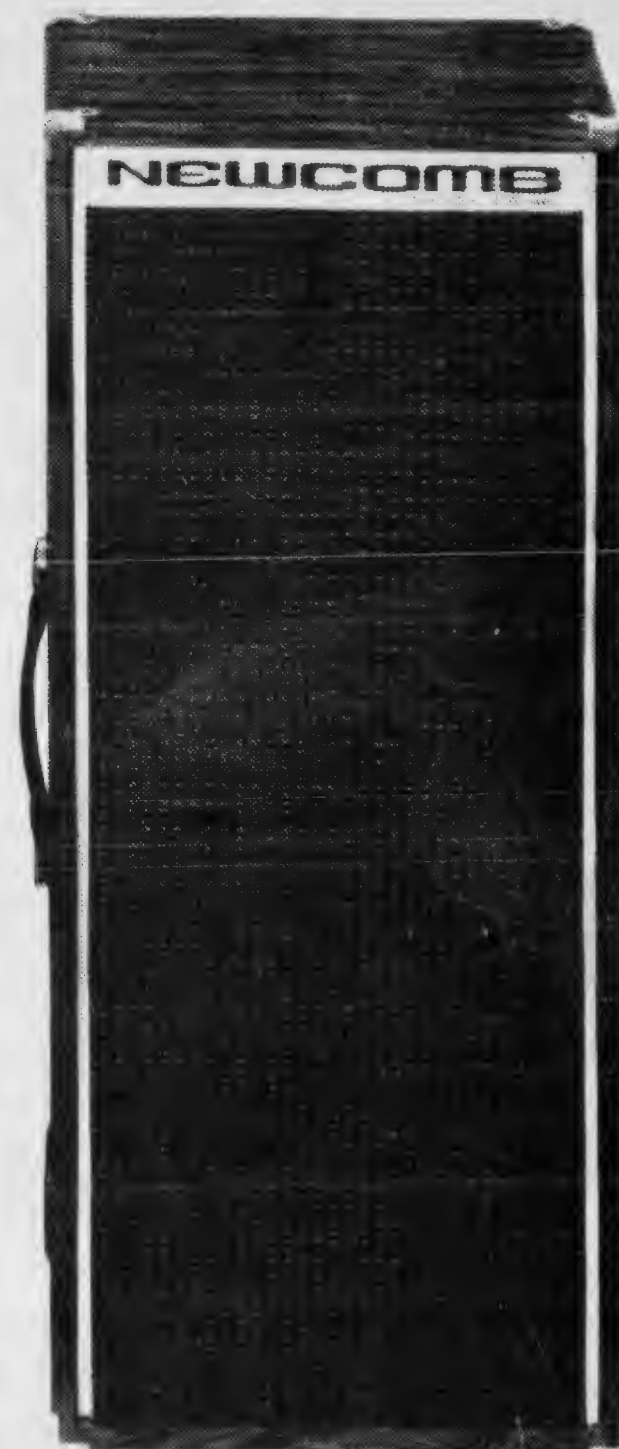


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(**FUN LEVEL?** *continued from page 36*)

we come over and do something on one of those nights?" I said, "Al, I have a group that dances on Wednesday nights so how about coming over then and we will get together before the dance and talk for a few hours" which is something we old time callers like to do.

We went to the dance that night; I called a short dance, then I introduced Al and turned the entire evening over to him and he taught us six or eight contra dances during the evening. The dancers loved it. They loved Al and Bea. We all had a ball so it was quite a success. That night was an eye opener to me because I saw exactly how those contras could fit into an evening of dancing, and I now include them in my groups, if they are Beginners, Mainstream, Plus I and Plus II, Advanced or whatever. They all love them and they should be included in all programs by all callers. If they try them, they'll like 'em. I am sure the dancers will like them, too.

Old Fun Level

Getting back to my story, the same fellow I was talking about earlier came back to me when we were packing up the equipment and getting ready to head for home. He said, "I really enjoyed this evening." He went on to say, "This is what I was talking about when I said I liked the old fun level dancing."

I said, "Do you know what we have just proven here tonight?" He asked, "What?"

I said, "We have proven that ANY LEVEL is fun level if the caller will just keep everything for FUN and not allow the dancers to get too serious about their dancing and become frustrated if someone makes a mistake."

He said, "Well, I'm sure that everyone

here tonight enjoyed this dance because they are still standing around in groups and laughing and talking about it, when they usually rush out and get into their cars and head for home — most likely mad at someone for goofing up the square."

I think there must be a moral here somewhere. I know that I learned something. From now on I am going to dance my dancers for FUN, Fun, fun. All the time. I am not going to allow them to get too serious. I am going to keep reminding them, "Square Dancing is for fun." When the folks square danced in the old days, they danced for fun; when we teach a class, we always tell them that square dancing is fun; when we graduate them, we tell them to keep having fun.

Is This Change Necessary?

It seems that somewhere, after graduation, something happens to the dancers. They seem to quit dancing for fun and want to see how fast and how far they can advance. This could be the callers' fault. I am not sure. I wish I could offer something positive. I know for myself, I will allow my groups to advance, but I'll see to it that they do not get to where they don't want to dance with this or that couple, because all couples are trying just as hard as the other couples, and we must always face the fact that some are faster learners than others, but the slower learners, most times, are just as good dancers as everyone else.

So, when arranging your programs, be sure to add several fun gimmicks for the evening and be sure that your dancers always have smiles on their faces. Smile to yourself, it doesn't hurt. Keep in mind, "*Square Dancing is Friendship Set To Music.*" It is not "Ability set to Music."

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CALLERLAB ACTION

On December 7, 8 and 9, members of the Callerlab Caller Education Committee met in conference at Dallas, Texas. Among other items discussed was the necessity to devise a *uniform* system of choreographic notation. To this end a special committee was appointed with Frank Lane as chairman. Jack Lasry will present the Lloyd Litman System and Bill Peters, Bill Davis and Colin Walton will each present their own systems.

If any other "systems" are documented,

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CHAFFEES

May 8-10
RON SCHNEIDER
AND
CHAFFEES

May 15-17
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AND
CHAFFEES

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Bill & Millie Holmer — Jack & Darlene Chaffee
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FALL SCHEDULE

Sept. 11-13
GENE KNUTSON
and
BOB WILD
AND HOLMERS
M/S PLUS 1 & 2

Sept. 18-20
JOHN HENDRON
AND GIEROKS
A1 and Star Tips

Sept. 25-27
JERRY SCHATZER
AND GIEROKS
M/S Plus 2 and
Intro to Advanced

Oct. 2-4
BERYL MAIN
AND
CHAFFEES

Oct. 9-11
FRANK LANE
AND CHAFFEES
M/S Plus 1 & 2

Oct. 16-18
DAVE LIGHTLY
A1 -A2 with
C-1 Star Tips

Oct. 23-25
MARSHALL FLIPPO
AND
HOLMERS

Oct. 30-Nov 1
MARSHALL FLIPPO
AND
MUELLERS

Nov. 6-8
JOHNNIE WYKOFF
AND
CHAFFEES

Nov. 13-15
LEE KOPMAN
A2 with C-1
Star Tips

For Information or Reservations
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- Feb. 6-7 — Dixie Jamboree, Montgomery, AL — 5202 Surrey Rd., Montgomery 36109
- Feb. 6-8 — Jamboree by the Sea, Oceanside, CA — P.O. Box 2177, Oceanside 92054
- Feb. 6-8 — Chassé IV 3rd Annual Icebreaker R/D Festival, Beaumont, TX — 2300 Charlotte Dr., Silsbee, TX 77656
- Feb. 7 — Sweetheart Dance, Loveland High School, Loveland, CO
- Feb. 12-14 — TASSD Round-Up, Dallas, TX — 6113A Averill Way, Dallas 75225
- Feb. 13-14 — Sweetheart Festival, Fulton-dale, AL — 624 Darlene Dr., Birmingham 35217
- Feb. 13-15 — Snowflake Festival, Albuquerque S/D Center, 4915 Hawkins NE, Albuquerque
- Feb. 13-15 — Kross Roads Squar Rama, Convention Center, Fresno, CA
- Feb. 19-21 — 6th Annual Florida Sunshine Festival, Lakeland Civic Center, Lake and, FL — 1513 No. 46th Ave., Hollywood, FL 33021
- Feb. 20-21 — Blue Ridge Mountain Festival, Natural Bridge Hotel, Natural Bridge, VA — Box 3176, Kingsport, TN 37664
- Feb. 27-28 — 4th Annual Centennial Cele-

RANCH HOUSE

NEW RELEASES

- RH 601 I Feel Sorry For Anyone
Who Isn't Me Tonight
by Darryl McMillan
& Tony Oxendine
- RH 602 Sweet Desire
by Tony Oxendine &
Darryl McMillan
- RH 104 Breezin Easy & Outlaw
Patter
- RH 210 Chain Gang of Love
by Darryl McMillan



Darryl
McMillan



Bill
Terrell



Tony
Oxendine

- RH 211 Miracle Express
by Darryl McMillan
- RH 305 Shadows of Love
by Bill Terrell
- RH 504 Pretty Woman
by Tony Oxendine
- RH 701 Angelline by Keith Rippetto

RECENT BEST SELLERS

- RH 103 Picker Patter Patter
- RH 209 If This Is Just A Game
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- RH 304 Sweet Fantasy
by Bill Terrell
- RH 503 Back On My Mind
by Tony Oxendine

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bration, Mesa Community Center, Mesa, AZ — 928 East 8th Pl., Mesa 85203
 Feb. 27-Mar. 1 — 7th Annual S/R/D Festival, Palm Springs Pavilion, Palm Springs, CA — Box 1786, Palm Springs 92262
 Feb. 27-Mar. 1—2nd Annual Student Square-Up, Natural Bridge Hotel, Natural Bridge, VA — Box 224, Goshen 24439
 Mar. 1 — Western Whirlers Winter Whirl, Student Union, Kent State University, OH — 3340 Hudson Dr., Cuyahoga Falls, OH 44221
 Mar. 6-7 — 8th Annual Spring Fling, Norfolk City Arena, Norfolk, VA — 4921 Olive Grove Ln., Virginia Beach, VA 23455
 Mar. 6-7 — 8th Annual Hoover Dam Festival, Boulder City, NV — 881 Joy Ln., Boulder City 89005 (702) 293-4918
 Mar. 6-7 — Winter German R/D Festival, Memphis, TN — 3950 Lakemont Dr., Memphis 38128
 Mar. 6-8 — 31st Annual Yuma S/D Festival, Yuma, AZ
 Mar. 7 — 4th Annual Pot O'Gold Special, YWCA, Texarkana, TX
 Mar. 7 — State Conclave, Bryan, TX
 Mar. 13-15 — 15th Annual S/R/D Fiesta, Kern County Fairgrounds, Bakersfield, CA
 Mar. 14 — Louisiana S/D Convention, Civic Center, Centroplex, Baton Rouge, LA
 Mar. 15 — 14th Connecticut Festival, Wethersfield, CT — Box 437, Warehouse Point, CT 06088
 Mar. 19-21 — WASCA's 22nd Annual Spring Dance Festival, New Sheraton Washington, Washington, D.C. — 4613 Westridge Pl., Camp Springs, MD 20031
 Mar. 20-21 — 26th Annual Sweetheart Festival, Downtown Holiday Inn, Jackson, MS



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by Joe Porritt |
| JP 106 Heartbreak Mountain
by Bob | JP 402 Four In The Morning
by Bob & Joe |
| JP 105 I Don't Know Why by Bob | JP 401 Tennessee Sunshine
by Bob & Joe |
| JP 205 I Don't Drink From
The River by Joe | JP 501 Jopat/Jolee (Hoedown) |
| JP 104 Looking for Someone
Like You by Bob | |
| JP 103 Selfish by Bob Vinyard | |
| JP 204 Gonna Have a Ball
by Joe Porritt | |

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Rounds by: Harold and Judy Hoover and
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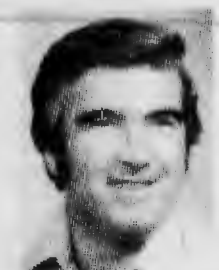
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VT — 128 Killome Dr., Burlington 05401

Mar. 20-22 — Rhythm Records Spring Fling,
Waco, TX — 189 April Point North,
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Mar. 20-22 — Florida Spring R/D Festival,
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Venice East Blvd., Venice, FL 33595

Mar. 21 — 13th Annual Ruy Camp Dance,
World Congress Center, Atlanta, GA —
949-1593

Mar. 21 — 15th Annual ORA Spring Swing,
Bell Auditorium, Augusta, GA — 422
Kemp Dr., Augusta 30909 (404) 736-2440

Mar. 27-28 — Fontana Spring Frolics, Fon-
tana Dam, NC

Mar. 27-28 — 6th Annual Do-Si-Doer's Jam-
boree, Harrisburg, IL

Mar. 27-28 — 22nd Tar Heel Square-Up,
Convention & Civic Center, Winston-
Salem, NC — 2600 Starnes Rd., Charlotte,
NC 28214 (704) 399-5730

Mar. 27-28 — 19th Iowa State S/R/D Con-
vention, Five Seasons Center, Cedar
Rapids, IA — 3642 Clark Rd. S.E., Cedar
Rapids 52403

Mar. 27-28 — 2nd Annual Friendship Festi-
val, Johnson, KS — (316) 492-2148

Mar. 28 — 13th Annual Grand Promenades
S/R/D Festival, John Wayland School,
Bridgewater, VA — (703) 833-5505

Mar. 28 — 19th Annual Spring Spree,
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IN MEMORIAM

Aaron "Doc" Heimback, pioneer caller in the Chicago area in the early 50's and 60's, passed away last October. His good friend, caller, Joe Lewis of Dallas, Texas, delivered

the eulogy at the memorial service.

Ruth Glass, wife of caller, Dewey Glass, also passed away in October. Ruth had been an active supporter of square dancing since 1960 and had a "Won't-you-let-me-help-you" way about her that endeared her to all.

— *Betty Berry*

Sam Shawver, active round dance teacher in the Southern California area, passed away in early December.

EDITOR'S NOTE: We try our best to run these notices as we receive them but space is often a problem. Thank you for your understanding.

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THIS BOOKLET CONTAINS CHAPTERS ON:

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Equivalentents And Their Use — Les explains what equivalentents are and how you can change them around to fit your own style and your own personal needs.

Set-Ups — This chapter will explain how you can build your dance to a certain point.

Get-Ins — Get-Outs — Shows many ways to get dancers into certain positions — and how you can get them out even if they are in a position you didn't intend to get them into.

Voice Control And Projection — An important chapter to all callers. How you should treat your voice — how to control it — exercises to keep it fit.

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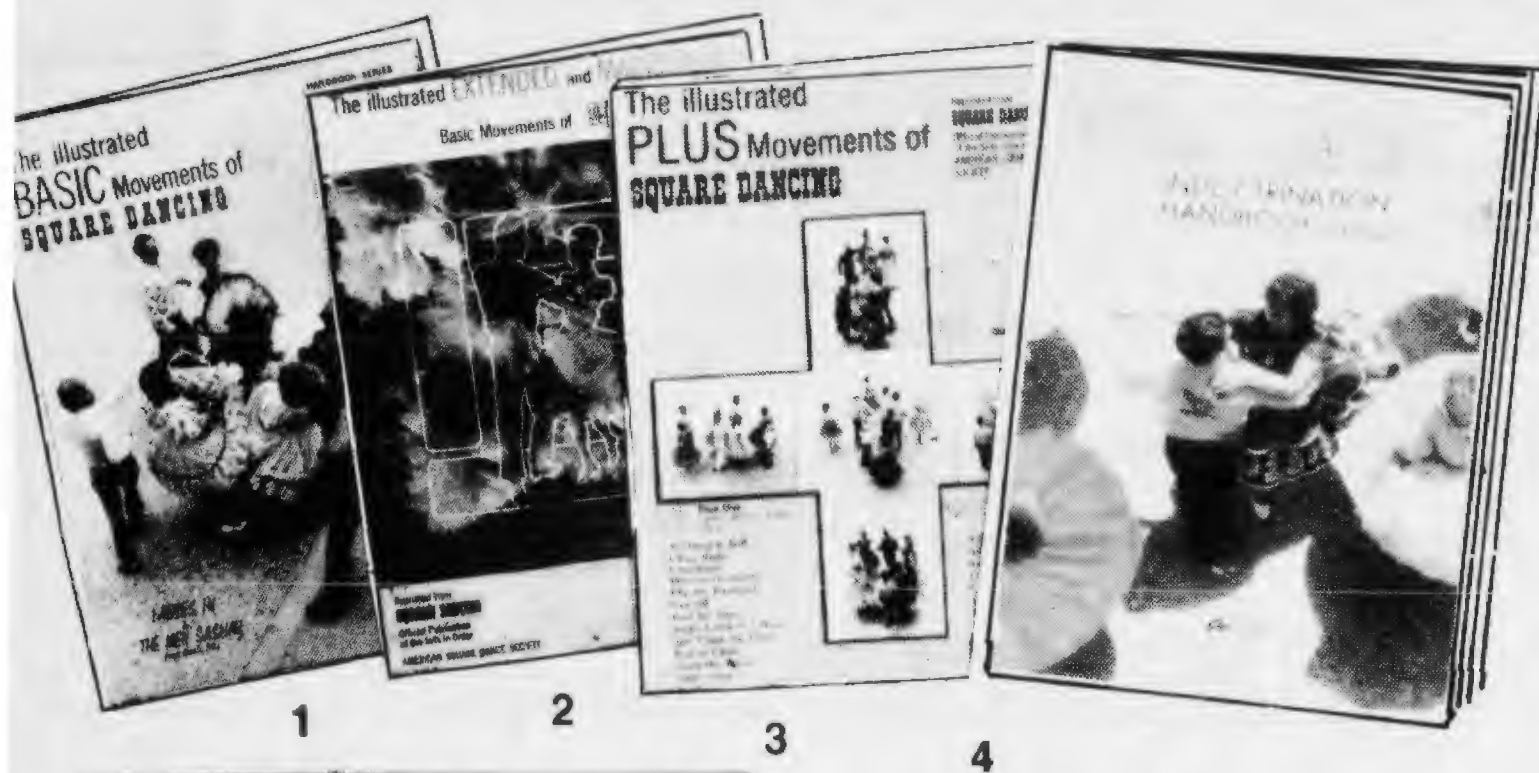
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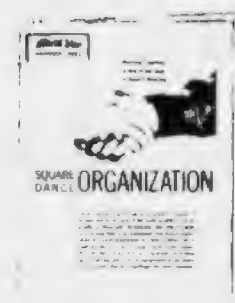
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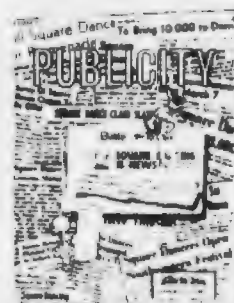
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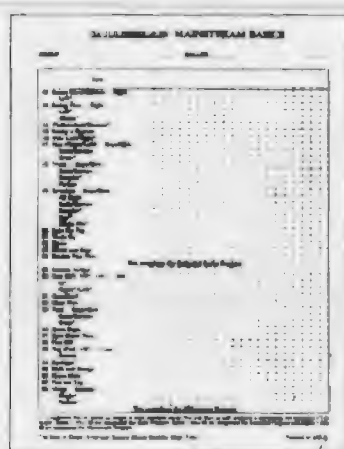
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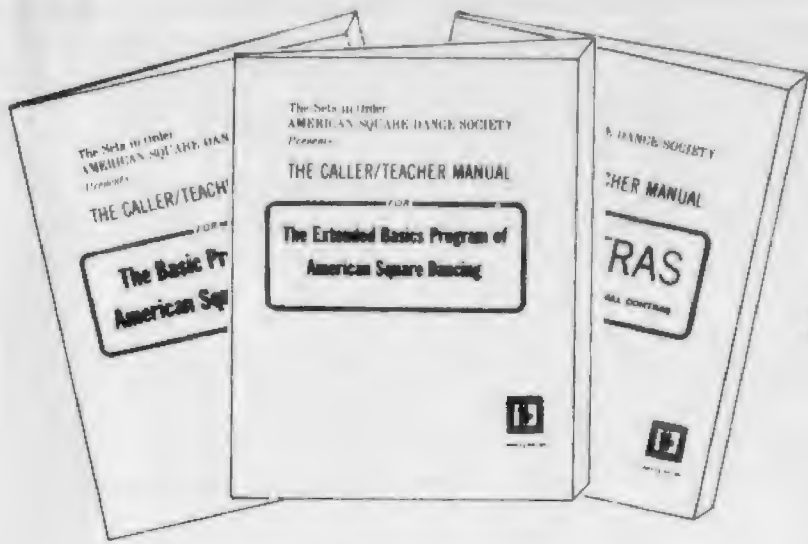
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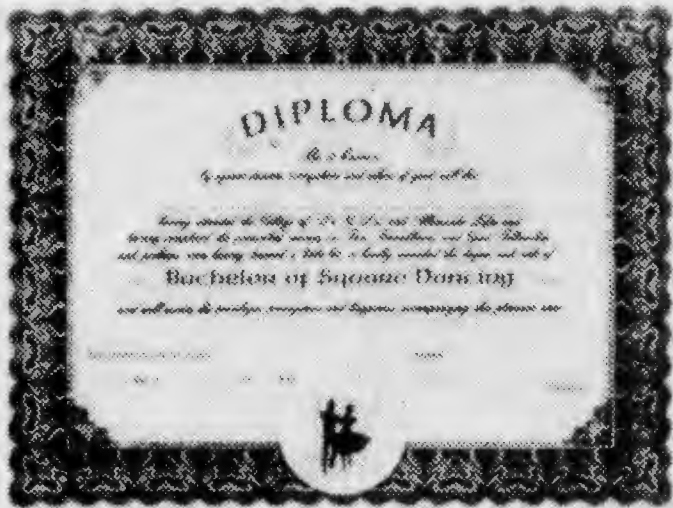
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29

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fashion feature

Dell Parrish has chosen a black and pink border print for her skirt and has used part of the design on the front of her black peasant blouse, on the edge of the sleeves and in the wide, full neck ruffle. When a fabric sparkles, it does not need any additional trim. The material is a cotton/polyester.



FASHIONS

BY NITA SMITH



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