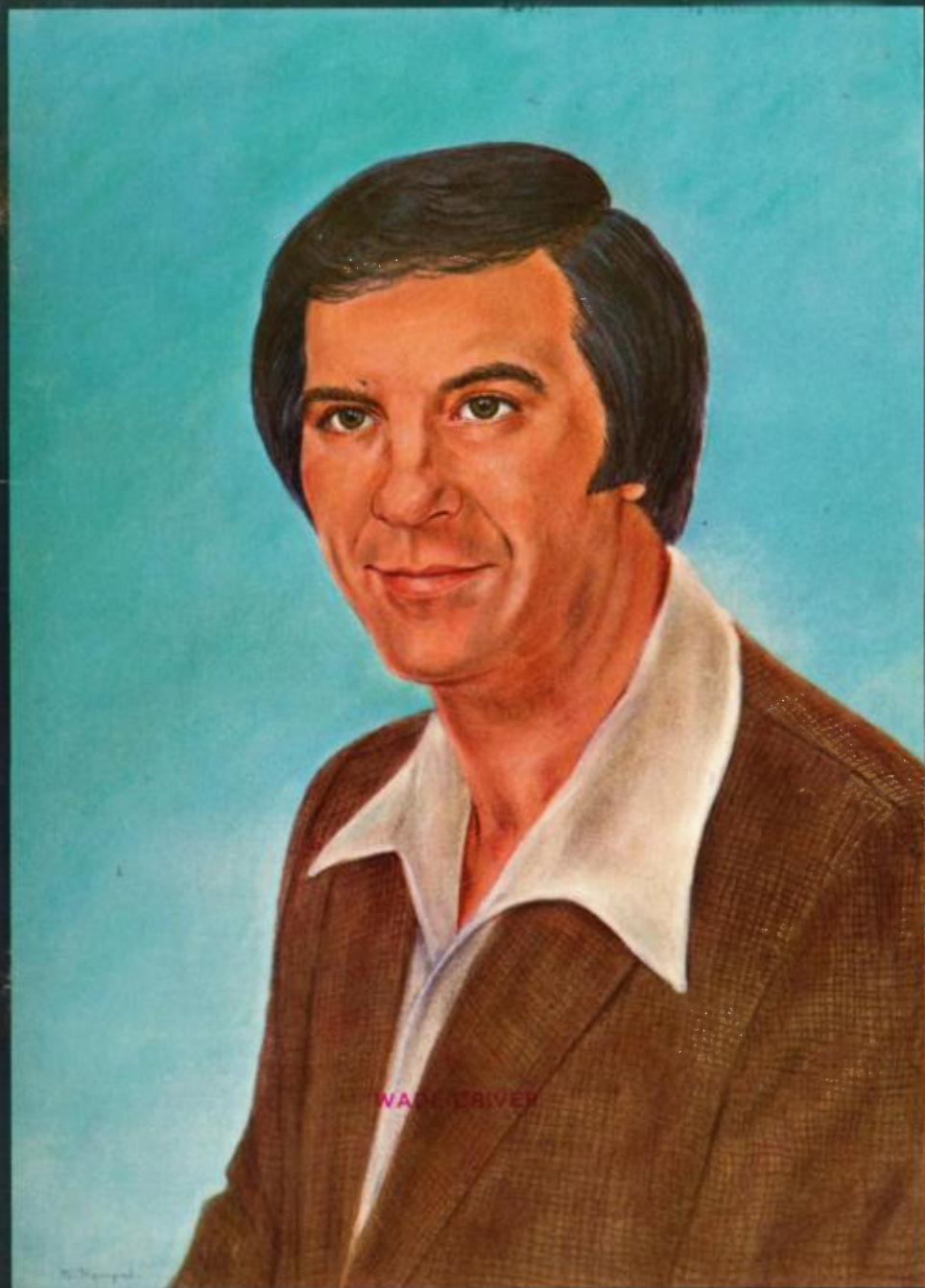


AMERICAN SQUARE DANCE

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MAY 1980

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AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE
WITH THE SWINGING LINES



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CO-EDITORIAL

We feel this month, like the folks did who wrote the widely-circulated, well-known verse about editors always being wrong.

Sometimes we're told we only print the good things about square dancing and make the activity look *too* wonderful. Sometimes in an effort to "tell it like it is", we publish articles like "Winds of Change" and are told that we can never attract people into square dancing if we tell the negative side or spotlight problems.

Being an editor is much like walking a tightrope. Perhaps at times we make missteps; we are no more perfect at decision-making than other humans.

We do feel, however, that we must face today's situations realistically. Inflation and the energy shortage are facts of life; it is widely admitted square dancer numbers are decreasing. The "Winds of Change" article was not written lightly to fill magazine space. It was the result of a year's travel & observation across the U. S.

Many answers arrived with suggestions, as well as those with rose-colored-glass visions of "no problem at all." So many answers came, in fact, and are still coming, that they cannot all be included in this issue. We will continue to print each month, all the positive suggestions for improving our dance



picture and meeting economic needs which we receive.

We never meant to predict the demise of square dancing; we did try to focus attention on several problems that can be corrected and solved by better communications, better caller and dancer education and relations, more focus on fun than on frustration. We know square dancers can solve these problems. If the pages of a national magazine cannot be used to approach and discuss these situations, and exchange ideas, what is the purpose of such a magazine?

American Squaredance only exists to provide a forum for discussion, communication, exchanges and suggestions. Use it— and let us be of service in enhancing the enjoyment of square dancing for *all* dancers!

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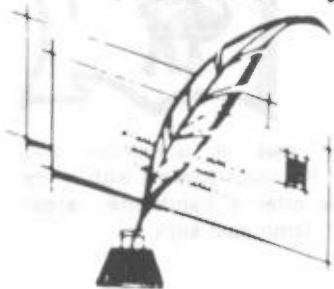
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Grand Zip



We were reading your *American Squaredance* magazine for March, 1980, and came upon an article on page 68 regarding "Goodnight" record.

We would like to put the record straight on this. In the first place, Johnny Schultz and his wife do the record, not Wally Schultz. Secondly, the record is still available on Old Timer #8156. We naturally feel that the first version of "Friendship Ring" is better than the one just released.

If anyone wants to know where he may obtain this record, please direct him to us if a dealer does not have it.

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I do not often feel the urge to write anything much about a local dance unless it is something special like the Xmas Mother Dance, but now and then comes along a caller who is so outstanding that I am inspired to say a

few words about him. That caller is Ed Foote of Pittsburgh, Penn. Ed called a Saturday night dance here at Holladay School, and if you missed this dance you are the loser. This man has all the makings of a great caller, constantly watching the squares. If just one breaks down, he immediately gets them going again with a change of pattern. He tried introducing something new and as soon as he saw it was not going over he threw it out and went on with calls they knew. He was lively, but not too lively; wild, but not too wild; funny, but not too funny, and he kept us dancing. He says "If you get mixed up in a square, grab a girl and keep going. Dancing is the name of the game." He had a table on which he furnished a number of pages of fine tips for all dancers. Our hat is off to Ed Foote and I hope other callers read this and take a hint from it.

Jack Thompson
Mechanicsville, Virginia

Read "Hem-Line" in the January issue, about the Petticoat Tree. I have always been told, "Don't hang." Has this idea changed? I liked your idea.

My husband cut 3" strips of paneling and glued 15"x15" boxes together, with the paneling strips glued around the stack to keep them together and hold their shape. These can be stacked as high as you like. I tuck my overslips and pettipants along with petticoats into these.

Enjoy your column. Wish more people would share their ideas.

Delores voelker
Bad Axe, Michigan

Dance Colorado

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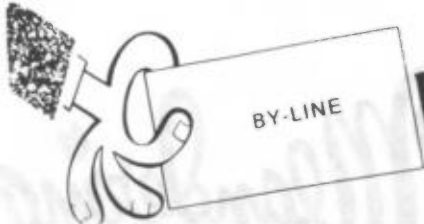
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BY-LINE

This May magazine steps right into place with the many local and area bulletins which are currently discussing inflation and dancing. Included are several replies to the "Winds of Change" article.

One of the ways in which a magazine meets rising costs is to increase the number of ads per issue. So if you've become aware of more ads placed between your favorite features, it's our way of compensating for the rising costs of postage and paper and film and printing and pens, and even the coffee to keep us perking.

Beck Montgomery of Springtown, Texas, writes an enthusiastic persuasion to dance and continue dancing in this month's issue. **Wanda Callahan**, **Gerry Prister** and **Marilyn Dailey** jointly sent and wrote about the Leadership Conference in Rochester, New York. More and more areas are reaping the benefits of sharing ideas on current problems and working together on solutions. **Ed Butenhof**, also of Rochester and a proponent of traditional dancing, discusses individuality and standardization.

Two more persuasive presentations are published in "Rhyme Time" written by **Dorothy Zimmerman** and **Bill Barhite**. **Don Hulin**, who will be publicity chairman for the upcoming Seattle National Convention, tells in "State Line" how square dancing became the Washington State Dance. "State Line" is a new feature heading to be used on stories of federation and association accomplishments. It was inaugurated last month and will continue to appear in the future.

Special thanks are due to **Frank and Iris Gilbert** for the Carousel round dance list ("Pulse Poll") each month and to **Betty Regnier** who compiles it. Their faithful mailings are much appreciated.



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Meandering with Stan

By George, the old trendy pendulum of fickle fate is surely taking a giant swing backwards a couple of notches, isn't it? (Yes, and you've just mixed your metaphors so Caesar-salad-like, Stan, you've just lost a gaggle of glip ivy league critics from Dartmouth to Southern Cal!— Co-ed.)

What I mean is this. In the decade of the '70s all we thought about, seemingly, was a big capital "GO." We flew. We drove. We sailed. We railed. We went. We spent. We tramped, We camped. We hustled. We bustled. We fussed. We bussed. Of course, a good bus nowadays is hard to find. The practice of bussing is about as ancient as a butter churn. (Hogwash. Pucker up and *churn* the other cheek, kid; see what's still better'n butter!— Co-ed.)

A dramatic change is taking place as we move into the decade of the '80s. You'll read more in ensuing pages, recaps and rebuttals to our "Winds of Change." Suffice it to say that with high costs and energy shortages taking a crocodilian awful jaw-full from the guts of our living standards, we'll travel a lot less, dance around home a lot more, and revert to traditional ways, by cracky. Cuddle closer to that Franklin stove, Hepsibah, and drag out the parchesi board once more!

Look around and see what's happening. Gasoline will hit \$2. a gallon before the year is over, they say. People are driving less. Air fares are soaring sorely. Hall rentals are *zooming* and we can't find a *substitute*. Motor homes sit idly in back yards. The older generation from 50 to 80 is moving south to beat the heat costs. Classes, clubs, specials and

workshops above the Mason-Dixon line seem to have taken a nosedive in numbers.

Callers are going off the road by the dozens and trying harder to build a more "secure" home program. There is a swing to conservative ways and traditional forms, definitely reflected in our dance habits. Easy-level, one-night-stand parties are alive and doing well, thank you. Old-fashioned hoedowns—going strong. Callerlab, in its just-past conflag in Miami, took another hard look at establishing LTD (limited basics) programs for those who can only dance once a month or so. (More coming next month on Callerlab pronouncements.)

Maybe all this is not so bad, after all. The local units and programs of square dancing have always been its life blood. If folks will do some car-pooling, run some cooperative, inter-club programs, get callers and dancer organizations working together, train leaders better, learn better ways to publicize, and "get back to the basics," our modern activity will continue to flourish. Like "Acres of Diamonds," there's a lot of reserve talent, a lot of untapped resources right in our own "backyard."

One very important step to take at this juncture of the junction is to check out the number of classes being planned for this fall. How many? What nights? How many callers involved? Any on the same night in a fairly close area? Why not make it a cooperative effort? Combine the classes. Get callers to work together, even at a risk of losing some personal identity. The greater good is to serve the new class people in the best possible way.

OK. I'm off the soapbox. But before I leave the general subject of working right around home in a fertile square dance field, I want to describe a little old one-night-stand I did the other day, on St. Pat's Day, to be exact, right in the heart of my old rompin', stompin', hometown of **Sandusky, Ohio**, no less, just ten miles from my present home in Huron.

On the green shores of Lake Erie a high-rise apartment building sits rather contentedly, and houses a hundred senior citizens, who need leisure time activities as much as those who may be a

little less "September." I used to work there full time; now I go down one evening a month for a square dance party.



This one was especially festive. Green decorations. Green cake. Green punch. Doorprizes. Green clothing on almost 100% of the residents participating. Lots of waltzes, a Jessie Polka, "Duck for Oysters," the old star promenade, the weathervane and the grand square. Nothing tough. Mostly women dancing. So what? Improvise. Keep it simple. Folky. Folksy. Fun.

The simple fact is there ought to be a whole lot more of these kinds of parties. Point made! On to the travel topics further afield.

Parkersburg, West Virginia— Time for another three-day trip, and for this one I jumped in our new red Fairmont and drove 1500 miles in a touch of class. (Better than a touch of "classic" in a '74 Pinto or a '71 GMC van!— Co-ed.) I visited the junk yard where our demolished van sat (See March ASD) and retrieved usable articles such as the jack, tools, cushions; then said goodbye forever to the old workhorse.

The ASD dance in the Lubeck Civic Center, set up by host caller Keith (ASD, Nov. '76, p. 86) and Karen Rippetto was a West Virginia extravaganza with 25 sets in spite of the wet night. Thanks, Len and JoAnn Thorn, Dean Shields (top ticketeer) and others, some of whom will soon be Hawaii-bound with Keith and Karen.

Sugar Grove (Aurora), Illinois It was a long yonder wander through parts of

West Virginia, Ohio, Indiana and Illinois to get to Sugar Grove, a Chicago suburb, where the Sugar Squares set up a sweet shindig in a campus setting. Cute badges, kids— shaped like sugar sacks.

Columbus, Ohio— Back to Ohio I bounced, to the capitol city, where another ASD dance in good numbers was staged by the "969ers" with the special management and womanagement of Roberta and Dick Driscoll. Good show. Dick Blaskis rotated the rounds.

Chattanooga, Tennessee— Almost on the threshold of spring, I took my own bubble-eyed, lily-padded, triple-hop flight to Chattanooga, followed by Montgomery, followed by Bristol, followed by raindrops a-plenty. I learned a thing or two in my Chattanooga chats. First, Allemande Hall (See ASD, Mar. p. 82, and a future issue) is not the only new and beautiful hall in the area. Shufflers Hall, in Ringgold where I called for CASDA, is equally as spacious and beautiful— it can hold forty sets also. Lucky area to have two spacious centers for the activity! CASDA is entirely separate from Allemande Hall, and sponsors the annual Choo Choo Festival, enjoyed for a quarter century by thousands of dancers. "Rounding off" my program for CASDA were Blake and Doris Cate. We'll give a hand to Allemande a little later.

Montgomery, Alabama— Speaking of attractive halls for square dancing, that MASDA hall which hosted another ASD dance is also a knockout. Caller Wayne and Ruby Nicholson hold forth there, as

well as Ken Golding, Dewey Glass and others. Wayne and Ruby are also Swiss-bound.

Bristol, Virginia (Tri-Cities)— First Leadership-shape Clinic (maiden sail) for the area, sponsored by the fledgling Mt. Empire S&R/D Association, with 65 on board, sailed smoothly, thanks to Jim and Linda Dischner, Jim and June Criswell (my hosts), and others at the helm. Nice to see Jay and Polly Arnold and other good friends on deck. Wayne McDonald shared a tip with me for the top of the evening for a tip-top time. Good trip.



A couple of late winter encounters also nicely rounded off my skipping "sked" for this time— Boots 'n Bows of Dutchess County, New York, near **Wappingers Falls**, where we actually danced in Fishkill Plains (how about those colorful names?) and a chance to work again with caller Jim and Lois Hume at the Happy Bunch bunch for an ASD dance around **Beaver Falls, Penn.** Thousand mile driving trip, but NO accidents! Amazing.

In closing, did we ever mention the true story of the caller who said, "Make me a column," not knowing there was a magician on the dance floor, who obligingly gestured to the stage and said, "Zap. You're a column!" And he was!

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PrOfeSsiOnaL PROfILE

Fifth
in a Series



Wade Driver of Houston, Texas, is a man of many talents. The editors of *American Squaredance*, in reviewing his accomplishments, have chosen him to be featured on the cover this month and as our Professional Profile personality.

Back in 1957, he learned to square dance in classes conducted by his father, Doc Driver, who taught many dancers in the state of Georgia and elsewhere. Similarly, Doc taught Wade to be a caller. Others influenced his calling style, including Dick Jones of Califon, New Jersey.

Perhaps the most notable accomplishment that has given Wade world-wide recognition, is his production of quality records on the Rhythm label. He's had a long string of hits, all reflecting a new, modern sound that has been widely copied. A second label, Circle D, is also owned and managed by Wade.

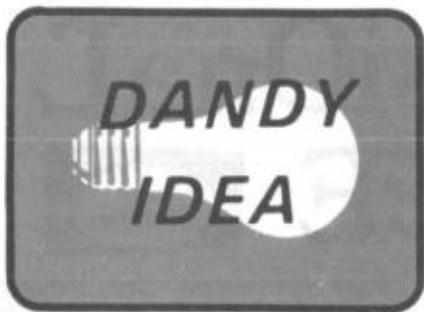
Wade's personally-called titles are well known to square dancers everywhere: "Some Broken Hearts Never Mend," "Redneck in a Rock 'n Roll Bar," "All Wrapped Up in You," "Boogie Brass Band," "Ready for the Times to Get Better," "Sail Away," "Loving You Is a Natural High," and "Next Best Feeling." The list goes on and on. Other callers owe him much credit for their own successes on his label.

Since the Kansas City National Convention a few years ago, Wade is well-remembered by many of us for his singular ability to teach and perform as a clogger, which started much earlier in his Atlanta, Georgia, home area. His wife, Gloria, deserves much praise in this area, too. Together they recruited a group of cloggers who have been well-received everywhere they've performed.

Wade is a much sought-after festival caller. A few of the many big ones for which he's been a staff member are the Mid-South, San Jose Jubilee, Golden State Round-Up, Azalea Festival, Peanut Festival, Georgia State, Texas State, Oregon State, Washington State, Louisiana State, Arkansas State, New Mexico State and Florida State. In 1981 he will be touring and calling in Japan and Hawaii.

He maintains a full home program in addition to his weekend and week-long trips. Somehow he finds time for caller clinics in many areas besides Houston, and belongs to a number of professional organizations. He has been president of the Georgia Square Dance Association and active in the Houston Callers Association, Texas Callers Association and Callerlab. He has attended the National Conventions every year since 1971.

Both the Atlanta and the Houston areas have been fortunate to have Wade and Gloria Driver in the square dance scene. Thousands of callers and dancers have benefited from his recordings. Number One fans have also been Wade, Jr. (14); John (11); and Tiffy (8). Wade thoroughly believes in his statement that, "Square dancing affords a unique opportunity to individuals, couples and families to enjoy a very wholesome form of recreation."



Singin' Sam Mitchell now has a club he calls "The Gamblers." The club badge looks like a card spread of four aces and a joker. The admission is \$1.75 per person. This Plus 2 level club dances every Wednesday. Upon entering the OxBow Hall in St. Petersburg, Florida, the cards are cut and each dancer draws a card. An ace gets you in free. A deuce gets you in for half price; kings and queens mean free coffee for the evening. (Coffee breaks are on a free-will-offering per cup basis.) The

names of those dancers who draw jokers are put into a hat for a monthly drawing. Each night 25¢ for each square is put into the pot along with \$5 from the club. One lucky winner gets the whole thing. In keeping with all this fun, when Singin' Sam does the song, "The Gambler," he changes the lyrics to fit the fun. The guys wear derbies and the gals wear headbands with feathers in them. The mastermind behind the whole gambler theme is Singin' Sam's law, Betty, they say.

*Maggie Nelson
Toledo, Ohio*

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Isn't it amazing how many phases of learning, knowledge and even intelligence, we pass through in the course of a lifetime? Naturally, by the time one reaches the old age of fifteen years, we know it all! (Dumb! Dumb! Dumb! How can the parents of the fifteen-year old be so completely uneducated?) Our next lesson over the five years, or so, following, comes with the knowledge that our parents have learned pretty fast. This, of course, results in the fact that we managed to educate our parents during this period of time— bring them up to our own level of learning.

OK! During the next ten years, the realization comes that there might be some new fields of learning and experience available to us. However, once again, by the time we reach thirty, life has taken on a certain monotony and once again, we know it all! We've probably reached the point of a slightly hum-drum existence and began to prepare for a "no change" existence for the next one hundred years. Learning

by Beck Montgomery
Springtown, Texas

begins to come slow because we really don't have a great deal of interest in the new and different fields open to us. We're doing all right so— why bother to change?

Then comes the great surprise! Someone tells us that "life begins at forty!" The forty-ish to the fifty-ish years bring a slight fear of old age— of not being able to accomplish all we want to in the time left. Somehow that hundred years we were planning on seems to stretch out in front of us by a much shorter distance than it did a few years back! This is the worrying age but surprisingly enough, this is why life begins at forty. We may not know it all but we begin to look around to see if there's any little thing we've missed.

And then that half-way station arrives. And, even if we didn't need the rules to go by up until now, this is a great time to start learning to square dance— learn the rules of the dance and apply them to your life and a whole new ball park opens up. I call it a lesson in the art of living.

Here we go!

(1) Once you start dancing in a set of four couples, nothing short of extreme emergency can graciously excuse you from the floor until that 'tip' is finished.

(2) Laugh at your own mistakes— others will laugh at them and that gives you the leeway to laugh when others

make mistakes. Mistakes can even be fun if you treat them lightly and learn something from each one.

(3) Relax, listen and learn to accept help from the other dancers.

(4) When you feel you have reached the stage of total confusion, don't panic, don't run, and above all, don't quit. Be of good cheer, help is on the way!

(5) Wait, look and listen for the caller to call the recovery command, "allemande left" and you are quickly back in the main stream of the dance. Every "allemande left" gives you the opportunity to start over again.

Now: Let's take a look at these few simple rules and see how they can be applied in our individual lives.

(1) Once we start a project or a new phase of life, it can and will be successful if we make up our minds that nothing is going to stop us. Nobody likes a quitter!

(2) If we can laugh at our stupid mistakes, allow others to laugh with us, learn something from each mistake, take advantage of that lesson, we will soon be looking back and asking

ourselves the proverbial, "How could I have ever been that stupid?"

(3) Never, never, never worry! Worry is wasted time! Relax, listen and learn. Spend that trying to figure out you can do next to improve whatever the situation may be.

(4) Don't allow yourself to panic—out of the pyramid of total confusion, one little chunk of information often causes that pyramid to tumble and the first thing you know the whole pattern will unfold.

(5) Learn to look for, recognize and accept help when you see it. Somebody is out there just waiting to offer you that "allemande left" and suddenly life is beautiful again.

Thomas Edison, after more than six hundred attempts to produce the electric light replied to one of his helpers who had said they'd failed again, "No, no, we haven't failed. We've just found one more thing that wouldn't work!"

Under fifty? Over fifty? Keep looking for that allemande left! Square dancers of America— I salute you!

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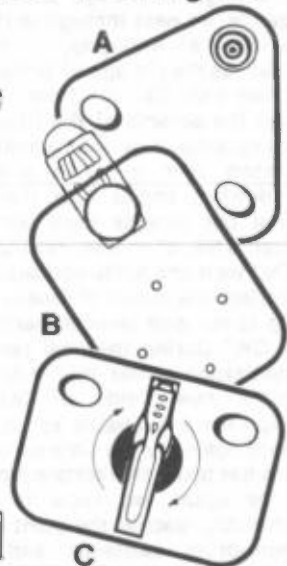
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SURVIVAL SUGGESTIONS

A "Feedback"
Feature

I recently heard that as many as 10 square dance clubs in the district may have to fold due to financial problems. This seems to be an inordinately high number, but if it happens, where would the district be?

I'm no expert, but let me tell you what my club has done to shoot the rapids of financial disaster.

First, we moved to a less expensive hall when we first realized we were having trouble meeting our commitments. We were lucky enough to find a hall for half the cost of the original one. While everyone might not be that lucky, finding a less expensive hall may be one way to save money.

Secondly, our club caller agreed to call for a low fee— mostly enough to cover his expenses. This goes a long way over the course of the dance year toward saving funds.

Thirdly, we set a firm limit on payment to guest callers. As we approach new callers, we inform them of our limit. If they are still interested, we sign them up; if not, we send regrets that we cannot do business.

We are certainly not making money—that's not our purpose. But we are breaking even. These three items have certainly gone a long way to helping us meet expenses.

from Pen-Del Fed-Facts

A suggestion to save expense of renting a hall, and to bring happiness to others less fortunate: hold classes and/or dances in a nursing home. Many homes would welcome the group and residents would enjoy "sitting in" on classes and watching the dancers progress and improve.

For almost a year we have been teaching contras and traditional squares and dancing to records and tapes at a nursing home once a week. The residents look forward to our coming and miss us when we don't dance. The Home furnishes refreshments after the dance and residents and dancers eat

and drink together.

One couple (in their late seventies or early eighties) has adopted one of the residents, who has no family, to be their niece. How nice for all three of them!

*Mary & Bill Jenkins
Olmstedville, New York*

John Kaltenthaler's statement, "Leadership is what will enable clubs to survive.... by the caller as well as the club officer," I consider is the best direction for full speed ahead! However, I would like to add one more thought to this statement and bring in *one* role of the individual dancer. This would complete or include the entire club cycle. As it has been stated many times before, "Everyone must be a salesperson for his or her club." Herein lies one question: Has the individual been properly educated, with enough emphasis placed upon the important role a dancer can play in the success of the club? Without good basic organization which a dancer may progress or remain, the chance of a club surviving are somewhat low.

While the individual is being discussed, the importance of preserving and teaching square dance history should be stressed. Preserving an art is one of the many reasons educational administrators recognize the square dance activity, other than its qualities as learning and recreation. With these proven reliable tools used to their full capacity, a club built on a good foundation or good basic qualities has taken a step in the right direction.

Leadership is a subject which several pages could be written. Woe be the club that pushes or dumps an officer position on an unwilling person. An injustice is done to the club and storm clouds began to appear. Is it possible or has your dancer association ever considered the benefits of having a club officer or club member Leadership Clinic? Never heard of such a thing? This is an idea for you to ponder. "If area clubs are down,

we need to examine why and what can we do to build our club. Is it our fault that members aren't working as hard? Some problem needing to be discussed?" Although the Upper East Tennessee and Southwestern Virginia area cannot report any drop in the larger area dances, a Leadership Clinic is being held as a preventative as well as a progressive measure.

The Upper East Tennessee Callers Association holds a minimum of six meetings per year for special events and quarterly planning for club calling and teaching. The seventeen clubs as clubs are always on the same level for mini-festivals and class dances. Members are constantly on the alert for any change that may effect the area dancer and planning area dances for maintaining good dancer interest. The Callers Association prepares a list of the seventeen area club classes starting in the fall which is distributed at all demonstration dance events that a prospect may have a choice of classes and dates. This does help prospects in cases of other conflicts or meetings. Seven local newspapers are very helpful in printing this information for the association as well as articles of dancing information. Usually colorful, well-planned, advertised demonstrations will net double results for new classes. An all-out effort often is well worth the extra work that may be required. A recent Callers' Annual Half-Way Class Dance showed an increase of eleven squares over 1979 date. (It is hard to figure the part Mother Nature had in this. See Apr. '79 issue "Rave", page 39.) Anyway, the results are very encouraging.

As a result of a meeting with area clubs and the Upper East Tenn. Callers Association in October '78, the Mountain Empire Square and Round Dance Association was organized with almost 100% area club membership. More and better lines of communication will be opened for all area dancers. As a project for area interest the MESDRA sponsored a six-hour Leadership Clinic, March 16th, Bristol, Va., with Stan Burdick conducting. Callers, club officers and members were invited.

*Jim Criswell
Bristol, Virginia*

I started reading the February Issue of ASD, and in almost no time I was on a very down trip. I quickly figured out why, and decided to write you.

The reason square dancing is experiencing a momentary downturn is that everybody says it is. Lack of interest, dancing levels, club elitism, all the factors everybody blames for the "problem" really have nothing to do with it. How would you feel about going into something you've been told is failing fast. Negative, right? Okay, I picked up a magazine today that is devoted to the activity of square dancing, and all I got in the first several pages is "Wooooo, what'll we do about the failing health of square dancing?" Now if that kind of talk won't turn somebody off fast, nothing will.

Look around. Square dancing is perfectly healthy. It's doing just fine, thank you. When one club dies, two more spring up. If it slips a little in one area it blossoms in another. New people are coming in all the time. We're living proof of that. We got into it last year, and we love it! We've brought in some new couples this year, and next year we'll probably get seriously into calling. There are plenty of young people in the clubs we have joined, and youth clubs abound in this area. Why, last fall we went to a local high school for a demo, and over two hundred kids jammed that gym. They all got out on the floor and had a ball learning a few basics. Many of them went on to take lessons and a still larger number said they would like to take lessons next year.

If there's any problem with square dancing in this country, it's that too many people think there's a problem and devote too many words and too much time to worrying about what's to be done. The plain fact is that some *people* get stale, but square dancing never does. It has existed in one form or another, gone through one evolution or another for nearly five hundred years, and a few dropouts, no, not even a *lot* of dropouts, are likely to change that.

So my advice is to stop harping about the problems. If something about square dancing in your club or your area bothers you, then do something to change that, if you can and if you want

to, but don't worry about the activity as a whole. It'll do just fine, and fretting about the current shortcomings will do nothing to make them better. Fretting about them in public can do nothing but make them worse. The worse that can happen to the activity is that it will evolve into something the current participants don't especially like, but that is an adjustment problem, not a basic flaw.

As to the comment of one reader that all the people in square dance clubs are over fifty, well all I can say is "HA!" Some clubs are like that, sure, but it's their own fault. They don't welcome youth and won't change their ways, so what do they expect? The clubs we belong to have fine representation from all age groups, and are very dynamic as a result. They come out to have fun, and they manage to do it very nicely. They aren't troubled by the impending "death" of their activity. They know it will continue to grow as long as they are willing to grow with it.

I'll show you the extent of my faith. Here's my payment for a year's subscription to *ASD*. I'm betting my eight bucks that square dancing will be around for another year and you'll be around to tell folks about it. I'm quite certain about the former. If you'll stop talking down the current state of the pastime, I'll feel fairly certain about the latter.

I'm not really old enough to assume the role of an old philosopher, but I have managed to pick up one tiny bit of wisdom over the years. Things always start looking up— as soon as you do.

Much luck, and I'll look for a more positive outlook from your magazine.

*Charles G. Schilling
Kansas City, Missouri*

First, I would like to say I have been taking *American Squaredance* for almost four years and thoroughly enjoy it. As for the article you had about the decline in dancers, I would like to say in our areas we have an increase. Also, our dropouts are very low in our club compared to what I hear from other clubs.

One reason is that our classes are given good basics and when they

graduate they are able to dance Mainstream APD with no problem. We are lucky in that we have a caller/teacher in our club who teaches our classes apart from our club. They get a full two and one half hours lessons once a week and the class goes from September to May. They meet with our club one night each month so we can get to know them and for the fellowship it provides. At the half-way point of their lessons we have a half-way dance for them and invite area clubs and callers to participate. Only basics are called at this dance to insure they enjoy it and feel a sense of accomplishment. When other clubs in our area have a half-way dance, *we go with* our class members and dance with them to encourage them.

Another thing that contributes to the success of our club is that everyone is on a committee if they are not an officer and we stress the point they are needed every club night. If they miss they are contacted and told they were missed. Also, we formed an Advance Club for dancers who like to keep learning. (I must say at the time we started this there was some criticism but it has actually made our other club stronger and the ones in the Advance Club are the most regular attenders in the Mainstream club.) I think each club has at least three types of dancers. (1) Those who attend their club one night per week. (2) Those who attend their club and visit or support local club dances occasionally. (3) Those who have the time and the desire to keep learning and attend workshops, festivals and dance an average of at least three nights a week.

In our club the ones who had the time and wanted the challenge of learning more formed an Advance Club. We all still belong to and are most active in both clubs. We are the ones who take new dancers to dances and get them involved in all the fun and fellowship square dancing provides. I am sure if we had not formed the Advance Club for the ones who want to learn more we would have lost some members as they would have become bored doing the same things each week. As it is, we enjoy all levels and our prayer is we will

never quit helping new ones find their place in the wonderful world of western square dancing.

*Willie Nail
Lexington, NC*

By the way, in answer to "Winds of Change", starting on page 17 of February issue: I personally think the problem of smaller classes this year can well be the fault of membership in many clubs. I do not think that the members of clubs help in inviting non-dancers to their upcoming beginners' classes as they have in the past. Without trying to sound like a know-it-all, the year we were president, we started a new class in January, but a couple of months before it started, we started to remind club members during workshop. We had flyers on the flyer table for the class and we were also not afraid to tell in announcements during refreshments that we greatly appreciated our many helpers. This included those who were working inviting non-dancers for the class. We had no problems with members not-cooperating and working together.

The word "Thanks" in making

announcements at refreshment time can go a long way in obtaining co-operation from members, and can often persuade non-helpers to be more helpful. Any outstanding special helpers we'd tell in person often that we greatly appreciate their special help. Persons were thanked each month under the heading in the minutes, "Your President Sez."

*Cleo Shore
Pomona, California*

Square dancing is indeed at the crossroads today. I've been dancing ten years and every time I go, I vow never again. It used to be fun. I won't go into my personal reasons. It's possibly just me. But I've kept my ears open lately and heard some interesting things. There are some who agree with me.

It's about time the dancers are asked what they really *want*, not what they will stand for. I realize that in such a widespread activity there must be something for everyone— and that is one of my points. Perhaps if you would publish the enclosed questionnaire and tabulate the answers it would help.

Name withheld by request

Here is the questionnaire. Send your answers to this magazine. We will tabulate them and publish the results so that the information may be used by any callers, clubs and dancers who wish it.

Please answer with what you really want or are able to do, not what you are doing because that is all there is.....

1. Dance once a week _____ twice or more a week _____ every two weeks _____ once a month _____ whenever I can or take a notion _____
 - Level of about 50 basics _____ 50-70 basics _____ 70-90 mainstream _____
 - Plus 1 _____ Plus 2 _____ Advanced _____ Challenge _____
 3. Do you want to (can you) attend weekly workshops to keep up? Yes _____ No _____
 4. Do you want complicated calls: *load the boat, linear cycle*? Yes _____ No _____
 5. Do you want simple new calls: i.e., *touch a quarter*? Yes _____ No _____ some _____
 6. Do you like APD and Arky style? Yes _____ No _____ Some _____
 7. Would you attend public dances (not a club but like other halls)? Yes _____ No _____ Sometimes _____
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Cooperative Leadership Conference

by Wanda Callahan, Gerry Prister & Marilyn Dailey

In December 1979, the Callers Cooperative of Rochester jointly sponsored a "Leadership Conference" with the Rochester Area Square and Round Dance Federation.

Two subjects were discussed: regional classes versus individual club classes, due to the poor class attendance; and the recruitment of dancers. No decisions were to be made at this conference; just discussion of how our area square dancers feel about these subjects.

The controversial subject of regional classes was approached unhesitantly. Florence Frost, Mary Prado, Mike Callahan, and Jack Sadwick comprised the able research committee. Following are points they presented:

PRO— Class exposed to more than one caller, car pools could be used, classes may reach more city people, help clubs financially, larger group would have better spirit, meet more class people for more social contacts, class would not feel obliged to join a certain club, class would get to know people from other clubs, instruction would be standardized, the graduates of combined classes have enjoyed the experience in the past, combining classes may make it possible to have a class, would to have one good teacher for continuity.

CON— Travel, class tends to follow their first caller, coordinating assignment of angels (equal number from clubs), class might have difficulty differentiating club identities, difficulty in splitting costs, caller would have to be able to control angels putting in their own "variations," what would be done about slow learners, singles, teens, clubs, callers and angels might compete for graduates, clubs might not promote classes, sticky problem to choose a caller-teacher, methods of teaching

vary, regional class nights may not be acceptable to all, no working regional classes as a precedent.

The Classic Squares' experience (reported on by Frank Salvagio) was: good attendance, worthwhile supplement to classes, dancers enjoyed attending a fun level dance, exposed them to contras' reels, lines, and rounds, exposure to different callers and large group enthusiasm.

Recruitment was the second topic discussed. Roger and Sally Baldwin of Boots and Slippers reported that their techniques included: a sign-up list maintained throughout the year containing prospective class members, a personal invitation to class sent to people on this list, demonstrations flyers, and personal invitations. Gerry Prister's suggestions: personal invitation by far the best and see it through, open dances with written material to be handed out, (small calling cards not so apt to be thrown out), hold class in convenient location, friendliness, saturate the area with posters, use pictures for newspapers, recruit where you work, TV and radio spot announcements, establishment of a standing federation publicity committee to keep square dancing visible in community, hold party for class near graduation time for graduates to invite their friends and relatives to, demonstrate for entertainment, making newcomers groups in community and church aware of your presence.

Those in attendance seemed to find that their time was well spent and are looking forward to another leadership meeting next year. The Callahans, Hoadleys, and Pristers chaired this well— organized and smooth-running event, with active support from CCR members, who were evident as hosts throughout the three-D day of discussion, dinner, and dancing.

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Standardization Vs. Individuality

by Ed Butenhof
Rochester, New York

Much of the thrust of modern club square dancing, beginning in the '50's, has been for standardization. The meaning of calls and the precise manner of performing them, and the way hands are held, have been spelled out completely. Some regional differences still remain deeply ingrained, especially with regard to waves and stars, but Callerlab and others are trying hard to narrow, if not eliminate, those differences. There is certainly value in that conformity for dancers who travel around the country to dance in new areas. They appreciate not having to adjust to a strange style, and know they won't be surprised by a different local interpretation of a familiar call.

I see, however, a "back lash" developing since those who *feel* the music want to react to it in their own way and resent artificial restrictions on their freedom. There are, after all, two kinds of variation: one is regional and the other is individual. Traditional dancing both now and in the past includes both kinds. Different regions, even different communities, did and still do have different conventions for how hands are joined in a star or in a promenade. They are not usually fussed over, but the rule seems to be a sensible "when in Rome do as the Romans do." There is, also, however, an individual aspect in traditional dancing that demands only that one not interfere with others. Since the time allotted for each figure is determined by the musical phrase, the dancer knows exactly how much time he or she has before the next figure and the better coordinated or more energetic dancers can add a twirl on a *ladies chain*, or a *do sa do*, introduce a syncopation to a balance or express their individuality and sheer joy of musical movement in a variety of ways.

It is that kind of individuality that modern club dancers are trying to express with a "Hungarian swing" *do sa do*, a swing in the middle while others are promenading, or a hand

clapping *grand square*. The problem, of course, is that the club dancers have no independent timing base. The timing is not controlled by the music but by the whims of the caller and his next command. A sight caller who allows the "floor" to determine his timing is understandably upset when part of the floor is waiting and part is still dancing—it fouls up his timing. If, as in some clubs, the object is to get through the figures as quickly as possible lest the caller's tongue gets ahead of the dancers' feet, the individualists cause real problems.

A traditional (prompt) caller who works with the musical phrase has no such problems. It's a pleasure to dance or call with a traditional group in New England where traditional dancing is especially strong. It is not unusual to see a young lady who twirls twice or even three times in the process of a *chain across*. She knows she has eight counts to do it and on the first beat of the next phrase she's ready for the next move. People just don't balance and swing there; they bend their knees, they syncopate the beat or they *pas-de-basque*; they do a hundred variations, but they do it *with the music*. Individuality of dance style in fact is probably the most obvious feature of traditional dances; everyone puts as much energy or as little, into the movements as they wish, but because of the importance of musical phrasing they know exactly when they must be ready for the next action.

This individual freedom may be one of the reasons traditional dancing is so popular with the young people in New England, young people who consider club dancing too sober and too restrictive. Rather than trying to stamp out such individuality, modern club dancing might better try to control it within the twin boundaries of (a) consideration for others and (b) predictable timing. After all, that individuality is one of the things that distinguish "dancing" from "closer order drill."

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Word has come from the convention committees asking registrants to double up in rooms at the convention whenever possible, in order to free housing for those still wishing to register. If you can respond favorably to this request, please contact the Housing Director, PO Box 30/170, Memphis TN 38130. Include your registration number.

The Country-Western Festival to be presented at 10 P.M. on Saturday, June 28, during the National Convention, will feature Waylon Jennings, Stella Parton and a possible very special star. If you are interested in obtaining tickets to this show at \$10. per person, write Harold and Joyce Spillers, 2736 Chiswood, Memphis TN 38134.

"Fashions in Cottonland" is the theme of the fashion show at the National Square Dance Convention this year. Cook Convention Center Auditori-

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and two yo-yos wide. Sew both sides together same as above (gathered sides together). Adjust for fit by adding or subtracting yo-yos where needed. (Make extra yo-yos to accent your skirt.)



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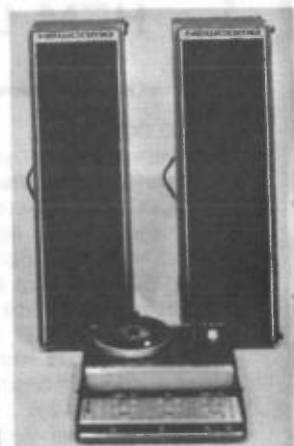
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 A friendly dancer will grab your hand
 And before you know it you'll allemande
 First to the left and then to the right
 And soon you'll find your heart is light,
 Your spirit's gay and debonair...
 All gifts from dancing in a square.

—Dorothy E. Zimmerman

WHY I SQUARE DANCE

I don't jog, nor do I box,
 Don't play golf, nor any ball game,
 Maybe I'm lazy, some might infer;
 I seek no prizes or degree of fame.

When I hear that joyous tune
 And a call of "All join hands,"
 A certain urge impels me
 With a mystique from many lands.

Those friendly smiles, sincere,
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 Getting my exercise to music
 Makes my satisfaction complete.

—Bill Barhite

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All the color and fun of the bigtop highlighted the festivities as Jersey Shore Promenaders celebrated their 23rd anniversary at the Elks Club of Point Pleasant, New Jersey on February 24th. Arriving couples were greeted by the bearded lady, while several happy-faced clowns, a trapeze artist, and even a fur-bearing gorilla moved among the guests. Wes Morris of Point Pleasant was caller for the evening, and he handily met the challenge by providing a program which was enjoyable for the club members and within the capabilities of the club's current class.

The Jersey Shore Promenaders are the second oldest square dance club in the area.

In November, 1955, Monmouth Squares, the original club on the Jersey Shore, sent out missionary couples to interest new people in square dancing. Bill and Rose Dodd were leaders in the group which introduced the activity to the Couples Club of the Church of St. Uriel the Archangel in Sea Girt, New Jersey. With the cooperation of that group, they taught two classes, and in 1957 these classes joined to form a club and chose the name Jersey Shore Promenaders. They also appointed Bill Dodd as director, which position he has held ever since, with Rose as enthusiastic partner and friendly hostess.

The club meets in St. Uriel's fellowship hall on the 2nd, 4th and 5th Wednesdays of the month, a schedule that has been varied recently in summer monthly by occasional festive nights at a local resort hotel and dancing by the sea on the boardwalk in Belmar, New Jersey. They dance to tapes the first meeting of the month, but the fourth Wednesday is usually caller night, the favorite choice being Glenn Cooke of Sea Girt.

To give dancers who do not travel exposure to other callers, about six times a year the Promenaders run an open dance at one of the Howell township schools. This features a well-known caller from out of state. Every September the club sponsors a festival at Allaire State Park. Dancing is on the green and family picnickers come to watch. From time to time during the year, groups from the club dance demonstration squares at civic events and hospitals.

Bill Dodd has rarely let a year go by without teaching a class for the club and at present there is a membership of about seventy couples. Visitors are always welcome. Ever since its inception, Bill has encouraged the recognition of the "Ten Commandments of Square Dancing," and the members try to be welcoming and friendly.

STRAIGHT TALK

WHAT DO WE WANT?

Do we as callers and dancers want:

Two squares of Plus 2 all position dancers?

Three squares of Plus 1 all position dancers?

Four squares of Plus II dancers?

Five squares of Plus I dancers?

Ten squares of Mainstream Plus dancers?

The answer should be quite easy, but it's not.

If the average dance life of a new dancer is three to five years, how can they become Plus II all position dancers in their third year?

We know some say it can be done in that time, but can average dancers do it or are they willing to do it?

I don't think the majority will even want to, after all, it's the majority that rules and should, in this case.

Almost every article written by the dancer is saying there's *too much* to learn.

Why don't we listen?

As a caller I enjoy calling at a higher skill level, but I enjoy a full hall of Mainstream dancers more than two squares of Plus II all position dancers. It's the *atmosphere* not the *level* that creates the enjoyment in most all cases.

Full dance halls and large crowds not the level of the dance create the atmosphere needed.

This is not to say that a large crowd dances at a lower level than a small one.

What it is saying is that at a large dance there is certain restrictions as to level because of the different skill levels of the dancers in attendance. Therefore the caller generally creates a level acceptable to the *majority* of dancers on the floor.

Isn't this telling us something? If we are to keep square dancing profitable to the caller and the club, don't we need the crowded dance floor?

Maybe the easiest way would be to have more dancers available to attend our dances.

The only way we can insure that we have more dancers available to fill our halls is to start by having larger classes and fewer dropouts!

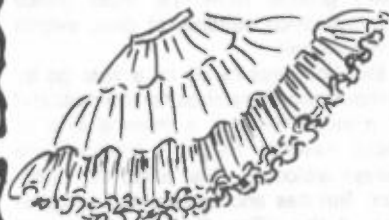
When we can tell new prospective dancers they'll be able to learn in 16-20 weeks instead of 40-45 weeks, won't we have larger classes?

To keep new graduates from quitting don't we need to limit our use of new movements and spend more time creating the one thing we all joined square dancing for— just plain FUN!

Webster describes "fun" as "providing entertainment, amusement, or enjoyment." If we'll take the time to look at this definition, we'll find the key to the atmosphere needed to keep square dancing what it was meant to be.

Anonymous

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STATE LINE

by Don Hulin

The Square Dance: Official Dance of the State of Washington

The square dance is designated as the official dance of the State of Washington in the 46th legislature regular session: Refiled with the Secretary of the Senate December 19, 1978, for introduction January 8, 1979; read for the first time January 8, 1979 and referred to the committee on Parks and Recreation; passed the Senate March 21, 1979; passed the House April 9, 1979; approved by the Governor April 17, 1979.

The above official language designated the square dance as the official dance of the State of Washington brought to a successful conclusion a motion introduced at a meeting of the Square and Folk Dance Federation of Washington in May 1977.

Acting upon the motion to have the State Legislature proclaim the square dance the official dance of the State of Washington, Pete and Burley Mott, the area delegate couple from Sou'wester Council, one of the Federation's eleven councils, were appointed to explore the possibility and report their findings at the next State Federation meeting in September.

Members of the Legislature in the Sou'wester Council area were contacted with Senator Don Talley of Cowlitz County and Representative Fuller of Lewis County agreeing to submit such a bill into the next session of the Legislature. Senator Talley is an ex-square dancer, Representative Fuller an active dancer.

Favorable reception and active support by members of both Houses of the Legislature were reported, resulting in the decision to support Senator Talley and representative Fuller in the introduction of the bill at the next legislative session which at that time were bi-annual in the State of Washington.

Council area delegates, state officers and standing committee persons were

furnished a complete roster of Senators and Representatives with the area they represented as well as instructions for a letter-writing campaign requesting local legislature members to co-sponsor the bill which was to be introduced by Senator Talley and Representative Fuller. Letters urging support were to be personal and in the individual's handwriting, not form-type letters. All replies from members of the legislature were to be turned over to the State Federation Committee for forwarding to Senator Talley as an indication of the support available. Senator Talley indicated that he required the advance support of no less than 25 State Senators and 50 members of the House.

Several things were in the favor of Washington Square Dancers. One was the simplicity of the bill, one of the shortest ever introduced, a total of seven lines. Another was the expertise and support of Senator Talley, one of the senior Senators in the Legislature, and the attempt by the Governor to hold the legislative session to sixty days. This factor resulted in committee hearings being held outside of normal working hours.

Assigned to the Committee on Parks and Recreation, of which Sen. Talley, was a member, the hearing was scheduled for 7:30 in the evening in the Senate chambers of the capitol building. Advance notice of the hearing allowed time for a dancer's phone campaign resulting in several hundred dancers, in proper attire, assembling for an hour's dancing in the capitol building Rotunda prior to filling the Senate Chambers to overflowing to witness the proceedings of a bill in committee. The hearing also allowed several key persons in the State Federation to speak in support of the bill. Terry Larson, State Vice-President, spoke on the history of the State Federation, including its organization, numbers of dancers and major square dance events such as State Festivals and Seminars. Don Blanchard, General Chairman for the 1981 National Convention covered the economic benefits that will accrue to the state as a result of the convention while Kenn Trimble, General Chairman of the 1969 Convention,

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<p>ESTES PARK, COLORADO Dance Ranch Caller College</p> <p>July 13-17: Two yrs. or less experience; July 20-24: 2 yrs. or more experience</p> <p>Frank Lane, Earl Johnston Vaughn Parrish</p> <p>Write Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517</p>	<p>MAPLE PLAIN, MINN. 13th Minn. Callers Clinic July 31-Aug. 3, 1980 Seminar on STEP VALUE TIMING & Sight Calling Techniques</p> <p><i>Warren Berquam George Gargano</i> Sold Out in 1978</p> <p>Write Warren Berquam, 3775 County Rd. 92 N. Maple Plain MN 55359</p>	<p>HAROLD BAUSCH CALLERS COLLEGE</p> <p><i>A 5-day course condensed into 3 days and nights</i></p> <p>August 1,2,3, 1980 Omaha, Nebraska</p> <p><i>This is not a lecture course; You will participate.</i></p> <p>Contact: Callers College, 2120 Jaynes, Fremont NE 68125</p>
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Flip Side Called by Jerry

discussed square dancing at the national level. The managing editor of the state square dance publication *Footnotes*, Lee Eason, spoke on the contribution square dancers make to social, religious and civic groups in the form of exhibitions, demonstrations and participation in parades and other public events and emphasized that our festivals, conventions and seminars are good news to Convention Bureaus, Chambers Publicity Chairman '81, of Commerce and Hotel/Motel groups. Don Hulin, spoke of the resolutions introduced into the Congress of the United States to designate the square dance as the National Folk Dance of the United States of America and discussed the fact that it had died in committee. He ended his presentation with the statement, "Maybe the individual states will prepare the way." Present-

ing the caller/teacher portion of our activity was Pat Feeney, a past State President, who discussed callers organizations at all levels, including Callerlab.

Advance notice of the hearing also drew members of the media. A great amount of publicity was gained throughout the state, much of the publicity was negative in nature, something the press seems to thrive on, however, publicity is publicity negative or positive.

The balance is now history, the bill was unanimously passed from committee to the full Senate and following legislative procedures was approved by the Governor, the Honorable Dixy Lee Ray, on April 17, 1979.

Through their own efforts, with the expertise of interested members of the legislature, the square dancers of the State of Washington achieved success.

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— May 1955

Dr. Joseph Baker, Fulbright Lecturer on American Civilization in France, has had opportunity to notice the similarities of the vigorous bourree, traditional dance of the Massif Central of France, and the energetic old American dances as danced in the Southern Appalachians. He says, "Mountain regions tend to preserve older forms of speech and dance." He goes on to speculate that there were certainly mountaineers in Washington's army and men who were later going to move west into the mountain regions. During the siege of Yorktown by French and American troops in 1782, George Washington, himself quite a dancer, exclaimed when he saw soldiers from Auvergne dancing the bourree that these were not men but devils. Lafayette himself was of an old Auvergnot family. Was the mountain style of dancing brought to America by the compatriots of Lafayette? Dr. Baker draws no conclusions; he is content merely to raise the question and wait for future evidence. In the meantime, as he teaches Auvergnots some American square dances, he has not been able to resist the temptation to say, "Lafayette, we are here."

The "problem" of too many traveling callers is raised in two letters from the readers, each writer voicing the opinion that dancers— especially new ones— can be pushed too far and too fast by too many big activities in the square dance year, and that too many traveling "out of state" callers have helped to bring this about. From the *Canadian News Notes* comes one S/D Association's answer to the same problem. The Toronto and District SDA discussed at length the question of bringing in more

visiting callers for their workshops. Deciding to conduct their own workshops for the entire season, they reasoned that visiting callers had presented new material which was very welcome, but the clubs had no time to absorb the basics and become better dancers. Individual workshops were then held on square and round dance basics, folk and contra dances, traditional Canadian square dances and a special workshop on festival material, with gratifying results. The leaders of the Association are all convinced that their clubs are more secure, know their basics, understand terminology, and are thus able to absorb new dances in a minimum of time. Now they are in a position to welcome visiting callers and make the most of the workshops which they conduct.

TEN YEARS AGO— May 1970

Stan's Meanderings tell a tale of three Alaskan cities— as viewed through the eyes of a square dance caller and his wife on a whirlwind tour of six days, 5,000 miles, seven planes, seven dance events and "several hundred of the most personable people we've met." In our largest state— the last frontier— there are about 20 callers, dependent on material they find in S/D magazines since wide visitation is difficult. Visiting callers from the lower 48 are few and far between. This makes local callers like Hector Therriault of Fairbanks so vital to the activity.

Juneau— capitol, placid bay ringed with spectacular mountains, sea lions, moose steak. Fairbanks— "jumping off place" to the rich newly discovered oil fields of the north slope, but of the great Alaskan interior, old log cabin homes, rid after rig carrying sections of 48"

Continued on Page 75



Donna Rodgers sent several articles she has written over the years for *Around the Corner* magazine in the Chicago area. While this article might also have been used in "Hemline," it suggests helps for beginners that might be given by all dancers. Here are Donna's ideas:

Send a list of new dancers to local clothing stores. Most of them are happy to provide new people with discount coupons for their first purchase of new square clothing. Invite a traveling clothing store to bring a van or bus to a special dance. This adds a nice feature to the evening. The traveling van should come a half hour before the dance starts, so people can shop before the dance and between tips. Be sure to send a newsletter to regular club members inviting them to this special, and maybe put a mention in area newspapers inviting other clubs. Remember to show your appreciation to the business people for coming. It is not easy traveling miles, after stocking and merchandizing a van, to have only a few show up and browse. Try to make it as successful as possible.

For several years now, our clubs have provided new dancers with the basic circle skirt pattern for women and a vest pattern for men. A good pattern to get is #740 from Jean Hardy Patterns, 2151 La Cuesta Drive, Santa Ana, California 92705, for \$3.50. It has sizes six through twenty and not only the circle skirt, but a sixteen-gored skirt, with or without ruffles. Cut each size out on a heavy poster board (which can be purchased at an office supply store or some drug stores), write instructions on each (i.e., cut on fold, cut two, straight grain of material, etc.). Provide newspaper and marking pens on several long tables and

each lady can draw her own pattern to take home and use.

(Perhaps a club member has a favorite, non-commercial pattern to share.)

Club members may bring different costumes from their wardrobes to class sessions. A fashion show between tips can be fun and exciting. Take a quick fifteen minutes to explain how a skirt is made out of curtains, or a round table cloth, or a dress out of sheets. Show the idea of appliqueing holiday figures or using liquid thread. Show quilted skirts made from all the scraps left from many other outfits. Excite the new dancers with good ideas. Explain different types of shoes, petticoats, pettipants and the care of them.

Around the Corner offers discount coupons to beginners. Many clubs include the first year's subscription along with the club badge for graduation.

Ed. Note: Don't forget to obtain samples of *American Squaredance* for your graduates, too.

Start the new dancers with some club duties so when they graduate, they will be ready to fit right in. Give them a refreshment list showing which nights they will help serve but continue using regular club members to bring the staples and see that everything runs well. The training and background in being a good club member starts here. Do not dump too much on new dancers. Your future club president has a couple of years on the road of learning before qualifying for a key office.

During the second half of the lessons, the club officers or caller should provide information to new dancers explaining what is coming, i.e. club activities, club affairs, visiting other clubs, weekends, national and area conventions. Written articles and stories they can read and review later are the best way to tell them because everyone finds out then, not just the ones to whom you talk. We all remember how weekends and conventions were beyond our grasp in those early years. "It takes experiencing to really know what we have experienced."

Continued on Page 78

Calling Tips

by Gene Trimmer

WE'RE NUMBER ONE

"We're Number One!" is a war cry that can whip a jam-packed stadium into a frenzy. Whether it inspires a team to play better is a moot question. When it is used as a boast or a slogan by one of a number of groups all supposed to be dedicated to a common cause, it is damaging to the overall effort. Such a cry is being used now by square dance leaders and it should be stopped because it is damaging to the overall square dance effort.

We coax new dancers into our ranks by telling them square dancing is fun and at that time it is simply "square dancing" as far as they are concerned. We have barely recruited the new dancers into the activity until someone starts selling them the idea that it is no good unless they are "number one."

Jackets and shirts bearing slogans such as "So and So's Dancers Do It APD" imply that "doing it APD" is the only suitable way to go. Overrating a club's dancing capability by advertising Plus Two dancing when the club has trouble with the Mainstream Basics is prevalent. It simply implies that the club or the person who stated the club's level is ashamed of the fact they are Mainstream dancers— WHY? Are we Americans so "class" conscious that being "average" is a detrimental factor?

There is an almost infinite variety of dancing available with the basics, provided the caller understands them well enough to provide variety with them. A majority of the calls listed in the encyclopedia can be called by simply using the basics they contain. In many cases other basics may be combined in the process— all the while dancing basics instead of routines.

More and more of the Quarterly

Selections and Plus One or Plus Two figures are appearing in singing calls. This seems to imply that these figures are basically in the Mainstream. What actually happens is that some newer callers do not buy the record because they cannot use that figure in their clubs or they buy the record and workshop the figure before using the singing call. This gives the caller and dancers a false sense of accomplishment because of the assumption they are proficient at a higher level.

Saddest of all is the club or area where dancers can easily get through *spin chain the gears* or *load the boat* and then have their squares break down with *scootback*; *peel off* or some other Mainstream basic. A very simple analysis of cause and effect will reveal that the instructors involved possess an inadequate knowledge of the basics or just plain do not care about the thorough education of the dancers they teach. They rely upon figures with an established routine to provide dancers with some choreography all the while telling them they are the best dancers around.

Where do we go from here? The answer is quite simple. We cease the war cries of "We're Number One!" and renew a program of square dancing that is fun for everyone. We can provide it with a varied and interesting program for everyone using the versatility of the basics instead of routines.

Contrary to what seems to be the general feeling, this *can* be provided with the basic family if we know them well enough.

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by Bob Howell

easy level

Thelma Lewis of Dover, Delaware, contributes a solo dance that moves nicely. She said it was geared for young people who like twirls and kicks; however, we thoroughly enjoyed dancing it. Note that this routine includes dancing the Intro, instead of waiting for 16 or 32 beats to begin.

DANCE THE NIGHT AWAY

FORMATION: Solo dance

MUSIC: "Dance the Night Away," A Robert John Record, EMI American Inc.

INTRO: 16 counts: Wait 4, roll to the right 3 steps and kick; roll to the left 3 steps and kick; roll to the right 3 steps and kick. Break (pause) Step L on break. 4 forward two steps (start with right foot); vine right three and kick; Vine left 3, kick and turn $\frac{1}{4}$; Step back 4 (start R) point opp. foot between each step Repeat until end of music, starting each time with 4 forward two-steps.

Now that the month of May is with us, let's all go "Dancing in the Streets" Here is a quick-teach American couple mixer written by D. Foster of Illinois.

DANCING IN THE STREETS

RECORD: WT 10023

FORMATION: Couples in circle, facing CCW, M to L of partner. Semi-closed pos.

1-2 Moving CCW, take 4 two-steps forward.

3 Walk fwd two steps, R.L. M makes an arch with L hand, W's R hand, twirls ptrn under arch with 2 steps, M steps L,R; W makes complete R turn, steps R,L.

4 Face ptrn, M facing wall, two-hand hold. Step L to L, Close R to L, Step R to R, Close L to R.

5 Drop hands. Back away 3 steps (L,R,L). Close R to L and clap hands.

6 Both turn slightly R to face new ptrn. Take 3 steps to meet new ptrn (R,L,R). Close L to R and clap partner's hands.

7 Back away from new ptrn 3 steps, L,R,L. Close R to L and clap hands.

9 Both turn slightly to R to face new ptrn. Move fwd 3 steps to meet, R,L,R. Close L to R, taking semi-closed position with new partner.

Our contra this month comes from our neighbor to the north, Canada, where we'll be dancing contras during their 2nd National Convention on August 7-9. Allen MacKinley of Yarmouth, N.S. sent this contra he learned from John Wood of Halifax. The "pushing and pulling" are really only "guiding" maneuvers.

PUSH AND PULL REEL

FORMATION: Four couple sets; proper. Men on caller's right.

MUSIC: Any 64-count jig, reel or hornpipe (4x32 music counts out perfectly)

1 First couple (inside hands joined) walk down the set

2 Strip the willow (reel the set) from bottom up to the top

3 First couple (man on inside of the set) make an arch and go down the set over the men's line and up over the ladies' line, to return to head of set.

4 All couples join hands with their partner and #1 gent pushes his partner 4 steps forward, while #2,3,4 pull their partners back 4 steps. #1 pulls partner back between #2 and #3 while #2,3,4 are pushing theirs forward.

#1 pushes and pulls back between #3 and #4, #1 pushes and pulls back below #4 Progression takes place here and the dance begins again with #2 as new heads.

Ken Kernen of Phoenix does a fine job writing one-night-stand materials. This is a particularly good square dance, printed a few months ago in his "Ammunition Column" in Square Dancing magazine.

WICKENBURG WHIRL

RECORD: Any good singing call which goes through 7 times, i.e. "Charles Polka," Kalox 1151 or "Skillet Lickin'," Blue Star 1952

#1 (2,3,4) couple stand back to back and then you separate
When you meet on the other side behind that couple, you do-sa-do
Now swing and whirl with your pretty girl while #3 (4,1,2) makes an arch
Dive thru that arch and home you go and everybody swing
Join your hands and circle left, go walking 'round the ring
Left allemande the corner, come back and promenade....

Repeat the above for #2,3,4; then use the same basic idea for heads, sides & all four.

Head (side, all four) couples stand back to back and then you separate
When you meet on the other side, you do a little do-sa-do
Swing and whirl with your pretty girl, then face the middle for me
Pass thru down the center and home you go and everybody swing
Join your hands and circle left, go walking round the ring
Left allemande the corner, come back for a promenade....

NOTE: When all four separate, ladies stay on inside, gents on outside. the call for all four to pass thru in the center causes confusion and fun; let them muddle through. If it creates too much of a problem, substitute this for the last five lines:
Join your hands and circle left go walking round the ring
Go all the way until you're home and the corner allemande
Home you go, do-sa-do, and then you promenade

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CHALLENGE CHALLENGER

by Ed Foote

In the March issue two articles contain misleading and improper statements about Challenge dancing. Naomi Cherny says "High level dancers look down on those one level beneath them" and cites C-2 dancers as an example. Absolutely wrong! A long-standing rule in Challenge dancing is that dancers will support the next previous level, and in my travels throughout the country I see this occurring constantly. In fact, this practice originated in Naomi's home area of Massachusetts in 1970, and I have not seen any problems there during my twice-a-year visits to that area.

Naturally, there are always a few who will not co-operate no matter what the activity, and in square dancing we see this at all levels, from Mainstream thru Challenge. But this is always a tiny minority. If Naomi is associated with that tiny minority in her region, that is unfortunate. But it is certainly illogical to ascribe this isolated situation to Challenge dancing in general, because it simply has no basis in fact.

In another article Nancy Bessent says "At Challenge level Callerlab has approved 53 basic calls, but more than 2993 calls are considered legal." This is a typical statement from someone who knows nothing about the Challenge activity. The only way these additional calls would be legal is if they would be workshopped before being used. And this can be done at Mainstream as well as Challenge— any call in the Burseson Encyclopedia may be used at the

caller's discretion if he workshopped it first.

Callerlab has specific lists of calls for C-1 and C-2, and callers are expected to follow these lists. Almost all callers do so. Occasional experimentals may be used at any given dance or weekend, but these are always workshopped first unless the caller has prior knowledge that the floor knows them.

Those who wish to downgrade Challenge dancing always imply that Challenge dancers must know every call ever written, and since this is an impossible task therefore Challenge dancing is illogical to consider. If someone ever says this, we know right away they have a lack of knowledge about the square dance activity, because the C-1 and C-2 levels (which represent 80% of all Challenge dancers) have specific lists which are followed in the same manner as Mainstream and Plus lists are followed for those levels.

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by Ed Fraidenburg

CHOREOGRAPHY

GRAND TRACK

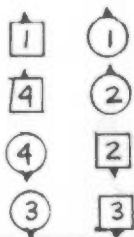
by Ross Crispino, Nampa, Idaho

From a squared set, heads pass thru, sides pair off behind them, track two plus almost a half all-eight-circulate, all meet partner, star thru. Heads are back home; sides end in opposite position (16 beats). Now, sides pass thru, heads pair off behind them, track two and a little bit more, star thru. All four couples, partners together, are in opposite positions. Repeat all above and all are home in 64 beats. In doing track two, do not stop at the usual wave position but continue until partners meet for the star thru. Dancers should be warned not to rush figure; men should be told to turn out wide on the track two to allow ample room for the ladies' movement in the center.

Heads pass thru

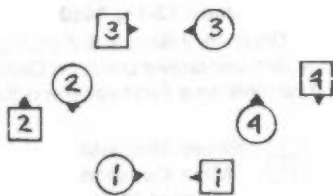
Sides pair off behind them

Figure 1:



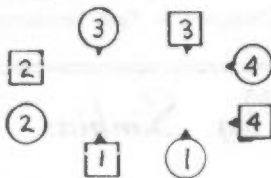
All track two and a little bit more
To meet partner

Figure 2:



Star thru

Figure 3:

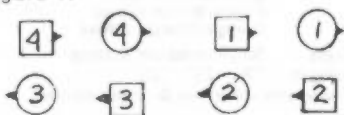


RELEASE THE COLUMN

by Phil Kozlowski, Aurora, Ind.

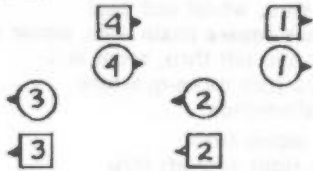
DESCRIPTION: From right-hand or left-hand columns;

Figure 1:

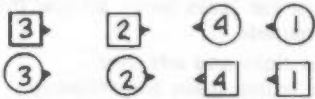


Second and fourth dancers (boys from normal columns) move forward and out to stand beside the dancers in front (offset two-faced lines)

Figure 2:



All then ferris wheel to end the movement in double pass thru position. figure 3:



EXAMPLES by Ed:

Heads lead right and circle to a line
Touch a quarter, *release the column*
Double pass thru, track two, recycle
Square thru three-quarters
Left allemande.....

Heads square thru four, slide thru
Touch a quarter, *release the column*
Centers pass thru, swing thru, boys run
Girls trade, wheel and deal
Left allemande.....

Heads lead right and circle to a line
Rollaway, touch a quarter
Release the column, centers pass thru
Touch a quarter, boys fold
Two ladies chain, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Left touch a quarter, *release the column*
Centers pass thru, circle to a line
Left allemande.....

Heads lead right and circle to a line
Rollaway, left touch a quarter
Release the column, centers pass thru
Swing thru, recycle, sweep a quarter
Crosstrail thru, left allemande.....

Heads lead right and circle to a line
Left touch a quarter, *release the column*
Centers sweep a quarter
Bow to partner.....

Heads lead right and circle to a line
Touch a quarter, *release the column*
Centers sweep a quarter
You've stirred the bucket.....

Heads square thru four, slide thru
Left touch a quarter, *release the column*

Centers pass thru, swing thru, boys run
Girls trade, wheel and deal
Dive thru, square thru three-quarters
Left allemande.....

Heads pass thru, round one to a line
Touch a quarter, *release the column*
Centers pass thru, star thru
Wheel and deal, left allemande.....

Sides rollaway, heads square thru four
Swing thru, centers run, centers trade
Bend the line, touch a quarter
Release the column, centers pass thru
Star thru, wheel and deal
Square thru three-quarters, trade by
Left allemande.....

Heads pass thru, go round one to a line
Pass thru, U-turn back, touch a quarter
Release the column, centers pass thru
Star thru, wheel and deal, dive thru
Square thru three-quarters
Left allemande.....

Heads pass thru, go round one to a line
Left touch a quarter, *release the column*
Centers pass thru, star thru
Wheel and deal, left allemande.....

Sides rollaway, heads lead right
Circle to a line (men break),
Touch a quarter, *release the column*
Zoom, centers swing thru, recycle
Pass thru, circle four to a line
Left allemande.....

Sides rollaway, heads lead right
Circle four, men break to a line
Left touch a quarter, *release the column*
Centers pass thru, swing thru, boys run
*Partner trade, left allemande.....

OR: Partner trade and roll
Right and left grand.....

Heads rollaway, lead right, circle four
Ladies break to a line, touch a quarter
Release the column, double pass thru
Track two, swing thru, boys run
Partner trade, crosstrail thru
Left allemande.....

Heads rollaway, lead right, circle four
Ladies break to a line
Left touch a quarter, *release the column*
Centers pass thru, swing thru, boys run
Left allemande.....

#1 couples face corners, box the gnat
Those at the heads, crosstrail thru
Go round two to a line, touch a quarter
Release the column, zoom
Centers U-turn back, swing thru
Centers run, tag the line in

Star thru, #1 couples partner trade
Dive thru, zoom and square thru $\frac{3}{4}$
Left allemande.....



SQUARE CHAIN THRU

(Burleson #146)

DESCRIPTION: From facing couples, give a right hand to your opposite and pull by, quarter in (face the one beside you) and step forward to do a left swing thru and left turn thru to end as a couple facing the right hand couple or the couples' position to the right of your original starting place. (Equals lead to the right.)

APD Examples by Ed:

From facing couples:

Heads square chain thru
Swing thru, right and left grand.....

Heads square chain thru, circle four

To a line, right and left thru

Two ladies chain, touch a quarter

Coordinate, wheel and deal

Left allemande.....

Heads square chain thru

Sides California twirl, track two

Recycle, pass thru, left allemande.....

Head ladies chain

Heads square chain thru, swing thru

Boys run, ferris wheel

Square thru three-quarters

Left allemande.....

Four ladies chain

Heads square chain thru, curlique

Walk and dodge, chase right

Single hinge, scoot back

Boys trade, boys run, couples circulate

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

Left allemande.....

Heads rollaway, square chain thru

Swing thru, scoot back, boys run

Left allemande.....

Four couples rollaway

Heads square chain thru, swing thru

Scoot back, right and left grand.....

From double pass thru:

Heads star thru, zoom

Centers square chain thru, cloverleaf

Double pass thru, track two, recycle

Pass thru, trade by, square thru $\frac{3}{4}$

Left allemande.....

Heads lead right and circle to a line

Pass thru, wheel and deal

Centers square chain thru, clover and

Right and left thru, zoom and

Square thru three-quarters

Left allemande.....

Four ladies chain

Sides right and left thru

Heads pass thru, go round one to a line

Pass thru, wheel and deal

Girls square chain thru, boys pass thru

Cloverleaf (boys only), all star thru

Promenade.....

Sides right and left thru

Four ladies chain and rollaway

Heads pass thru, go round one to a line

Pass thru, wheel and deal

Boys square chain thru, girls pass thru

Cloverleaf (girls only), all touch quarter

Boys run, promenade.....

Heads lead right and circle to a line

Square chain thru, trade by

Circle to a line, left allemande.....

Heads square thru four, slide thru

Square chain thru, trade by

Swing thru, boys run, couples circulate

Girls trade, half tag, trade and roll

Left allemande.....

Head ladies chain, heads square thru

Four hands, ocean wave, recycle

Sweep a quarter, square chain thru

Trade by, pass thru, trade by

Pass thru, left allemande.....

Heads half square thru

Right and left thru, flutter wheel

Star thru, square chain thru

Trade by, left allemande.....

Heads lead right and circle to a line

Rollaway, center four square chain thru

Ends star thru, track two, recycle

Pass thru, trade by, left allemande.....

Heads pass thru, go round one to a line

Square chain thru, clover and

Square thru four, touch a quarter

Boys run, couples circulate

Boys trade, boys run, girls trade

Recycle, left allemande.....

Heads rollaway, lead right, circle four

Ladies break to a line, square chain thru

Trade by, swing thru, scoot back

Boys run, left allemande.....

From eight-chain-thru:

Heads square thru four
Square chain thru, wheel and deal
Zoom and pass thru, left allemande.....

Heads square thru four
Square chain thru, chase right
Boys run, pass thru, wheel and deal
Zoom and pass thru, left allemande.....

Heads square thru four, sides rollaway
Square chain thru, ends crossfold
Square chain thru, ends crossfold
Square chain thru, ends fold
Left allemande.....

Heads square chain thru
Square chain thru, partner trade, roll
Right and left grand.....

From clover and:

Heads square thru four, pass thru
Clover and square chain thru
Circle four to a line, left allemande.....

Heads square thru four, pass thru
Clover and square chain thru
Square chain thru, partner trade, roll
Right and left grand.....

Heads square chain thru, pass thru
Clover and square chain thru
Pass thru, trade by, left allemande.....

Heads square chain thru, pass thru
Clover and square chain thru
Square chain thru, wheel and deal
Square thru three-quarters
Left allemande.....

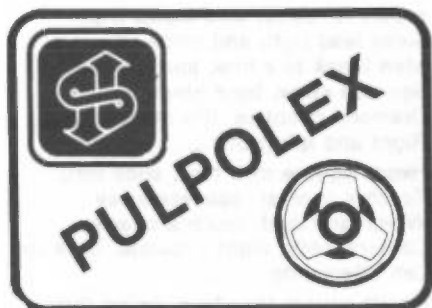
Heads pass thru, clover and
Square chain thru, clover and pass thru
Swing thru, girls circulate, boys run
Wheel and deal, sweep a quarter
Square thru four, trade by
Left allemande.....

Side ladies chain, heads pass thru
Clover and square chain thru
Clover and pass thru, left allemande.....

And one from all over:

Heads square chain thru
Square chain thru, partner trade
Square chain thru, clover and
Square chain thru, square chain thru
Partner trade, square chain thru
Trade by, left allemande.....

American Squaredance Magazine's Workshop features original material submitted to the editor. New ideas are presented regularly. Mail new and creative material to Ed Fraidenburg, Workshop Editor, American Squaredance, PO Box 488, Huron OH 44839.



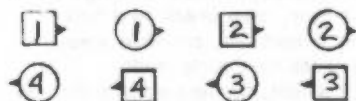
SQUEEZE AWAY

by Chuck Jaworski, Chicago, Illinois

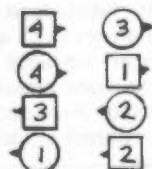
DESCRIPTION: From columns, centers trade and spread as each column leader folds behind his/her adjacent dancer and each single file twosome extends to become centers of the final two-faced line.

NOTE: Called from double pass thru position, trade by position, or eight-chain-thru position, *squeeze away* produces 3x1 lines. *Squeeze away* works well as a companion move to *presto*.

R-H Column



Result:



NOTE: Author requests name be changed to *squeeze away*. No pun intended. The reason for the change is that *change-o* is a completely different call and is already on the Pulse Poll.

EXAMPLES by Ed:

Heads lead right and circle to a line
Right and left thru, touch a quarter
Squeeze away, couples circulate
Ferris wheel, centers turn thru
Left allemande.....

Heads lead right and circle to a line
Touch a quarter, *squeeze away*
Ends fold, star thru, wheel and deal
Left allemande.....

Heads rollaway, side ladies chain
 Sides lead right and circle four
 Men break to a line, touch a quarter
Squeeze away, boys hinge
 Diamond circulate, flip the diamond
 Right and left grand.....
 Heads square thru four, slide thru
 Touch a quarter, *squeeze away*
 Wheel and deal, touch a quarter
 Centers trade, eight circulate, boys run
 Left allemande.....
 Heads square thru four, swing thru
 Boys run, bend the line, touch a quarter
Squeeze away, ferris wheel, zoom
 Centers swing thru, recycle
 Sweep a quarter, star thru, zoom
 Pass thru, left allemande.....
 Heads rollaway, lead right, circle four
 Ladies break to a line, touch a quarter
Squeeze away, crossfire, trade and roll
 Pass thru, wheel and deal
 Dixie grand, left allemande.....
 Heads rollaway, lead right, circle four
 Ladies break to a line, touch a quarter
Squeeze away, half tag, trade and roll
 Left allemande.....
 Sides rollaway, heads lead right and
 Circle four, men break to a line
 Touch a quarter, *squeeze away*,
 Boys cross run, girls trade
 Ferris wheel, centers square thru $\frac{3}{4}$
 Left allemande.....
 Sides rollaway, heads lead right and
 Circle four, men break to a line
 Touch a quarter, *squeeze away*,
 Boys hinge, diamond circulate
 Flip the diamond, boys run
 Ferris wheel, centers square thru $\frac{3}{4}$
 Left allemande.....
 Heads rollaway, lead right, circle four
 Ladies break to a line, touch a quarter
Squeeze away, girls hinge
 Diamond circulate, flip the diamond
 Recycle, left allemande.....
 Heads pass thru, go round one to a line
 Touch a quarter, *squeeze away*
 Ferris wheel, girls swing thru
 Turn thru, boys courtesy turn them
 Square thru four, trade by
 Left allemande.....
 Heads rollaway, lead right, circle four
 Ladies break to a line, touch a quarter
 Circulate, *squeeze away*,
 Couples circulate, wheel and deal

Swing thru, ends circulate
 Boys run, partner trade
 Slide thru, left allemande.....
 Side ladies chain and rollaway
 Heads flutter wheel, sides lead right
 Circle four, ladies break to a line
 Right and left thru, touch a quarter
Squeeze away, wheel and deal
 Left allemande.....
 Head ladies chain right
 Side ladies chain across
 Heads lead right and circle to a line
 Touch a quarter, *squeeze away*
 Ferris wheel, left allemande.....
 Heads lead right and circle to a line
 Touch a quarter, circulate
Squeeze away, wheel and deal
 Touch a quarter, centers trade
 Boys run, crosstrail thru
 Left allemande.....
 Four ladies chain, heads lead right
 Circle to a line, touch a quarter
 Circulate, *squeeze away*
 Couples circulate, ends run
 Centers trade, swing thru, boys fold
 Two ladies chain, pass thru
 Partner trade and roll
 Right and left grand.....
 Heads square thru four, ocean wave
 Girls run, bend the line, touch a quarter
Squeeze away, centers cross run
 Couples circulate, bend the line
 Star thru, track two, recycle
 Pass thru, clover and two ladies chain
 Bow to partner and corner
 You've stirred the bucket.....



MS+ FIGURES by Ed:

Heads promenade half, square thru four
 Swing thru, boys run, tag the line left
 Couples circulate, boys run, recycle
 Left allemande.....
 Heads square thru four, swing thru
 Boys run, couples circulate,

Ferris wheel, zoom, centers swing thru
Recycle, sides face, grand right
And left.....

Head ladies chain, heads lead right
Circle to a line, pass thru
Three-quarter tag, centers swing thru
Outsides turn back, extend, swing thru
Walk and dodge, *partner trade
Left allemande.....

OR, *Partner trade and roll
Right and left grand.....

Heads star thru, pass thru, star thru
Pass thru, three-quarter tag
Centers swing thru, outsides turn back
Extend, swing thru, boys run
Partner trade, left allemande.....

OR, *Partner trade and roll
Right and left grand.....

Heads lead right and circle to a line
Bend the line, pass thru
Three-quarter tag, outsides turn back
Ping pong circulate, centers swing thru
Extend, cast off three-quarters
Centers trade, boys run, pass thru
Wheel and deal, centers pass thru
Left allemande.....

One more from Willard Orlich:

Heads square thru four, centers in
Centers cross run, circle eight
Four boys spin the top, turn thru
Left square thru four, wheel and deal
Double pass thru, boys run
Cast off three-quarters, boys fold
Girls left swing thru, step thru
Left square thru four, boys fold
Star thru, promenade home.....

**ADVANCED-2 FIGURES by Doc Redd,
Marceline, Missouri**

Spin a windmill:

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three-quarters, pass thru
Wheel and deal, spin a windmill right
Centers trade, centers run, bend line
Star thru, pass thru, trade by
Left allemande.....

Heads lead right and circle to a line
Ferris wheel, centers square thru $\frac{3}{4}$
Do-sa-do, catch your wave, swing thru
Boys trade, boys run, bend the line
Slide thru, left allemande.....

Heads lead right and circle to a line
Pass thru, single wheel
Spin a windmill left, bend the line

Slide thru, left allemande.....

Heads lead right and circle to a line
Pass thru, single wheel
Spin a windmill right, centers trade
Centers run, bend the line, pass thru
Wheel and deal, double pass thru
Track two....(1-4)

Heads square thru four hands
Touch a quarter, scoot back, boys fold
Spin a windmill left, bend the line
Pass thru, single wheel, spin a windmill
Spin a windmill left, bend the line
Slide thru, left allemande.....

FIGURES by Will Orlich:

Couple #3 bow and swing
Down the center and split the ring
Go around three and by your corner
stand

Forward six and six fall back
Same six a right hand star, star by right
Come back with the left, those who can
Pick up corner, star promenade
Back on out to an eight-hand ring
Circle left til you hear me sing
Those who can left allemande
Others rollaway, right and left grand....

Side two ladies chain right you do
New side ladies chain three-quarters
Head gents turn 'em and rollaway
Forward six and back, same six pass thru
Turn right, single file around that man
Girls turn back, left allemande.....

Promenade and don't slow down
Head couples wheel around, backtrack
Side couples wheel around and
Square thru four hands, boys turn back
Two ladies chain, send them back
Square thru three-quarters around
With the boys left, square thru $\frac{3}{4}$
Boys turn back, two ladies chain
Send them back, square thru $\frac{3}{4}$ around
Star thru, bend the line, crosstrail thru
To a left allemande.....

#2 couples swing some more

Lead to the right and circle four
Side gent break and line up four
Forward four and back in time
Step forward and bend the line
Those who can half square thru
Those who can right and left thru
Those who can half square thru
Those who can right and left thru
Those who can pass thru
California twirl, all eight of you
Inside arch, dive thru, inside arch

Continued on Page 77

People

IN THE NEWS



On a recent trip to Florida, we were surprised when **Everett Martin** presented us with this "shell-shocked" rabbit, who is like a new caller just holding the mike before a crowd for the first time. **Everett** remembers some frustrations back in Dillard, Georgia, we think. At any rate, we've dubbed the little creature I. SHELL OVERCOME.

Last September, **Paul Hartman** of Maryland had a unique experience. He conducted a callers' clinic at the regular meeting of the British Callers Club in London. The members were working on getting a western tie slide made that would depict the emblem of the club and could be worn by all members. For their meeting with **Paul** they had obtained a prototype tie slide and passed on it. Then they presented it to **Paul** as a gift. He feels very honored to

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be the very first person to wear the official tie slide of the British Callers Club.

In February, caller **Billy Brooks** of Memphis was privileged to call to a group of 93 Russian families who had been here for only a few months. Since they are still learning our language, **Billy** called with the aid of an interpreter. In less than ten minutes the Russians were dancing. Thanks to **Ricky and LeRue Marx, Dean and Maxine Amsden, Job and Daisy Fisher, Guyton and Marion Nunnally, Gus and Georgia Burkett and Maurice and Ernestine Lee** for their help in this endeavor.

Bill Crawford, editor of *The Caller* and **Mary Ellen Osborne**, classified telephone sale manager, were pictured in a recent issue of *The Inside Reporter*, an in-house publication of the Memphis Publishing Company. The upcoming 29th National also rated some very nice compliments in the article. **Margaret Jowers** is editor and **Dennis Leake** the photographer for *The Inside Reporter*.

The Colorado State News reprinted an article, datelined Lake Placid, N.Y., telling of **Ted Cave's** adventures as a clown on ice, a square dancer and the town's "sanitation engineer." **Ted** has ably entertained dancers each year at the after-parties of the Flaming Leaves Festivals and other dances in the Lake Placid area.



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DO-SI-DOS MAY BE OFFICIAL

Selecting an official state dance may be considered square in some quarters, but not in Tennessee, but then again, maybe it is. Square, that is. Especially since the dance is square. When 20,000 square dancers swing their partners in Memphis in June, their do-si-dos may be official.

The Tennessee House Agriculture Committee has approved legislation to make the square dance the official state dance. Rep. Bill Covington, D-Nashville, said between 20,000 and 40,000 members of the National Square Dance

Association are going to assemble in Memphis in June for their annual convention, and he wants them to celebrate with the official state dance.

Rollin Moseley



SPECIAL BADGE

The Big Dippers Club of Juneau, Alaska will be hosting the 14th Annual Alaska Square and Round Dance Festival, July 4-5-6 during the Juneau Centennial Celebration, 1880-1980.

Depicting the gold mining history of our city, the gold pan with miner is in blue with gold lettering and the banner is in gold with blue letters— these being the Big Dippers Club colors.

The badge was designed by Juneau police officer, Rick Adair, who was our festival chairman prior to his death in

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the line of duty last year, and the festival this year is being dedicated to his loving memory.

Dave Taylor will be the featured caller.

This year's theme is "Swing and Sway the Gold Rush Way."

Registration and information can be had by contacting Stan & Connie Constantine, PO Box 207, Douglas, Alaska 99824.

BERMUDA HOSTS S/D WEEK

The Fountain Lounge of the Sonesta Beach Hotel in Southampton, Bermuda, has been the scene of honeymooners' parties, senior citizens socials, and swinging singles soirees, but never has it hosted a group as happy and enthusiastic as the swinging squares—dancers, that is— who gathered there in mid-January.

Calypso and limbo beats were forgotten as 100-plus dancers from nine eastern seaboard states squared their sets, swung their partners, and showed the island folk and visitors how much fun a hoedown can be. Some Bermudans

already knew, for they've been enjoying their own square dance group, appropriately named the Mid-Ocean Promenaders, ever since 1971. They were delighted to host this week's week-long festival, which included performances throughout the island so everyone would have an opportunity to join the fun, or at least see what they've been missing. Renowned callers Jim Purcell, Dick Jones and Chuck Stinchcomb spelled each other expertly at the mike so there was never a lull in the action.

Just a warm-up for next year, the group expects over a thousand dancers at the 1981 International Square and Round Dance Convention. That event, which will be held in Bermuda January, 1981 promises to be one of the biggest and best square dance happenings of the year.

ARIZONA

Come to cool and beautiful Prescott for the 31st Annual S&R/D Festival on June 13 and 14, 1980. The event is sponsored by the Mile-Hi Square Dance club and will be held at Prescott Activity

THREE GOOD REASONS TO CHOOSE A S/D VACATION AT DILLARD, GA.

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Center (Old Armory), 824 East Gurley. Bob Wickers of Mesa, Arizona, is featured caller and will conduct the workshop on Saturday afternoon and the Saturday night dance. Dave Roe will open the festival by calling Friday night dance. Roy and Janet Cline will cue the Rounds both Friday and Saturday. Many campgrounds are available. For information write Mile-Hi Square Dance club, PO Box 541, Prescott, AZ 86301.

COME TO "AMERICAN RIVIERA"

Many are not aware that the Mississippi Gulf Coast has every right to be known as the "American Riviera", with 28 miles of snow white sand beach, continuously maintained. U. S. Highway 90 is separated from this beach by only a sea wall that does not interfere with the view. Numerous bays invite the traveler to stop and enjoy the sea breeze and walk by the gentle surf of the Mississippi Sound. Many motels and hotels offer accommodations for a longer stay.

On August 1-2, 1980, the Mississippi Gulf Coast Square Dance Festival will be held on this "American Riviera" at

Gulfport-Biloxi. The Convention Center Exhibit Hall of the Mississippi Coast Coliseum will be the place, with its 24,000 square feet of air-conditioned dancing space. The Coliseum is just across the highway from the beach and is adjacent to beautiful and historic Beauvoir—the last home of Confederate President Jefferson Davis.

Marshall Filippo will call on Friday night and Beryl Main and Jerry Haag will take over Saturday for an afternoon workshop and a dance. John and Wanda Winter of Garland, Texas, will conduct the rounds.

For further information contact Harold & Pauline Smith, 4502 Kendall Avenue, Gulfport, Mississippi 39501.

STATE FESTIVAL—

The 18th Annual Texas State Federation Square and Round Dance Festival will be held June 5, 6, and 7, 1980, in the Amarillo Civic Center, Amarillo, Texas.

The festival will begin June 5 with a Trail End Dance in the civic center at which squares will be called by members of the Texas State Callers



Ken Bower



Jerry Haag



Beryl Main



Gary Shoemaker

- C-105 Saturday Night — Ken
Flip: Callerlab Basic Prog. 1-37
- C-507 My Baby's Gone Away — Ken
- C-106 Sunday Morning — Jerry
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- C-206 Great Balls of Fire — Jerry
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On Friday, June 6, a Pre-Fest Dance will be held at the civic center with squares called by members of the Panhandle Square Dance Association. Round dancing will be on the program of both events.

On Saturday, there will be a variety of activities, climaxed by the grand march and dancing. The day-long activities will include panels, a fashion show, a cloggers' rally, round dancing, square and round dance workshops, and exhibitions. After-parties will follow the night's dancing.

Three big prizes will be given away. First prize will be a choice of a 1980 Ford LTD 4-door sedan or 1980 Ford Ranger pickup. Second prize will be a 1980 Cougar 15' boat, motor, and tilt trailer. Third prize will be a video cassette recorder with color video camera.

For hotel reservations, contact Stan & Pat Foreman, 2904 Memory Lane, Amarillo, TX 79109, (806) 353-6959. For camping information, contact David & Mary Jo Beavers, 3300 Patterson,

Amarillo, TX 79109 (806) 353-2902.

Dick Griese
Amarillo, TX

DANCE FOR KIDNEY FOUNDATION

A fund raising square dance for our Kidney Foundation of South Florida was held at Trails End Hall in Miami. Over \$2600.00 was raised thru ticket sales, donations and raffle sales of tickets for items donated.

The dance was a huge success with over 40 sets dancing in the 24-set hall.

Jack Lasry
Miami, Florida

DANCE FOR LEUKEMIA

The First Annual Leukemia Square Dance was held on Saturday, February 16, 1980 at Washington Irving Community School and aired over KCS-FM radio station in Colorado Springs, Colorado. This dance was possible through the combined efforts of the Colorado Springs Callers' Association; Jed Blakovich, program director of KCS-FM radio station; Chuck Mielke, co-ordinator of Irving Community School; many local businesses and

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Blues

CW-134 Walkin' Shoes

CW-139 Hello Mexico

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CW-150 My Jamaica

CW-147 Lovin' Cajun Style



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Nelson Watkins

private individuals who donated door prizes; and the square dancers of the Colorado Springs area. Over one thousand dollars was received at the dance. Donations made through the radio station KCS-FM brought the grand total to more than \$1200

Members of the Colorado Springs Callers' Association who donated their time and talents are Gregg Anderson, Lyn Bergquist, Bill Cash, Spike Cowlishaw, Jim Golik, Ken Jeffries, Phil Olson, and Harold Palmer. The auctioneer for the evening was Harold Palmer who auctioned the door prizes donated for this purpose.

A challenge was issued by one of the square dancers, Jim Hendrickson, to match his one dollar donation. Square dancers accepted the challenge and donated \$81 in a pile on the callers' stand. Over 360 of Colorado Springs' finest dancers attended this square dance. Thanks to their enthusiasm and generosity the 1st Annual Leukemia Square Dance was a success!

Janice Autry & Alma Cash
Colorado Springs, CO

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Dancing will continue from Friday evening on through after-parties, Saturday round and square workshops and sessions, a special Saturday evening Grand March and dance, after-party again, and a final hot-hash session on Sunday.

Lodging will be at the Holiday Inn, which is Convention Headquarters, the Vagabond Motor Hotel, Ventura Motor Lodge and Motel 6. RV parking is also available at the Ventura Fairgrounds.

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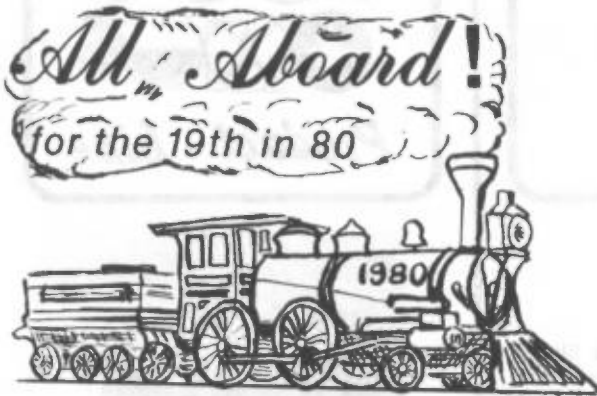
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FlipSide

ROUND REVIEWS

by Frank & Phyl Lehnert

LONESOME WALTZ— Belco 292

Choreography by Jack & Lee Ervin

Pretty quiet music and a comfortable easy intermediate waltz cued by Jack.

I LOVE YOU DARLING— Belco 292

Choreography by Art & Gladee Peavey

Pleasant "I Can't Stop Loving You" music and a smooth easy-intermediate two step cued by Art.

CLAVELIS— Roper 247

Choreography by Peter & Beryl Barton

Stirring music and a challenging routine.

MR. UTLEY'S VOLCANO— MCA 41161

Choreography by Jim & Nancy Utley

Catchy music with a vocal; a challenging busy Latin routine.

COUNTRY SONG— Rhythm 503

Choreography by Dave & Nita Smith

Swinging music; easy-intermediate two step with a sand step. Dave cues.

MANHATTAN— Hi-Hat 981

Choreography by Charlie & Madeline Lovelace

Good music and an interestingly different easy-intermediate two step with Part A having same footwork.

CHEATIN'— Hi-Hat 981

Choreography by Art & Evelyn Johnson

Good "Cheatin' Heart" music and a nice easy two step with repeats.

DEAR WORLD— Hi-Hat 982

Choreography by Fred & Della Sweet

Good peppy music and a busy intermediate foxtrot.

LOVIN'— Hi-Hat 982

Choreography by Hi & Cookie Gibson

Good "Just A Little Lovin'" music and an interesting easy-intermediate to intermediate two step.

LULLABY OF BROADWAY— Roper 293

Choreography by Ralph & Joan Collipi

Good music with a high-intermediate routine with several ballroom figures.

BOO HOO— CEM 37035

Choreography by Chick & Eileen Stone

Good music and a high-intermediate two step; repress of an old favorite.

CARESS— CEM 37035

Choreography by Phil & Norma Roberts

Good music and a good challenging rumba; repress of an old favorite.

RAINBOWS— Grenn 14283

Choreography by Jess & May Sasseen

Good peppy music and a good flowing easy two step.

THE OTHER WOMAN— Grenn 14283

Choreography by Al Goulet

A light, easy Viennese waltz with real fun "oom pah pah" music.

BUTTONS AND BOWS— Roper 157

Choreography by Rick & Joyce McGlynn

Good peppy music and a busy intermediate two step.

ST. LOUIS BLUES— Hctor 662

Choreography by Rick & Joyce McGlynn

Good lively music and an easy three-part two step.

TANGO OF ROSES— Hctor 604

Choreography by Ken Croft & Elena DeZordo

Good music and a flowing intermediate tango routine.

Continued on Page 76

Choreography Ratings

by Dave & Shirley Fleck, Toledo, Ohio

SQUARE DANCE: 61-125

End of the World	Rhythm 2000	P2-80/0 = 80a
Something Big	Hi-Hat 980	P2-101/4 = 105
Crazy Arms	RCAPB11673	P2-110/5 = 115a

EASY INTERMEDIATE: 126-175

Moonlight and You	Grenn 14116	P2-127/0 = 127
Halleluja	Pldr 2001870	P2-110/25 = 135a
Love the Ray Way	Epic9-50754	P2-102/35 = 137a
Voodoo Rhumba	Hi-Hat 867	P2-139/0 = 139
Beautiful Lady	Grenn 14284	P2-140/0 = 140
Donna	Hi-Hat 980	P3-149/0 = 149
Dixie Melody	CEM 37036	P2-150/0 = 150
Square Tango	DAL 6081	P3-157/0 = 157a
Black Orpheus Rh.	Hctr 1654	P2-162/0 = 162
It's New	TDR 161	P2-143/25 = 168

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INTERMEDIATE: 176-250

Carolina in the Morn.	Grenn 14284	P2-165/16 = 181
Til We Meet Tmrrw	CEM 37037	P3-161/25 = 186
I Wish I Were 18	Merc 57011	P3-156/30 = 186a
Far Away Places	CEM 37037	P3-179/9 = 188
Tango of the Roses	Hctr 604	P2-205/5 = 210
It Must Be Love	MCA41069	P2-162/55 = 217
You Decorated my Life	UA1315Y	P2-197/30 = 227a

ADVANCED: 300-349

Summer of '42	Rnwd R915	P4-298/25 = 333
Survive	Plydr 14508	Not clear

Flip Side

SQUARE REVIEWS

by John Swindle

It's May and time to look for the flowers those April showers are supposed to bring. This month the record producers did not give us many records to review. Guess they are holding out for the month of the National. We'll have our work cut out for us in June. On these few records we had some super sounds and some very interesting figures, along with some of the old standbys. Warmer days are ahead and we're hoping for nice slow relaxing songs to review.

I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY — Roadrunner 203; Caller: Wayne Baldwin
The Roadrunners have given us a beat on this instrumental that a deaf person could follow. In fact, the instrumental is outstanding and Wayne did a terrific job on the flip. His figure just felt good to the dancers. The tag lines are a little adult but no real complaints were received from the dancers. FIGURE: Heads promenade half, square thru, do-sa-do, curlique, scoot back, boys run, half square thru, trade by, swing, promenade.

**THERE IS A MIRACLE IN YOU— Hi-Hat 5012
Caller: Ernie Kinney**

The Del Kacher Band, along with Ernie, gives us this month a nice, smooth, dancing tune that would be great for that little change of pace. It would also be very nice for a class. Ernie does a nice job on the flip with some very nice tag lines. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

**ROBIN HOOD— Chaparral 405
Caller: Beryl Main**

This is the second time this tune has been presented to our review dancers. This tune has nothing to do with the jolly old English Robin Hood of Sherwood Forest, as you may have guessed by now if you have heard the other release. The Roadrunners again have put on the disk a well-done instrumental. Beryl uses a coordinate in his figure that is well-timed and moves very well. FIGURE: Heads lead right, circle to a line, go forward and back, touch a quarter, coordinate, couples circulate, bend the line, right and left thru, slide thru, swing, promenade.

**WALK ON FOOL— Prairie 1023
Caller: Johnnie Scott**

Just hearing the introduction of this record got the

dancers ready to go. Prairie is starting to put some good sounds together. Johnnie uses a smooth-flowing figure with one of the plus One basics. Together, his calling and the Western Swingers instrumental make a very interesting singing call. FIGURE: Heads square thru, do-sa-do, swing thru, girls fold, square thru three-quarters, swing corner, promenade.

**HOLDIN' THE BAG— Four Bar B
Callers: Bob Carmack & Bill Owsley**

This little novelty tune has also been danced by our review dancers on another label. The music on this label is adequate but the called side is outstanding. Bob and Bill clown around, harmonize and sound as if they are just having a ball doing the record. FIGURE: Heads promenade half, curlique, walk and dodge, swing thru, boys run, bend the line, right and left thru, flutter wheel, sweep a quarter, pass thru, swing, promenade.

**RED NOT MEMORY— Hi-Hat 5013
Caller: Mike Sikorsky**

Mike teams up with the Del Kacher Band to give callers and dancers another smooth dancing record on the Hi-Hat label. Mike does a good job with his singing on the flip side. As one of the dancers said, "His voice is almost too pretty for a square dance caller!" FIGURE: Heads square thru, do-sa-do, make a wave, girls trade, girls run, bend the line, touch a quarter, boys run, right and left thru, flutter wheel, swing, promenade.

**SHANTY IN OLD SHANTY TOWN— Scope 644
Caller: Don Pfister**

Scope went way back to revise an old tune for this release. The Country Brass does an outstanding job on the instrumental, turning this old tune into a lively sounding square dance tune. Don put together a nice figure but with his deep bass voice, there were places where it was hard to understand him. In the ending Don uses a grand spin that gives a caller the chance to really show what he can do with some very interesting lyrics. FIGURE: Heads right and left thru, roll away, star thru, do-sa-do, curlique, scoot back, boys run, square thru, left allemande, pass partner, swing the next, promenade.

**IT'S CRYIN' TIME AGAIN— 4 Bar B 6021
Caller: Bill Owsley**

This is a really nice instrumental and Bill does a nice job on the flip. Some callers use this type of tune in their programs (we know we do), but it has that "funny three-legged" beat. We don't believe dancers would want to do a whole night of dancing to this type of record. FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, boys run, bend the line, right and left thru, flutter wheel, reverse the flutter.

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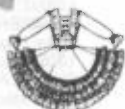
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California— Spring Flowers Dance, SW YMCA,
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Cleo Shore, 805 Via Del Norte, Pomona CA 91766.

Hawaii— May 19-29; John & Gail Swindle; Jerry &
Barbara Pierce. Write Swindles, 463 Dan Place,
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Florida— Fiesta of Five Flags, Muni Audit.,
Pensacola; May 23. Write Greater Pensacola
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South Carolina— Grand Strand Jubilee, Conv. Ctr.,
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Jones, Mac Letson, Richard Silver, Blackfords.
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Arkansas— 2nd Ann. Memorial Day Weekend
Festival, Henderson State Univ.; May 23-24; Cal
Golden, Lee McCormack, Hershel & Treva Graves.
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Florida— 27th State Convention, May 23-25; Civic
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Ohio— Columbus Festival, Hilton Inn East,
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Gulley, Gil & Joy. Write Dewey Hart, 1307 Nancy
Lane, Columbus OH 43227.

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Continued on Page 90

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- 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
Dixie derby
linear cycle

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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10. Sheik of Araby

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1. Shanty Town
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3. Til Somebody Loves You
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5. All Night
6. Chili Sauce
7. Little White Moon
8. Sandy's Waltz
9. Let's Linger
10. Vaya Con Dios

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

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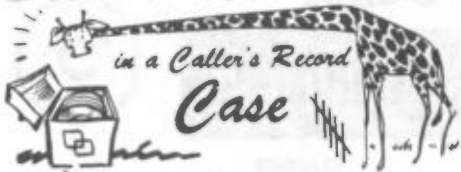
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Callerlab is pleased to announce additional information for the Callers' Seminar to be held during the Annual National Square Dance Convention. The National Executive Committee has been sponsoring these Seminars since San Antonio, and beginning with Milwaukee has asked Callerlab to conduct them. The sessions are free to registered convention attendees and all callers and interested dancers are urged to attend. The subjects to be included are all parts of the approved Callerlab Curriculum

and will be conducted in two-hour segments. The sessions are scheduled daily from 9:00 to 11:00 AM and during the afternoons from 2:00 to 4:00 PM. Handouts will be provided at each session which highlight the individual sessions. However, in order to get the handout, you must sign in for that session.

The staff for the Callers' Seminar will include Kip Garvey, Harold Bausch, Bill Davis, Lee Kopman, Bill Peters, C. O. Guest, Herb Egender, Stan Burdick, Cal Golden, and John Kaltenthaler.

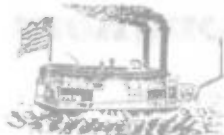
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North Dakota— 21st International Convention, Civic Center, Bismarck; June 5-7. Write Don Lucas, 1401 N. 19th St., Bismarck ND 58501.

Pennsylvania— Penthouse Vacation, Americus Hotel, Allentown; June 6-8; Keith Gulley, Dave Platt (Advanced). Write Dave Platt, Box 146, Somers Pt NJ 08244.

Pennsylvania— 2nd Annual Festival, Ellis Hall, Huntingdon; June 6-8. Write Huntingdon Cty. Tourist Agency, 508 Penn St., Huntingdon PA 16652.

New York— Northway Squares Festival, Crown Point; June 7. Write Dick Leger, 26 Sandra Dr., Bristol RI 02809.

Indiana— Turkey Run Weekend, Marshall; June 6-8; Max Forsyth, Johnny Wykoff, Betty & Clancy Mueller. Write M. Forsyth, 9901 Pendleton Pke #177, Indianapolis IN 46236.

West Virginia— 17th Ann. Honeyland Festival Concord College, Athens; June 6-8; Harry McColgan, Jesse Shackelford, Chad Johnson, Billy Gene Evans, Ed & Carolyn Raybuck. Write Zell McGuff, 204 Highland St., Beckley WV 25801.

Illinois— 8th Ann. Chicago Area Convention, High School, Elk Grove; June 6-7. Write Helen & Bob Huster, 7814 N. Neva Ave., Niles IL 60648.

California— 25th Nat. Conv. Alumni Ball, Arena Conv. Center, Anaheim; June 7. Write Ken & Carla Parker, 426 Phillips Way, Vista CA 92083.

New York— Buttercup Ball, Central School, Arkport; June 7. Write Bill & Jackie Hawkins, Hornell NY 14843.



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ENCORE, Continued

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What is a square dance club like? Perhaps your club is similar to this "Profile of a Square Dance Club: Johnny Appleseed Squares, Mansfield, Ohio." This eighteen month old club has a membership of 36 couples, who have produced 91 children and have 25 grandchildren in an average marriage of 19 years, 40 years the longest and 1 year the shortest. The average age of all club members is 42.9 years, the age span ranging from the twenties to the seventies.

Professions of the men include 5

white collar workers, 18 blue collar workers, 8 professional men, and 1 farmer. Of the women, 16 are homemakers, 11 are office workers, 5 are factory workers, 3 are teachers and one is a cook.

In education, five men have college degrees (1 MA and 1 Ph. D) and 17 attended college an average of 2½ years. Three women have degrees (1 MA) and 10 attended college for an average of 2 years. Eleven members do not have a high school diploma.

The average Johnny Appleseed couple has been dancing 6½ years.

Frank Lehnert discusses the pros and cons of using "pop" labels in round dancing. On the pro side, he says there are many excellent recordings which, when matched with good choreography, can be terrific. And in some situations (festivals, etc.) where many levels of dancing require many different dances, the 3 or 4 records turned out by SD labels each month may not be sufficient.

On the con side, the problem of

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availability of pop records can be a real headache for leaders. Sequence in pop records is often mixed up and difficult to learn. Fadeaway endings add problems.

Though the Lehnerts use pop labels and review them in this magazine, they strongly recommend supporting the square dance labels. The routines are usually set up in straight sequence, the music is good and getting better, and advertising for the record and the choreographer is assured and placed in S/D magazines where leaders and dancers would be looking. And the records will be readily available.

Country music, the country cousin of our pulsating square dance lyric, now has a home. Visit the Country Music Hall of Fame and Museum in Nashville, Tennessee.

FLIPSIDE, Continued**RUTHLESS**—Columbia 4-33134

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Lively music by the Stattler Bros. and an easy two step.

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IRS TAX EXEMPTION**

The Tennessee State Association of Square & Round Dance Clubs, Inc., as of March 15, 1980, is officially Tax Exempt under IRS Code, Section (c) (4). The announcement was made at the official executive meeting of the 29th National Square Dance Convention® on Sunday, March 16 by Business Chairman, Eddie & Sally Ramsey. DON WILCOX, acting as a member of the Finance Committee for the State Association, is personally responsible for acquiring the exemption. Don is also Vice-Chairman of Social & Special Events for the 29th Nat'l Convention. He has worked tirelessly for many months to managed this very important step for Tennessee Square Dancing and is to be commended for his devotion and dedication.



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Dive thru, inside arch, dive thru
 Inside arch, dive thru, two ladies chain
 Turn 'em twice with all your might
 Circle up eight and hang on tight
 Four ladies star across the land
 Corners all left allemande.....

Head couples square thru three-quarters
 U-turn back, star thru, eight chain five
 California twirl all eight of you
 Eight chain four, pass thru, U-turn back
 Eight-chain-three to a do paso
 Partner left, corner right, partner left
 Roll promenade.....

PLUS 2 FIGURES by Jim Lee
 From *Toronto & District Notes*

Heads square thru four hands
 Right and left thru, veer left
 Crossfire, girls U-turn back, star thru
 Pass thru, wheel and deal, zoom
 Centers pass thru, left allemande.....

Heads square thru four, swing thru,
 Boys run, crossfire, eight circulate
 Boys run, swing thru, boys run
 Crossfire, eight circulate, boys run
 Pass thru, trade by, left allemande.....

Heads square thru four, ocean wave
 Girls run, crossfire, eight circulate
 Girls U-turn back, star thru, pass thru
 Bend the line, left allemande.....
 Heads lead right and circle to a line
 Pass the ocean, double swing thru
 Girls run, crossfire, boys run
 Slide thru, left allemande.....
 Heads lead right and circle to a line
 Slide thru, right and left thru
 Couples veer left, crossfire, coordinate
 Bend the line, pass thru, wheel and deal
 Centers square thru three-quarters
 Left allemande.....

Sides square thru three-quarters
 Separate go round one to a line
 Pass thru, all turn left and promenade
 Single file, four boys turn back
 Dixie grand, left allemande.....
 Heads pair off, swing thru, boys run
 Bend the line, pass thru, wheel and deal
 Double pass thru, cloverleaf
 Dixie grand, left allemande.....

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Towards the end of class, explain the importance of summer workshops and dances. Provide the new dancers with a list of places to go, if possible.

Bring in old copies of back issues of national and local magazine for students to borrow. The questions they return with will keep you busy for the whole evening.

Be sure to welcome your new graduates into the square dance world by listing their names in your monthly newsletter or, better yet, run a full page ad congratulating them.

We always wonder what new and exciting talent and friendships will develop from each new group of beginners. Perhaps one will have that special connection which will expose us to national television. We have already had one beginner who became President of the United States.

P.S. Hope all clubs keep a list of the angels who attend lessons so "Angel badges" can be awarded at the graduation party or installation dance.

Donna & Duane Rodgers

MUSIC BOX DANCER...Corrections: (March issue)

5-8 Walk backward three steps, touch R foot to L instep (L,R,L, Tch R)

29-30 As you step on R, shift hips to R and do motion of playing a snare drum with the R hand; on count 30, do the same to the left.

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Muskegon MI; April 17, Ken Gilmore & Bill Squires
Sheffield PA; May 4, Charles Rice
El Paso TX; May 6, (tentative)
Germantown (Memphis) TN; May 7, E.&S. Ramsey
Owego NY; May 10, Claude Strife
Eureka CA; May 12, Bob Jackson
Visalia CA; May 14, Al & Connie Whitfield
Waseca MN; May 20, Whitey Aamot
Newport KY; May 21, Blaine Mozea
Mt. Home AR; May 22, Murel Partee
Oklahoma City OK; May 23, Dick & Carole Manning
Augusta GA; May 28, Sam, Alice Davis
Decatur GA; May 29, Buddy & Becky Allison
Tifton GA; May 30, Fred Reuter
Willoughby OH; June 3, Russ & Ginny Perfors
Millville NJ; June 7, Ralph Trout
Bristol TN; June 10, Jim Criswell
Sumter, SC; June 20, Tom Foster
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Belleville IL; Sept. 19, Joe & Marilyn Obal
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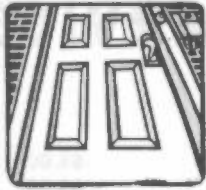
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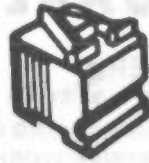
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by Jim Hedge

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The material in this book is outlined with step by step descriptions involving the basic commands, in sequence, description of each basic, a teaching

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There is a list of patter records and singing call records which could help the teacher get started.

The basics in this booklet are: (1) Allemande Left (2) Bend the Line (3) California Twirl (4) Circle (5) Circulate (6) Courtesy Turn (7) Dive Thru (8) Do Sa Do (9) Ladies Chain (10) Lead Right (11) Pass Thru (12) Promenade (13) Right and left grand (14) Right & Left thru (15) Run (16) See Saw (17) Separate (18) Shuffle (19) Slide thru (20) Split Two (21) Square Thru (22) Star (23) Swing Thru (24) Wheel Around & (25) Wheel & Deal.

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