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January 1980



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See page 24

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AMERICAN SQUARE DANCE

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CO-EDITORIAL



If we could have a crystal ball
At it we'd peer to see it all—
The present, the past, what is to be,
The dancers, the callers, you and me.

Thirty-five years has this old mag
Been part of your old postman's bag,
Arriving monthly full of news
And advice on square dancing's don't's
and do's.

We'd use the ball to help us now,
About the present, to tell and show.
Two 'nonyous writers we'd like to find
And send away two answers kind.
To one we'd say, "The symbol 'X'
Is not a kind of modern hex;
It stood for 'Christ' in old Greek days
And in tradition, as 'Xmas' stays.
'Santa's too early,' was your description,
It takes a month to start a subscription.
Forgive us if we bothered you—
There are reasons for what we do."
To the other and to all readers fine,
We'd drop a soothing, gentle line
To say that all our authors here
Are writing down their thoughts
sincere.

You're certain at times to disagree—
That's the glory of being free!
One man's opinions are what you see
(Or one woman's, as the case may be).
In choreo style, in calling tips,
In reviewing of all the record flips,
Each one writes what he thinks fit
We do not change but only edit.

Our readers then must pick and choose
And decide what'll work for them to
use.

Back to the crystal ball we go—
Ask it all the readers' moves to show.
We could change your towns in advance,
The postman would bring your *AS Dance*
And never have to send back the cover,
Telling us you're an "unknown" mover.
Next best to that for nineteen-eighty,
Please don't be procrastinate-y.
Send us each address when you go
And your mag will soon follow.

Oh, crystal ball, what lies ahead
For square dancing in this decade?
Will it flourish, is it to grow
Or will we keep the status quo?
Wisely, the ball refuses to show
"Depends upon dancers, you know."
Square dancing's great, square dan-
cing's fun,
And its future lies with every one.
Let's all join hands and make a ring
Of friendship while the calls we sing
Let's open the ring to all around
Who seek the fun and joy we've found.
The eighties then will see us all
Dancing in each crystal ball.

This poem was written half in jest
And now we want to wish the best—
Dancing's joys are known to all,
So listen when you hear the call
To square it up both far and near,
And have a Very Happy New Year!



Elmer Sheffield



Johnny Jones



Johnnie Wyzkoff



Don Williamson



Allen Tipton



Cal Golden



Ray & Bea Dowdy

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RBS1249 IF I SAID YOU HAD A BEAUTIFUL BODY

by Elmer Sheffield Jr.

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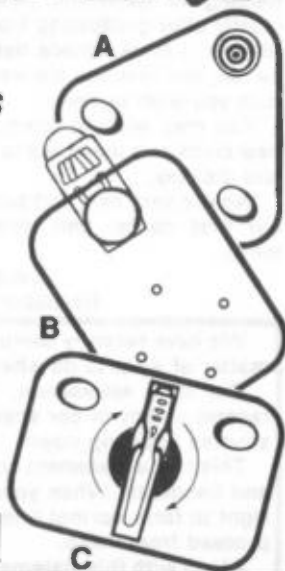
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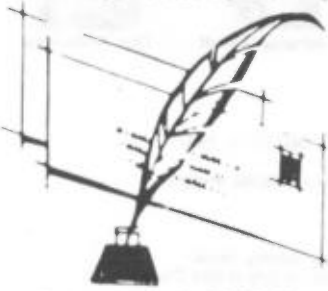
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Don Hadlock-A 24813 Broadmore Ave., Hayward, CA 94544

Grand Zip



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We are members, and new members at that, of a new club. The Better Capital Squares has just had its first dance. An old member of square dancing loaned me a few back issues and I find levels and clubs going back end up interesting. Our first dance was lesson to very advanced dancing—beginners sit out all but the lesson part. I feel in everything one must go back to basics. I think clubs should dance at all levels and dancers sit out what is not your level, or have an area that is helping to learn the new level. But mostly after graduating from beginners lessons, I think square dancing should be fun, and that you are welcome at any club you wish to visit.

You may wish to communicate with new clubs and members to see the likes and dislikes.

We are very new and sure had fun at our first dance, and look forward to more.

*Gordon D. Emery
Reedsburg, Wisconsin*

We have recently completed a survey from different areas of the country on the matter of what to do when squares break down.

Our local association, RACLA, would like Callerlab and the publications to receive a copy of our answer in case there are others with this same question of squares breaking down.

This is the statement which will appear on all association-represented schedules and handouts: When your square breaks down, all square up, heads slide to the right to form normal lines of four, and when you see the other squares in lines, proceed from there.

Along with this statement, we would like to thank those who answered our letters for this survey.

*Tommy and Linda Russell
Sterling, Illinois*

I appreciate the "Puzzle Page" (November). My favorite is this one:

Stand take 2 taking
I u throw my

*Jan Brown
Bellevue, Nebraska*

We all sure do want to thank you for using our pictures in your magazine... It is people like you with your marvelous book that make square dancing so much fun. We also want to tell you how much we enjoyed your subscription dance in Colorao Springs.

Edith and Paul Brinkerhoff

NOTE: The above letter was accompanied by a card signed by all the Shavano Shufflers members. (See the center spread, October 1979.)

...We spend a delightful winter at Sunshine Park (Harlingen, Texas). We learned of this park through an ad in *American Squaredance*. Jerry Rash is a great caller.

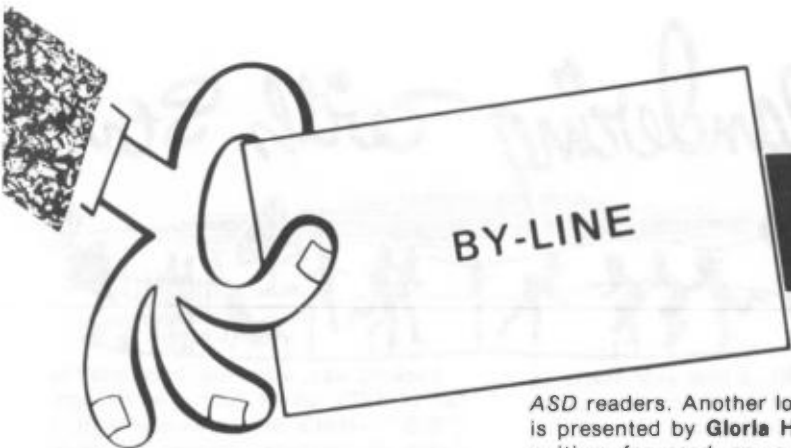
We look forward to each issue of your magazine.
*Lester Esther Earles
Bull Shoals, Arkansas*

Thought you did a great job presenting the new outfits of the National Executive committee. Also, your copy facts were all very correct and accurate.

Guess you have a little printer trouble as I do...I had your address wrong and I'll correct it in the next issue...and you had the names under two pictures reversed — the Holloways and Parkers. I checked the back for the pictures when they came to see if I had them wrong, but they were correct, so guess we'll just blame the printer. More fun.

You have certainly brought your

Continued on Page 76



New Year's Resolution time is upon us again, a time to look at directions for a new decade. **Ted Nation's** perspective on attitudes emphasizes several points that we should remember. **Ted** is a caller from California who writes a regular column for the *Blue Book*. Those who like your editors, attempt an annual New Year's fasting regimen, will chuckle appreciatively over **Valerie Titus'** short story. **Valerie** is a humorist and square dancer who is well-known to

ASD readers. Another look at attitudes is presented by **Gloria Hall**. While her writing focussed on a round dance council, her advice applies equally to round or square dance organizations. **Fred & Kay Haury** discuss sight cues for round dancers. **Fred** is the author of a comprehensive R/D book soon to be published by ASD. Two poems open the New Year with variety. **K. Lee** writes a fantasy with which we all identify— a dancer who couldn't tell left from right— and **Mary Helsey** reminds us all that square dancing is a hobby for all seasons.

GREEN

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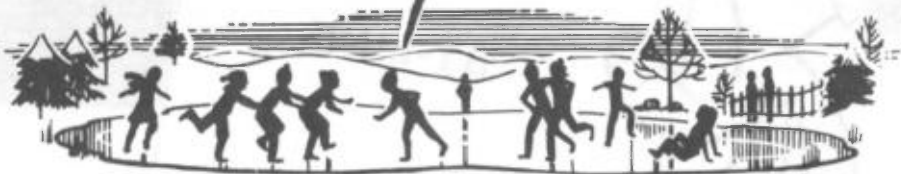
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Mandering with Stan



January, 1980...a new year starts...a new decade starts...the colder months begin in Ohio...we "scarf" our necks, muffle our ears, button our boots and batten the hatches. We also tighten our belts, muzzle our gullets, and muffle our awful gas-guzzling *gobbledebucks* against the current economic pinch.

Something else. This magazine is 35, going on 36. "Happy birthday, dear MAG-gie!"

We took a lot of space last month to cater to the Swiss caper, and needless to say, the super-fine Alpine memories are still fresh and permanent, but we must wait about a year to renew and review that experience. Meanwhile, let's stash it and hash it with the rest of the fall ball.

For instance, there were no less than three western flying trips to do combined caller-clinic-dances in three ideal locations— **Billings, Montana** (Yellowstone Callers), **Richland, Washington** (Blue Mountain Callers), and **Tulsa, Oklahoma** (TACT— Tulsa Area Callers and Teachers). I won't mention names, because I'll surely leave someone significant out of the picture, but in each locality, about 30 or more caller/leaders were present and we had good discussions of current trends, techniques, tips and testimonials. Dances followed the bull sessions— good crowds and smooth dancing is a credit to the callers in each area. Ray's Barn (Ray Koch) in **Billings** is one beautiful, rustic place to dance. Willie Harlan arranged the **Tulsa** Pow Wow. George Moore of Cody coordinated the **Billings** billing. Bob and Pat Sheldon did ditto in the Tri-Cities of Washington, and Dale and Marie Evans hosted me there. Oops...no names...OK!

Looking way, way, way back into the fall of 1979, about four months ago, ("B.S."—that's Before Switzerland), I ought to mention another Swingers encounter (All American Swingers) at the Masonic Temple in **Johnstown, Pennsylvania**, where the good folks and the Good folks (Yes, there's a couple named Good) always make me feel good and welcome. Another good ASD dance.

Following that trip, and still on the "B.S. side," I flew to the **St. Louis** area where I called the annual **Belleville, Illinois** Dandy Dancers ASD special (always a fun event for me) and I was well taken care of by "arch"-angels Obals and Steinkamps. Watch for a "YAC" Mini-LEGACY program there next fall.

From there I buzzed Illi-noisedly northward to **Jacksonville**, where I had a truly delightful treat with the Yellow Rockers Club (such an eager bunch, they never sit down) in their fabulous Nicholas Park palatial pavillion.

Onward and upward we went, on a Sunday, to **Madison, Wisconsin**, for still another subscription dance in dairy and cheese country. It was held at the Hofbrau Haus in Waunakee. Bob and Marge Throndsen as well as Don and Vera Chestnut and the whole gang took me out to the Mariner for fantastic fare. Makes a guy feel like a Wiscon-sinner!

Next stop: **Wausau, Wisconsin**, still on the northward milk run, and another "full house" at the club house ASD dance, set up by Caller Bob and Pauline (Think "Pauly" when you think badges) Holup, and the merry Merry 8's. Fine chance to talk "Swiss" just before our separate tours thataway, from cheese country to THE cheese country.

Next run was "quarter up the thumb," to **Grand Blanc, Michigan** (near Flint), where caller Jeff and Karen Keelor have their little "just for dancing" hall. Good show. This trip took place in the "P.S." (post-Switzerland) era.

Flying from Detroit to **Webster, South Dakota** for the next date was no chore, except that I flew to Sioux Falls, motored to Florence with caller Perry Bergh (he and Margaret hosted me again), and then we drove to Webster by way of some lonesome one-and-a-half-lane highways in Siouland. Fun dance/fine food/fond folks.

Missoula, Montana— On the way back home from the Richland, Washington clinic, I booked a first time visit to Ray and Afton Granger's fabulous new square dance center on the highway to Lolo, eleven miles out of Missoula. Lovely complex— huge hall, square dance shop, camping area, etc. (Coming: a full feature on this place.)

Peoria, Illinois— Would you believe there's a direct (no stops) flight from Missoula to Peoria? I hardly had to flap my wings. (Too sore to soar?—Co.ed.) Hosts were caller Paul and Ruth Helmig (Their S/D Ranch is about ready to blossom) at the Twirling Singles ASD dance. Thanks, Donna Swearingner, Dean Larimore, and more!

I'm skipping around on paper as well as on land with this account, but I'm eager to blast a verbal broadside your way about my central plains swing, mostly through North Dakota, which Teddy Roosevelt said has a "curious and fantastic beauty" peculiar to the Badlands.

To start the tour, I flew to Bismarck, the capitol city, and was met by caller John (and Ginny) Craven, my hosts for a day. But the dance was actually in **Mound City, South Dakota**, where we drove that night, 125 miles away. Super friendly club in a farm area. John cued rounds. Ohioans or Bostonians or merry Marylanders would topple in a dead faint to learn that North Dakotans regularly drive 150 miles *one-way* to a square dance.

So I hopped in my little-front-wheel-drive rented Subaru for the next leg,

from Bismarck to Minot, where I was met by caller Arnold Strebe, who drove me westward another hundred miles to the tiny town of **Ray**. The Ray Square-dancers cooked up a cozy ASD dance in the Ray City Auditorium. Thanks, Sheldon Thom.

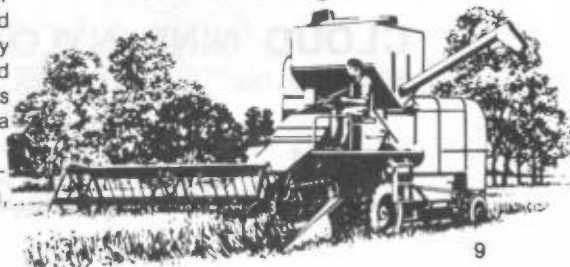
Back we trotted to **Minot**, where the following night's dance was hosted by the Minot Merry Mixers in the Veterans Room of that city's auditorium, and my hosts were Arnold and Nobuko Strebe. Arnold cued rounds both nights. Second year for the MM dance. Lovely time in the Magic City.

I really had time to rest my bones the next two days, based in the diminutive Dakota divot depot-town of **Finley**, which has one motel (where I stayed), a general store, and two places to eat. (I alternated between the two.) (Continuously?—Co.ed.) The dance was in the City Auditorium (Sounds big, eh?) with a super bunch, including no less than four callers — Don, Virg, Carrol and Wayne.

Next stop was east again, across the border to **Crookston, Minnesota**, where caller Virg and Ruth McCann had set up an ASD dance (as they did in Finley) with a sharp bunch of Crookstonites, many from the Turtle River Air Base, east of Devil's Lake, south of Thief River, north of Buffalo and northwest of Fertile. Bob Apostle delivered a good "round" message. At the McCann home, we "talked Swiss" again. I learned a lot about the bountiful sunflower harvest, then in full day-and-night operation against possible threatening winter storms.

It was now mid-November, and my longest trek was now imminent, clear across the whole darn state of North Dakota, where the elk and the antelope roam (plus a hefty contingent of beef on the hoof, prairie dogs, buffalo and jack

Continued on Page 79





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Stan Burdick

AUGUST 10-16, 1980

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Happy New Year

Dancers who attended the successful New Year's Eve Dance held by the U.S.W. Western Squares in Hamilton, Ohio, last year had a wonderful time. The program consisted of all singing calls by Jess Fugate of Sidney, Ohio, and club caller Bill Stiehl. Round dances were cued by Ben Cripe.

Pictured are Father Time (Austin Moore, club president) and the New Year baby (John Stives, past president). At 12 midnight, the New Year baby chased Father Time around the room until he departed.

Editorial Note: The New Year baby of 1979 has now matured into the departing Father Time, and this month we welcome a new baby and a new decade with the advent upon the scene of 1980. May it be one of square dancing's truly vintage years!





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Why Did I Join

by Gloria Hall
From Grapevine, Indiana

Gloria Hall wrote this for the Grapevine and centered it on membership in the Indiana Round Dance Council? Your editors have taken the liberty of adapting it to more general use because they felt, as a new year begins, that this is a most appropriate time to ask "What are we doing for square and round dancing?"

There is a responsibility in everything we do. In grade school, when you joined 4-H, you did so with the understanding that you had certain projects to complete, you were to attend meetings regularly and you would enter your project in the county fair. But, then, that was no problem. That was what you had joined for: the feeling of accomplishment, the fellowship of other members and the chance to meet people and leaders from areas outside your own.

In high school you joined the band. There was a responsibility attached. You had to practice, you were required to go to all the games and to attend the contests. But you didn't mind. That's why you had joined: the fun of belonging and the opportunity to go places and do things with people who shared your interest in playing instruments in the band.

Now you're grown up. You've learned to dance and you love it. Maybe you're satisfied with dancing; maybe you've decided that sharing your joy in the dance with others is your greatest reward, so you teach. You decide to join the council (or federation or association or.....). There is a responsibility here too — to promote round or square dancing. Here is a chance to attend meetings and dance, to learn new dances or old ones you missed, taught by a variety of teachers or callers. Here is also a chance to serve as an officer to keep the organization new and strong with fresh ideas and enthusiasm, and a chance to work on special projects each



year. These projects are the equivalents of the county fair or the band parade or contest. Are you missing your big chance to participate in them, and failing in your responsibility to introduce these opportunities to others?

You have a responsibility, when you join an organization, to participate in its activities. When you serve on committees, work as an officer, attend meetings and workshops, you are fulfilling your responsibility. Did you do any of these last year?

Take the organization's workshops, for example. Some say they are too high level. We have yet to attend one where we had to sit out the entire session because it was too hard, or where we danced it all because it was too easy. We were always challenged to learn more in the following year.

Can you not encourage your dance friends to come with you. Think what an opportunity you present to them when you introduce them to the workshops. The things they can learn! When they come back to your club, whether it is yours by membership or leadership, just imagine how much better they will be able to learn. Even if they do not learn *everything* at the workshop, there will be a movement or a certain method that will help them improve their dancing.

Let's not forget the fellowship at these workshops — a chance to meet others who share the enjoyment of the dance and perhaps a chance to meet a national leader on a face to face basis.

Square and round dance organizations provide more than workshops for their members. They bring together

people who love dancing in a fellowship to promote the dance movement in a uniform and friendly manner. They provide an opportunity for the sharing of ideas and methods of teaching from one experienced instructor to one who is struggling at the beginning. Organizations provide the atmosphere for osmosis of ideas from one dancer to another, for straightening out of problems facing the activity, the discussion of solutions from those who have faced such problems. Through

organizations the dance community is provided with fresh ideas as new members actively join.

The next time you are approached to participate in your association, federation or council activities by attending meetings, serving on committees, accepting office, participation in workshops, teaching a dance or figure, or extending its ideas and ideals to others, ask yourself this question before you say "No:"

Why did I join this organization?

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— ENJOY THE BEST OF BOTH SEASONS —

by Valerie Titus
Valrico, Florida



The Amazing 30-Week Square Dance Diet

It's nice to have a neighbor like Peggy Granger. After the kids were in school we often started our days over a cup of coffee. The strong brew was perking on the stove one morning when Peggy walked in. Not bothering to say hello she walked over to the cabinet, reached for a cup and filled it with coffee. She sat down, took a deep drink, sighed deeply and said, "Mm, I needed that." I laughed. Typical Peggy, I thought, her eyes won't crack open until after the second cup.

These morning coffees had become a part of our routine. We needed the caffeine to help us wake up, but much more than that we needed the closeness and conversation that were the evidence of an enduring friendship.

Peggy glanced over at the counter where a plate of chocolate brownies was sitting. "Oh, no," she said, "You've been baking again. How could you do that to me, Jan?"

"Listen, Peg, I know you're dieting and I really meant to put them away before you came."

"They're fudge brownies, aren't

they? Maybe I'll just have one." But Peggy didn't stop with just one -- or two or three. Finally she looked at me. "I did it again, didn't I, Jan? I simply cannot look a fudge brownie in the eye and say no."

I felt for Peggy. I knew she had tried all the diets -- the high protein diet, the grapefruit diet, even fasting, but she could never stick to them for more than a few days. She was, I calculated, about 40, maybe 50 pounds overweight. She was also, underneath the fat, very pretty with dark curly hair, even features and a complexion smooth enough to belong to a teen-ager.

"You know, Peg," I said, "Just a few pounds off and you'd be a knockout."

"Well, I really have to watch it sometimes."

Peggy just sighed. What more could I say.

"Oh, listen, Peg, our square dance club is starting lessons again soon, you don't suppose..."

"Please," interrupted Peggy, "Not that again. You know how I feel about that."

"But your husband, Jim...I began again.

"Jim's a doll," she said, "And I'd like to please him by taking lessons, but let's face it, I'm FAT. I don't walk, I waddle -- and all those swirls where the thighs show, no, I just won't."

"Okay, Peg, I understand, but a lot of heavy people do dance and no one seems to mind."

Peggy just shook her head and grimaced, then helped herself to another brownie.

About a week later I headed for Peggy's house. My body was crying for the coffee in the well-worn pot I knew Peggy had perking on the stove, but also I was carrying a type-written sheet of paper with me. Before handing it to Peg, I read the title, "The Amazing 30 Week Square Dance Diet."

Eyebrows raised, she started reading, "Hmmm, 1000 calories, lots of meats, fruit and vegetables, just two slices of bread or its equivalent. Sounds pretty good but, hey, no sweets at all!"

"Yes, there are, Peggy," I said, "they're called fruit."

"Well, it doesn't sound too bad, but where does square dancing come in?"

"Read on, it'll explain."

"This is not a crash diet," she read. "The period it takes to learn square dancing is enough in which to lose pounds sensibly. However, square dancing itself offers an incentive. If you dance five tips once a week at roughly 100 calories per tip you lose 500 calories. In 30 weeks just this alone can cause you to lose three or four pounds. This must be combined with at least ten minutes of some other form of active dancing at least four other days a week.

"One more thing, weigh yourself weekly at the same time and record your weight. If possible, have a friend do it for you. This acts as a psychological incentive so important to weight loss."

Peggy was quiet for a minute and then said she'd have to think about it. I noticed she glanced longingly at the plate of coconut macaroons sitting on the table, but she didn't take one.

I didn't see her for a few days, but when she dropped in she appeared resigned. "Okay, Jan," she said. "You and Jim win." "I'll start square dancing and dieting next week. In fact, I've decided to go whole hog and let you weigh me in. I hope I can do it; I really WANT to be slim."

Well, there's no use belaboring the agonies and triumphs of the next 24 weeks, such as the week Peggy showed a four pound loss and another time at 2:00 A.M. when she went berserk over a three-tiered German chocolate cake. The next day she put the rest of the cake down her garbage disposal. No, no need for that. Slowly, if not steadily, the pounds went away. And much more easily she and Jim were becoming adept at square dancing.

Graduation came and, the day before, Peg had her final weigh in. She'd lost 33½ ecstatic pounds and the dress which she'd bought for the graduation dance was two sizes smaller than her previous size. She felt great and said she saw a gleam in Jim's eye that she hadn't noticed in a long time.

I was busy typing a letter to a friend one day when Peggy came over. She glanced over my shoulder. "Why,

Jan," she said, "There's part of the 'm' missing.

"Sure," I said, "It's been missing for months."

Peggy paused. "In the diet sheet you handed me I noticed a part of the 'm' was missing there too."

I stopped typing.

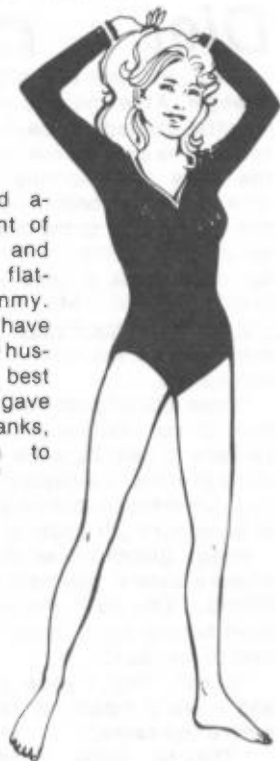
"Jan," she asked. "Did you make it up?"

"No, I didn't, at least not all of it. I copied it from a magazine. The article was called 'The Dancer's Diet' and I just added the part on square dancing."

"That was pretty sneaky, Jan."

"Well, Peg, you may as well know the rest of it too. I asked Jim what he thought of the idea and he was all for it. I told him I'd tell you his part in it sometime anyway."

"Come here," I said. "I directed Peggy into the hall-way in front of a full length mirror. It reflected her smaller blouse and the trim slacks she was wearing. "Now tell me the truth," I asked, "Are you still mad?"



She turned around in front of the mirror and patted her flattened tummy. "Who would have thought— my husband and my best friend." She gave a laugh. "Thanks, Jan, thanks to both of you."

The World's Longest Square Dance



On September 8, 1979, at 12 midnight, a square dance started at the Lloyd Center Shopping Mall in Portland, Oregon. This dance ended at 8:00 p.m. Monday, September 10, after 44 continuous hours.

Recorded music and dancing went on without a break in the pattern of a normal square dance. Dancers and callers came and went at will. In all, over 900 dancers and 27 callers participated, representing five states and Canada. The event was sponsored by the Portland Area Square Dance Council.

This was the gist of a statement issued by William Baisch, vice president of the Portland Area Council, declaring that this was the world's longest continuous square dance.

"World record" fun badges are

available for all dancers who signed the record book. The committee arranged with Harold and Lill Bausch of Nebraska to award Night Owl badges to those who met the regular badge requirements. At one point in the early morning, three callers shared the mike and sang the calls for one sleepy square.

One PA set ran the whole time without a flutter. Two speakers were used to cover the ice rink area, temporarily without ice, where the dance was held. Spectators watched from the rink level and from a special balcony. The dance was covered by newspaper reporters, radio broadcasters and TV cameras. The committee felt this gave a big boost to September dance classes and the popularity of square dancing in the area.

*Ed & Mary Warmoth
Cornelius, Oregon*



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ATTITUDES— YOURS AND MINE



by Ted Nation
From *Blue Book, California*

Dance level identification is not a new idea. There have been several attempts at this in the past. The goal has always been to make it easier for the dancer to select a dance to fit his needs. Another product of dance level identification is supposed to be making it easier for a caller to give the dancers the type of dance they desire. It's too bad that it doesn't work that way.

Callerlab, working in the best interest of square dancers, undertook a vast project. In order to make it easier for dancers and callers to enjoy our activity, it was decided to establish an ongoing level identification system. In order for this dance level system to be effective, it must not only reflect a true image of the square dancing scene at the time of its development, but this must also be flexible enough to change when square dancing changes. In effect it must be comprehensive and, because of the nature of the task, complex. The system would also need to be all encompassing to insure that the best interest of the activity was served. This is the utopian dream that dancers and callers have been grasping for, a barometer with which dancers could determine beforehand which of several dances would best suit their needs. Callerlab - a world wide association of square dance callers - what better agency could there possibly be for the implementation of the level identification system. The "system," backed by a global force of watchdogs and enforcers, would revolutionize square dancing.

The revolution would be great for square dancing. No one would ever again, unknowingly, attend a dance that

was above his proficiency level. No longer would dancers be clubbed with maneuvers that they didn't know. Callers would not have to make guesses about the dance vocabulary of the dancers. He would be biliary to call a dance of specified level. If he called that level of dance, everyone in attendance could dance. Square dancing's best interest would be served and all dancers would be the beneficiaries.

"For the system and for square dancing! Viva la revolucion!"

Surveys were taken. Callers were asked what their dancers danced. When all the data was compiled the "system" was developed. The hope of revolution gave birth to the Callerlab programs. The system included dance levels from beginning through challenge dancing. But, the area that produced the most pride in the eyes of its parents was the mainstream programs.

In an authoritative air, father Callerlab proclaimed, "We have identified the dance levels for our dancers. The majority, or the mainstream, of our dancers dance these maneuvers. We have, therefore, chosen to call this level 'Mainstream.'" The applause and rejoicing was tremendous. "For those who desire a little more, we have included the Callerlab approved experimentals. And, for the more energetic, we have also included two additional levels. These two levels are Plus 1 and Plus 2. It's true that this Plus 1 and 2 material is not for most dancers but some can handle it and so it has been included." He paused for effect, "We now have the tool to avoid all square dancing wrongs. Let's use it well. On with the revolution!"

Dancers and callers cheered. Armed with Callerlab program lists the callers rushed out to implement the system. The revolution was in swing. The banner of standardization was unfurled.

The dancers would get what they desired. Square dancing's best interest would be served. The dancers would be the true victors.

"For square dancing! For standardization! Hurray for the system! Viva la revolucion!

It's a shame that it hasn't worked the way we hoped it would.

I cheered our revolution. But I am now saddened by the demise of a bad system in favor of one that is worse. This seems to be the way of most revolutions. Through revolution there is almost never any profit to the masses.

What happened? How could so glorious a plan go wrong? I loved the dream and I wanted it to work. I still do.

I hear people mumbling, "I wish that we didn't have these levels; Callerlab has ruined square dancing." That simply isn't true. If square dancing has been ruined, Callerlab didn't do it. They didn't even contribute to its demise. Individuals did any damage that has been done. We have killed much of the vitality in square dancing -- you and I -- not Callerlab. Only you and I can revive it. Callerlab gave you a tool. The abusive use of that tool has hardened the arteries of square dancing. The level system could not and did not kill square dancing. The Callerlab shovel can be used to plant a flowerbed or to dig the grave of square dancing. The tool has been provided by Callerlab; the decision of how to use it is up to you. You dancers have more say about the shovel's use than do the callers. You are the ones who are doing most of the dancing.

Unhealthful attitudes are employing the callerlab tool to dig the final resting place for square dancing. Only a restructuring of individual attitudes will reverse this trend.

Callerlab has considered everything except the human condition. No one, not even you as you read this, is willing to admit to a commonality. Everyone feels that he is just one step above everyone else. If most people dance Mainstream,

then you obviously must dance the Quarterly Selections. In their effort to show their superiority, people promote themselves from one level to another until they finally promote themselves into the ex-dancer status. Once they gain the status of ex-dancer, they tell all of their friends how square dancing is too competitive.

"They are always making you learn new maneuvers."

It was the dancer's misaligned attitude that made him compete, not Callerlab.

People are talking about the "good old days" when there wasn't so much material. Yet, those same people will not attend a Mainstream dance. Dancers say they want to dance at the Mainstream level but their actions tend to prove otherwise. When a Mainstream dance is offered it is usually poorly attended. At conventions I have watched people in the Plus 1 and Plus 2 halls stand, in a broken down square, tip after tip after tip and prefer that to dancing in the Mainstream or Quarterly Selections halls. People have tried to impress me by talking about their Plus 2 skills after having required additional help on *half sashay*, or *partner trade*, or *turn thru*.

Attitudes are our nemesis, not the level system. Dancers are not alone in this. Well meaning but misguided, callers have contributed to your folly. Part of the credit is theirs. Again an improper attitude has made a mess of things. Many callers thought, "Okay, my club is a mainstream group. But if I teach them Plus 1 they will really be great! They could dance anywhere."

This is a very good case of "what is good for the individual is not good for the group." Almost everyone had the same thought. Almost overnight the mainstream clubs went underground, distinguished as Plus 1 or 2 clubs. And it's still that way.

Out of concern for their dancers, callers put in a safety margin. This margin was the step above whatever level the club was happy with before. The safety margin plus the dancer's individual quest to be something "better" than average equals a bigger

Continued on Page 77

SIGHT CUES



by Fred & Kay Haury
Albuquerque, New Mexico

Every round dancer has used sight cues at some time. Some developed the habit of using sight cues in learning basic because it was necessary to watch in order to learn an action and to associate it with a term. When they forgot what came next in a sequence, they would look at the most convenient couple to see what to do. Every round dancer will do this occasionally since it is difficult to learn and remember every round dance perfectly. Consider the number of round dances available.

Many round dancers never outgrow the habit of reliance on sight cues and will pick a couple they feel knows the dance and follow them. Some use sight cues throughout an entire dance, which is undesirable, but it is better than not dancing. Think of what happens when a

couple sight cues off dancers who are also using sight cues, or who are faking most of the dance.

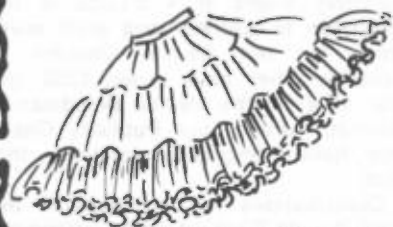
Continuous watching for sight cues is not recommended because it interferes with the dancer's posture, position, form, style, smoothness and timing. The primary reasons for sight cue faults are the need to watch others and the lack of advance knowledge of the next figure.

Watching others requires that the eyes be continually on the sight cue source. On turns the head and eyes must be shifted quickly to reestablish contact. This head and eye shifting and jerking degrades head and eye direction and attitude. It impairs posture. The dancer's style and form will suffer also.

Lack of advance knowledge of the next action causes jerky movements and behind the beat timing. Adjustments are delayed until the next position and direction are observed, then quick movements are made to adjust. Such untimely adjustments cannot be performed with optimum smoothness. The steps in a figure must be faked or delayed until the footwork of the example couple is identified. This results in behind-the-beat steps if the footwork is copied. Where footwork is faked, the steps may be on the beat but in the wrong direction or in palce.

Two common ways to avoid reliance on sight cues and reduce the inherent deficiencies associated with them are the use of verbal cues or learning the dance without cues. It takes less than ten minutes a week of individual effort to learn a round dance without cues.

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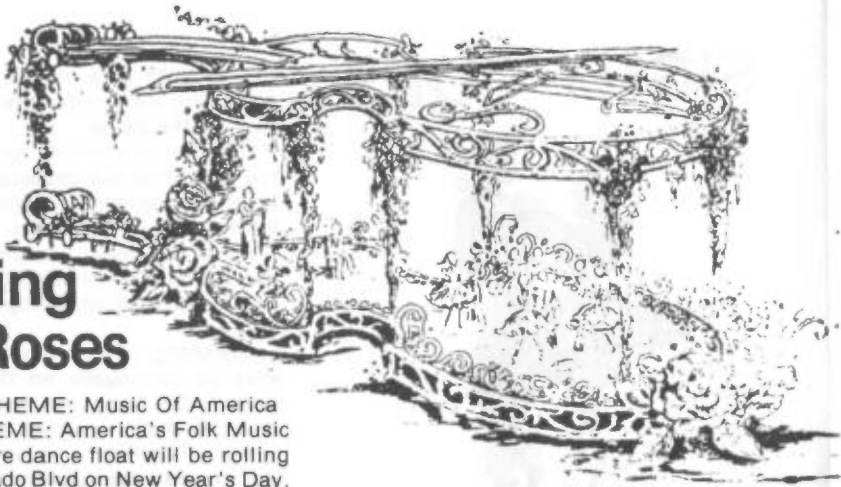
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Coming Up Roses



PARADE THEME: Music Of America
FLOAT THEME: America's Folk Music

The square dance float will be rolling down Colorado Blvd on New Year's Day. Dancing on the float will continue at Victory Park after the parade for two days. Dancers must be in square dance attire to participate.

The float theme, America's Folk Music, is depicted by two white violins, one lower and one above, to provide a patio-type dance floor for the square dancers. The violin is highlighted by large red roses and hanging floral arrangements of bridal pink roses. The float will be 16 feet high, 18 feet wide, and 50 feet long.

The builder wanted 10% increase in price this year. Charles Naddeo and John Fogg worked a way to revise the contract. Dell Williams, our secretary, will take over the supervision of the decorating and Art Haufe and John Fogg will handle all the sound, with speakers donated by Yak Stack. This was a \$2000.00 savings.

The Grand Float Ball was held on Dec. 27th at the South Gate Community Center. Plans included eight fine callers, two round dance cuers, and seven association presidents as emcees for thirty minutes each. The Queen and her court attended the ball. The court has eighty appearances before New Year's Day. Guests of honor were Gene & Phyllis Koschik from Kennewick, Wash., winners of the drawing. The float dancers were Lloyd & Loretta Churchill, Hawthorne, Calif.; James & Joyce Cullen, Putnam Valley, N.Y.; Harold & Ida Seibel, Maple Grove, Minn.; Vernon & Marie Disney, Baltimore, MD.; James & Helen Hayes, Los

Angeles, Calif. The host club for the ball was Hoot-N-Holler of Hawthorne, Calif.

Osa Mathews called a Float The Float dance for the Square Riggers of Costa Mesa Oct. 3rd. Dudes 'N' Dames Inc. held a Float The Float dance in Los Angeles Oct. 19th and donated \$500. from the proceeds. Gerry Boswell, round dance instructor, decorated a cake made in the replica of 1980 float.

Two float dances were held in December, one by the Cow Counties Callers Association at the Kaiser Steel Recreation Hall in Montana. Ron Black, who sold 2700 roses for 1978-79 period, has rented the Marriott Hotel at the L.A. Air Terminal. On Nov. 24th, the Apaches Club with Lee Schmidt calling, held a float dance in Chatsworth.

Paul Barrows of Rialto, Calif. sold 1800 roses.

Clothes donated at this time for the dancers' outfits are from Do-Sa-Do Shop, Levi Straus, and Promenader ladies' shoes.

The Lads & Lassies Club of Eagle Rock, a two-square club, on the third Saturday meets at 4 o'clock in the afternoon to address and stuff envelopes for the Square Dancers of America. They have raised \$250. the last three months. Wilma Woodman & Norman Calvert, our Publicity Chairmen, have been greatly assisted by this club.

Contributions to help support the Rose Parade Float would be welcomed. Send to Square Dancers of America, PO Box 2, Altadena, CA 91001.

IT REALLY HAPPENED



"You'd Never Believe It Enterprises" presented its first annual Polar Bears square dance on New Year's Day, 1979, at Hoover Park, Hartford City, Indiana. Forty-two charter members stomped in the snow to the golden tones of Joy Teagle, caller, and Ann Crump, cuer. An "after the dance" supper was hosted at Two Roosters Farm, Eaton, where all agreed the chili was excellent.

The club also sponsors a St. Patrick's Day All-Nighter. Their club motto is "Love thy corner."

From *IDA News*

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RHYME TIME



OH HENRY

Henry was a dancer
 As square as he could be.
 He loved to do those *do-sa-dos*
 And *allemandes*, you see.

But Henry had a problem
 That caused him sleepless nights;
 He couldn't tell the difference
 Twixt his left hand and his right.

His *do paso* was just so so,
 His *star thru* was a riot,
 And when the call was *box the gnat*
 He wouldn't even try it!

He tromped upon his partner's toes
 And kicked his corner's shin.
 He swung his lady round and around
 And bumped her on the chin.

It really wasn't Henry's fault,
 He worked so hard and long.
 But though he tried to do things right
 They always came out wrong.

He went to every lesson,
 He studied night and day.
 Then forgot it all the minute
 That he heard the fiddles play.

Now Henry's gone to his reward;
 We all will miss that guy.
 He's swinging up with the angels
 At a square dance up on high.

But though he's wearing wings of gold
 It hasn't solved his plight.
 'Cause when St. Pete calls *circle left*,
 Our Henry still goes right.

K Lee

From *Fed Facts*, St. Louis, Missouri



ADVICE FOR ALL SEASONS

Although we both are growing old
 And wind beats at our door,
 It doesn't matter if it's cold—
 We go and dance some more!

Sometimes our doctor bills are cruel,
 The woodstove quite a chore.
 It doesn't matter if it's cool—
 We go and dance some more!

On days when we feel out of form
 And life's a humid bore,
 It doesn't matter if it's warm—
 We go and dance some more!

When heat waves make us fan a lot
 And wish for rain to pour,
 It doesn't matter if it's hot—
 We go and dance some more!

Square dancing makes all seasons sweet
 As we move round the floor.
 When life gets difficult to meet—
 Just go and dance some more!

Mary F. Heisey
 York, Pennsylvania

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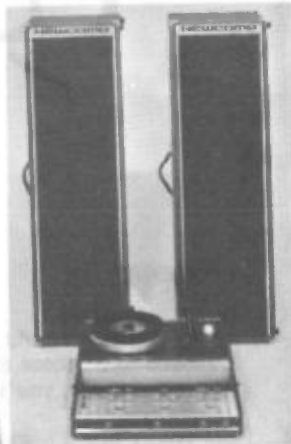


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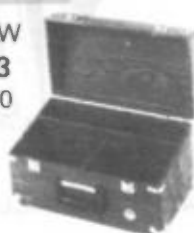
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SQUARE DANCE 2000



"Get your partner and get up on the floor." That was the start of the Summer Jamboree, with 800 people from all over Europe and a few from the U.S.

The sponsors of the dance, ECTA, EAASDC, and the Heilbronn Homesteaders (who put the dance together) felt very good, mainly because all one heard was how much fun everybody was having, and plans being made to come again next year. The community commander, Col. Lockwood, one of the honorary guests, commented on how well the people got along together and wished that some of his troops could do the same.

The theme of the Summer Jamboree was "Square Dance 2000 A.D." To go along with this a large silver ball with a silver ring and two square dancers were put above the stage to express the idea of the future. Perhaps the idea was to say that square dancing would last forever and maybe it will. While we look into the future, we should look into the past as well, because from the past we learn the lessons of the future and use them to better the art of square dancing.

In the colonial days of the U.S. when people got together to talk and get the latest news, or have a barn raising, husking bee, they would have a square

dance. There were always food and drink and young ladies to dance with. This gave the people the feeling there was someone around in case of any trouble and someone to talk to when needed.

They used either fiddles, fifes and drums, or kept a steady beat of their hands or feet when there were no trained musicians around. The steps and patterns were basically the same so you could just step into any dance whether it was in a barn, open field, or in the house kitchen.

During W.W. II, soldiers who came back on R.&R. needed a pastime and an activity in which to meet girls. The U.S.O. and the service clubs picked up some square dance tips from the states. The soldiers had so much fun that many of them went back to the states and started their own clubs or learned to call the dances.

Square dancing has also found its way into the schools of the U.S. Square dancing gives a group a feeling of cooperation and genuine oneness, the urge to take on responsibilities as a part of the group, and a better understanding of the people around you. This helped the people to get along with their co-workers when they got out of school.

Many of Europe's cultures are a part

Continued on Page 76

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<p><i>ASD Co-Sponsored</i> DILLARD, GEORGIA CALLERS COLLEGE August 10-16, 1980 For Beginner and Experi- enced Callers (2 Levels) <i>Stan Burdick, John Kalten- thaler, Cal Golden, Jerry Cope</i> Write Jerry & Becky Cope, Box 129, Dillard GA 30537</p>	<p>CALLERS SCHOOLS <i>July 27-31 Holiday of Hartland Hall, Hartland, Mich. STAFF: Earl Johnston, Al Brundage, Dick Bayer</i> <i>August 3-7 James Madison U., Harrisonburg, Va. Beginner Callers STAFF: Al Brundage, Earl Johnston, Clint McLean</i> <i>August 10-14 James Madison U., Advanced callers STAFF: Al Brundage, Earl Johnston, Clint McLean</i> <i>August 17-21 East Hill Farm, Troy, N.H. STAFF: Earl Johnston, Al Brundage, Bob Gambell Earl Johnston, PO Box 2223, Vernon CT 06066</i></p>	




Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— January 1955

John Sabin reports that square dancing received some nice publicity recently over radio station KMOX in St. Louis, when Millie Wirtel, square dance caller, was named "Good Neighbor of the Week" because of her work as volunteer chairman of the Square Dance Program at State Hospital. This weekly program provided for mental patients, described in previous issues of *American Squares*, is sponsored by the Greater St. Louis Square and Folk Dance Association of which Millie is a member.

Emmett Wallace suggests that "Teaching Goes Beyond Basics" and says that square dance lesson sessions can be made more interesting and the student's general enthusiasm can be increased by including background color and square dance lore— information otherwise left to be accumulated piecemeal through the years. After the initial class sessions when breaks are devoted to getting organized and acquainted, Emmett urges leaders to use this free time to introduce information beyond basic figures. Tell them about MUSIC used in square dancing— traditional and modern tunes, record companies and recorders, rhythms and tempo— simple points that will aid in understanding, enjoying and dancing to the music. Students will profit from hearing about BOOKS about square dancing, both historical and modern. Their future in the square dance world will be enhanced by information on SD PUBLICATIONS, national and local. Free copies are usually available to hand out. New dancers will need to discuss COSTUMES: where to buy and how to make. Eager beavers may want

to know where to get RECORDS— both squares and rounds— for home practice or to interest friends. Students will want to hear about CLUBS they can join or visit, with a word to the wise about club levels. And they can be led to a wider participation with information about workshops, festivals, or conventions. Give them more than basics.

10 YEARS AGO— January 1970

This issue ushers in a new year, a new decade, and the twenty-fifth year of publication for *American Square Dance*. The present editors, Stan and Cathie Burdick, hand out bouquets to Charlie Thomas who launched the magazine 25 years ago, and to Rickey Holden, Frank Kaltman and Arvid Olson who provided "thrust" at different stages along the way.

From "Calling Tips" comes this short and to-the-point bit of wisdom: "Amuse or abuse? Callers, remember that sometimes there is very little difference between AMUSE and ABUSE when it comes to making cute "cracks" about certain dancers between tips. Weigh your remarks."

"What do you feel is the one thing that would most improve square dancing in the seventies?" was the loaded question asked of the National Advisory Board of the Magazine. Following are summaries of the answers received from each member.

Vaughn Parrish: Smooth dancing, more precise execution and better comprehension of calls and movements by dancers and callers. His full answer was so worthwhile, it will appear as an article in a coming magazine.

Ken Oppenlander: Let 1970 be a "year of analysis" for square dancing. There are far too many folding clubs, dancer dropouts and dwindling crowds. We have to do what is needed to satisfy the large majority even though it may not be what we personally desire. Think and then do something about our weak points instead of leaving it up to "the other guy."

Phyl and Frank Lehnert: A solution to the dropout problem is needed—perhaps the establishment of a successful intermediate club that would attract occasional dancers as well as provide a place where dropout couples could make their comeback. In squares, the calls would be limited to the basic commands of the recent years; in rounds, the classics could be a prime part of the program.

Louis Calhoun: Let's publicize the level of our clubs in some type of dancing level. Let's quit trying to force all dancers into some vague category of "club" dancer. I feel we run some folks out of dancing with continued challenge, but we run others out with boredom. If given a free rein, dancers will seek their own level in their free choice. Louis also advises that square dancers quit "stirring the bucket" since all positions are now active exactly the same length of time in 99% of patter or singing calls.

John Hendron: The flood of new material during this past year has been overwhelming, and the quality is falling off considerably compared to past years. I feel we as callers and leaders can do the most good if we impose a personal stand and requirement on all

material: it must be a basic we can call directionally to the floor no matter what level.

Singin' Sam Mitchell: Our activity is suffering from a chronic case of the "splitz" between square and round dancing. There are too many people in both fields who would like to see one separated from the other. We could all make a contribution in 1970 by doing our utmost to keep the "splitz" from becoming malignant.

Bob Augustin: Improve the overall image of square dancing in the minds of the average American. Too many people still think of it as it was done 100 years ago. Let's get the modern s/d message across to John Q. Public.

Orphie Easson: New figures over the past twenty years have improved square dancing and made it exciting and very contemporary. Now we need to encourage leadership training to maintain what we have achieved.

Edna and Gene Arnfield: A thought that is basic not just to square and round dancing but to the whole world of the seventies is explored in a poem whose stanzas spell out "Understanding." Here's an item where "a little bit will go a long way."

ASD announces the forthcoming publication of a book on Experimental Basics by choreographer Will Orlich, dealing with figures generally used at advanced club level square dances in 1970. "We believe the foregoing step to standardization and subsequent updating of 50 upper-level basics will be as important a pioneering step as the selection of the beginner-average club list of 75 by other leaders."



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feedback

by Herb Egender

Our trip to Switzerland in October included a number of optional tours; one was a two-day five-country jaunt to include Switzerland, Liechtenstein, Austria, Germany, and France. Fortunately our Colorado people were all riding in the same bus and staying overnight in the same small hotel in Dornbirn, Austria. We already had enjoyed our two scheduled nights of dancing in the beautiful Kursaal in Interlaken, and no more dancing was planned. On Saturday morning, as we proceeded from Interlaken through the beautiful countryside around Bern and on to Zurich for lunch, I asked the dancers in our bus if they would like to dance a little at each stop even though we had no music or microphone. It would be a fun gimmick just to say we had danced in five countries in just a few days. Everyone thought it would be a ball. After lunch in Zurich, we drove along the lake and had ample opportunity to enjoy the outstanding scenery as we became involved in a massive traffic jam—Zurichers en route to the mountains and lakes for a last Indian summer weekend. (\$2.20 per gallon gasoline doesn't seem to matter much. The speed limit for cars is 80 miles per hour, and traffic reminds one of I-70 on weekends.) Anyhow, we arrived in Vaduz, the capital of Liechtenstein, in late afternoon and parked in a lot under the brow of a hill upon which sits the castle. We agreed to square up in the parking lot about ten minutes before departure time and went our separate ways to see what we could of Vaduz. At the appointed time we squared up by the bus and danced, ignoring the questioning looks of other tourists. We hope the royal family was watching from the balcony of the castle high up on the hill. From Vaduz we proceeded to Dornbirn, Austria. Our small hotel there was exceptionally nice, and the

management was cooperative. After dinner we pushed the dining room tables back and danced to music feebly produced by a cassette tape recorder. After that, some of the crowd set out to discover what the Austrian night life was like on a Saturday night. But that is another story. On Sunday we drove on into Germany and, after a mid-morning stop in Meersburg, we arrived in Titisee for lunch. Titisee is a German Estes Park on the shores of a beautiful lake and featuring umpteen gift shops. A secluded corner of the parking lot there provided a suitable blacktop dance floor, and we performed our ritual squares before boarding the bus to continue on through southern Germany and into France. By mid-afternoon we were in Colmar, France. Unfortunately, the shops were closed on this Sunday afternoon, but there was much to see, including an ancient cathedral/museum for our dancing. This really drew stares from the large numbers of residents and tourists alike, but we had fun. In addition, we managed to collect two charming young men from Germany who had been able to find sufficient schnapps to put them in rare good humor. They enjoyed our dancing, and one insisted on serenading Erna in broken English with, "I Left My Heart in San Francisco." It was a tired but happy group that went on from Colmar to Bahl (Basel) and then through the northwest part of Switzerland back to Interlaken for a late dinner. The dancers, naturally, are talking about some kind of badge, and I suspect one may turn up. I am proud to announce that I developed the choreography for a new call during the tour. It can be done from lines, ocean waves, or facing couples. Upon the call, "Load The Bus", one runs like the dickens, individually or with partner, to claim his seat on the bus so that he doesn't get left behind.

HEM-LINE



MY PETTICOAT TREE

Hey, girls! Let me share an idea. After bemoaning the problem of petticoats falling from closet shelves and bulging from under beds and just plain "busting out all over" the place, I said to GLB, "Come on, you *must* have some ideas!"

Let me tell you what we came up with: a swag lamp hook screwed into the ceiling in a corner of the bedroom. From this we hung a lightweight chain. Now I simply pass a safety pin through the waistband of the petticoat and hook it through one of the links in the chain. Presto! A beautiful colorful petticoat tree.

I waken in the morning and decide there are some clever ideas left in this household. The chain (we used the plastic type) can be as long as needed to accommodate all your petticoats.

Bo Bridge

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Dancing Tips

by Harold & Lili Bausch

This month we would like to mention the new dancers coming out of the many classes that started last fall. To each of you we say, "Welcome," and we wish you many years of happy dancing.

Many callers do not like to devote time to teaching, but for me teaching is one of the fun things in calling. It is a joy to see the happy faces as the dancers learn new movements, and it is a satisfaction to know that I am graduating good dancers. I wouldn't give up teaching even for a career of calling nothing but big dances!

One concern I do share with many other callers and that is the great number of dancers who give up and drop out soon after they come out of classes. Some callers have expressed the idea that this is caused by trying to teach too much in too short a time. This is a very good thought and I'm sure does have some bearing on the issue. However, there are other things that do contribute to the high attrition rate and I would like to delve into some of these.

First would be the whole-hearted acceptance of the new dancers into the clubs, and even more so, into your squares. We wouldn't lose so many dancers if they were brought into the squares and partners were exchanged.

It is important that newer dancers be asked to dance with experienced dancers. They must feel accepted.

Second would be continued instructions, not more class nights, but perhaps club workshop nights. We tried this last year and have kept nearly 90% of our new dancers. Club officers weary of the responsibility of conducting lessons, and I don't blame them. But the caller is doing his job if he carries on with a few scheduled workshop dances for club members and new graduates, or who ever wishes to take part. Perhaps the caller will have to rent a hall himself to get this done, but it is well worth the effort.

One more little problem develops when well-meaning dancers take the new graduates to dances for which they are not ready. I do believe the new dancers should go out and hear other callers. I urge my groups to do this. However, too many different voices, and too many different approaches too soon, could be harmful. Perhaps it would be best to get them back at least every other time to their own familiar caller. Remember he (or she) is concerned about those dancers, whereas another caller may let them stand much of the time and discourage them. Also the new dancers have to learn gradually to "tune in" the different voices.

Now, new dancers, let me advise you that every dancer you see, even the extra smooth ones who never make a mistake, made their share of mistakes in getting where they are today. I always tell my dancers that they must

Continued on Page 78

 <p>RFD #2 Rt. 7 St. Albans VT 05478</p>  <p>Mike Trombly</p>	TNT139 SHANTY TOWN, R/D by Jeanie Heater			
	TNT140 NEVER ENDING SONG OF LOVE by Mike Trombly	Ken Crowley Gordon Fineout		
	TNT141 POLKA DOTS & MOONBEAMS by George Kammerer	Al Brundage Gene Trimmer		
	TNT142 I WANT TO GO HOME (Detroit City) by Mike Trombly			
	TNT143 LIDA ROSE 79 by Bob Smithwick			
	TNT144 FRANKIE AND JOHNNY Dave Fleck			
	TNT145 MY HEART (Waltz) by Dave Fleck			
	TNT146 HEY BABY YOU'RE LOOKING FOR ME by Al Brundage			
	TNT147 NICE AND GENTLE (Hoedown w/Patter) by Al Brundage			
	TNT148 MERRY OLDSMOBILE by Gene Trimmer			
TNT149 SOMEONE LOVES YOU R/D Merle Davis				



Calling Tips

WHY SIGHT CALL?

by Gleason Crumling, Hallam, Pa.

I suppose I started calling in a normal routine way, learning a singing call, trying it on dancers. After learning three "singers," my club found they could put on mini-demonstrations without having their regular caller drive twenty miles each time they wanted to promote the activity and it all grew from there.

My wife, Barbara, and I danced for approximately 3½ years before I decided to look at calling and then the struggle began. I sent for various publications on the subject, borrowed some books, and purchased some teaching tapes. Each featured a different method of moving dancers, none of which covered "sight calling."

I knew the term "sight calling" existed and remembered, in my beginning days of dancing, resenting the fact a caller would rely on me as a dancer to do a good job so he could look good. I vowed never to be a "sight caller."

To further my education in my new-found hobby, I enrolled in a caller's school. It was at this school a man named Jack Lasry was presenting a method of calling referred to as "extemporaneous sight" and I don't mind telling you it made very little sense, but I taped every session and the following winter played the tapes at every chance. Little by little it began to fall in place.

I still had to deal with the resentment (if you will) of needing the dancers to complete the job. Then I remembered how much fun it is for a dancer to be surprised and delighted when the unexpected occurs. Why not apply this same concept to calling? Yes, add the elements of surprise and challenge and

not just memory and reading, be able to form the dance moments before it happens and thus put as much interest and satisfaction in calling as I found in dancing.

With this goal in mind, I went back to the same school the next summer and this time Jack's words and concepts made sense.

Still green and unsure I now had something to build on and work with, adding the justification that team work between the caller and dancers to achieve a common end was now, in my mind, a "legal" reason for "sight calling."

Later I came to realize it makes most dancers proud to know when you are using their square to pull you through and if you can develop a technique which makes each square think they are a "pilot square," you have a hall of very proud dancers.

Now with the aid of a couple of "canned get-outs," I was able to devote my studies to combinations of calls which blended well, concentrated more on direction and body flow, how the square changed shape, and over-all positions.

Needless to say, I was not always the winner, but in most cases I was calling to kind, understanding friends who didn't mind an occasional *repair the square*.

Did I succeed? I'm still a long way from where I would like to be, and please don't misunderstand, I know the best sight caller needs to have a backlog of "canned figures," and little by little, I'm adding these to my memory together with interesting get-outs. But the greatest kick to me is forcing my mind to "create" as I go, first only one call ahead of the dancers and now as far as six calls ahead. After all, calling as well as dancing has to be "fun" or else why do it?

Caution: If you master the "sight calling" techniques, this mastery will allow you to use any call in the book. All you have to know is where the call starts, approximately how many beats of music are needed to complete it, and where it ends. But your No. 1 rule

Continued on Page 77



by Bob Howell

easy level

On our Swiss trip this past October, Phyllis and I had the privilege of spending part of a day with Willy and Betti Chapuis of Burgdorf. They were conducting a dance workshop at The Furigen outside of Lucerne. What a wonderful international experience. They taught us this solo dance which they call:

STAMPY

FORMATION: No partners needed, all face front of the hall.

MUSIC: Any late hit or disco style of music.

Counts

- 1-4 Walk forward 3 steps beginning on the right foot and kick the left foot forward on the fourth count (R, L, R, Kick L.)
- 5-8 Back up 3 steps and touch right foot on count 4 (L, R, L, Touch)
- 9-16 Repeat the forward and back steps.
- 17 Stamp the right foot.
- 18 Clap hands in front.
- 19-20 Snap fingers twice over head.
- 21-24 Repeat counts 17-20.
- 25-26 Step right foot to the right, touch left toe to right instep.
- 27-28 Step left with left foot, touch right toe to left instep.
- 29-32 Repeat counts 25-28.



NOTE: Betli says to style the dance with plenty of "body english" especially when doing the "clap" and "finger snapping in the air."

Last summer at a Lloyd Shaw Foundation workshop in Steamboat Springs, Colorado, Don Armstrong taught another version of Erev Ba, which is the most simple I have ever seen done to the dance, but the most beautiful. As the old year as well as the decade ends, try this enchanting circle dance which requires no partners. Erev Ba means "Evening Falls." I use it as a "closer" at many dances. The tune is haunting and I find myself humming it on my way home long after the dance is over.

EREV BA

FORMATION: Single circle, hands joined, no partners needed.

MUSIC: Erev Ba, Worldtown Records WT 10004

ROUTINE: Part A, After the intro begin with hands held at shoulder height and body facing to the right.

- 1-4 Walk counterclockwise three steps, beginning with right foot (R,L,R, hold)
- 5-8 Hitch back. (Step backward on the left foot, then backward on right foot, then forward on the left foot and hold.)
- 9-16 Repeat counts 1-8
- 17-24 Repeat counts 1-8 again.

PART B

- 1-4 As in part A, with the hands still held but placed by your sides, walk three steps counterclockwise (R,L,R, hold).
- 5-6 Step backward on the left foot and in a partial sitting position (chair), face toward the center of the circle and
- 7-8 With weight on the left foot, click heel of right foot forward in a circular motion.
- 9-16 Repeat 1-8 part B.
- 17-24 Repeat 1-8 part B.

TAG: Repeat part B two more times.

Let's start the new year and decade out with a simple contra that Ralph Page of Keene, New Hampshire, recorded several years ago. The swinging in this one will give you a new "high." It is called:

MORNING STAR

FORMATION: Proper duple: 1,3,5,etc. active but not crossed.

MUSIC: "Rakes of Mallow," if 2/4 time is preferred; "Haste to the Wedding" if 6/8 time is favored.

- 1-16 Actives give right to partners, balance and swing (4-count step swing balance and swing for 12 counts.)
- 17-32 Actives give left hand to partner, balance and swing. (Again, 4 count balance and 12 count swing)
- 33-40 Actives down the center.
- 41-48 Turn alone, come back.
- 49-56 Cast off and right and left thru.
- 57-64 Right and left back.



What could start the new decade off better than "happiness?" When I heard the new release, "One Cup of Happiness," the music simply fit the old "Sweet Georgia Brown" Mixer routine. The lilt of the music will indeed make you happy.

HAPPINESS MIXER

FORMATION: Double circle. Partners holding inside hands, lady on the man's right, both facing CCW in line of dance. Open promenade position. M begins on left foot.

MUSIC: One Cup of Happiness, Grenn 1264.

Count

- 1-4 Each takes four steps going forward, turning to face on last step.
- 5-8 Continue turning, face reverse line of dance and back up four steps.
- 9-12 Facing RLOD, walk four steps forward, turning to face on the 12 count.
- 13-16 Face LOD and back up four steps. (As you back up, separate from partner slightly.)
- 17-20 Standing side by side facing LOD, balance together and away.
- 21-24 Gents whirl the lady with a half sashay. (Gent steps right two sashay steps to the lady's place.)
- 25-28 Balance together and away again while facing IOD.
- 29-32 Lady does a right face turn under man's left and lady's right joined hands and rolls back to the outside (right side) of the gent behind her.

All have new partners to begin again.

Following is a square dance that I adapted from the old "Pop Goes the Weasel" routine. It works really well at one-night-stands. One quick walk-thru is all that's needed. I call it:

POPPIN' GOOD

Couple # 1 balance and swing
 Go twice around and don't be late
 Then head two couples separate
 Lady go right, gent go left
 Circle up three by the whiffle tree
 Once and a half around you do
 Sides make an arch and pop them thru.
 Circle up four with number three

Once and a half and pop them under
 On to new sides and circle like thunder
 Lady goes right and men go left
 Circle up three.
 Once and a half and on you roam
 Make an arch and pop them home
 All eight swing.

Repeat for each couple. Any familiar hoedown tune will be good.

Twenty-Ninth NATIONAL SQUARE DANCE CONVENTION®

"The World's Greatest Square Dance Event"

Memphis, Tennessee

JUNE 26, 27, 28, 1980

REGISTRATION: Box 30/170
Memphis, Tennessee 38130

PUBLICITY & INFORMATION:
Box 18/442—Memphis 38118

"PLANS ON TRACK"

Just as the Indianapolis 500 is billed as the "Greatest Spectacle in Racing", so could the National Square Dance Convention® be considered the annual pinnacle for dancers. With detailed preparations being finalized and registrations pouring in at a record rate, the 1980 event in Memphis, Tennessee, promises to be one of the most enjoyable square dance affairs ever.

Square and round dancers the world over will converge on that city next June 26, 27 & 28 for the 29th National Square Dance Convention® at the fabulous Cook Convention Center overlooking the Mississippi River. "We've been astounded at the positive response received already," stated Roger & Mary Anne Reynolds, General Chairmen. "Our early registrations have already surpassed those recorded at this stage by all previous conventions except one—and we're not far behind their early totals."

As the convention draws nearer, new events are being added and others refined. Because Nashville, the capital of Tennessee, is famous the world over as the capital also of Country and Western music, a spectacular C&W show has been added to the convention's agenda. Arrangements are currently being worked out with an experience promoter to assure that this bonus feature will be an unforgettable event for all in attendance.

Special priority has been placed on processing registration and housing requests as quickly as possible. The data processing committee has computerized all pertinent information from the applications received for easy retrieval in a number of categories, to aid both registrants needing information and

other committee persons requiring working totals, etc.

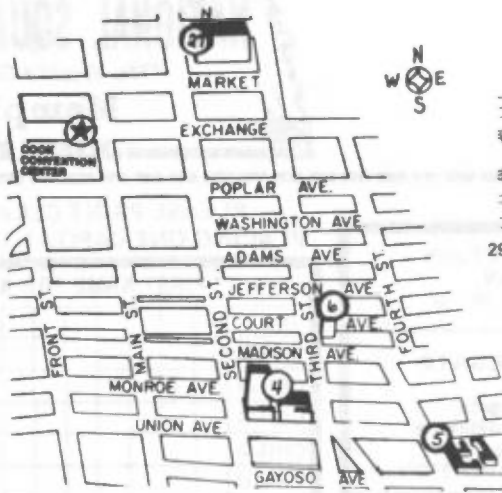
"We're finally convincing the business community in Memphis and surrounding towns of the gigantic size of the crowd to expect," said Carl & Jean McCarver, Services Chairmen. At first no one believed us, but now many restaurants are committed to extend hours of operation, the local transit authority is already earmarking special buses for our use, and we're still months away from actual convention."

If you've been planning to attend a national convention "some day"...or if you're a new square dancer...this is one convention you should not miss. Being in the heart of Mid-America, Memphis is easy to get to from just about any part of the country, with full services from all modes of transportation (even river paddlewheelers!).

Register now! to "Take That Night Train To Memphis" for the 1980 National Square Dance Convention® June 26, 27 & 28. Come share a little extra "friendship set to music." For registration information, contact: Registration Committee, P.O. Box 30170, Memphis, TN 38130.

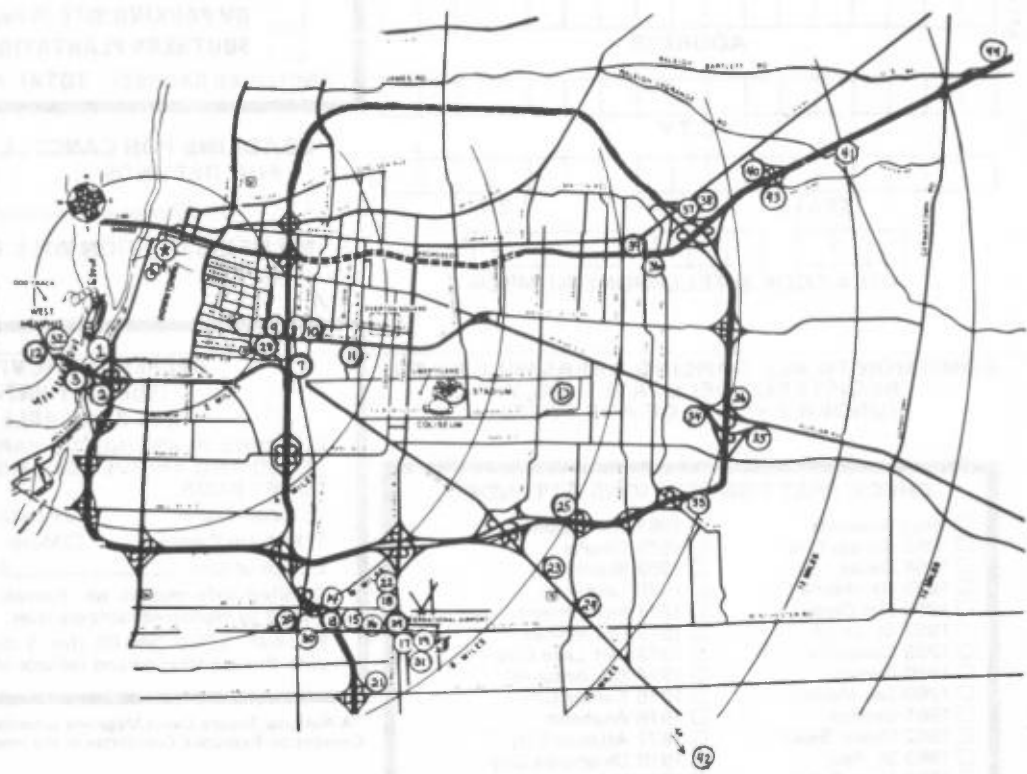
NEWS FOR RV OWNERS ENCOURAGING FOR 1980 CONVENTION

Very recently an encouraging development has been revealed which will help to satisfy the RV requests for full hook-up parking. A private mobile home park located at 3597 Lamar (at Democrat) in Memphis, just off the perimeter expressway (I-240) has made available approximately 100 spaces. Campers interested should deal direct with Mrs. Joy Dunaway, manager, Oakville Trailer Court, 3597 Lamar, Memphis, TN 38118. Phone number is 901/363-3569.



29th NATIONAL SQUARE DANCE CONVENTION®
 Memphis, Tennessee - June 26, 27 & 28, 1980

LOCATION MAP OF MAJOR HOTELS & MOTELS—MEMPHIS



ADVANCE REGISTRATION APPLICATION

NO. _____
(Do not use)

Twenty
NATIONAL SQUARE
"The World's Greatest"
Memphis,
JUNE 26, 2



FILL OUT COMPLETE FORM AND RETURN TO REGISTRATION CHAIRMAN
P. O. BOX 30170 MEMPHIS, TENN. 38130

**REGISTRATION FEES PER DELEGATE
3 DAY PACKAGE ONLY**
IN ADVANCE \$8.00 per delegate
AFTER MAY 1, 1980 \$10.00 per delegate
Make Check or Money Order Payable To:
29th NATIONAL SQUARE DANCE CONVENTION

PLEASE PRINT CLEARLY
PLACING ONE CAPITAL LETTER

FIRST NAME FOR BADGE

HIS										
HERS										
CHILD										
CHILD										
CHILD										
CHILD										

ATTACH CHECK HERE

ONE LAST NAME

ADDRESS

CITY

STATE

ZIP

_____-_____
AREA CODE & TELEPHONE NUMBER

Quantity

- CONVENTION PROGRAM B
 *"NATIONAL SQUARES" M
 COOKBOOKS
 RV PARKING SITE (5 day p
 SOUTHERN PLANTATION

(INCLUDES BADGES) TOTAL AM

**DEADLINE FOR CANCELLATION
FOR REFUNDS**

(\$1.00 charge per person

**NO REGISTRATION WILL BE
AFTER**

**ADMISSION TO ALL DANCING AREAS WILL BE TO
REGISTERED DELEGATES ONLY.
(UNDER 2 YEARS OF AGE FREE)**

CHECK PAST CONVENTIONS ATTENDED

- | | |
|---|--|
| <input type="checkbox"/> 1952 Riverside | <input type="checkbox"/> 1967 Philadelphia |
| <input type="checkbox"/> 1953 Kansas City | <input type="checkbox"/> 1968 Omaha |
| <input type="checkbox"/> 1954 Dallas | <input type="checkbox"/> 1969 Seattle |
| <input type="checkbox"/> 1955 Oklahoma City | <input type="checkbox"/> 1970 Louisville |
| <input type="checkbox"/> 1956 San Diego | <input type="checkbox"/> 1971 New Orleans |
| <input type="checkbox"/> 1957 St. Louis | <input type="checkbox"/> 1972 Des Moines |
| <input type="checkbox"/> 1958 Louisville | <input type="checkbox"/> 1973 Salt Lake City |
| <input type="checkbox"/> 1959 Denver | <input type="checkbox"/> 1974 San Antonio |
| <input type="checkbox"/> 1960 Des Moines | <input type="checkbox"/> 1975 Kansas City |
| <input type="checkbox"/> 1961 Detroit | <input type="checkbox"/> 1976 Anaheim |
| <input type="checkbox"/> 1962 Miami Beach | <input type="checkbox"/> 1977 Atlantic City |
| <input type="checkbox"/> 1963 St. Paul | <input type="checkbox"/> 1978 Oklahoma City |
| <input type="checkbox"/> 1964 Long Beach | <input type="checkbox"/> 1979 Milwaukee |
| <input type="checkbox"/> 1965 Dallas | |
| <input type="checkbox"/> 1966 Indianapolis | |

Total Attended _____

**RECREATIONAL VEHICLE
(TUESDAY UNTIL
NOT AVAILABLE BE**

**DANCERS PLANNING TO PARK
TERED AND ARRIVE TOGETHER
COME" BASIS.**

- Travel Trailer Pop-Up T
 Pick-Up Camper Motor H

Length of Unit: _____ feet

Detailed information on Recreation
mailed to registered campers later.

**PLEASE SEND \$40.00 (for 5 days
with this registration and include in t**

*A National Square Dance Magazine subscrip
Convention Executive Committee in the intere

**PROPER SQUARE DANCE AT
NATIONAL SQUARE DANCE**

nty-Ninth

DANCE CONVENTION

est Square Dance Event"

, Tennessee

27, 28, 1980

IN BLACK (Pen or Pencil),
ER, OR NUMBER, PER BLOCK.

AGE	SOLO	FEE
X		

SUB-TOTAL \$		
BOOK	@ \$1.50	
" MAGAZINE	@ \$3.00	
	@ \$5.00	
y pkg)	@ \$40.00	
ON DINNER (ea.)	\$12.50	
AMOUNT ENCLOSED \$		

ATIONS
 MAY 1, 1980
 on for each cancellation)
BE CONFIRMED
 MAY 1, 1980

VEHICLE PARKING SITE
(NOON SUNDAY)
BEFORE TUESDAY
 RK TOGETHER MUST BE REGIS-
 ER. SPACE ASSIGNED ON "FIRST
 p Trailer Tent
 Home Other
 feet.
 tional Vehicle Parking Site will be
 days-Tuesday until NOON SUNDAY)
 n total remittance.

ption published by the National Square Dance
 erest of all Square Dance Conventions.

**ATTIRE IS REQUIRED AT ALL
 CE CONVENTION ACTIVITIES**

PROGRAMMING (Callers, Leaders and Prompters)

Calling Codes to be Used		Thr.	Fri.	Sat.																		
<table border="1"> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> </table>											1 Square Dance	<table border="1"> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> <tr><td></td><td></td></tr> </table>										
2 Round Dance	DAYS																					
3 Contra Dance	AVAILABLE																					
4 Exhibition																						
5 Panels																						

Insert appropriate Calling Codes in squares at left (one per block) and check days available in boxes at right.

DEADLINE FOR PROGRAMMING – FEB. 1, 1980

HOUSING

Indicate your preference of accommodations NOW. Your selections WILL BE Processed by our Housing Director, and ONLY through him can reservations be approved. Please refer to the REVERSE SIDE for names, rates and locations. Indicate four choices. Your selections will be honored if possible; otherwise comparable accommodations will be arranged.

6/22 SUN	6/23 MON	6/24 TUE	6/25 WED	6/26 THU	6/27 FRI	6/28 SAT
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please check days accommodations needed

Indicate No. of rooms required

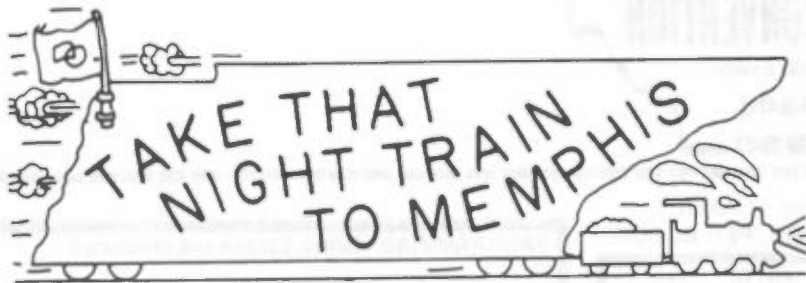
- Room(s) with one double bed for two persons (Double)
- Room(s) with two double beds for 2, 3 or 4 (Dbl-Dbl)
- Room(s) with full size bed for one person (Single)
- Suite(s) with one bedroom
- No housing required
- Dormitory

INSERT CODE NO. FROM REVERSE SIDE

	Hotel Motel	Rate Desired	Group Housing	Rate Desired
1st Choice				
2nd Choice				
3rd Choice				
4th Choice				

Please do not send a Housing Deposit with this Application

All reservations will be made on a "First Come, First Served" basis. No minimum rates can be guaranteed. Hotel, Motel will confirm reservation and advise deposit required.



HOTEL/MOTEL SELECTIONS ENTER 4 CHOICES ON FRONT

RATES ARE SUBJECT TO 11% MOTEL TAX, ALL RATES SUBJECT TO CHANGE

NO.	HOTEL/MOTEL	HEADQUARTERS	SINGLE	DOUBLE	DOUBLE DOUBLE	DRIVING TIME (MIN.)
1.	Holiday Inn Rivermont 1,2,3,4	29th NAT., WA, MI	\$32	\$32-38	\$41-45	5
2.	Quality Inn West 1,2,3	FOREIGN, ARK, HI, OR	\$32-35	\$35-38	\$38-42	5
3.	Riverbluff Best Western 1,2,3	CT, NH, VT, ME	\$22	\$25	\$34-38	5
4.	Ramada Inn-Central 1,2,3	MO	\$25	\$30	\$34	5
5.	Travelodge Downtown 1,2,3	WI	\$20	\$22	\$25	5
6.	Downtowner-Downtown 1,2,3	KY	\$26-28	\$30-32	\$34-36	5
7.	Coach & Four Best Western 1,2,3,4	RI, MA, NY	\$24	\$24-27	\$29-33	10
8.	Admiral Benbow-Midtown 1,2,3	NE, ND, UT, ID, MT, SD, WY	\$20-24	\$23-27	\$25-30	10
9.	Holiday Inn Med. Ctr. 1,2,3	MS	\$30	\$30-33	\$38-41	10
10.	Holiday Inn Midtown 1,2,3	DE, DC, WV, VA, MD	\$25	\$25-27	\$32-37	15
11.	Holiday Inn Central 1,2,3	FL	\$25-27	\$30-33	\$38-41	15
12.	Holiday Inn-W. Memphis 1,2,3	KS, NC	\$24	\$30	\$34-38	15
13.	Holiday Inn Brooks 1,2,3	ROUND DANCE	\$27	\$37	\$42-47	15
14.	Quality Inn Airport 1,2,3,4	AR, LA	\$22	\$26	\$30-34	15
15.	Executive Plaza Inn 1,2,3	MN, OH, NV	\$32	\$36	\$36+	15
16.	Days Inn Brooks 1,2,3	IL	\$17	\$21	\$25-29	15
17.	Admiral Benbow Airport 1,2,3,4	AZ, NM	\$22-26	\$25-29	\$30-34	20
18.	Rodeway Inn 1,2,3,4	OK	\$30	\$32	\$37-42	20
19.	Sheraton Airport 1,2,3	PA, SC	\$35	\$39	\$42	20
20.	Ramada Inn South 1,2,3	NJ	\$25	\$29	\$33	15
21.	Days Inn Shelby 1,2,3	AL, GA	\$22	\$26	\$30	20
22.	Hilton Inn 1,2,3	TX		\$38	\$38+	15
23.	Holiday Inn, Holiday City 1,2,3	TN	\$32	\$32	\$34	20
24.	Ramada Inn Southeast 1,2,3	IN, IA	\$28	\$33	\$38	20
25.	Mester Hosts 1,2,3	CO	\$19	\$23	\$28	20
26.	Hyatt Regency 1,2,3	CA			\$45-48	25
D.	Richardson Towers 1,2	Solo (Memphis St. Univ.)	—	\$8.50-\$9.50 per person		20

HOTELS AND MOTELS THAT ARE NOT HEADQUARTERS

27.	Sheraton Conv. Ctr. Hotel 1,2,3,4	\$28	\$34	\$39-44	2
28.	Sheraton Med. Ctr. 1,2,3	\$22-24	\$28-30	\$38-42	10
29.	Travelodge Airport 1,2,3		\$27	\$32	20
30.	Howard Johnson South 1,2,3,4	\$26-27	\$31-32	\$39-40	15
31.	Sheraton Skyport 1,2		\$40		20
32.	Ramada Inn W. Memphis 1,2,3	\$28	\$30	\$38	15
33.	Travelodge Perimeter Pk. 1,2,3	\$26-28	\$31-33	\$36-38	20
34.	Holiday Inn Poplar 1,2,3	\$25	\$25-30	\$30-35	25
35.	Quality Inn East 1,2,3	\$29	\$33	\$37-40	25
36.	Royal Oaks East 1,2,3		\$18-22		30
37.	Ramada Inn East 1,2,3		\$35	\$35-38	30
38.	Days Inn Summer 1,2,3	\$20	\$25	\$30-35	30
39.	Admiral Benbow East 1,2,3	\$25-28		\$28-32	30
40.	Welcome Inn Best Western 1,2,3	\$25	\$25	\$30	30
41.	Stuckey's Motel 1,2,3	\$12	\$16	\$20-24	30
42.	Holiday Inn Olive Branch 1,2,3		\$36	\$50	45
43.	Holiday Inn Macon 1,2,3	\$30	\$38	\$42-46	30
44.	Lakeland Inn 1,2,3	\$22	\$26	\$28-30	45

ALL HOTELS/MOTELS WILL BE USED

- 1 PARKING
- 2 RESTAURANT
- 3 POOL
- 4 SUITES

INFORMATION ON DORMITORY HOUSING WRITE:

VICE CHAIRMAN, HOUSING
 DORMITORY INFORMATION
 P O BOX 30170
 MEMPHIS, TN 38130

OF SPECIAL INTEREST TO THE
HIGH FREQUENCY DANCER
& ADVANCED PROGRAM
ADVOCATE

CHALLENGE CHALLENGE

by Jim Kassel

A few years back when we were gathering bits and pieces for "Challenge Chatter," it was a rare thing to receive news from the south, southwest and west coast. Now it would seem the bulk of the news we receive is coming from these areas. Advanced and Challenge Dancing are now truly national in scope and for this we are extremely happy. Lists, and people finally knowing what movements to learn, are in a great way responsible for this. Last week we attended the annual Horn of Plenty Dance in the Erie, Pa. area and were truly amazed at the number of dancers participating in the Advanced and C-1 dancing compared to past years. Keith Culley, Hal Greenlee and Ron Libby did a great job. They stuck to the lists and had very little workshop for the day. We feel that workshops do not belong in a one day or one evening dance.

PHOENIX

An advanced square dance club has newly formed in the northwest Phoenix area called P.A.S.D.A. (Phoenix Advanced Square Dance Association). An election of officers was held at a pot luck dinner in North Mountain Park. P.A.S.D.A. has held two dances so far, using A-1 and A-2 Callerlab lists. Skip Stanley called the first dance to ten and a half squares; Nate Bliss called the second to eight and a half squares. Both were interesting and enjoyable. Dick Kenyon is to call the third dance.

The club was formed to upgrade Phoenix area dancing. More information will be sent after the election. Contact people for P.A.S.D.A. are Bernie and Mary Rott, 7753 North 33rd Ave., Phoenix AZ 85021, 602-841-0875.

HOUSTON, TEXAS

Probably the largest tape group in the country is Explorers in Houston, Texas, which has over ten squares of members. Most of the dancers meet in a small one or two-set tape group each week, and all get together for a large Explorer tape dance every Monday at the C-1 level. Many of the dancers are also working on C-2.

Tim Ploch calls for Explorers once a month, and he also has an Advanced club and a C-1 workshop in Houston. In addition, he calls regularly for Advanced and Challenge clubs in San Antonio, Dallas, Beaumont, and is making a strong effort to promote these levels in Texas.

MIDLAND-ODESSA, Texas

Dancers in large metropolitan areas often do not realize the extra dedication needed to pursue Advanced dancing in rural areas. Such dedication is evident in the Midland-Odessa region of West Texas, where caller Rex Coats has a group of enthusiastic Advanced dancers. Rex's emphasis is on the basics, and before he starts people at Advanced level he gives them thorough preparation in Mainstream and Plus Levels "all-position." This gives the dancers the strong foundation necessary for success at Advanced. The understanding his dancers have of Mainstream and Plus calls prior to entering Advanced has been rated as among the best in the country.

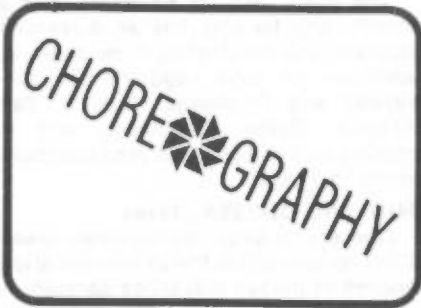
The nearest Advanced level programs to Rex and his dancers are over 300 miles away, so the group is basically on its own. Most of the dancing is to Rex's calling twice a week, and occasionally the group will travel to another part of the state for an Advanced weekend. Enthusiasm and a desire to know the calls thoroughly have made this a successful, on-going group.





Creative Choreography

by Ed Fraidenburg



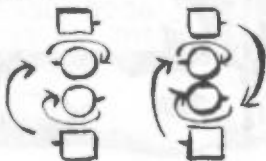
Callerlab has suggested emphasis on *pass the ocean* and *recycle* (ocean waves only).

Pass the ocean presents little problem. Simply tell the dancers in facing couple formation to *pass thru*, face their *then* partner, and step forward to an ocean wave (right-hand, of course.)

Recycle, on the other hand, has some built-in trouble spots. First we will have to break down the dancers' resistance to what they believe is a change in how *recycle* is executed. Most dancers think the end of the wave is supposed to pull the adjacent center around as the end does a crossfold. Many also believe *recycle* can only be done from right-hand ocean waves with boys on the ends and girls in the center.

The "approved" Callerlab description is as follows: From ocean waves, the ends will cross fold as the centers fold in behind the ends and follow them on around to face in as a pair.

Callerlab also recommends that we stress that *recycle* is a **no hands** movement.



RESULT



EXAMPLES by ED:

Heads square thru four, ocean wave
Recycle, ocean wave, trade the wave
Recycle, left allemande.....

Heads lead right and circle to a line
Pass the ocean, trade the wave, recycle
Swing thru, girls circulate, boys run
Bend the line, slide thru
Left allemande.....

Heads pass thru, go round one to a line
Do-sa-do to a wave, recycle
Touch a quarter, circulate
Track and trade, bend the line
Crosstrail thru, left allemande.....

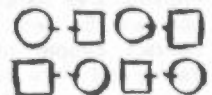
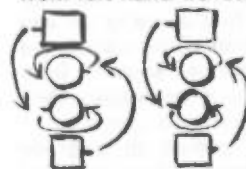
PLUS 1:

Heads square thru four, sides rollaway
Swing thru, recycle, touch a quarter
Scoot back, centers run, couples hinge
Triple trade, couples hinge, centers run
Recycle, pass thru, trade by
Swing thru, boys run, pass thru
Bend the line, pass the ocean
Girls trade, recycle, sweep a quarter
Crosstrail thru, left allemande.....

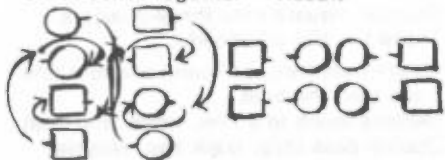
NOTE: From either right-hand or left-hand ocean waves, *trade the wave* and *recycle* equals *recycle*.

Recycle

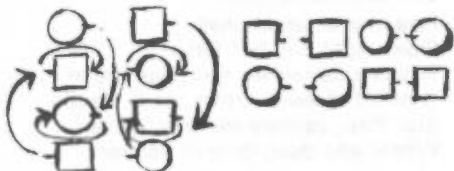
from left-hand waves Result



Same sexes together Result



Boy-Girl-Boy-Girl Waves Result



NOTE: Teach the dancers well and recycle can become a very useful and versatile part of your calling program.



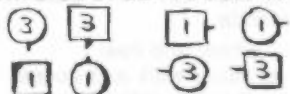
TOUCH TO A LINE

by John Strong, Salinas, California

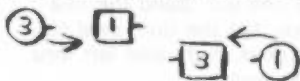
Description: From facing couples or other appropriate formations, all touch a quarter, then the girls fold (from normal couples facing) and half circulate; at the same time, the boys extend, trade and spread. Results in a two-faced line.

EDITOR'S NOTE: It is always those dancers facing out of their own box formation after the touch a quarter who fold and half circulate. No sex or number designations are needed and are used here only for ease of explanation.

FACING COUPLE TOUCH ¼



THOSE FACING OUT (in their own box) FOLD AND HALF CIRCULATE



Others extend, trade and spread to end in a two-faced line.



TOUCH TO A LINE

From	Results in:
Static square	¼ line
Facing lines	Parallel two-faced lines
8 chain thru	Tidal two-faced lines
Double pass thru	Two-faced line between & at right angles to facing couples
Trade by	Two-faced line between & at right angles to back to back couples.

EXAMPLES by Author:

Touch to a line and Mainstream:

Heads *touch to a line*, wheel and deal

Swing thru, turn thru

Left allemande.....

Heads star thru, pass thru

Touch to a line, couples hinge

Ferris wheel, zoom, square thru ¾

Left allemande.....

Heads right, circle to a line

Touch to a line, ferris wheel

Double pass thru, centers in

Cast off three-quarters, *touch to a line*

Ferris wheel, girls pass thru

Swing thru, centers trade, single hinge

Right and left thru, star thru

Left allemande.....

Heads curlique, walk and dodge

Touch to a line, couples hinge

Half tag, trade and roll, swing thru

Turn thru, left allemande.....

Four ladies chain, heads right

Circle to a line, *touch to a line*

Ferris wheel, curlique, walk and dodge

Cloverleaf, square thru three-quarters

Left allemande.....

TOUCH TO A LINE and open basics:

Heads *touch to a line*, stroll and cycle

Ferris wheel, square thru ¾

Slide thru, left allemande.....

Heads right, circle to a line

Touch to a line, crossfire, coordinate

Half tag, trade and roll, star thru

Pass thru, wheel and deal, zoom

Curlique, left allemande.....

Four ladies chain, heads *touch to a line*
Stroll and cycle, make me a column
Track and trade, tag the line in
Left allemande.....

Heads star thru, pass thru
Touch to a line, triple trade
Couples hinge, ferris wheel
Touch to a line, couple hinge
Stroll and cycle, bend the line
Crosstrail thru, left allemande.....

Heads pass the ocean
Ping pong circulate, extend
Recycle, star thru, *touch to a line*
Crossfire, single file circulate
Boys run, star thru, flutter wheel
Crosstrail thru, left allemande.....

EXAMPLES by Ed. F.:

From static square:
Side ladies chain, heads rollaway
Touch to a line, boys hinge
Flip the diamond, extend
Trade the wave, left allemande.....

From facing lines:
Head men and corner forward and back
Star thru, circle four, ladies break
To a line, *touch to a line*
Couples circulate, bend the line
Touch to a line, couples circulate
Bend the line, pass thru, girls fold
Star thru, partner trade and
Promenade.....

From *eight chain thru*:
Heads square thru four, sides rollaway
Touch to a line, couples hinge
Centers trade, bend the line
Star thru, zoom and square thru $\frac{3}{4}$
Left allemande.....

From *double pass thru*:
Heads lead right and circle to a line
Pass thru, wheel and deal
Centers *touch to a line*,
Others partner hinge, triple trade
Step thru, tag the line in, crosstrail thru
Left allemande.....

From *trade by*:
Side ladies chain,
Heads square thru four, pass thru
Clover and *touch to a line*
Wheel and deal, centers pass thru
Left allemande.....

Heads lead right and circle to a line
Center four *touch to a line*
Ends star thru ($\frac{1}{4}$ line)
Centers wheel and deal, pass thru
Touch to a line, wheel and deal

Pass thru, girls crossfold, curlique
Recycle, square thru three-quarters
Trade by, left allemande.....

Heads pass thru, go round one to a line
Ends load the boat
Centers *touch to a line*, wheel and deal
Double pass thru, track two, recycle
Pass thru, trade by, square thru $\frac{3}{4}$
Left allemande.....

Heads promenade half
Sides right and left thru
Heads square thru four, centers in
Cast off three-quarters, ends trade
Star thru, centers *touch to a line*
Wheel and deal, bow to partner

REVIEW

Callerlab suggests emphasis on *cast off three-quarters* and *tag* family and supplied the following examples:

From a zero line:
Right and left thru, pass thru
Wheel and deal, double pass thru
Centers in, cast off three-quarters
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three-quarters, pass thru
Wheel and deal, centers left
Turn thru, everybody right
And left grand.....
Right and left thru, pass thru
Partner tag, left allemande.....
Curlique, cast off three-quarters
To a tidal wave, ends trade (a long walk)
Same sexes trade
Everybody single hinge, circulate
Boys run, star thru, pass thru
Wheel and deal, zoom and pass thru
Left allemande.....
Pass thru, wheel and deal
Centers curlique, walk and dodge
Centers partner tag, left allemande.....
Pass thru, tag the line in, pass thru
Tag the line out, bend the line
Pass thru, tag the line, peel off
Box the gnat, right and left thru
Left allemande.....

Pass thru, half tag, swing thru
 Split circulate, boys run
 Left allemande.....

From a zero wave:
 Girls run right, half tag, trade
 Split circulate, boys run
 Right and left thru, slide thru
 Left allemande.....

From static square:
 Heads star thru, partner tag
 Round one to a line, star thru
 Partner tag, cast off three-quarters
 Box the gnat, right and left thru
 Pass thru, partner tag, trade by
 Right and left thru, pass to the center
 Pass thru, left allemande.....

Four ladies chain three-quarters
 Heads half square thru, swing thru
 Boys run, tag the line right, partner tag
 Girls pass thru, centers in, cast off $\frac{3}{4}$
 Pass thru, partner tag, boys pass thru
 Centers in, cast off three-quarters
 Pass thru, wheel and deal
 Left allemande.....

Heads right and left thru, pass thru
 Partner tag, left allemande.....

From zero box:
 Swing thru, boys run, half tag
 Trade, boys run, slide thru
 Left allemande.....

Swing thru, cast off three-quarters
 Boys run, California twirl, pass thru
 Wheel and deal, centers pass thru
 Left allemande.....

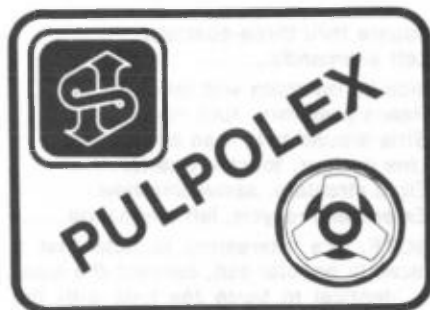
Swing thru, girls fold, peel off
 Couples circulate, partner hinge
 Walk and dodge, partner tag, trade by
 Left allemande.....

Curlique, cast off three-quarters
 Fan the top, recycle, pass the ocean
 Swing thru, girls circulate, boys trade
 Boys run, bend the line, curlique
 Cast off three-quarters, fan the top
 Recycle, pass thru, left allemande.....

CALLERLAB CONFAB REPORT

The Quarterly Selection Committee of Callerlab voted "No new movements" for the first quarter of 1980.

Dave Taylor

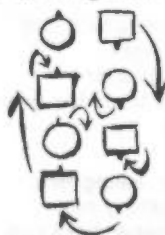


SOMETHING NEW

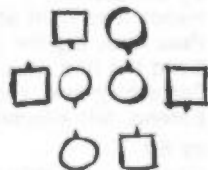
by Dave Hodson, Ohio

Description: From right or left-hand columns, first two dancers execute a normal column circulate where the dancer facing out does a U-turn back to pair up with the other circulator. Third dancer steps forward and turns back, as fourth dancer steps forward and veers left or right, depending on whether the column was right-hand or left-hand, to become the end of an ocean wave. Movement ends in a quarter tag formation.

Before
something new



After
something new



EXAMPLES by Ed:

Heads lead right and circle to a line
 Touch a quarter, *something new*
 Center four recycle, zoom and
 Centers swing thru, pass thru
 Left allemande.....

Sides rollaway, heads lead right
 Veer left, couples circulate,
 Bend the line, touch a quarter
Something new, extend, boys trade
 Boys run, ferris wheel, zoom and
 Square thru three-quarters
 Left allemande.....

Heads pass thru, go round one to a line
 Touch a quarter, *something new*
 Ping pong circulate, girls swing thru
 Extend, boys run, wheel and deal

Square thru three-quarters

Left allemande.....

Side ladies chain and rollaway

Heads pass thru, turn right

Girls around two, man around one

Line up four, touch a quarter

Eight circulate, *something new*

Extend and recycle, left allemande.....

NOTE: It's interesting to note that a recently popular call, *connect the tops*, is identical to *touch the tops* with the exception that *connect* starts from a tidal wave and *touch* starts from facing lines.

FIGURES by Dave:

Heads swing thru, boys trade

Spin the top, extend, swing thru

Boys run, bend the line, touch a quarter

Something new, centers swing thru

Extend, spin the top, right and left thru

Crosstrail thru, left allemande.....

Heads swing thru, box the gnat

Square thru four, circle four to a line

Touch a quarter, eight circulate

Something new, center boys run

Stroll and cycle, ferris wheel

Dixie grand, left allemande.....

By Bill Davis:

Heads lead right and circle to a line

Pass thru, tag the line right

Bend the line, touch a quarter

Something new, centers trade the wave

Extend, left allemande.....

by Ed. F.:

Heads square thru four, swing thru

Boys run, presto, *something new*

Centers swing thru, extend, boys run

Pass thru, wheel and deal, zoom

Pass thru, left allemande.....

APD by Ed:

Couples one and two rollaway

Heads lead right and do-sa-do

Swing thru, centers run, bend the line

Touch a quarter, *something new*

Centers swing thru, extend, spin the top

Pass thru, bend the line, star thru

Those who can right and left thru

Others substitute, all swing thru

Boys run, girls trade, bend the line

Pass thru, bend the line, pass thru

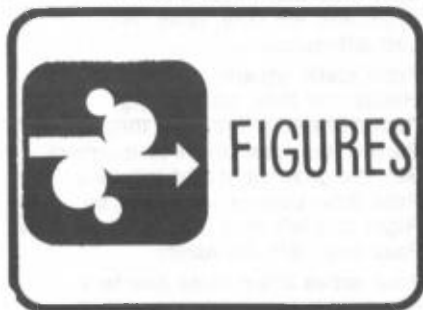
Original heads partner trade

All wheel and deal, swing thru

Turn thru, left allemande.....

NOTE: Looking into my crystal ball, I see someone "inventing" a similar call

with the same set-up as *something new*, except that the third dancer in the column will extend and trade to set up a $\frac{1}{4}$ line. Looking deeper into the crystal ball, I can see this "invention" being called *something else* or *something old*.



TRACK AND TRADE APD by Ed:

Heads lead right and circle to a line

Pass thru, center four only chase right

Ends bend and touch a quarter

Track and trade, boys cross run

Ferris wheel, centers flutter wheel

Zoom and square thru three-quarters

Left allemande.....

Two quickies from Bill Davis:

Heads square thru four, circle half

To a two-faced line, bend the line

Pass thru, bend the line, curlique

Scoutback, track and trade

Left allemande.....

Heads lead right and circle to a line

Right and left thru, pass thru

Wheel and deal, centers touch to a wave

Chain reaction, right and left grand..A-1

A few from Will Orlich:

Heads lead right and circle to a line

Pass thru, wheel and deal

Double pass thru, centers in

Cast off three-quarters, partner trade

Wheel and deal, double pass thru

Centers in and cast off three-quarters

Partner trade, wheel and deal

Double pass thru, centers in and

Cast off three-quarters, crosstrail thru

Left allemande..... MS(APD)

Left allemande, all eight swing thru

Boys run, fan the top, cast off $\frac{3}{4}$

Left allemande..... Plus 1

Alamo balance, heads *trade

Scout back, circulate* swing thru

Repeat * to * for boys

Repeat * to * for girls, swing thru

Repeat * to * for sides, swing thru
Heads circulate double, left allemande..
Heads square thru four, pass thru
Trade by, centers in, centers run
Ends only star thru, all boys run
Alamo balance, swing thru, boys run
Heads pass thru, all partner tag
Left allemande.....

RECYCLE (APD)

Heads pass the ocean, recycle
Double pass thru, track two
Trade the wave, recycle, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right and circle to a line
Swing thru, center four recycle
Ends slide thru, partner trade
Centers crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Swing thru, center four swing thru
All recycle, touch a quarter, circulate
Boys run, track two, girls trade
Recycle, sweep a quarter
Left allemande.....

Heads square thru four, spin the top
Center four swing thru, all recycle
Touch a quarter, circulate, boys run
Track two, recycle, pass to the center
Square thru three-quarters
Left allemande.....

Heads square thru four,
Right and left thru, spin the top
Center four swing thru, all recycle
Touch a quarter, circulate, boys run
Track two, recycle, left allemande.....

Figures by Will Orlich:

Heads rollaway, pass thru and turn right
Around two to a line, pass thru
Half tag out, peel off, half tag in
Peel off, half tag right, star thru
Half tag in, centers star thru
Lead left, left allemande.....

Heads lead right and circle to a line
Pass thru, ladies trade, swing thru
Centers run, wheel and deal, star thru
Wheel and deal, star thru
Wheel and deal, cloverleaf
Centers swing thru, turn thru
Left allemande.....

Head ladies chain three-quarters
Same two rollaway
Lines of three slide thru, all star thru
Veer right, triple trade, couples hinge
Boys circulate, bend the line,
Crosstrail thru, left allemande.....

Heads square thru four, swing thru
Centers run, fan the top, California twirl
Boys cast three-quarters
Diamond circulate, girls cast $\frac{3}{4}$
Wheel and deal, star thru
California twirl, dive thru
Square thru three-quarters,
Left allemande.....

#1 couples face corners and box gnat
New heads crosstrail thru, go round two
Line up four, pass thru, bend the line
Slide thru, box circulate, scootback
Walk and dodge, trade by, star thru
Couple #2 only zoom, bend both lines
Pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads spin the top, boys run
Bend the line, square thru four
Circle to a line, spin the top
Swing thru, cast a quarter
Split circulate, scootback, circulate
Boys run, spin the top, swing thru
Cast a quarter, split circulate, scootback
Circulate, boys run, left allemande.....

Heads spin the top, turn thru
Partner trade, double pass thru
Peel off, bend the line, spin the top
Turn thru, partner trade, pass to center
Ladies spin the top, turn thru
Partner trade, circle eight
Boys forward and back, square thru four
Slide thru, wheel and deal
Left allemande.....

Heads right and left thru
Rollaway, circle eight
Four girls slide thru, walk and dodge
Swing thru, slide thru, trade by
Ends circulate, all slide thru
Left allemande.....

Heads square thru four, swing thru
Centers run, fan the top, triple trade
Partner trade, triple trade
Wheel and deal, star thru, pass thru
Trade by, left allemande.....

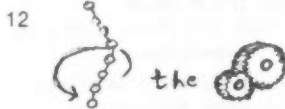
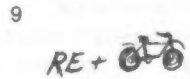
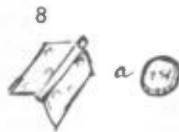
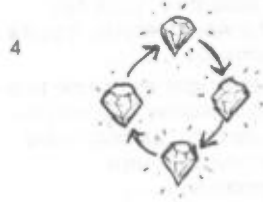
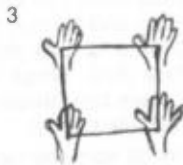
Head couples go forward and back
Turn thru, separate around one
Into the middle, turn thru to the corner
Left allemande....



AMERICAN SQUARE DANCE

Here are some more picture puzzles, the answers to which are all square dance terms. Have fun!

by Gerry & Mary Dombroski
Taylor, Pennsylvania



16



17



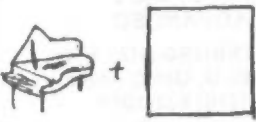
18

THE LINE
MARCH

19



20



21



22



23



24



25



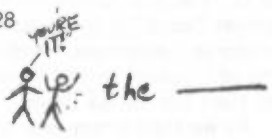
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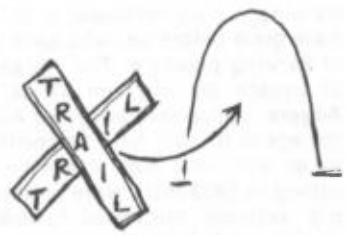
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29



30



by Gary Anderson

People

IN THE NEWS

A moment of notoriety occurred for caller **Jack E. Smith** of Independence, Missouri when the folks from Michelin Tire decided to make a commercial, which has since been seen country-wide by millions who watch television.

"Hey, Independence, MO— who's got the best tire?" goes the announcer.

"Michelin," exclaims **Jack Smith**, as he turns from calling a few seconds to a barn-load of local dancers. The film crew took four hours to make about five seconds of the commercial, but **Jack** appreciated the exposure and the *Examiner* gave him a good story, too.

Caller **Herb Egender** retired this year as chairman of Law Enforcement and Criminology after seven years at Metropolitan State College in Denver, Colorado, and received the rank of Professor Emeritus from the Board of Trustees there.

Caller **Chuck Jordan** of Burnaby, B.C., Canada has received an International Teaching Fellowship for 1980 in Victoria, Australia, and has already moved "down under" with his wife **Flo** to start his duties there.

As we start a new year of dancing this month and enter a new decade of dancing, we are reminded of those who have gone before us, who gave us a lot of dancing pleasure. The "grandfather of square dancing" in Texas, **E. O. Rogers**, who passed away last August at the age of 84, will long be remembered by all who knew him. When he started calling in 1933 there were no records or p.a. systems. He called to live music (guitar and fiddle), standing in the hallway of a home so dancers in all the rooms could hear him. He was a man of wit and insight. Since square dancing was looked at as a "sin" by some

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religious groups, he was once asked the question "Can Christians dance?" His answer was a classic one that will be told and retold for many years to come. After reflecting a moment he drawled in a typical Texas accent, "Well, some can, some can't!"

Bill Castner was a perfectionist, and he didn't mind saying exactly what he felt. One time he told me, "Stan, there were ten things wrong with your presentation, and if you've got a half hour, we'll talk about it." I didn't. We didn't. Now he's gone, and I'll always wonder about those ten things. What a team of performers he developed!

With awe and admiration we say that Will Orlich would eat, drink, walk and talk choreography. He loved it. He knew it. At conventions we'd see him literally back a bad caller into a corner or talk a good caller under the table until the wee hours, never failing to impress both with his uncanny grasp of intricate choreo material.

The tragic auto accident in October that took the life of a popular Alberta caller, Jim Hopkins, reminds us once more (just as it did with Louis Calhoun of Kentucky a few years ago) that callers need to be very careful when driving home from dances late at night. Jim had a full and varied life—his participation in western Canada dance events; caller training events; international LEGACY programs; his popular, rustic Holiday Ranch, and his dry-cleaning business— all spelled vitality for Jim and Marie. Just before his death he participated in one of our ASD Switzerland tours.

These and other leaders will be missed as we step across the threshold of the '80's.

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ANNIVERSARY DINNER DANCE

In honor of their 25th anniversary of continuous club activities, the Beaux and Belles S/D Club of Toronto held a dinner and dance last October.

Friends and dancers from the present club as well as those from former years joined in celebrating this memorable occasions. Well-deserved tributes were paid to leaders Marg and Jack Hough. Throughout the evening, a slide projector flashed scenes of happy occasions spanning the entire 25 years.

The evening was a wonderful success

and we look forward to another 25 years of happy dancing!

*Myles & Helen Morgan
Toronto, Ontario*

OVERSEAS DANCERS

The 18th Annual Reunion, Overseas Dancers, is scheduled for July 30 to August 2, 1980. A hoofbeat away from Tulsa, Oklahoma, on beautiful Lake Ft. Gibson in Sequogah State Park, Western Hills Guest Ranch awaits you.

In addition to top-notch calling and cueing, Western Hills offers a pool, horseback riding, stagecoach and hayrides, tennis, a beautiful golf course, and all water sports. Groups from Japan, England, Germany and possibly New Zealand are expected to enjoy the "Triple F's" of square dancing: fun, friendship and fellowship.

Further information is available from Ken and Pam Cranke, general chairmen, Rt. 4 Box 595F, Broken Arrow OK 74012.

NEW ENGLAND CONVENTION

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to Manchester, N.H., the 21st New England Convention. This event is expected to draw up to 10,000 dancers from all over New England. It will feature 130 callers and 50 cuers who volunteer their talents. Dancing will take place Friday and Saturday in over 18 halls. Other sidelights include a fashion show, exhibitors hall, sewing pattern room, square dance panel discussions, celebrity hour program, special events and Yankee Clipper Awards. Spectators are invited to watch the dancing at any of the halls.

For registration information, write PO Box 4713, Manchester NH 03108.

*Dick & Judy Severance
Manchester, New Hampshire*

TOPICS FOR THE TIMES

The Georgia Callers Association met Sunday, October 14 at the Holiday Inn in Macon, Georgia. President Bob Bennett conducted a very worthwhile meeting at which the topics considered were: (1) the improvement of Georgia Callers Association services to the Georgia State Square Dancers Associ-

ation, (2) the training of new callers to replace retiring Georgia Callers Association members, and (3) the ever increasing expenses that callers must meet today.

*Dr. Frederick P. Reuter
Chairman, Callers Association
Tifton, Georgia*

TINY CLUB, BIG DANCE

The Oceana County Melody Mates are a tiny club of three squares, but that they annually host a large successful National Asparagus Square and Round Dance is no accident.

The Melody Mates can be seen dancing far and wide all year; on the second Saturday night in June their friends return to Oceana County for the only Asparagus dance in the world.

Oceana County is the leading asparagus producer in the nation and hosts an annual weekend festival. They have a great parade, art fair, farm tours, asparagus breakfast, luncheon and evening smorgasbord and then the square dance with top-notch callers. Rounds are cued by the very capable

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Afternoon
CW-147 Lovin' Cajun Style



Ernie Nation



Bronc Wise



Ron Russell



Ron Hunter



Ron Parry



Nelson Watkins

Walt and Mary Wiewiora of Spring Lake and Jack and Pat Farmer of Muskegon on alternate years. Needless to say, prizes consist of asparagus.

Henry Fischer
Rothbury, Michigan

IN MEMORIAM

Joe Reilly of Orchard Park, New York (Rochester area) died suddenly on November 17, 1979. He was the dean of square dance teachers in western New York and was responsible for introducing thousands to this pastime. Sympathy is extended to his wife Betty and his daughter, Verjean, and their children.

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- Big Mac 003 BACK ON MY MIND AGAIN— Jay

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CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

For the quarter beginning January 1, 1980, the Quarterly Selection Committee of Callerlab has voted no new movements. The judgment of these callers was based upon the new moves being written and under consideration by more than 70 callers who regularly workshop new material for possible use in the various level programs.

Callerlab established the Quarterly Selection process in 1974 and provides for selection of 0, 1 or 2 moves each quarter for use at workshops in Mainstream Dances. Each year, the entire membership of Callerlab votes to retain, drop or move the calls on the QS list to a different list such as the Mainstream List or perhaps to the Plus Lists, so that the QS List has no more than ten calls at the start of a new year.

Recently, it appears that those writing new calls or combination calls have gone beyond the normal scope of the Mainstream dancer. While Callerlab is not criticizing any new call, the committee felt that the moves could not comfortably be handled by the typical dancer who dances once a week or perhaps only twice a month, and that is the definition of the Mainstream dancer.

The Committee was quick to point out that there was no scarcity of moves being written. However, many of these moves indicate that the callers and dancers who use them are dancing more frequently than once a week.

For those clubs and callers who desire to use some sort of workshop tip, we would urge a review of the existing QS List or perhaps review some of the calls from the Mainstream Lists with which the dancers are a little less confident. To review for all concerned, the current QS List includes the following calls:

extend the tag, make me a column, roll [as an extension], track and trade, two steps at a time, dixie derby, ping pong circulate, track two, and touch (to a wave, $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$.)

Lastly, the committee urges all callers and teachers to teach the moves as they are written and not rewrite the call to accommodate particular groups. If we are to standardize the moves for the more complete enjoyment of all, then we have an obligation to teach and use the calls correctly. If there is any doubt as to the definition of a Quarterly Selection, please contact the Callerlab office by writing Box 679, Pocono Pines, PA. 18350 or call us at 717 - 646-8411.

CALLERLAB is pleased to announce that the 1979 election to the Board of Governors is complete with almost 60% of the membership voting. The successful candidates who won five year terms to the board are: Bob Fisk, Mesa, Arizona; Jerry Haag, Mission, Texas; Jim Mayo, Hampstead, New Hampshire; Dave Taylor, Naperville, Illinois; and Don Williamson, Greeneville, Tennessee.

Twelve well qualified candidates ran for the five positions and the balloting was spirited. All twelve candidates are to be commended for their interest in serving and the support they received from the membership. The successful candidates include two incumbent members of the Board (Mayo and Taylor), one returning member of the Board (Haag) and two new first-time members of the Board (Fisk and Williamson). The selection of these five callers also represents some geographic choices.

The term of office begins with the

Continued on Page 77



CONTRA CALLING MADE EASY

This is an educational "package" program involving a manual, audio materials and self testing, put together by Stew Shacklette of Brandenburg, Kentucky, a veteran "contra caller."

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C-305 Tulsa Time — Gary

C-306 The Devil Went Down to Georgia — Gary

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ROUND REVIEWS

by Frank & Phyl Lehnert

SOMEBODY LOVES YOU— TNT 149
Choreography by Merle & Opal Davis
 Good smooth music and a flowing easy-intermediate foxtrot-two step cued by Merle.

COOL COOL — Hi-Hat 977
Choreography by Stan & Ethel Bieda
 Good "Cool Cool of the Evening" music and a comfortable easy two step with repeats.

STRUTTIN' AROUND— Hi-Hat 977
Choreo by Alvin & Mildred Boutillier
 Good swinging "Man Around the House" music and an interesting intermediate two step with a "Shortcake" sequence.

MACK THE KNIFE— ATCO 6147
Choreography by Ray & Ivy Hutchinson
 Really swinging music with a Bobby Darin vocal; change of tempo interme-

diated two step.

AROUND THE WORLD— Roper 405
Choreography by Koit & Helen Tullus
 Pretty music for a challenging international waltz routine.

SOMEONE LIKE YOU— Telemark 892
Choreography by Peter & Beryl Barton
 Pretty music for a three-part challenging international waltz. (Flip of "Candy Floss.")

MORNING KISS— Grenn 14280
Choreo by Adam & Marjorie Arnot
 Pretty music and a nice easy-going easy waltz.

DANCING AND DREAMING— Grenn 14280; Choreo by John & Shari Helms
 Good music and a flowing easy two-step to introduce the fishtail.

DISCO POLKA — Tapestry TR001
Choreo by George & Mady D'Aloiso
 Good peppy music (Bobby Vinton's "Pennsylvania Polka"); a busy fun-type intermediate polka.

ROCKY FELLA— Hi-Hat 978
Choreography by Jess & May Sasseen
 Quite different music and an easy two step.

SHEIK OF ARABY — Hi-Hat 978
Choreography by Phil & Norma Roberts
 Great music and a good intermediate old-time hit, repressed.

Choreography

by Dave & Shirley Fleck, Toledo, Ohio

SQUARE DANCE: 61 to 125
 Disco Mixer RSO-RS8006 65/0 = 65
 Coca Cola Cowboy #2 MCA 41041 70/2 = 72a
 San Hi-Hat 976 90/0 = 90
 The Stripper MGM MGV537 96/10 = 106
 You Are My Favorite Thing Rhythm 2000 102/5 = 107a
 Goodmorning, Goodnight Monument 283 106/5 = 111a
 Smooth Sailing Monument 266 113/0 = 113a
 Ding Dong HI-Hat 976 98/25 = 123
EASY INTERMEDIATE: 126 to 175
 Goodbye #2 RCA 459-3025 122/5 = 127
 Night Train to Memphis Cptl 6163 103/25 = 128a
 Bring Me Sunshine RCA 447-0891 109/25 = 134a
 The Sergi Waltz Hctor H645 138/0 = 138
 The Last Cheaters Waltz #2 WBS 49024 139/0 = 139a

Ratings * * *

For Rating Formula,
 Order ASD Inform #P7

Save the Last Dance WBS 8815 143/0 = 143a
 Coca Cola Cowboy #1 MCA 41041 142/25 = 167a
 Takes Two to Bolero DAI P6108 172/0 = 172
INTERMEDIATE: 176 to 250
 Spinning Prttt 5N59038 181/10 = 191
 Hallelujah Hctor 794 180/15 = 195
 Tango from "The Cardinal" DAI P6081 188/14 = 202
 My Kind of Town Dance Along 200/30 = 230a
 Poor People of Paris Starline 6017 168/70 = 238a
HIGH INTERMEDIATE: 251 to 299
 Something Big DAI P6085 229/25 = 254a
 Disco Polka Tap TR 001 239/35 = 274a
ADVANCED: 300 to 349
 Marnie DAI P6078 308/25 = 333
 At the Copa Arista 261555 292/50 = 342a
 Jive Talkin' RSO RS 8001 296/50 = 346a
 My Cup Runneth Over RCA G4470784 344/5 = 349a

Flip Side

SQUARE REVIEWS

by John Swindle

Happy New Year! Yes, here it is, another year. We hope it started off as well for you as it has for the record review. With twenty singing call flips and four patter records, we had some really super records in this review (some using Plus 1, 2 and Quarterly Selections) and fine calling. One record company has given us something new this month: recipes were included on the back of the cue sheets.

THE DEVIL WENT DOWN TO GEORGIA—Chaparral 306; Gary Shoemake

We don't know how many of you are familiar with the hit version of this song, but we are amazed at the super job Chaparral did with the instrumental side and the continuity they maintained with the original song. Our hats are off to Johnny Gimble and Gary Shoemake. You will not believe the dancer reaction until you see the dancers yourself. Gary is starting the year off with a truly outstanding record. FIGURE: Heads promenade half, heads right and left thru, square thru, do-sa-do, eight chain four, swing corner, promenade.

SWEET DESIRE—Ranch House 602 Darryl McMillan & Tony Oxendine

Darryl and Tony put together a great flip side on this record with a well-timed figure and some beautiful harmony. The instrumental has a nice, smooth, easy-to-follow beat that gave the dancers that "let's dance" feeling. This is a nice change of pace record most callers would feel comfortable doing. FIGURE: Heads square thru, make a right hand star, heads star left, touch a quarter with corner, scoot back, boys fold, ladies chain, chain back, roll promenade.

HEARTBREAK HOTEL—Blue Star 2095; Caller; Nate Bill Key: C Blue Star has brought one of Elvis'

mid-fifties hits out and done it very well, too. They gave it more of a country western sound than the rock blues that it was, but the dancers enjoyed the record. Nate uses a very simple figure but one that fits the music and would be a good relaxer. FIGURE: Heads promenade half, right and left thru, square thru, right and left thru, star thru, flutter wheel, reverse the flutter, promenade.

LOVIN' ON — D&R 148

Caller; Ron Parry

Here is another change of pace or relaxer-type dance record. D&R has given us some really fine music in this number. Ron uses an almost-standard figure on the flip but it times and dances well. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three-quarters, swing, promenade.

GREEN GREEN GRASS OF HOME—Hi-Hat 5008; Caller; Ernie Kinney

The one comment most often made on this song is that it's a sad song. The dancers enjoyed dancing it as Ernie guided them through with a well-timed and smooth-flowing figure. Ernie also chose to use a *grand parade* in the opener, middle break and closer. With a little modification to the tag line, *grand square* could be used. On the flip side of the cue sheet is a Plus 1 alternate figure. FIGURE: Heads square thru, dos-a-do, spin chain thru, girls circulate twice, turn thru, left allemande, do-sa-do, swing corner, promenade.

ALL AROUND COWBOY—D&R 149

Caller: Nelson Watkins

Anyone for a little "south of the border" sound? The D&R band has given us that sound here and Nelson tells the story of being an all-around cowboy. Together they have come up with a very nice sound and a fine square dance record. FIGURE: Heads promenade half, square thru, right and left thru, slide thru, square thru, trade by, swing corner, promenade.

I FEEL SORRY FOR ANYONE WHO

ISN'T ME TONIGHT—Ranch House 601; Tony Oxendine & Darryl McMillan
Whoa son! I'm going to have to rate this one "R." The music is outstanding and Tony and Darryl do a great job on the

flip with a nice figure and very good harmony. Ranch House got away from the standard sixty-four beat figure; they use eighty-four beats, six times through. For those of you who are familiar with this country western song, you know the words and they are all here! If you use this record when calling for a youth group, you might use a little discretion. **FIGURE:** Heads promenade half, right and left thru, square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three-quarters, swing, promenade.

DON'T BLAME IT ALL ON ME— River Boat 120; Caller: Dave Abbott

River Boat and Dave have come up with a real live, jumping sound in this song. Dave uses a little different figure with mainstream basics. The review dancers had very favorable comments on this. On the back of this cue sheet are recipes for Green Onion Pie and Tomato Aspic. **FIGURE:** Four ladies chain three-quarters, heads promenade three-quarters, sides go right and left thru, pass thru, do-sa-do, touch a quarter, walk and dodge, boys fold, swing, promenade.

WILL YOU BE LOVIN' ANOTHER MAN— Four Bar B 6014; Bob Carmack

Four Bar-B has given us the sound you banjo lovers will like. This is just plain ol' foot-stompin' country music. Bob uses mainstream basics to give us a well-timed, moving-right-along figure. **FIGURE:** Heads curlique, walk and dodge, circle four to a line, curlique, single file circulate, boys run, right and left thru, dive thru, square thru three-quarters, swing corner, promenade.

I DON'T BELIEVE I'LL FALL IN LOVE TODAY— Blue Star 2100

Caller: Andy Petre **Key: D**

Here we have an easy-paced beat but a figure that is not meant for the beginner dancer. Andy puts together a very nice figure using two of the quarterly selections. The review dancers enjoyed dancing this one but again it is for the more experienced dancers. **FIGURE:** Heads lead right, circle four to a line, curlique, two steps at a time, double pass thru, track two, swing corner, promenade.

SAVING YOUR KISSES— Blue Ribbon 227; Caller: Jerry Bradley

Again in this month's review, record companies chose to use more than the standard sixty-four beats in a figure. This instrumental has the typical Blue Ribbon sound. Jerry does a nice job on the flip, with a well-timed fun-level figure. **FIGURE:** Heads square thru, right hand star, left hand star, do-sa-do, corner, swing thru, boys run, wheel and deal, right and left thru, dive thru, square thru three-quarters, swing corner, promenade.

FOND AFFECTION— Lore 1179

Caller: Curtis Thompson **Key: G**

Lore also gives us a very easy-paced beat and Curtis uses a very old standard figure. This record would be great for classes or beginner dancers. **FIGURE:** Heads promenade half, right and left thru, square thru, dos-a-do, swing thru, boys trade, turn thru, left allemande, promenade.

WISHING— River Boat 121

Caller: Keith Gylfe

River Boat has given us some fine music and this is no exception. Keith does a good job on the flip, giving us more variety using the mainstream basics. On the flip of the cue sheet is the recipe for Sour Cream Noodle Bake. **FIGURE:** Side ladies chain, heads curlique, walk and dodge, spin chain thru, boys run, bend the line, crosstrail thru, swing corner, left allemande, promenade.

NORMAN— Blue Star 2096

Caller: Lem Smith **Key: C**

Blue Star has revived an early sixties rock number and introduced it to the square dance world. As we remember the original sound, Blue Star has captured it very well. Lem does a nice job on the flip side, using a mainstream figure. **FIGURE:** Heads promenade half, sides right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, spin chain thru, girls circulate, turn thru, left allemande, promenade.

DRAGGIN' CHAINS— River Boat 118

Caller: Keith Gylfe

This is the second record by Keith we reviewed this month. He put together a figure that was not that difficult but

caught the review dancers just a little off guard. **FIGURE:** Heads promenade half, lead right, swing thru, men run, couples circulate, ferris wheel, centers pass thru, swing thru, box the gnat, square thru three-quarters, take corner, promenade.

**PERFECT MOUNTAIN— Prairie 1022
Caller Benny Mann**

From Prairie records, we have a really good sound instrumentally. Renny put together a nice figure but the dancers had just a little difficulty keeping up. He stacked the basics. There was time to catch up and it worked fine after the first time through. We believe a little different delivery on this song would help. **FIGURE:** Heads square thru, curlique, follow your neighbor, boys cross run, recycle, right and left thru, rollaway, pass thru, U-turn back, swing, promenade.

**PAPER DOLL— A-Live Sound 003
Caller: Bob Wright, Jr.**

A-Live Sound went back a way to get this tune. Again, the unmistakable sound is there on the instrumental side. Bob uses a diamond figure on the flip that is well-timed and was enjoyed by the review dancers. **FIGURE:** Heads square thru, right and left thru, swing thru, boys run, girls single hinge, diamond circulate, flip the diamond, recycle, swing corner, promenade.

**SOMETHING NICE— Bogan 1315
Caller: Bob Barnes**

Key: D

Another easy-going record for that relaxed tip is offered here by the Bayou Ramblers and Bob. Bob uses an easy, uncomplicated figure to relax the dancers physically and mentally. **FIGURE:** Four ladies chain, heads promenade half, pass the ocean, recycle, pass thru, swing thru, turn thru, left allemande, pass one, swing the next, promenade.

THE MUSIC BOX DANCERS— Bogan 1314; Caller: James Martin

Key: D

We were really surprised to see this song advertised as a square dance record. It sounds like a round dance, and the instrumental on this release still sounds like a round. James does a really nice job on the flip side, putting together a figure that fit the music. **FIGURE:** Heads square thru, do-sa-do,

swing thru, boys run, ferris wheel, right and left thru, square thru three-quarters, swing, promenade.

SHUTTERS AND BOARDS— Prairie 1021; Caller: Al Horn

We must admit this was a very unusual sound. Al does a nice job on the flip and the instrumental side has the same vocal accompaniment. **FIGURE:** Heads rollaway, move up and back, star thru, do-sa-do, swing thru, boys run, half tag, trade and roll, pass thru, trade by, do-sa-do, spin chain thru, girls circulate, turn thru, left allemande, right and left grand, swing, promenade.

PATTER RECORDS

RATTLER/ARMS— Blue Star 2097

Rattler is in the Key of C, with fiddle, bass and guitar; Arms is in the Key of C, with steel, bass, fiddle and pianos.

RHODE ISLAND RED/HURRY— Blue Star 2099

"Rhode Island Red" is in the Key of G, with fiddle, lead guitar, piano, sax. "Hurry" is in the keys of C and D, with lead guitar, steel, sax, fiddle and bass.

SHAKEYTOWN/BEAR IN THE AIR— Hi-Hat 641

"Shakeytown" has bass, drum, lead guitar, piano harmonica. "Bear in the Air" has banjo, piano, lead guitar, rhythm and bass.

PICK A DILLY/SAXY LADY— A-Live Sound 001

"Pick A Dilly" has banjo, fiddle, drums, bass; "Saxy Lady" has accordion, drums, sax, organ sounds.



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Virginia— Blue Ridge Shufflers Special, Roanoke; Jan. 26; Harry McColgan. Write Doris & Dan Jackson, 5704 Castle Rock Rd. SW, Roanoke VA 24018.

Hawaii— 16th Aloha State S/D Convention, Jan. 31-Feb. 2; Honolulu; Johnny Creel, Marv K., Norm & Louise Pewsey. Write PO Box 1, Pearl City HI 96782.

California— 31st Annual Jamboree by the Sea, Oceanside; Feb. 1-3; sponsored by Palomar S/D Assoc. Write Alan & Marilyn Boe, 183 La Cuesta, San Clemente CA 92627.

Indiana— Winter Holiday, Turkey Run State Park, Marshall; Feb. 1-3; Max Forsyth, Bob Yerrington, Betty & Clancy Mueller. Write Max Forsyth, 9901 Pendletown Pk. #177, Indianapolis IN 46236.

Virginia— 2nd Round-A-Bout Tidewater R/D Festival, Virginia Beach; Feb. 1-2; Hap & A.J. Wolcott, David and Judy Grocott. Write Phyllis Woodward, 1712 Hague Towers, Norfolk VA 23510.

Alabama— 20th Ann. Dixie Jamboree, Montgomery; Feb. 1-2; Jerry Helt, Jon Jones, Irv & Betty Easterday. Write Tom and Lois Haugh, 6132 Wares Ferry Rd., Montgomery AL 36117.

Texas— Rhythm Records Love-In, Feb. 14-17, Houston; Write Wade Driver, 2542 Palo Pinto, Houston TX 77080.

Maryland— Round-A-Cade, Hunt Valley Inn; Feb. 15-17; Joe & Es Turner, Phil & Norma Roberts. Write the Turners, 7409 Masters Dr., Potomac MD 20854.

Florida— Sunshine Festival, Lakeland Civic Center, Feb. 2'-23; Singin' Sam Mitchell, John Saunders, Art Springer, Jack Lasry, Roger Chapman, Frank Bedell, Jaynes, Lovelaces and Copelands. Write Betty Mitchell, 219 E. Society Dr., Holiday FL 33590.

Texas— Smith Brothers Institute, Oasis Motor Hotel, Bay City; Feb. 23-24; Harper Smith and Ray Smith, James Martin, Jimmy & Vivian Holeman. Write Dorothy Smith, PO Box 44, Cellina TX 75009.

Virginia— Roanoke Valley Dancers Special, Feb. 16, W. Fleming H.S., Roanoke; Harry Lackey. Write Doris and Dan Jackson, 5704 Castle Rock Rd. SW, Roanoke VA 24018.

Florida— Valentine Dance & Queen's Coronation, Feb. 23; Sanders Beach Rec. Ctr., Pensacola; Randy Dougherty. Write Elaine Olberding, 2030 N. 12th Ave. Pensacola FL 32503.

Arizona— 102 S/D, sponsored by Mesa Check-mates, to celebrate 3rd Annual Mesa Centennial Celebration; Gaylon Shull, Bob Wickers, Bob Wilma Anton, Ed & Alma Skiba; Feb. 23, Mesa Centennial Hall. Write Lyle Morrow, 928 E 8th Pl., Mesa AZ 85203.

Arkansas— Sadie Hawkins Dance, Feb. 29, Independence Cty. Fairgrounds, Batesville; Lee McCormick. Call 793-5506 or 799-8153.

Georgia— Spring Swing, Abraham Baldwin College, Tifton; Tony Oxendine, Paul Marcum, the Wests; Feb. 29-March 1. Write Dr. Frederick Reuter, ABAC Station Box 25, Tifton GA 31794.

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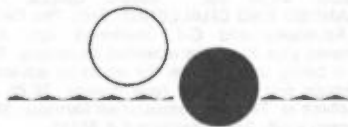
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MAINSTREAM

See center pages of August '79, or buy "Mainstream" book for \$4 from this magazine to get full descriptions of calls as listed and grouped by Callerlab.

CALLERLAB APPROVED EXPERIMENTALS

- Extend (the tag)
- Ping pong circulate
- Roll (as an extension from)
 - a. Adjacent columns trade & roll
 - b. Centers of wave or 2-faced lines Trade and roll
 - c. Half tag trade & roll
 - d. Partner trade & roll
- Track II
- Touch
 - a. To a wave
 - b. 1/4
 - c. 1/2
 - d. 3/4
- Two steps at a time

Track and trade
Make me a column

PLUS ONE

1. Anything & roll
2. Chase right
3. Coordinate
4. Diamond circulate
5. Flip the diamond
6. Pair off
7. Peel the top
8. Single circle to a wave
9. Spin chain the gears
10. Teacup chain
11. Trade the wave
12. Triple scoot
13. Triple trade
14. Turn & left thru

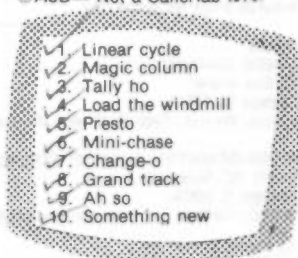
PLUS TWO

1. All eight spin the top
2. All eight swing thru
3. Anything and spread
4. Crossfire
5. Curley cross
6. Dixie grand
7. Explode the wave
8. Follow your neighbor
9. Load the boat
10. Relay the deucey
11. Remake the thar
12. Swap around

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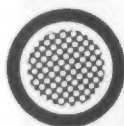
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6. Misty
7. Loving You
8. Lay Down Sally
9. Hawaiian Wedding Song
10. Comin' In The Back Door

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1. Spaghetti Rag
2. Feelin'
3. Dream Awhile
4. Answer Me
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6. Birth of the Blues
7. My Love
8. Hold Me
9. Folsom Prison
10. In the Arms of Love

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1. Til Somebody Loves You
2. All Night
3. Little White Moon
4. Chili Sauce
5. Shanty Town
6. Fun Stuff
7. Rose Room
8. Sandy's Waltz
9. Vaya Con Dios
10. Candlelight Waltz

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4. El Coco (Easterday)
5. Sugarfoot Stomp (Easterday)
6. Roses of Picardy (Tullus)
7. Aphrodisia (Ward)
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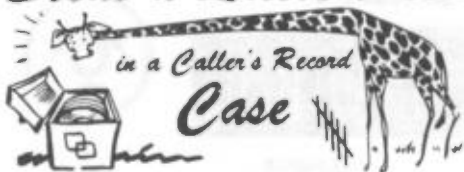
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JIM JEFFERIES

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Jim is currently president of the Square Dance Callers Association of Greater Kansas City, an office he has held for two years. He has recorded on the Circle D label and attended five national conventions.

In private life, Jim is vice-president of a Kansas City-based mortgage banking firm and over the past 15 years has been active in Scouting with his sons.



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UNDERLINING

THE CALLER NOTE SERVICES

The "old and new" slant is given by Bill Kramer in the **So Cal Notes** recently. *Peel and star to a diamond* is the new movement. Down memory lane, the old *triple allemande* is described, and 138 old time figures are listed, such as Yucaipa Twister, Swingo-Ringo, Old Mill Wheel, Colorado Double Star, Glencoe Promenade, Venus & Mars, etc. An item of old-tyme patter is given:

Stomp the floor, 'till you raise the dust
Swing that girl 'till her garters bust
Bounce her around like a jitterbug
Pull her up close and give her a hug.

Gene Trimmer in **Mainstream Flow** advocates the use of *reverse dixie derby* for a nice bit of variety. Furthermore, he suggests trying a *grand dixie derby* and *reverse grand dixie derby*. He has a thorough discussion of the *tag* family, and mentions that it is no longer legitimate to use *tag the line* from *ocean waves*.

Warren Berquam gives a plug for one-night-stands in **Minnesota Callers Notes**. He gives us some *derby* variations: *scoot and derby*, *pass the derby*, and *fan the derby*.

Jack Lasry in **Notes for Callers**, suggests we always precede a *dixie style* (or *dixie derby*) with a *right & left thru* or *ladies chain* or similar movement that involves a *courtesy turn* for smoothness, and cautions us that we shouldn't follow *dixie derby* with *wheel and deal*, since that is too abrupt. *Cast off*, *tag family*, *triple trade*, and *curley cross* are also reviewed.

Ed Foote says, in **News 'n Notes**, that the number of new calls being written

each year is down 25% (good news). Tip for guys who are callers: "Take everything out of your front pants pockets when you call— car keys, key case, change, notebook, pen— to avoid bulges and look sharp." Sight calling resolution to *left allemande* from *two-faced lines* is described. *Load the windmill* is featured. Earl Johnston says we should borrow a slogan from Eastern Airlines, "We are only as good as our last flight," and callers should say "We are only as good as the last dance we called."

Toronto and District Notes has a good discussion of square dance demos by Norm Wilcox; covers the Callerlab QS's; reviews *wheel & deal*, *fan the top*, *cloverleaf*, and *mini-chase*; picks "Happiness is a Waltz" as the ROM; and describes new moves: *linear cycle*, *grand track*, etc.

John Strong in **SDDS** covers *divide to a line*, *grand track*, *load the windmill*, *mini-chase*, *swing thru*, *dixie derby*, and others. He has a tribute to Bill Castner, and presents the teaching order for the advanced basics.

George Jabbusch, in **NCR Notes**, describes the Bill Davis "Siamese Concept." He covers *linear cycle*, *curley cross*, *grand swing thru*, *lock it*, and others. He recommends Bill Peters' new books for callers.


Barry Wonson in **Figuring** plugs these records: "Shine on Harvest Moon" (Chinook), "First Encounter of a Close Kind" (Thunderbird), and "Roley Poley" (4 Bar B). He also covers *grand turn thru*, *grand track*, *peel off*, *trade the wave*, and the Callerlab QS's.



DANDY IDEA



Since one of the club members of the Dopaso Club of Lancaster, Pennsylvania, is the manager of a bowling alley, a "Dance-A-Bowl" party was held recently, with alternate dancing, bowling and buffet. Clair and Ruth Crist say it will probably become a "striking" annual event for them, and perhaps a "spare" time idea for your club.



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Speaking Of



Singles

The Florida Association Of Single Square And Round Dancers (FASSD) held their first convention for singles in Orlando, on October 26, 27, with a good attendance.

Betty Ross, current Past-President of Single Square Dancers U.S.A.; Jay Metcalf, President of Bachelors "N" Bacheloretts; and Martin Powell, Vice-President of Texas Association, Single Square Dancers, helped the dance to a good start.

Next year's dance will be in Saint Petersburg, Florida on October 24 and 25.

*Chuck Johnson, President
Orlando, Florida*

ANSWERS TO DECEMBER PUZZLE

- | | |
|----------------------|-------------------|
| 1. Lericose | Greece |
| 2. Ali Pasha | Turkey |
| 3. Kujawiak No. 1 | Poland |
| 4. Rumunsko Kolo | Yugoslavia |
| 5. Dodi Li | Israel |
| 6. Road to the Isles | Scotland |
| 7. Sweets of May | Ireland |
| 8. Fado Blanquita | Portuguese-Brazil |
| 9. Corrido | Mexico |
| 10. Tinikling | Philippines |
| 11. Hambo | Sweden |
| 12. Alenuelul | Romania |
| 13. Raksi Jaak | Estonia |
| 14. Czardas Vengerka | Hungary |
| 15. Tant' Hessie | South Africa |
| 16. Doudlebska Polka | Czechoslovakia |
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BEST CLUB TRICK, Continued

of square dancing. Most of the steps and patterns of the folk dances here in Europe have found a way into the square dance. Maybe that is why there are so many square dance clubs in Europe and why most of the people get along so well. Maybe it's the respect and friendship we feel for the people we share so much with.

The happy faces you see can tell you why you'll find square dancing wherever soldiers have been. Because square dancing is for all people no matter where they come from, rich or poor, Korean or German, Japanese or French, American or not we all are part of the human race and we all need to have fun.

GRAND ZIP, Continued

magazine a long way since taking it over. I remember it through its entire history since we got into this square dance mess in 1947 and Rickey Holden had it sometime around then.

Again, thanks from all the Executive Committee — you're doing great.

I was through Huron and Sandusky on the train last Saturday with a group of 87 returning from a New England foliage trip. I thought of you and waved.

*Howard Thornton
Midwest City, Oklahoma*

Did anyone take photographs of Tennessee's "Demo" Friday night at the National Convention in Milwaukee? This was the demo with the train with winking eyes, the 64-foot long map of Tennessee and over 300 dancers in the orange and white 1980 National costume with "Night Trains to Memphis" on them.

Unfortunately, all the Tennesseans were in the demo and there was no one to take pictures for the scrapbook. If anyone has pictures, please contact us by letter or phone. We can either send the money to them to pay for prints or borrow the negatives. So far we have not found a single picture.

Please, somebody, help!

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ATTITUDES, Continued

state of confusion that we had before.

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CALLERLAB CONFAB, Continued

post-convention meeting in Miami next April 2, 1980. The current Board of Governors consists of Jon Jones, Chairman, with Al Brundage, Herb

Egender, Bill Peters and Dave Taylor serving as the Executive Committee; and board members Don Armstrong, Curley Custer, Marshall Flippo, Cal Golden, C.O. Guest, Lee Helsel, Bruce Johnson, Lee Kopman, Frank Lane, Jack Lasry, Johnny LeClair, Joe Lewis, Melton Luttrell, Jim Mayo, Angus McMorran, Bob Osgood, Bob Page, Jerry Schatzer, Bob Van Antwerp and Bob Yerington.

CALLING TIPS, CONTINUED

should be, don't call anything you can't teach and don't teach anything you haven't danced.

Ed. Note: The most popular calling systems— sight, image and module— are taught in most callers' schools today. Plan to attend one next summer, and check page 34 of this issue for listings.

s.b.



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DANCING TIPS, Continued

go out and make "X" number of mistakes before they will be like the smooth dancers they are envying today. I say "X" because like the X in algebra, it is an unknown number. But we all must make the mistakes; it is a process of learning.

A few tips for the new dancers: In singing calls, at the end of a figure or break, there may be a little time left before the next movement starts and experienced dancers usually swing at

that time. So don't just stand. Every dancer seems to have to go through a period of trying out all the latest gimmicks, the kicks, the twirls, and the bumps. I assure you I did too. However, though I don't begrudge you the fun of trying them, I look forward to the day you will be the smooth dancer you were when you graduated from my class, and like the experienced dancers you admire today.

New graduates, go forth and enjoy, we really do love having you with us.

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MEANDERINGS, Continued

rabbits). Since I had a spare day to do this distance, I stopped in the little town of Stanley (good name for a town) and grabbed a room in the Stanley Motel. Next day I journeyed to the oil boom area of Williston, N.D. to meet Dean and Jean Nelson, my hosts, who drove me northward to **Plentywood, Montana** for a Sunday afternoon and evening International Zone Festival.

I really had a terrific time with those Canadian/American dancers. Dean

cued competently. A nice conclusion to a great week in a bountiful, bumptious state of beautiful buttes. Weather was completely Indian summer-ish the whole week, which included driving 1000 miles in my Subaru, plus 500 more with callers (Bless 'em!) Virg, Arnold and John. Callers are the best kind of people! Right? Right! Amen.

We'd like to end this month with a bumper sticker slogan, as follows: "Hug a caller today. He doesn't get to dance much."



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 W. Palm FL; Jan. 28, Roundtrees, Summers
 Boise ID; Jan. 29, Doug, Julie Hyslop
 Ogdon UT; Jan. 30, Walt & Louise Cole
 Milwaukee WI; Jan. 31, Bob & Arlene Koser
 Smyrna GA; Feb. 8, John Swindle
 Sebring FL; Feb. 9, Max Newgent
 Deerfield Bch. FL; Feb. 10, Jerry & Pat Seeley
 Gainesville FL; Feb. 14, Paul Greer
 Columbus GA; Feb. 15, James Medlock
 Warner-Robins GA; Feb. 16, Candler Sharpe
 New Brighton PA; Feb. 23, Jim & Lois Hume
 Parkersburg WV; Mar. 7, Keith & Karen Rippeto
 Columbus OH; Mar. 9, Dick Driscoll
 Montgomery AL; Mar. 15, Wayne Nicholson
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 Rialto CA; Mar. 23, Cleo Shore
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 Pittsburgh PA area; Mar. 30, the Schwers
 Wilton Manors FL; April 2, Bill Roundtree
 Pensacola FL; April 5, Loretta Gantt
 Watertown SD; April 9, Perry Bergh calling
 Charlestown WV; April 16, Erwin Lawson
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 Muskegon MI; April 17, Ken Gilmore calling
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 Kingsville TX; Sept. 28, Ken & Judy Curtis
 Denton TX; Oct. 3 (Tent.)
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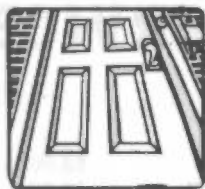
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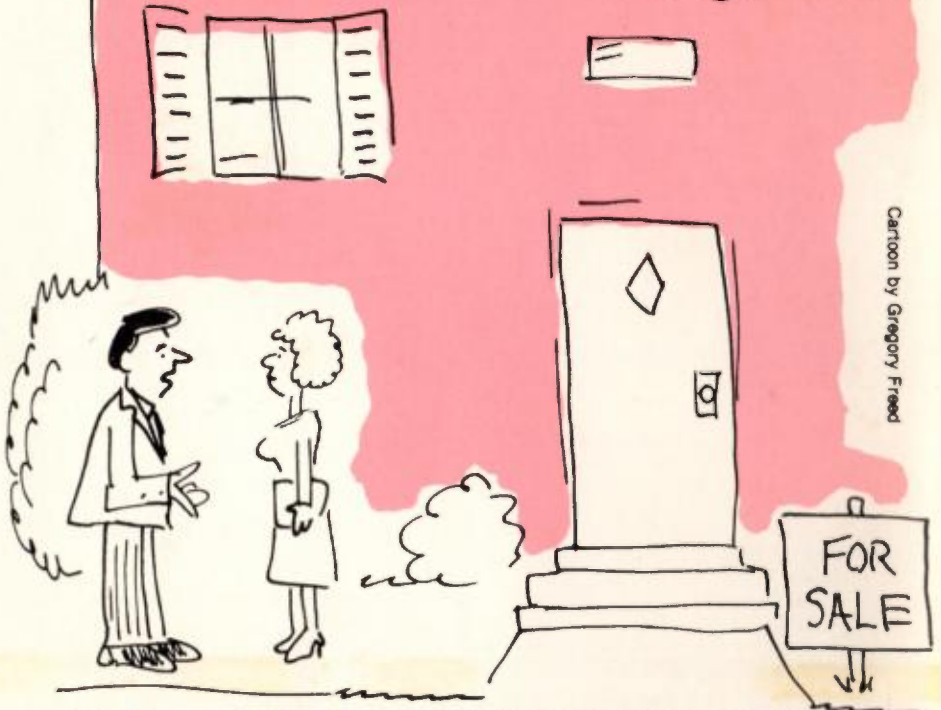
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Detailed information on Recreational Vehicle Parking Site will be mailed to registered campers later.

PLEASE SEND \$40.00 (for 5 days-Tuesday until NOON SUNDAY) with this registration and include in total remittance.

*A National Square Dance Magazine subscription published by the National Square Dance Convention Executive Committee in the interest of all Square Dance Conventions.

PROPER SQUARE DANCE ATTIRE IS REQUIRED AT ALL NATIONAL SQUARE DANCE CONVENTION ACTIVITIES

PROGRAMMING (Callers, Leaders and Prompters)

Calling Codes to be Used				Thr.	Fri.	Sat.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
1	Square Dance					
2	Round Dance	DAYS				
3	Contra Dance	AVAILABLE				
4	Exhibition					
5	Panels					

Insert appropriate Calling Codes in squares at left (one per block) and check days available in boxes at right.

DEADLINE FOR PROGRAMMING - FEB. 1, 1980

HOUSING

Indicate your preference of accommodations NOW. Your selections WILL BE Processed by our Housing Director, and ONLY through him can reservations be approved. Please refer to the REVERSE SIDE for names, rates and locations. Indicate four choices. Your selections will be honored if possible; otherwise comparable accommodations will be arranged.

6/22 SUN	6/23 MON	6/24 TUE	6/25 WED	6/26 THU	6/27 FRI	6/28 SAT
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please check days accommodations needed

Indicate No. of rooms required

Room(s) with one double bed for two persons (Double)
 Room(s) with two double beds for 2, 3 or 4 (Dbl-Dbl)
 Room(s) with full size bed for one person (Single)
 Suite(s) with one bedroom
 No housing required
 Dormitory

INSERT CODE NO. FROM REVERSE SIDE

	Hotel Motel	Rate Desired	Group Housing	Rate Desired
1st Choice				
2nd Choice				
3rd Choice				
4th Choice				

Please do not send a Housing Deposit with this Application

All reservations will be made on a "First Come, First Served" basis. No minimum rates can be guaranteed. Hotel, Motel will confirm reservation and advise deposit required.