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VOLUME 35, No. 8
August 1980

35th Anniversary

- * 4 Co-Editorial
- * 5 By-Line
- * 6 Grand Zip
- * 7 Meanderings
- * 11 Great Expectations
- * 13 Geometric Patterns
- * 15 The Protector
- * 16 Straight Talk
- * 17 LEGACY Spin-Off
- * 18 Rave
- * 19 30th National
- * 21 Grand Square
- * 23 Steal A Peek
- * 25 29th National Convention
- * 26 Encore
- * 28 Dancing Tips
- * 29 Calling Tips
- * 30 Callerlab Confab
- * 31 Best Club Trick
- * 32 Easy Level
- * 34 Spotlight on Choreographers
- * 36 Challenge Chatter
- * 38 Creative Choreography
- * 44 Events
- * 44 Singles
- * 48 Flip Side-Rounds
- * 48 Choreography Ratings
- * 49 Flip Side-Squares
- * 51 Puzzle Page
- * 54 People
- * 56 News
- * 58 S/D Pulse Poll
- * 59 R/D Pulse Poll
- * 60 Underlining
- * 62 Dandy Idea
- * 63 Product Line
- * 65 Book Nook
- * 66 Finish Line
- * 68 Laugh Line
- * Member of NASRDS
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CO-EDITORIAL

"If you're not progressing, you're standing still." Someone famous said that, in so many words, perhaps that inspiration of editorial workers, Benjamin Franklin. That's a lead-in to say that we've taken a giant step forward. We have received this week another technological miracle, an Editwriter. (It's been five years since our last mechanical conversion to an electronic typesetter.) This new partner in our business is a programmable computer-type of typesetter. If we are programmed correctly to compose the feature articles, we can program our big blue friend to spew out gorgeous copy in columns, boxes, and small and large type.

However, don't look for great innovations in this issue. Three days friendship with CE#2 means we've mastered straight copy; frills will have to come with practice. The constant deadline meant there was little time for practice or training with the options when the marvel arrived; it was immediately time to do the practical typesetting for this August issue.

Watch for new and better layouts this fall as CE#2 repays our tender loving care with an outpouring of precision copy. It can even set crossword puzzles, if we discover the right buttons to push!

Needless to say, a computer/composer of this type is a big investment for us, but we're expressing faith in the square dance activity in times of economic unrest and faith in the longevity of this magazine.

We've put our subscription blank on the bottom of this page so we could tell you of a very special offer. You've probably read of the postal service plan to raise postage rates in 1981. Did you know second class rates also were hiked again last month, in July? They were.



These raises play havoc with budgets of businesses, such as ours, that are conducted largely by mail. Regretfully, we announce that a subscription for 12 issues in 1981 will cost \$9.00, with 24 issues (2 years) costing \$16.00. Compare this price with any other magazine which issues twelve editions a year and you'll see it's still a bargain!

Our special offer is for renewals at the old price throughout the remainder of 1980: \$8 for one year; \$14. for two. For those who really like a bargain, we'd like to extend the option of a three-year renewal for \$20.00. This is a once-in-a-lifetime chance, which probably can never be repeated. Send your renewal now!

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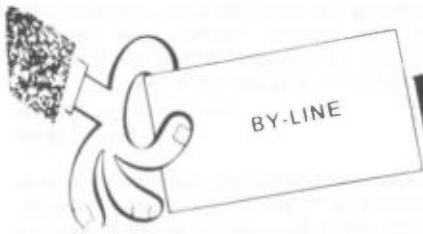
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This summertime issue features a commencement message by **Noah Garris**, superintendent of schools in Huron, Ohio. What he says is appropriate to all of us as we "commence" a new square dance season in a new decade. If you've never asked yourself what you "expect" of the future in square dancing, do it now.

Cal Campbell, much in the news recently along with his wife, Judy, for their promotion of a square dance balloon, traces geometric designs in dances for us. Is his theory that dancers enjoy geometric flow the reason some of the newer calls seem so lackluster?

Dorothy Brown gives us a short, short story, complete on one page, and good for summer reading. *Don't* look ahead to the ending.

The center spread gives a look at contributors to square dance choreography over the years. Material for this page was contributed by **Bill Burleson**, **Don Beck** and the late **Will Orlich**.

All of our regular feature writers are included in this August issue, even though you'll notice fewer pages. We like to thank these faithful contributors whose copy arrives on schedule month after month. One reason square dancing continues on is the dedication and commitment of its leaders. Such qualities are found in the writers who prepare features for you monthly, always with the dread deadline monster creeping up and peering over their shoulders. Sincere thanks to all of them.

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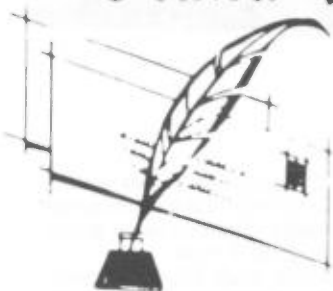
HEAR



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Grand Zip



I would like to commend you and Cathie for your excellent magazine and also the tremendous effort you put forth toward getting it into the hands of the square and round dancers. If they would but take heed of the many fine articles printed, our activity could do nothing but grow. Keep up the good work.

*Les Reider
Milton, Florida*

The ash hit Spokane fairly hard. We had a half inch of the stuff covering everything. Even now, it coats cars, walks, driveways and some streets billow huge clouds when you drive. Dance halls were temporarily shut down (about five days) while cleanup crews swung into action. As usual, square dancers were great about volunteering to hose, sweep, and shove. Our state festival at Yakima is still go.

*Ed Stephan
Spokane, Washington*

....This current issue was especially interesting. We enjoyed Stan's account of his balloon ride in Albuquerque. We were there at the recent.... festival and enjoyed

meeting Cal and Judy Campbell and seeing the balloon basket they had on display. I did hope I would win a ride in the balloon, but wasn't lucky...

*Betty & Larry Cressler
Phoenix, Arizona*

Got our *American Squaredance* this week and I have it nearly read through. Dick and I thoroughly enjoy it and as editors, appreciate the time and work that goes into it.

However, after reading "Dancer Concerns" I felt the need to write...Apparently the writer has had his/her toes stepped on to be so critical of dancers. We dance around a lot and I think I have two answers to the question, "why?" in the portion on "retaining dance space." Also because this is from Miami, maybe one of the answers is quite legitimate.

Answer 1: Ten years ago when we took lessons, one of the first things our teacher told us was, "Don't dance way down at the end of the hall. Come on up here with me." Answer 2: We know several dancers with hearing problems. They always dance at the front of the hall so they can hear the caller without any trouble. Also, some of the halls we dance in have bad acoustics and you do have trouble hearing anywhere but the front of the hall.

Thanks for letting me share with you. Maybe you can pass the info on to the Florida people. We all know there are folks such as described in the article, but I think they are few and far between. I really feel a little sorry for them, as they can't be having much fun....

*Dick & Shirley Whyman
Prattsburg, New York*



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NEW RELEASES

- SOS 1001 FULTON COUNTY FAIR by Warren Mosely
- SOS 1002 TULSA COUNTY HOEDOWN
- SOS 1003 ABLE BODIED MAN by Mel Carter
- SOS 1004 HOW MUCH TIME DOES IT TAKE by Mel Carter
- SOS 1005 ARE YOU TEASIN' by Maurice Pianalto
- SOS 1006 THREE TIMES SEVEN by Mel Carter
- SOS 1007 SUPPER TIME by Warren Mosely

- SOS 1008 THE SHELTER OF YOUR EYES

Meanderings with Stan



May is like magic. Come, prestidigitate, rotate, and motivate with me as we move thru the "merry month." At this writing the crocus has already *croaked*, the forsythia has long ago "for-soothed", and the hyacinth has "hied itself hence" to greener pastures; but let's pull the old cat out of the hat, as it were, and make those glorious thirty-one days reappear in a wink of time. We'll hoodwink Houdini into wondering *whodunit*.

Both May and June were zap-happy months for yours *tour-ly* as I covered the continent rather record-breakingly. But before we hit the travel trail, may we digress with a touch of pride to a personal aside or two.

The other day we had a little party at our house in Huron. It was graduation time. Party time. Open house all day to celebrate with friends the once-in-a-lifetime occasion of three Burdick kids (Count 'em— three.) all receiving educa-

tional degrees from different institutions this season. Our youngest, Sue, did it with honors at Huron High. Paul pulled a B.A. from Heidelberg College. And Bruce earned his M.S. from Ohio State. A cake. A candle. A toast. A time to recall those growing-up years, ever so fleeting, and then the fledgling flock is flown, launching a new generation, bent on doing it better than we did. So we sit at dusk— Cathie and I— marveling in disbelief at how the granulated, graduated grains of sand have gravitated to the bottom of the hourglass, persistently, inevitably, infinitely, finally. Time marches on.

The other event, two weeks later in early June, concerns the distaff side of the coeditorial team. Cathie had received a personal engraved invitation from the White House to attend a reception given by our First Lady, Rosalynn Carter. The "honor of your presence" had gone out to all presidents of all girl scout councils across the nation, and our "co-ed" accepted for the Erie Shores (northern Ohio) Council, along with a hundred-and-a-half other olive-drab dignitaries, who beat a green path to the capitol city, faster than a GS cookie can crumble. Rosalynn herself shook hands with all, spoke of new GS programs, and ushered the group through the lavish diggings to a board groaning with goodies designed to make a hundred heads swim under the green berets. Again, a portfolio of fly-high flittings and flourishes made our May-June sojourns so memorable we couldn't resist a mention.

Yes, May was chock full to the brim with whimsical visitations and musical manifestations both hither and yon. A great western swing to California and Washington was in the offing, and I was off to it with gusto, as well as some stately stints east and south.

Sheffield, PA— Just a quickie in-and-out drive past Pittsburth and Warren to Sheffield for a fire-site chatter with the Apple Siders. They're ripe and ready, right to the core, that bunch.

Memphis (Germantown) TN— One super day in the hometown of the National just a month before the big one. I flew down for the annual subscription dance in that cool Spurs & Saddles Germantown hall, and stayed with Swiss-bound caller-hosts Eddie and Sally Ramsey. As usual, *everyone* came out, in spite of being as busy as honey bees in a blooming clover patch. The Memphis

emphasis on friendliness is always there.

St. Marys, WV— I drove south to the West Virginia panhandle area and east to this little town near Parkersburg and south of Denver (Denver Britton, the caller) for the Missing Squares dance, where those nuclear energy silos march down the Ohio River, looking like stately quadrillions of a past century prom-ening to a cotillion.

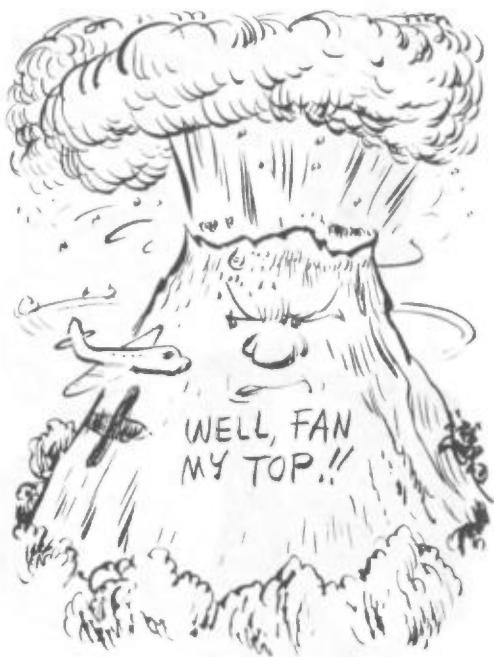
Owego, NY (Binghamton area)— Eastward thru the pensive Pennsylvania peaks I perked on the pike, until I could steam northward to the cutting edge of the Empire state and do my thing for the Cir-q-laters in IBM-land. That night the club unveiled a unique banner that was actually hooked as Aunt Hepzibah would hook a rug. Sorry I didn't note the names of the hookers. On the way home I drove that scenic, rolling southern tier on Rt. 17, resplendent with memories of some mighty good years I spent in that country.

I got home just in time to celebrate the double-barreled festivities of Mothers Day and Cathie's birthday in one package, then made things ready for the big western swing.

Eureka, California— Up the upland Pacific coast I coasted in my orange rental Pinto after landing south of the San Francisco slope (the gay Bay brae), and drove that six-hour redwooden paradise route with aplomb (and a prune) to gold-rushin' acreage. The ASD dance was a real lucky strike for me. Fifteen sets attended the Redwood Squares festive eve. There were flowers on stage, a large welcoming sign, a parachute "chandelier", lavish refreshments and pure gold hospitality. Thanks to the Jacksons, Lemleys (my hosts), the Hickeys (caller), Clarks, and so many other 24-carat couples.

Visalia, California— Another "sunny-Cal" day and a long Pinto pull east towards the giant Sequoia area where the new Redwood Squares club under the caller/leadership of Al & Connie Whitfield (formerly of Eureka) set up a jig gig for me. Fine *riggins* in those humble *diggins*. Ever see a cookie-cake? Good, low-budget idea— an oversized cookie on a platter, frosted like a cake, splashing an icy but ever-so-warm welcome. Try it.

Bay area bivouac— Free day just to



bum around, spent by this half-spent caller, spendthriftily and splendidly with new-found caller friends Ken and Norma Dibble in the Bay-San Jose area. Fun to coat-tail Ken to see his busy afternoon Senior Center sallies, followed by an evening crash to where Harold Freeman calls at Callers Choice. A pizza parlor kaller-klatch with Dibble, Davis, Classen, Peters and others topped the day nicely.

On the way to Seattle next day, we flew close enough to see Mt. St. Helens, quiet as a sleeping cat, a couple of days before she violently blew her top.

Seattle, Washington (actually Edmonds)— Caller/hosts Jim and Betty Davis set it up with their "Jim Dandies" Plus 2 club at the Masonic Hall. What a ball, y'all! Those Dandies dance dandy-grandly. I'll be back. Jim is creating a pretty perceptible splash in the Pacific northwest.

Vancouver, B.C., Canada— After landing in Seattle I charged another charger for the north-of-the-border hike, up where witty Ken & Gladys Oakley and the Wheeling 8's (a wheelchair dance club) set up a dance. Those smooth Canadians danced everything from *teacups* to *gears*. Surprisingly, so did the "8's", in a demo set. Love that lemon meringue pie, Gladys!

Bremerton, Washington— Back down around Seattle I *zoomed* and *cloverleafed* upward in the peninsula to Bremerton, where caller Jerry and Jeanie Vaughn lodged me in their comfortable trailer parked beside their house for two days/two programs. Jerry is a gutsy guy hit by MS but kicking it with a strong resolve. The Peninsula Teachers and Callers hashed over common calling concerns with me at Spike Reed's place. Full house (20+ sets) kicked up their heels at the lovely Kitsap S/D Center for the Square Steppers "Boot" toot. Thanks, Milow Haugen, and many others. They even went so far as to stage a volcanic eruption to entertain me that weekend.

West Union, Iowa—Time for a date with the eager Swinging Squares in this tiny rural town. I flew from Seattle to Rochester, Minnesota (via Canada at no extra charge so the pilot could give old boiling Mt. St. Helens a wide berth) and wheeled southward. Carpooling is fact, not fancy, out there where they may drive a hundred miles to dance. On the way to Waseca the next day, caller Les Lalone took me to tiny Spillville to see the fantastic Bily brothers hand-carved clocks. Truly a "little Switzerland" encounter— a collection worth a million— and behind it the lifelong dedication of just two very plain plainsmen who felt like cutting up.

Waseca, Minnesota— My hosts were caller Whitey Aamot, and his wife, Barbara, and daughter Sara (a caller in her own right) for an ASD dance in a new area for me. Whitey's a long-time school-teachin' *tech-spert* who's influenced thousands to realize there's a fourth R called Rhythm, vital to any curricula, and that spells "square dance" in every gym or cafeteria. Keep at it, Whitey. Nice showing, all around.

Newport, Kentucky— Caller George & Marjorie Mueller met me at the Greater Cincinnati airport and hosted me again (Mm-m, what pie she serves!) for the annual ASD dance. Swiss-bound caller Phil Kozlowski (He's Polish with *polish!*) and Nancy and son Aaron (See ASD, Feb. p. 53) were there too, along with a full hall of *rootentooten* three-state Kentucky Twirlers and friends. They booked me for the next three years. (My, such confidence— Co-ed.)

Mountain Home, Arkansas— The flight from Cinci to Memphis was a short hop

in a big bird. But then— Saints preserve us!— I hopped a little puddle-jumpin' charter flight in the "Mt. Homer" through the blinding rain with two other passengers west to Ozark-razorback country. That little Legion clubhouse was full again for the Twin Lakes Fun-timers *wingding*— a real pretty Partee party—a Holiday Inn-spiration—a noon-hour *Rota-remake*—another cloud-hopper to Memphis to board a bigger bird for the OKC run.

Oklahoma City, Oklahoma— My last stop on this fortnightly foray was cloud-ed with a bit of bad luck. New smallest ASD dance record goes to this area. Only two sets (count 'em— *two*) showed up, not through errors by my hosts, caller Dick and Carole Manning, but Memorial Day weekend put a *shroud* on the crowd. Oh well, love, laugh, and live it up. I flew home to rest and regroup.

A closing word. As I pensively pen these lines it is late June and Memphis looms mightily (Can't wait to see y'all at the National.), but beyond that, as you read these dippy dabblings it will be almost mid-August and— excuse a personal reference again— Cathie and I will be celebrating twenty-five years of wed-ded bliss and blisters together. Some of you will say, as you glance at our co-editorial page, "How do they look so young?" I'm glad you asked that. Cathie was a child bride. And I refuse to print anything but my high school photo, year after year. Some time, after I'm gone, folks will probably say, "He was a living *lemon* in his own *thyme!*"



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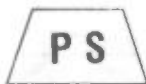
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
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GREAT EXPECTATIONS



by Noah Garris
Huron, Ohio

Not only are you now ready to move into a new era in your life, but you have helped finish the 1970's and push them back among the sixties, fifties and forties. You have also opened a new decade—the 1980's. Some will look ahead in dread, and their reasons are as varied as those people themselves.

Yet for others, this is a time for hope and dreams, a time to make resolutions for change, a time to plan actions to reach goals. The hoped-for changes that we sense need to be made must begin now in our lives.

You are just the right group to consider changes and improvements for the 1980's and 1990's and beyond the year 2000. Instead of thinking only of hopes and dreams, let's talk in terms of expectations.

What do you expect to happen in your life during the eighties? What do you expect to happen this next year?

A young writer named Constance Foster tells of a New Year's Eve party where those present started talking about New Year's resolutions. She suggested they talk instead of expectations and seal them in an envelope. One year later they would meet and the host would bring out the envelopes for each person to read and explain what actually happened during the past year.

One year later they did meet, except one man who had died three months earlier. His envelope was opened first. It read, "I'll be sixty years old in April. None of the men in my family has ever lived beyond the age of 60."

One man had scribbled on his paper that he expected "more of the same." He was asked if he had received it and he said, "Of course I did."

A woman smiled broadly as she opened her envelope. She had written ten wonderful things she expected to happen in her life. She was asked how they

had come out and she said nine had come to pass and the tenth was looking good. So it went with uncanny exactness.

If you were given a pen, paper and envelope right now and asked to write your expectations for the next year or for the eighties, what would you write? If we opened them in one year, or a decade, would you want yours read?

Some folks have a major worry campaign on what might happen. You know these kinds of people and maybe see one each morning when you look in the mirror. With all the talk about economy and recession, many people worry about money. This is indeed an area that hits us all. But what good does it do to worry? You are really helping bring it to reality in your life because worry is another word for negative expectation. What you think will happen, will happen!

Starting now, today is the first day of the rest of your life. Do not fear being misunderstood, nor waste a minute thinking about your enemies. Try to fix firmly in your mind what you'd like to do and then don't veer off direction. Move straight toward your goals. Keep your mind on the great and fine things you'd like to do, and as the days go racing by, you'll find yourself unconsciously seizing upon the opportunities that are required to fulfill your expectations.

Picture in your mind the able, earnest, useful person you want to be, and those thoughts will transform you into that particular individual.

Thought is supreme. Preserve the right mental attitude of courage, frankness and good cheer. To think right is to create. All things come through desire and every sincere prayer will be answered.

We become like that on which our thoughts are fixed.

What are your expectations concerning square dancing in the eighties?



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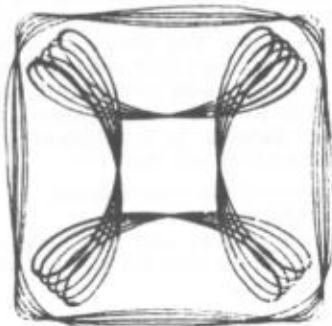
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GEOMETRIC PATTERNS

by Cal Campbell
Albuquerque, New Mexico



Modern square dance choreography tends to emphasize the use of a large number of square dance terms and basics. In the effort to fit in the different calls in a variety of ways the caller can lose sight of a much larger overall choreographic pattern which should be a part of his plan for the tip. Sometimes this can lead to a dance that is much like a close order military drill which has everyone spinning and turning with no particular plan in mind.

Square dance routines which move the dancers in an easily recognizable geometric flow pattern are usually more enjoyable for the dancers. Almost every caller recognizes the special satisfaction the dancer gets from dancing a *grand square* or a *spin chain thru*. This satisfaction comes from the fact that the dancer recognizes that they are dancing in a geometric flow pattern which involves all eight dancers moving in coordination with each other.

Many of the traditional square dance figures of the past were built around geometric floor patterns. They even had colorful names which described the pattern like *wind up the ball of yarn* and *chase the rabbit*, *chase the squirrel*. Many of these patterns survive today even though we have dropped the names. We just call them using modern terminology. For example, the following star pattern originated from an old dance called the "Colorado Double Star." The basic idea is used in many singing calls.

Heads square through four hands
Star right with the outside two
Heads star left in the middle once
around
Right and left thru the outside two

Dive thru, square thru three-quarters
Allemande left (or swing your corner).....

Another old-time favorite called "The Arkansas Traveler" is still used in many one-night-stands and as a teaching drill in square dance classes. The idea of a series of arm turns with each of the ladies in a set is still used in modern choreography. One variation of this popular dance follows:

Number one gent lead out to the right
Turn the right hand lady with right hand
around
Back to partner with left hand around
Turn opposite lady with right hand round
Back to partner with left hand around
Corner girl with right hand around
Back to partner and swing.....

Many of the basics which have remained a part of the mainstream list have survived the test of time because of the pleasing geometric patterns which result from their use. We have already mentioned *grand square* and *spin chain thru*. Some of the other basics which fit into this category are *allemande thar*, *Alamo style*, *do paso*, *swing thru*, *cloverleaf*, *centers in and cast off three-quarters*, *wheel and deal*, *ladies in and men sashay*. You should notice that most of these involve all four couples in the dancing action. One of the most fascinating aspects of square dancing to the dancer is the ability to coordinate their actions with those of seven other people.

The imaginative use of these and other basics on the mainstream list can be used to create many interesting routines which will move the dancers through a variety of smooth-flowing geometric patterns. As a caller, the key

to visualizing them is to imagine that you are looking down on the square from straight above. You should be able to draw an imaginary floor pattern for each dancer which would form an interesting doodle if you drew it on paper. Trace various dancers in the following examples and you will see.

Four ladies chain three-quarters
Sides right and left thru
Heads half sashay, turn thru, cloverleaf
Sides slide thru, turn thru, cloverleaf
Left allemande.....

Heads square thru, centers in
Cast off three-quarters, ends trade
Centers pass thru, centers in
Cast off three-quarters,
Ends trade, centers pass thru
Left allemande.....

Heads square thru, centers in
Cast off three-quarters
Centers pass thru, centers in
Cast off three-quarters, ends star thru
Same two square thru, centers in
Cast off three-quarters
Centers pass thru, centers in
Cast off three-quarters
Just the ends star thru.....

Interesting geometric floor patterns are particularly adaptable modular choreography. The usual procedure is to use several zeros which fit together to form the larger choreographic pattern. When you mix these zeros in with good set-ups and good get-outs, you have many of the ingredients necessary for an interesting and crowd-pleasing tip. For example, try this box zero from a standard *eight chain thru* formation:
Swing thru, men run, tag the line left
Couples circulate, wheel and deal
Dive thru and pass thru.....

Then add this box zero to the same pattern:

Swing thru, men run, couples circulate
Wheel and deal, dive thru, pass thru....

The two box zeros added together create a much more effective choreographic flow pattern than either one by itself. If you will take the time to examine the flow patterns of various zeros, you will often find certain ones which choreographically compliment each other. Every time you can make use of this complimentary action you increase the dancers' enjoyment of the tip.

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The Protector

by Beverly
Swerdlow Brown
Los Angeles,
California

"Don't come crawling to me," she said, staring at the one who irked her.

His dark eyes followed her as she moved her small thin body angrily about the tiny living room.

"I've given you the best years of my life," she said, "and when I make a simple request, you turn me down. I want to go square dancing tonight. The group is counting on me. If I don't show up...."

He wanted to get up and leave forever, but he sensed a danger that he never felt before. The tone of her voice and the piercing look in her eyes were clues for him to remain still.

"We've been together for fifteen years," she said, standing before him. "I remember when we first met. You were outside the Town Hall watching through the door at the annual square dance event. I guess you never saw anything like it before. You were standing there alone when I saw you and instantly we took a liking to one another."

She looked at herself in the mirror, admiring her new dance skirt with the ruffled petticoat.

"It's true," she said, "we were a team. I was so happy with your devotion— but tonight it's a different story!"

She moved from the mirror and faced him.

"Why won't you come with me? You always went to the dances before. You love the music and especially like the rounds and mixers. I need you. I need you to go with me. Certainly you can understand that, can't you?"

He sat unmoving on the faded sofa while tears welled up in his eyes.

"I've always felt safe when we walked to the hall together," she said, unbuttoning her plain cloth coat, "but tonight proved you're a coward!"

He lowered his head as the humiliation inside him swelled. Never had he heard her speak so biting. He wanted to growl at her the way she was snarling at him, but he thought better of it and restrained himself.

"Night is so cold, so dark," she said, staring out the window.

Silence filled the room.

Abruptly, she turned around. "I wanted so much to go to the dance. Why are you doing this to me?"

He averted his eyes and was reticent to speak. But what could he say. Nothing. She said it all.

She moved closer to him and touched his brow. "I'm sorry," she sighed. "I didn't mean to yell at you. Really I didn't. I love you. You're all I have. You must have a good reason for not wanting to go out tonight."

Suddenly, he got up and went toward the door.

"You changed your mind," she said, putting on her coat again. "It's not too late. Oh, I feel so good I could promenade all the way there. Wait a minute, while I get your leash!"

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STRAIGHT TALK

We are all witnessing a serious square dancing dropout problem. I have a theory about this that I'm sure you'll find interesting.

The problem, as I see it, is that the ability gap between the open club level dancer and the new graduate is widening. This separation is due to two factors: 1. New grads are less prepared now than ever before, because the callers are forced to teach more material each year, many times within the same time constraint as the previous year; 2. There has been a "push" for most clubs to leave the Mainstream plateau, and enter the Plus levels, so much so that in my area, there are very few *true* Mainstream dances left in existence. Even when a dance is labeled Mainstream, many dancers attend expecting to dance Plus 1.

What is causing this push? Many clubs feel that, in order to remain competitive, they must raise their level, at least to Plus 1. Since the presence of new graduates would effectively lower their level, either they eliminate their beginners class altogether, or they make their "transitional" workshop all but mandatory. The new grad then finds that once their long awaited, six-month (or better) goal is achieved, it is *still* not good enough; that they must achieve a second goal in order to be an accepted club level dancer. There should be a dancing plateau for the new graduate, one where workshop is not mandatory. That level is Mainstream.

But no one wants to be a Mainstream dancer! Why? Because being a Mainstream dancer has become, in many cases, "second class." Becoming a plus level dancer has now become a socially necessary status symbol!

What has caused the creation of this unhealthy status symbol? The problem lies in the name itself: **Mainstream**. What is the connotation of the word? Average, run-of-the-mill, ordinary. Who wants to be average? In our society, average is not good enough. Therefore, many dancers are pushed into the Plus levels of dancing who would otherwise

be very happy at Mainstream. A large percentage of these people refuse to be pushed, and therefore become the dropouts of our activity.

If we wish to save this rapidly eroding base of dancers, we must take the ordinary out of the Mainstream plateau, and make it "special," an acceptable goal in itself. In order to accomplish this, ***we must eliminate the word Mainstream altogether!*** Why not call it "party level&?" This name would not only remove the stigma from this level but would provide: 1. A socially acceptable plateau for the dancer who does not wish to progress further; 2. A plateau at which new graduates can reinforce their knowledge of the basics for as long as they wish before progressing to the Plus levels; 3. A comfortable returning point for the graduate dancer who has dropped out and wishes to return to the activity. 4. A fun, brushup level for those who are "rusty" due to absence because of vacations and illness; 5. A party atmosphere for those looking for a relaxed, social dancing session.

Since many clubs have progressed out of this level, it is imperative that new clubs and/or dances be established. In order to facilitate this goal, *callers must be willing to call at this level!* In line with this theory, I am initiating a once-a-month, Sunday afternoon Party Level dance. No quarterly selections will be called, and variety will be achieved with the Mainstream basics themselves. I encourage all dancers/clubs/callers to establish similar programs in your areas.

The level plateau system was established so that everyone could find his own level of maximum enjoyment. I do not wish to condemn the clubs that have progressed to Plus 1 or 2. But the Mainstream level is the plateau from which all other levels are achieved, and it is now a rapidly shrinking base. Its preservation is mandatory for the health of square dancing.

Mike Sikorsky
Reseda, California

LEGACY SPIN-OFF

C.O.O.L., Salt Lake City, Utah

A Mini-LEGACY called C.O.O.L. was held on May 31, based on the theme: working together. The conference was organized by Dennis Knight, Annabel Byrd and Walt and Louise Cole, all LEGACY trustees. Bob Osgood conducted the conference, which was attended by sixty-three Utah leaders.

Problems identified in the first buzz sessions were: keeping interest and integrating new dancers, communication in all areas, the problem dancer and club/caller responsibilities.

Suggested solutions to keep interest and integration were: use progressive programming during the dance night and over the months of dancing without necessarily trying to develop clubs into Plus and Advanced dance levels; use **angels**, but with strict guidelines concerning their role and conduct; continual review of movements currently learned or danced with imaginative choreography; teaching, if new dancers are taught at a club dance, by alternating teaching/regular tips; use of workshops early in evening to keep regulars' interest, particularly immediately after bringing new dancers into club; use of visitations to other clubs and callers.

Communications could be improved by: use of seminars in community education and skills classes; publicity in newspapers, through local organizations and churches; more leadership seminars; within S/D organizations, have presidency progress through the ranks; develop information and education of dancers/callers/cuers/leaders from club to area to state to national associations; educate school boards and school systems; develop a liaison board/slate of officers to confer with caller concerning problems, either good or bad comments.

To help the problem dancer: the club should designate the president or "special-talent person to help the dancer be aware of the problem and the accepted standards and corrective measures; special group help, i.e.

angels. A new dancer problem could best be dealt with by the club; an experienced dancer problem, such as traffic cop, drinking, lack of bathing, by the caller.

Club/caller responsibilities lie in creating a method of sharing skills, talents, experience to get as many as possible to become involved, and to set good examples.

The group unanimously desired another C.O.O.L. session as soon as possible to get more dancers involved with leadership.

LUST, New Jersey

Ask any Northern New Jersey dancer how he earned his LUST dangle and you will get a variety of answers. Don't believe any wild stories! LUST is the Northern N.J. S/D Association biennial Let Us Speak Together Leadership Seminar—a dialogue between the new graduate, newly elected officers, old-timers, Association officers, callers, cuers and anyone involved in the square dance activity who wants to attend.

Many clubs send their entire executive boards to this highly successful venture. This year a new format will be tried. The seminar will open with a panel discussion on "Dance Levels—Need-Abuse—Use." John Kaltenthaler will moderate with Steve Musial, Bruce Busch, and Joe DiSano as panelists. Following the presentation, time is allotted for discussion, questions and observations from the audience.

Session two has four sessions covering administration, classes, publicity and ways to generate interest. The third session has give groupings: administration, class to club, finances, potpourri and show and tell. Many discussions will continue around the table at the box supper to follow. An evening dance completes the full day of LUST. LUST 1980 is scheduled for the second Sunday in September and registrations are being accepted by Maureen and Eric Pollock. Frank and Nan Habersberger and Doc and Peg Tirrell are coordinating the day's activities.

RAVE



Just a few lines to say that the members of the Western Star S/D Club of Morgantown, W.V., who had the opportunity to view the Phil Donahue Show on May 17 felt it was the most excellent show on square dancing ever presented on TV.

I would like to say that I feel the TV producers of the show and Lee Kopman and Dave Taylor should be recognized in your next issue of *American Squaredance* for their excellent job in presenting this program to the public. The dancers who did the demonstration deserve a big vote of thanks also.

We have heard many comments from

people who are not Western style dancers about the program, and feel it will help to promote interest in the fall classes.
Sheila Landis

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The pinnacle of square dancing was reached by the Square and Folk Dance Federation of Washington at Atlantic City in 1977 when the National Executive Committee announced the 30th National Square Dance Convention would come to Seattle on June 25, 26, and 27, 1981.

This announcement climaxed a year and a half of preparing the bid to host the convention and commenced four years of planning and preparation to present an outstanding event in June of 1981.

Square dance leaders in Washington could not possibly have imagined the magnitude and grandeur of an event such as a National Convention when they banded together in the spring of 1947 to form a state federation of square and round dance clubs. Since that time the Washington Federation has grown from its initial membership of seven clubs to the present 240 clubs, who will host the 30th National Convention at the Seattle Center.

Plan on attending and dance where the Square Dance has been designated the official dance of the state. Introduced into the 46th Legislative Session, designation of the Square Dance as the official state dance was approved by the Governor, the Honorable Dixy Lee Ray,

on April 17, 1979.

Greater Seattle area square and round dancers celebrated the 12th of April, the first day of advance registration, with a "first nighter" dance at the Seattle Center Ice Arena. Widespread interest and support led to the designation, under strict guidelines, of 26 additional dances throughout the State Federation as "first nighters." The Seattle arena was linked by telephone to other designated dances allowing statewide results to be posted to an easily read tally board on the caller's stand.

4,307 dancers are wearing the distinctive 30th National "first nighter" ribbon which is gold in color with black lettering. Value of the special one time only ribbon has been retained by the destruction of all unused ribbons.

Key committee personnel are: general chairman, Don & Shirley Blanchard; business chairman, Gus & Millie Stricker; education chairman, Lee & Catherine Eason; program chairman, Bill & Lil Twilley; publicity chairman, Don & Helen Hullin; assistant general chairman, Jake & Kelly Jacobson; registration & housing chairman, Gene & Ella Simmons; services chairman, Al & Glorian Lee; social & special events chairman, Clancy & Venetta Grunert.



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A GRAND SQUARE

DANCER

Marge Richardson brought to Callerlab letters and a tale about the "only" caller in Mexico, who turns out to have a personal history of courage and stamina few callers could rival. From this correspondence with Sam and Maria Houston, we reconstruct this story of a "grand square" dancer:

Sam Houston was born in Michigan in 1916. The famous liberator of Texas, also Sam Houston, had a brother Hugh, who is one of the present-day Sam's ancestors. Sam was born with a deformed right hand and foot. The foot was amputated at age 21. Maria adds, "What Sam isn't saying is that he had to make his own decision to have it removed, knowing that from then on he would be at the mercy of an artificial limb. Few men have to make that kind of decision at any age. Sam's good foot is none too good. Some of us complain of fallen arches, flat feet and this and that, but Sam walks on a stumpy little bone, with three toes, no ankle and only one bone in the foreleg."

Sam worked on a farm until the loss of his foot. Then it became evident that higher education was the answer and in 1938 he entered the University of Grand Rapids and worked his way through to the M.S. degree with honors. Prior to graduate school, he married for the first time. After college graduation, Sam spent two years in a C.P.A. firm, took the required exams, and started his own practice.

After experiencing some health problems, Sam worked as a Revenue Examiner with the Treasury Department in Michigan. Finally, his health demanded his retirement in 1976.

Due to the persistent persuasion of a square dancing neighbor, Sam joined the beginners class in 1970 and the River City Squares in Three Rivers the following January. He was treasurer of that club and active on several committees. In



1973, the Houstons spent a vacation as guests of friends in Mexico and won their International Badges dancing to Marge Richardson's calling on the patio at San Jose del Tajo. After retiring, Sam became active in square dancing at San Jose del Tajo, as well as attending many area workshops in order to keep active.

With no live caller in the area, all dancing is done to tapes and records. With the help of Jerry Rash, Ralph Silvius and Gene Trimmer, Sam accumulated a turntable, records and a few teaching aids and started a program for teaching beginning and mainstream dancers at San Jose del Tajo. He was enrolled for a caller's college this summer.

Maria, whom Sam married in 1979, says he has always had to be twice as good to come up to average. He is now learning a harder lesson, that one does not have to be compared to anyone else, and he is relaxing into his own individual self. However, it was this determination that enabled him to work through college and graduate school, learn to fly, ride mule-back to the bottom of the Grand Canyon, buy a motorcycle at age 60 and learn how to ride it.

Sam never discourages anyone in his classes, no matter what their difficulty. His infinite patience picks up each student in praise and encouragement. Sam has become a caller to encourage others in the mind and body recreation he appreciates so well, but most of all, in order to "give back to the world some of the blessings he has received."

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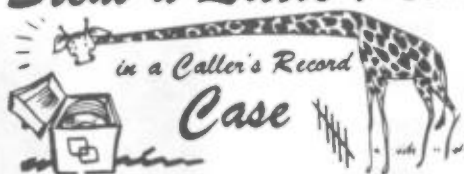
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Don Sherlock

Don Sherlock of Streetsville, Ontario, (Mississauga) is a versatile caller of 15 years experience. He manages to call regularly for six clubs (two on Wednesday nights); he prompts contras and Scottish country dances; has a full program of one-night stands; and acts as a disc jockey (mixing squares, mixers, disco, and pop tunes) for company parties and weddings. In addition to all that he teaches classes and does workshops at the advanced level. He calls for a camper club, and has a very active senior club, the Burlington Swingers. He is past president of the Toronto & District S/D Association. Marge and Don are full time in the activity.



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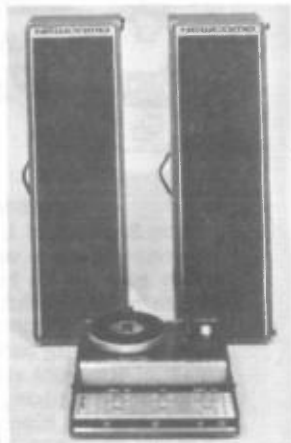
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Twenty-Ninth NATIONAL SQUARE DANCE CONVENTION[®]

"The World's Greatest Square Dance Event"

Memphis, Tennessee

JUNE 26, 27, 28, 1980

Full details of the Memphis National Convention will appear in the September issue. Because of the calendar arrangement, the deadline for this August issue left only one day of work following your editors' return from Memphis. Here is the final news release and statistics from the Memphis Publicity Committee, thanks to Gene Holiman.

As final attendance figures were tallied, the Tennessee Convention emerged as the second largest square dance convention ever held. All figures are unofficial pending certification by the NEC. Total attendance reported was 26,700.

Dancers from all fifty states and thirteen foreign countries travelled to Memphis for the three-day event, June 26-28. Tennessee led the delegate count with 4126 dancers, but the 29th National became the leading convention in hosting out-of-state visitors. The Tennessee event also captured the No. 2 position in number of foreign dancers, with approximately 194 registered.

Final registrations by state were as follows:

| | |
|------------------------|---------------|
| Alabama 924 | Georgia 994 |
| Alaska 8 | Hawaii 13 |
| Arizona 106 | Idaho 3 |
| Arkansas 1111 | Illinois 1770 |
| California 1045 | Indiana 842 |
| Colorado 406 | Iowa 838 |
| Connecticut 105 | Kansas 800 |
| Delaware 48 | Kentucky 616 |
| District of Columbia 5 | Louisiana 551 |
| Florida 988 | Maine 27 |

Maryland 318
Massachusetts 264
Michigan 1344
Minnesota 226
Mississippi 592
Missouri 1544
Montana 7
Nebraska 193
Nevada 20
New Hampshire 59
New Jersey 322
New Mexico 93
New York 392
North Carolina 681
North Dakota 7
Ohio 852

Oklahoma 1262
Oregon 18
Pennsylvania 910
Rhode Island 56
South Carolina 421
South Dakota 18
Tennessee 4126

Texas 1784
Utah 22
Vermont 83
Virginia 488
Washington 307
West Virginia 215
Wisconsin 688
Wyoming 25

The preliminary totals of registered dancers by foreign countries, led by West Germany, were: Australia 2, Belgium 2, Bolivia 1, Canada 74, England 9, Japan 1, New Zealand 1, Puerto Rico 2, Saudi Arabia 35, and West Germany 67.

With only minor exceptions, the convention ran like clockwork as planned. The Memphis Committee was pleased with the way the efforts of all committees across the state came together. All tours, belt buckles and program books sold out in short order. Shuttle bus service maintained a continuous schedule to transport dancers to and from major hotels. Even the local restaurants and merchants went out of their way to accommodate the crowds.

Memphis was fun, but now it's time to look ahead. Let's have an encore performance next summer. See you in Seattle!

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— August 1955

One more "round" in the problem of where rounds fit into the square dance picture is contributed by Johnny & Charlotte Davis of Kentucky: "It is our theory that if leaders would realize that there are two round dance programs in America today, one consisting of rounds for square dancers and the other of rounds for round dancers, then and only then will the problem of putting rounds across to square dance clubs be solved." Their reasoning is that most groups don't like rounds because they have been introduced to rounds with material they neither have the ability to

do nor the interest required to learn them. In the Grab Bag section of the magazine, they present a mixer which uses the simplest of round dance terms and which can be taught in five minutes on the square dance floor.

10 YEARS AGO— August 1970

From the Editor's Page: "The Cleveland Plain Dealer headlines read 'Best Square Dancers in U.S. Compete for Title at Sheraton.' This was repeated on TV.... We congratulate the recent 'Challenge Convention' on their publicity but we wish it reflected a more truthful image of modern western

Meg Simkins

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square dancing.... This is a plea to be careful of the image we project. Let's be sure the facts we release to the press are accurate!"

Speaking of publicity, a few quotes from the local press at Louisville during the 19th National tell a most revealing story of our activity. From the Courier Journal: There were only 10 vacant hotel rooms in the city yesterday, and many others came in the 700 campers and trailers that make the Fairgrounds' east parking lot look like a mobile home show. The director of the Louisville Convention Bureau said, "The absence of drinking and the scarcity of expense accounts— everyone pays his own way— means the convention may not be the most lucrative in the city's history," but he added, "They're all good Americans, though, why, where else would a lady dare leave her purse laying around while she went off to dance."

Another staff writer reports that Louisville hotel clerks were bewildered and police officials were relieved, both agreeing that the 19th National SD Convention— probably the biggest ever

held in Louisville— was a phenomenon. They did not know of a single conventioneer, out of about 19,000 who attended, who caused any trouble.

In our mobile age, it is just possible that square dancers are on the road even more than the average person. Callers certainly are, spending nearly an hour on the road for every one behind the mike. Driving is a big part of today's dance activity. Square dancers seldom drink and drive, so it's easy for them to feel competent and capable, but they should assume that no one else on the road is responsible or alert, because they cannot identify careless drivers individually in time to avoid them. The careless driver is like a "cocked gun" on the highway.

Excessive speed is the chief cause of deaths and injuries. Allow that extra few minutes so you can adjust to the driving conditions.

Driving home after dances, you may be a target for the drunk driver, or the driver who has had just enough to make

Continued on Page 81

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Dancing Tips

by Harold & Lill Bausch

This month let us talk about "Square Dance Friends." This is actually a broad topic, as you will see. We start with the friends we make in our beginner classes. They are the people who help us and dance with us, and make it all worthwhile. These may stay with you all your square dance days, or may gradually drift away as you and they meet more dancers and broaden your friendships.

There are the friends who encourage you when you join the club, exchange partners with you, take you into their squares, or even invite you to go along to a dance somewhere. There are friends too, whom you only see at the club dances. They usually don't become close friends because the only time you see them is at the club, but still you enjoy them and they enjoy you, and they are friends.

Soon we see a pattern developing, where two or three couples or more start traveling around together and meeting at certain dances. These become what is known as a clique. We often hear cliques being criticized, but after calling for more than 25 years, we have come to realize that every club is a group of cliques or groups of friends. These groups are what keep a club healthy and growing. Most cliques are not, and do not mean to be, exclusive. They merely are a group of people who enjoy each others' company and like the same callers, the same clubs, and the same levels of dancing. If you genuinely like the same things, you could easily become one of that clique. If you look at any successful club, you will see that the cliques actually do the work and support the club. Again it is the people who like to be together to enjoy the same things who will work together and get things done.

Friendships develop among people who associate together, and this is only natural. I believe our concern about losing too many dancers would profit by

looking at the large number who have not gotten into a group, or those who have been away for a while and find many of their former group gone when they return. These people often feel lost and find it a bit difficult regaining their former enthusiasm, until such time as they can once again become part of a group of friends. They must develop new ties. This is where we lose so many dancers.

We have one club we have called for, for 25 years, and two more that have celebrated their 20th year; we can tell you that these clubs have many groups that make up the club as a whole. The groups mix well with others at the dances, but they each have a group with whom they travel, exchange partners, and enjoy visiting. When we see a couple who has not yet found a group, we often make it a point to introduce them, or even mention to a couple of the old "stand-bys" that it would be nice if they could bring that couple into their "fold."

The friendships in square dancing are what it is all about! The friendship of the dancers to the caller is all that keeps most callers calling. When I teach a group to dance I think of them as "my dancers"; they are my friends, and no one had better discourage them or belittle them when they come into the clubs, or they will have Harold to contend with. The dancers who have danced with me for many years, the dancers who come to dances wherever I may be calling—these are my true and tested friends.

The hand shakes from the men, the occasional squeeze from the ladies, the words, "that was a good dance,"—these things make it all worthwhile.

To all dancers the friendship is most important. A sense of accomplishment is good when we complete a complex movement, but the approval of our friends, and the joy they bring is what makes square dancing great. Dance whatever level you wish. It makes no difference. The friends you have, and the sharing of the dance with them are the things we love. Maybe the realization that it takes all eight of us in a square to accomplish the dance is what makes it fun, because this proves we need each other, and to be needed is so important.

Here's to our square dance friends— we love them all.



Calling Tips

by Gene Trimmer

In the early 1950's square dancing was either the old traditional square dance— or the beginning of western style square dancing, which of course evolved from the traditional dance. The change was gradual but continuous, and today we have two types of square dancing, traditional and western, (or modern) square dancing.

But hold on, we are in another transition! Our western square dance is being broken up into levels— and worse yet, into different classes of dancing. Now you can't stop progress, and there are those who do need and want to continue out to more and more complex forms of dance. However, at the rate we are going right now— we will soon see that being a square dancer does not mean you can dance at any square dance you find, but had better check to see if you "fit in."

The real hayday of square dancing may well turn out to be past, say in the 1970's. Today we have basic level clubs, mainstream level, plus level, advanced level and challenge level. Pity the dancer who is an accomplished mainstream dancer who walks into an advanced or challenge level club expecting to dance! Time was when you could go anywhere in the country and dance at any club and have a good time. Now you had better check your level and their level to see if you are compatible.

I'm not offering solutions— I don't claim to know the answer, but I do know that today's dancing is not like it was in the past. Even the national conventions are not quite like they were— here too the dancers are classified and divided.

Sad to say, we are dividing our dancers. Soon we will not be one big happy group of dancers, but we will have mainstream and maybe plus level in one group, advanced in another, and challenge dancers all by themselves. It will not be the strongly knit group we have been accustomed to.

Magazines are already printing different sections in their issues for the different groups. Callers are starting to classify themselves as "challenge callers." Dancers are heard to say, "We are challenge dancers," or "We are advanced dancers." Some say, "We are just mainstream dancers." Why they say "just", I don't know, for they are the vast majority.

As we now find little pockets of traditional dancers, we may someday find little pockets of "Basic level" dancers.

However, there is one area that we can count on to keep square dancing fun, and available to all who wish to participate, the little three or four square clubs in "Podunk" America.

Years from now if you want to go to a good old fashioned, folksy, friendly dance— head for the hills and dance with rural America.

Texas— Labor Day S/D Festival, Prude Ranch, Ft. Davis; Aug. 23 thru Sept. 1; Tommy White, Dick Parrish, David Davis, Dennis Egan, Jim Davalt, Ted Young, Loretta Egan, Don & Mary Doerr. Write Prude Ranch, Box 1431, Ft. Davis TX 79734.

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CALLERLAB CONFAB

A new category of affiliation is available to those callers who subscribe to and support Callerlab programs and code of ethics but cannot attend the annual conventions. Some callers also wish to subscribe to Callerlab publications even though they cannot become members. Thus, the name Subscriber for this new category seemed to be a double-edged natural. A Subscriber must meet all of the qualifications for full membership except attendance at a convention. He/she will receive all publications but will not be eligible to participate in Callerlab business by vote or committee assignment and will not be covered by Callerlab group insurance. Dues are the same as for a full member, \$40.00. When subscribers attend a convention, they automatically become full members, having met all other requirements. If a member is unable to retain full status by attending a convention every three years, the member may revert to Subscriber status rather than be dropped. Those interested in becoming subscribers should obtain a recom-

mendation from a Callerlab member and send their request and dues to Callerlab, Box 679, Pocono Pines PA 18350.

CALLERLAB CONVENTION

Do you ever wonder what goes on at a Callerlab Convention? A host of topics are scheduled for consideration each year, from choreography to committee meetings. During the three days of the 1980 convention in Miami, sessions were well-attended, callers visited the exhibitors who displayed their merchandise, and met in special interest groups. The theme of the meeting was "Attitude and Judgement."

What did it cost a caller to make the pilgrimage to Miami to sharpen his calling skills and meet with his peers to exchange information? Airfare of about \$250. Hotel costs of about \$240. Convention costs of \$95., miscellaneous meals, cabfare and tips of about \$50. and lost booking revenues of \$350-400, or a total investment in the future of square dancing of almost \$1,000. per caller. Are these callers dedicated to improving themselves? You bet.

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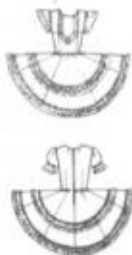
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A CLUB THAT "GREW" NEW CALLERS

Many callers have written and asked how they can get more experience, especially new and upcoming callers. This is how it was done in the Milwaukee area in the past.

The Prom-N-Maids square dance club was formed about 1949 and danced in several different halls with numerous callers. Then the membership dwindled and the group that was left decided they would no longer look for halls. A number in the group had basements large enough for the small group to dance in there.

They did not recruit new members, because the small group had become close friends and enjoyed dancing in basements just once a month. A few members came into the club after it became a private party dance. Most of the clubs went dancing at other clubs, but the Prom-N-Maids dancing was kept at the fun level.

One couple, Mr. and Mrs. Knoblach, owned and operated a TV, Radio and Record Store. They held many callers purchase records and equipment and were active square dancers.

Mr. K enjoyed helping young callers. When the club set up its calendar for the once-a-month dance, and were looking for callers who did not charge large

amounts, Mr. K would suggest some young caller just starting out. The Prom-N-Maids had many of these callers for a fun night of dancing. The callers had a chance to practice without being with too large a crowd and being too nervous. Now in the Milwaukee area, many of the good callers are callers who practiced in those basements.

Prom-n-Maids folded last year. There had been many changes. Some of the men had passed away and many couples had retired and moved away. In October, 1978, one couple was killed in a car accident, while coming home from a square dance. This took the heart out of keeping the club going. This couple, Red and Sally Hansen recruited Al and Harriet Schreiner for lessons by volunteering their daughters as babysitters for the Schreiners. Al and Harriet have danced 28 years and handled housing responsibilities for the 28th National Convention in Milwaukee.

Perhaps there are other clubs who do not dance in rented halls. They could give the new and upcoming callers a chance to practice and still enjoy a very good evening of dancing.

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by Bob Howell



easy level

This August column is dedicated to our many square dance friends in Texas. All the material has a Texas flavor. Don Buzzingham of College Station, Texas, sends along two dances he says are a must for every dance that he calls in the state. The first was named by Manning Smith, also of College Station, for a country and western dance hall in Bryan where this dance and "Cotton-Eyed Joe" are done quite often.

LAKEVIEW SCHOTTISCHE

FORMATION: No partner dance; in lines or couples all facing LOD, arms around each other's waists.
RECORD: "Sweetheart Schottische" KIK-R206. Will work with any schottische but this has a real "Texas" feel.

FOOTWORK: Same throughout, both start on right foot.

Counts:

- 1-4 Grapevine right, hop
 - 5-8 Grapevine left, hop
 - 9-16 Step, hop; step, hop; step, hop; step, hop;
- (Repeat for remainder of dance)

If you are unable to purchase these records locally, they are available at \$1.25 each plus \$1.00 handling, from Tip Top Records, 1000 South Coulter, Bryan TX 77801. Send a money order for the total amount. Rhythm Records has also recorded "Cotton-Eyed Joe" and "Texas Schottische," No. 304A.

COTTON-EYED JOE

FORMATION: Lines or couples facing in LOD, arms around each other's waists. No partner dance.

RECORD: KIK-R202

FOOTWORK: Same throughout, both start on Left foot.

Counts:

- 1-4 Cross right foot in front of left foot, kick forward, back up three steps.
 - 5-8 Repeat starting with left foot.
 - 9-16 Repeat counts 1-8
 - 17-32 Eight forward two steps
- (Repeat for remainder of dance)

Here's a quadrille we've recorded for all who enjoy easy, comfortable dancing. It is named after the ranch owned by the Walshes of Ft. Worth, Texas.

NORTH STAR QUADRILLE

RECORD: Grenn 16009

Girls star right three-quarters round, men stroll right one time
(Ladies star with right hand three-quarters in 8 counts, while men walk to next position on right in 8)
Turn your partner half way round and balance four in line
(Left hand star with arms extended, gents palms up, ladies palms down. Turn half way in 4 counts and balance in an allemande thar star, referred to as "balance the star." Balancing line results in two lines crossed in star formation.)

Star left with partner half around and balance the star again.

All four ladies chain across, turn them there with style

Chain them right back home again and watch their pretty smiles

Swing your corner lady now, with a new girl you will dance

Promenade her home you do, back to the North Star Ranch.

Repeat entire sequence three more times.



Ede Butlin of Ontario, Canada, wrote the beautiful and simple circle contra called "Maverick Waltz." The two tunes involved are strictly Texas, "Git Along Little Dogies" and "The Streets of Laredo."

MAVERICK WALTZ

FORMATION: Not recommended for fewer than 40 dancers. Large circle of couples facing couples, one with backs to COH, one facing COH.

MUSIC: Shaw 3302

NOTE: This contra is in waltz rhythm; instructions are in measures, not counts.
Start on outside feet, man's L, lady's R, in open position.

- 1-4 SWING FORWARD; AND BACK; STAR THRU; STEP BACK
Swing joined near hands forward and back while doing a step, touch forward, and step, touch back; swing joined hands forward and up to star thru as they dance forward, 2,3; step, touch,—; ending with one couple facing LOD, the other RLOD, each man with other lady.
- 5-8 SWING FORWARD; AND BACK; STAR THRU; STEP BACK
Repeat action of measures 1-4.
- 9-12 SWING FORWARD; AND BACK; STAR THRU; STEP BACK;
- 13-16 SWING FORWARD; AND BACK; STAR THRU; STEP BACK;
All are now back in starting position.
- 17-20 CIRCLE LEFT—Circle 12 small steps, once around.
- 21-24 STAR LEFT— Same 4 star left 12 small steps once around, to end facing to the right of other couples in skirt skaters promenade position.
- 25-28 HALF PROMENADE— Couples change places in 12 small steps
- 29-32 PASS THRU TURN AWAY TAKE NEW GIRL TO BEGIN
Couples pass thru in six steps, turn away from each other (man to left, lady to right) to face a new person, join inside hands and face across in starting position. Progression has occurred.

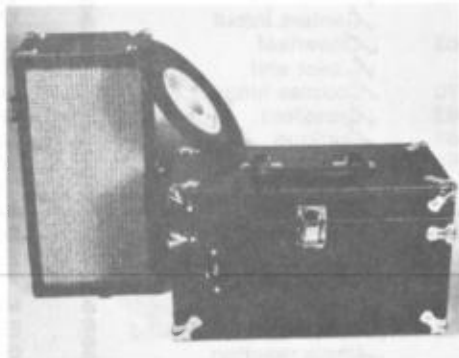


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Last month's issue, dedicated to Dorothy Shaw, reminded us that—believe it or not—Lloyd "Pappy" Shaw was perhaps our first and foremost choreographic innovator, having created *allemande thar*, *shoot the star*, *do paso*, and other imaginative figures less well-known. Who were the other "greats" in the field of designing today's square dance choreography? We decided to research the subject. Will Orlich, an acknowledged expert, had provided his input before his untimely death. Bill Bursleson gave us new insights. And finally, Don Beck (along with technician Clark Baker) helped immeasurably with the study.

Spotlight On Choreographer

| | | | | |
|-----------------|------|------------------------------|-------------------|------|
| Rickey Holden | 1949 | Alamo style circulate | Ed Epperson | 1957 |
| Will Orlich | | ✓ All eight spin the top | Chuck Raley | |
| Chuck Raley | | All eight circulate | Vern Smith | 1963 |
| Lloyd Shaw | 1938 | ✓ Allemande thar | Jim Davis | 1972 |
| Leland Cooper | | ✓ All eight swing thru | Jack Laasy | 1965 |
| Lee Kopman | 1971 | ✓ Anything and roll | Ed Gilmore | |
| Herb Greggorson | 1948 | ✓ Around one two to a line | Jim Faulkenberry, | |
| | | Arkie (Concept) | Clarence Watson | 1959 |
| Cal Golden | | ✓ Acey deucey | Deuce Williams | 1967 |
| Larry Dee | | ✓ All four couples (concept) | Dick Kenyon | 1963 |
| Madeline Allen | | Bend the line | Don Beck | 1974 |
| Bill Hansen | 1957 | ✓ Box circulate | | |
| Jim Stewart | 1968 | Boys circulate | Deuce Williams | 1973 |
| Chuck Raley | | Boys run | Deuce Williams | 1968 |
| John Ward | | ✓ Boys fold | Don Williamson | 1970 |
| Dick Kenyon | 1961 | Cast off (also Jim York) | John Ward | |
| Tracy Johnson | 1959 | ✓ California twirl | Dick Kenyon | 1961 |
| Jim York | 1953 | Centers circulate | Ross Crispino | 1977 |
| Lloyd Litman | 1963 | ✓ Centers run | John Steckman | 1970 |
| Vern Smith | 1963 | ✓ Crossfire | Ron Schneider | |
| Ron Schneider | 1976 | ✓ Curli-cross | Jerry Helt | |
| Lee Kopman | 1968 | ✓ Centers in/out | Lloyd Shaw | 1941 |
| Gordon Blaum | | ✓ Cloverleaf | Ed Foote | |
| Joe Prystupa | 1963 | ✓ Clover and | Holman Hudspeth | 1966 |
| Jack Laasy | | ✓ Couples hinge | Lee Kopman | |
| Ron Schneider | 1970 | ✓ Crossfold | Chuck Raley | |
| Gordon Densmore | 1963 | ✓ Curlique | Jack Murtha | 1966 |
| Clarence Watson | 1961 | ✓ Courtesy turn | Will Orlich | 1970 |
| Jack McKay | 1952 | ✓ Crosstrail thru | Howard Liffick | 1962 |
| Pat Pattison | 1940 | ✓ Cross run | Holman Hudspeth | 1965 |
| Bill Jordan | | ✓ Circulate | Don Beck | 1975 |
| Chuck Raley | 1963 | ✓ Couples circulate | Ed Gaut | 1959 |
| Will Orlich | 1964 | ✓ Chase left/right | | |
| Lee Kopman | 1975 | ✓ Coordinate | Melvin Roberts | 1973 |
| Lee Kopman | 1974 | ✓ Couples wheel around | Ed Gilmore | |
| Bill Castner | 1958 | ✓ Chain reaction | Oscar Hilding | 1971 |
| Lee Kopman | | Dixie twirl | Holman Hudspeth | 1970 |
| Ray Watkins | | ✓ Dixie chain | Lee Kopman | 1974 |
| Bill Owen | 1956 | ✓ Dixie grand | Don Williamson | 1970 |
| Bill Castner | 1957 | | Vern Smith, | |
| Madeline Allen, | | | John Ward | 1963 |
| Jerry Helt | 1957 | | Lee Kopman | 1971 |
| Dewey Berry | 1972 | | Ed Gilmore | 1950 |
| Madeline Allen | 1956 | | Manny Amor | |
| Lloyd Shaw | | | Ed Durlacher | |

This gallery of choreographers wouldn't be complete without at least a few choreographers if not chore inventors. They are Dage, Johnny Davis, Les Gotcher, Jack Livingston, Joe Leburg and others.

The list below, from *eterno style* to *zoom*, does not follow Callerlab levels, and includes both *forerunner* figures and those in common usage. It does not list our most common basics such as promenade, swing, etc., which are so traditional the authors are not known. Certain *concepts* are shown, such as *Ark* and *progressives*, since they have espoused *families* of material. New dancers will be surprised to learn that *load the boat* was "invented" almost 15 years ago. Space didn't permit listing all advanced and challenge basics, but we have the list available for those who may write for it. (Ask for IN-form #C-9.) Tell us, please, about omissions or errors and we'll print these in months to come. Meanwhile, hats off to those who wrote the stuff we *dance*— "Pappy" Shaw, "Jonesy" Jones, Chuck Raley, Jim York, Ed Gilmore, Will Orlich, Lloyd Litman, Holman Hudspeth, Jay King, Clarence Watson, Madeline Allen, Bill Castner, John Ward, Deuce Williams, Jack Lasry, Lee Kopman, and many, many more,

hers

- ✓ Eight chain thru
- Ends circulate
- ✓ Ends run
- ✓ Extend the tag
- ✓ Explode the wave
- ✓ Ends turn in
- Face In/out, etc.
- ✓ Fan the top
- Fan: Tom Tarleton
- ✓ Fold
- Fold line: V. Callahan
- ✓ Ferris wheel
- Hinge & trade: Ron Schneider
- ✓ Flip the diamond
- ✓ Follow your neighbor
- ✓ Flutter wheel
- ✓ Girls run
- ✓ Girls fold
- ✓ Grand weave
- ✓ Half tag the line
- Half tag and anything
- illegitimate chain
- ✓ Inside out, outside in
- Invert the column
- ✓ Load the boat
- ✓ Motivate
- ✓ Ocean wave (balance)
- ✓ Pass to the center
- ✓ Partner tag
- ✓ Peel off (or Ed Gaut)
- ✓ Pass the ocean
- ✓ Ping pong circulate
- ✓ Pair off
- Pair line: Geo. Elliott
- ✓ Peel the top
- Progressive (concept)
- ✓ Remake the thar
- ✓ Relay the deucey
- ✓ Recycle
- ✓ Reverse flutter wheel
- ✓ Run
- ✓ Roll
- ✓ Roll away half sashay
- ✓ Round off
- Seesaw

- Lee Kopman 1969
- Ed Michl 1960
- Harlan Moody 1965
- Rod Blaylock 1967
- Chet Smith
- Carl Wamsley 1978
- Whit Whitcomb 1971
- & Jay King
- Red Porter
- Holman Hudspeth 1964
- Ray Vierra 1964
- Jerry Helt 1971
- Del Coolman 1962
- Ed Hollow 1965
- Herb Greggerson 1945
- Bill Hansen 1957
- Buford Evans
- Clarence Watson 1961
- Lloyd Shaw
- Clarence Watson 1959
- Jim Lees
- Jim York
- Fenton (Jonesy) Jones 1949
- Will Orlich 1969
- Pat Lewkowlcz 1941
- Harry Dunkle 1967
- Frannie Heintz
- Manny Amor 1971
- Roger Chapman 1970
- Will Orlich 1978
- Dick Bayer
- Gus Greene 1976
- Harry Dunkle 1967
- Lloyd Litman 1965
- Bill Davis 1969
- Wayne Moyers 1964
- Lee Kopman
- Stan Burdick 1965
- Madeline Allen 1958
- Jim York 1954
- Mel Rich 1961
- Lloyd Shaw
- Holman Hudspeth 1967
- Clarence Watson 1960
- Bill Shymkus
- Gus Greene 1972

- ✓ Scoot back
- ✓ Star thru
- ✓ Slide thru
- ✓ Spin chain thru
- ✓ Slip the clutch
- ✓ Stroll and cycle
- ✓ Spin chain the gears
- Single file circulate
- ✓ Spin the top
- ✓ Split circulate
- ✓ Sweep a quarter
- ✓ Swing thru
- ✓ Swap around
- Split the ring
- ✓ Square thru
- ✓ Square chain thru
- ✓ Substitute
- ✓ Shoot the star
- ✓ Split square thru
- ✓ Spread (Concept)
- ✓ Suzie Q
- ✓ Throw in clutch
- ✓ Tag the line
- ✓ Teacup chain
- ✓ Trade the wave
- ✓ Triple scoot back
- ✓ Triple trade
- ✓ Touch 1/4, 1/2, 3/4
- ✓ Track 1-2-3-4
- ✓ Trade the wave
- ✓ Trade
- ✓ Trade by
- ✓ Turn thru
- ✓ Transfer the column
- Tandem (concept)
- ✓ Those who can (con.)
- ✓ U-turn back
- ✓ Veer left/right
- ✓ Wagon wheel
- ✓ Walk and dodge
- ✓ Wheel and deal
- ✓ Zig zag
- ✓ Zoom

without the names of a few other notables who are at the Fred Christopher, Bob Osgood, Lee Heisel, Al Brunewis, Earl Johnston, Frank Lane, Bill Peters, Ed Fralden.

OF SPECIAL INTEREST TO THE
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CHALLENGE CHALLENGER

by Jim Kassel

The two big conventions are now over for 1980. They occurred a week apart in June. The National Challenge convention was the third week in June at Butler, Pennsylvania, and the National Square Dance Convention the fourth week in June at Memphis, Tennessee. A number of dancers and callers try to make both conventions which sure gives them quite a workout in two successive weeks. We will give a short account of each convention in this issue and hope to add more next month.

14th NATIONAL CHALLENGE CONVENTION

The 14th National Challenge Convention was held in Butler, Pennsylvania, during the third week in June. Attendance was the highest ever, with dancers from twenty states and Canada attending. It was a sellout with a waiting list. Seventy-five squares of dancers attended.

Thirty-two hours of challenge were provided during the three-day event, and the majority of the dancers attended a trail end dance the day before the convention began.

Two halls at different levels were in operation continuously: one at C-2½ level and the other at C-1½ level. In addition, special C-4 sessions were scheduled. This variety of levels was considered very successful and will be continued in the future.

The eleven staff callers, who were chosen by vote of the dancers at last year's event, were: Jeff Barth, Dewey Berry, Jim Davis, Ed Foote, Keith Gulley, Dave Hodson, Ross Howell, Lee Kopman, Ron Libby, Norm Polsson and John Preston. The same callers were elected by the dancers for 1981.

The callers followed the announced levels and used the lists of calls designated for each floor. This pro-

cedure certainly adds greatly to the overall success of any dance or convention. The floors were listed as C-1½ and C-2½. Next year the Convention will again be held in Butler, on June 18, 19 and 20. In 1982, the Convention will move to the Sheraton in Philadelphia with four halls in operation, one for each level, C-1 through C-4.

29th NATIONAL S/D CONVENTION

Approximately fifty callers were on hand to call advanced through C-3. Lee Kopman conducted the introduction to Advanced Level and it was terrific.

Sets in Motion of Atlanta sponsored trail-end dances and after-party dancing. The Seagraves were co-ordinators. Advanced Trail End dance was held June 25th at the Al Chymia Temple and the Challenge Trail End dance the same night at the Sheraton Motor Inn. The Challenge after-party dances were at the Sheraton all three nights. The advanced after party dances were at the Al Chymia Temple on Thursday and Friday and at the Hilton Inn, Memphis Airport, on Saturday. More next month on the 29th.

AIDS FOR ADVANCED CALLERS

A few issues ago we mentioned that Hilton Audio Products put an A-1 basics teaching course on their file card system. Here is what they say, "We've had a lot of good feedback since we released our teaching course for the advanced (A-1) basics. The teaching course for the A-2 Basics is in process and we hope to have it available by fall.

Incidentally, at least two of the publishers of materials for callers are now including an advanced supplement in their monthly notes. Of course, there's an extra charge for this but they are good and it clearly indicates a trend. There is tremendous growth in Advanced Dancing.

PALS

Russ and Nancy Nichols send me their PALS Newsletter regularly. There is much activity and promotion in the Toledo area. All levels A-1 through C-3½ seem to be well taken care of and this is no easy task. Clubs, tape groups, local and visiting callers, camping weekends, are among the activities scheduled at various places through the summer months. They reported that the Ohio State Convention really profited from the influx of advanced and challenge dancers.



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Creative Choreography

by Ed Fraidenburg

CALLERS' QUESTIONS



From Gene Pearson, Groves, Texas: I have two different definitions for *swing thru* (one which states, "from right-hand ocean waves, ends turn adjacent dancers half by the right and then the centers turn half by the left," and another which states that "from left-hand ocean waves, the centers turn half by the right and then turn the ends half by the left"). After asking for clarification the author of the first definition states, "from left-hand waves, call *left swing thru*." Which is correct?

ANSWER: Both definitions are correct (as far as they go). When in right hand waves, the ends *do* turn first by the right and then the centers by the left. I'm sure the first definition refers to the standard position and the second to the all position concept.

Keep in mind that a *swing thru* always starts with a right hand; therefore, when in a left hand wave and the call is *swing thru* the centers must turn half right first and then turn the ends half left. You must call *left swing thru* if you wish the ends to turn first from a left-hand wave. Conversely, if you call *left swing thru* from a right-hand wave, the centers will turn half left and then turn the ends half right.



TURN AND LEFT THRU (Burleson -1197)

From facing couples or ocean waves, all turn thru, and after the pull by, courtesy turn your partner to end in facing couples. (Left side dancers always courtesy turn right side dancers.) This is usually called to half-sashayed couples, which allows a "normal" courtesy turn. From normal couples facing: *swing thru, turn and left thru* equals two ladies chain.

EXAMPLES BY ED:

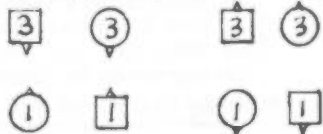
Heads lead right and circle to a line
Pass the ocean, *swing thru*,
Turn and left thru, curliques
Split circulate, boys run
Left allemande.....

Heads lead right and circle to a line
Right and left thru, rollaway,
Pass the ocean, *turn and left thru*
Square thru three-quarters
Left allemande.....

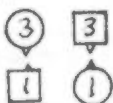
Heads square thru four, pass the ocean
Spin the top, *turn and left thru*
Pass the ocean, spin the top
Turn and left thru, left allemande.....

Half-sashayed Couples

Turn thru



Courtesy Turn



Heads square thru four, circle half
To a two-faced line, centers hinge
Diamond circulate, diamond circulate
Flip the diamond, *Turn and left thru*
Pass to the center, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four
Right and left thru, rollaway
Swing thru, girls run
Boys hinge, diamond circulate
Girls swing thru, boys quarter in
Extend, single hinge, centers trade
Turn and left thru,
Left allemande.....

Heads square thru four, ocean wave
Scoot back, *turn and left thru*
Pass to the center, square thru $\frac{3}{4}$
Left allemande.....

Heads pass the ocean
Ping pong circulate, centers trade wave
Others rollaway, centers left turn thru
Turn and left thru, square thru $\frac{3}{4}$
Trade by, left allemande.....

Heads square thru four, curlique
Single hinge, *turn and left thru*
Dive thru, square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Curlique, coordinate, boys run
Turn and left thru, pass to the center
Square thru three-quarters
Left allemande.....

Heads square thru four, curlique
Scootback, split circulate, single hinge
Turn and left thru, flutter wheel
Left allemande.....

Heads pass the ocean
Ping pong circulate, centers trade wave
Others rollaway, centers left turn thru
Turn and left thru, dive thru
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Dixie style to a wave, left swing thru
Trade the wave. *turn and left thru*
Pass thru, left allemande.....

Heads lead right and circle to a line
Ocean wave, centers only
Turn and left thru, others single hinge
Walk and dodge, clover and pass thru
Star thru, pass thru, wheel and deal
Zoom and pass thru, left allemande.....

Heads pass thru, round one to a line
Swing thru, *turn and left thru*
Pass thru, wheel and deal,
Centers turn and left thru, zoom and
Square thru three-quarters
Left allemande.....

Heads square thru four, slide thru
Dixie style to a wave, left swing thru
Trade the wave, *turn and left thru*
Left allemande.....

Heads lead right and circle to a line
Ocean wave, trade the wave
Left swing thru, trade the wave
Turn and left thru, flutter wheel
Left allemande.....

Heads pass the ocean, sides rollaway
Ping pong circulate
Centers turn and left thru
Zoom and pass thru
Left allemande.....

Heads lead right and circle to a line
Rollaway, pass thru, wheel and deal
Centers pass thru, curlique
Centers trade, swing thru, scoot back
Single hinge, *turn and left thru*
Circle to a line, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, swing thru, boys run
Girls hinge, 6x2 acey deucey
Ocean wave, swing thru
Turn and left thru, others quarter in
Centers pass thru, left allemande.....

Heads square thru four, circle half
To a two-faced line, centers hinge
Diamond circulate, boys swing thru
Girls quarter in, extend, single hinge
Centers trade, swing thru
Turn and left thru, pass thru
Trade by, pass thru, trade by
Star thru, pass thru, wheel and deal
Centers right and left thru, pass thru
All pass thru, left allemande.....



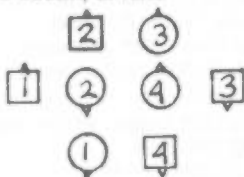
MAKE ME A LINE
by Dick Bayer

DESCRIPTION: From quarter tag formation (ocean wave between and parallel to facing couples) or three-quarter tag for-

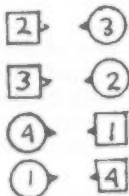
mation (ocean wave between and parallel to back to back couples), ocean wave dancers recycle and sweep a quarter to assume the center positions of facing lines of four; at the same time, the outsides turn quarter in to face each other and assume the end positions of the facing lines of four.

EXAMPLES by Ed:

Heads lead right and circle to a line
Pass the ocean, extend



Make me a line



Pass thru, wheel and deal
Girls swing thru, extend, scootback
Boys run, pass thru, wheel and deal
Centers square thru three-quarters
Left allemande.....(MS +)
Heads lead right and circle to a line
Right and left thru, curlique, circulate
Center four single hinge, fan the top
Others trade, make me a line
Pass thru, wheel and deal,
Boys pass thru, touch a quarter
Boys run, promenade home..(MS + APD)
Heads pass thru, go round one to a line
Centers pass the ocean, ends star thru
Make me a line, pass thru
Wheel and deal, centers star thru
Clover and turn thru, slide thru
Pass thru, wheel and deal
Square thru three-quarters
Left allemande.....
Heads lead right and circle to a line
Pass thru, three-quarter tag
Make me a line, star thru
Trade by, pass thru, left allemande.....
Heads square thru four, swing thru
Boys run, three-quarter tag
Make me a line, pass thru, girls fold
Star thru, wheel and deal
Left allemande.....

Heads pass thru, go round one
To a line, pass thru
Three-quarter tag, *make me a line*
Star thru, square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Ends only load the boat
Centers spin the top, *make me a line*
Pass thru, tag the line in, pass thru
Wheel and deal, zoom and pass thru
Left allemande.....(+ 2 APD)

Four ladies chain,
Heads half square thru, swing thru
Boys run, ferris wheel
Centers make wave, ping pong circulate
Make me a line

Left allemande.....(MS + APD)
Heads square thru four, swing thru
Boys run, bend the line
Right and left thru, ladies lead
Dixie style to a wave, extend
Make me a line, pass thru
Wheel and deal, girls pass thru
Star thru, ferris wheel
Square thru three-quarters
Left allemande.....(MS + APD)

Heads square thru four, ocean wave
Trade the wave, extend, *make me a line*
Pass thru, wheel and deal
Girls swing thru, ping pong circulate
Make me a line, Pass thru
Wheel and deal, centers turn thru
Slide thru, partner trade
Left allemande.....(+ 1 APD)

Heads pass the ocean, trade the wave
Make me a line, pass thru
Tag the line in, star thru, pass thru
Trade by, left allemande.....(+ 1)
Four ladies chain, heads square thru
Four hands, swing thru, trade the wave
Extend, *make me a line*, pass thru
Wheel and deal, boys swing thru
Ping pong circulate, *make me a line*
Pass thru, boys fold, star thru
Promenade home.....(+ 1)

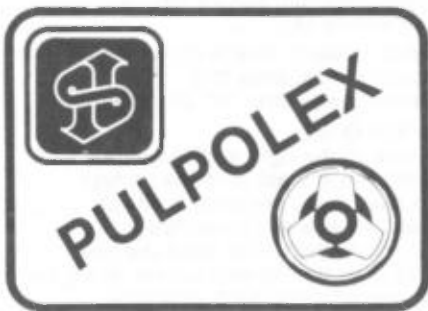
Heads right and left thru, rollaway
Lead right and circle to a line
(Ladies break), pass thru
Wheel and deal, centers ocean wave
Ping pong circulate, *make me a line*
Centers sweep a quarter more
Right and left grand.....(+ 1)
Heads square thru four, swing thru
Trade the wave, centers trade
Trade the wave, extend, *make me a line*
Pass thru, half tag, split circulate
Centers trade, boys run, wheel and deal

Zoom and square thru three-quarters
 Left allemande.....(+ 1)
 Head ladies chain, chain back
 Dixie style to a wave,
Make me a line, reverse flutter wheel
 Star thru, trade by, star thru
 Pass thru, wheel and deal, Dixie grand
 Left allemande.....(+ 2)

Heads lead right and circle to a line
 Swing thru, spin the top, extend
Make me a line, pass thru, half tag
 Scootback, boys run, ferris wheel
 Centers star thru, others lead right
 Left allemande.....(MS)

Heads pass thru, chase right
 Single hinge, ping pong circulate
Make me a line, star thru, trade by
 Pass thru, trade by, left allemande..(MS*)

Heads swing thru double, sides divide
 And touch a quarter, *make me a line*
 Pass thru, tag the line in
 Square thru four, trade by
 Left allemande.....(MS +)



RIGHTABOUT (1,2,3)
 by Bill Davis

Facing couples do a standard square thru the number of hands given and then quarter in to face the adjacent dancers (in their own foursome).

From "normal" couples:

Rightabout 1 = star thru; slide thru; explode and;

Rightabout 2 = right and left thru; half square thru, quarter in;

Right about 3 = right and left thru, star thru; square thru three-quarters, quarter in;

Rightabout 4 = zero.

NOTE: Although *rightabout* can be easily taught and, in fact, needs no walk-thru provided your dancers can do *square thru* APD, it does prove choreographically valuable in APD use. Give it a good workout and you will discover its versatility.

Bill has suggested the left-hand version be called *letabout* for easier pronunciation. *Letabout* follows the same traffic pattern as *rightabout* except starts with the other hand (left), and has the same effect on *rightabout* as a *left square thru* has on a *square thru*.

EXAMPLES by Bill:

Heads square thru four, *rightabout one*
 Pass thru, wheel and spread
Rightabout two, touch a quarter
 Track and trade, ferris wheel
 Centers square thru three-quarters
Letabout, left allemande.....

Heads pass thru round one to a line
Rightabout two, curlique
 Track and trade, tag the line in
Rightabout two, pass thru
 Wheel and deal, centers *rightabout three*
 Slide thru, *rightabout two*, swing thru
 Extend, right and left grand.....

Heads *rightabout three*, pass thru
 Star thru, *rightabout three*
 Left allemande.....

Heads square thru four, slides rollaway
Rightabout three, pass thru, bend line
 Curlique, track and trade
 Couples circulate, wheel and deal
 Slide thru, *rightabout one*
 Left allemande.....

Heads square thru four, swing thru
 Boys run, girls trade, bend the line
Rightabout one, left allemande.....

Heads square thru four, swing thru
 Boys run, bend the line, *rightabout two*
 Pass thru, wheel and deal
 Centers *rightabout two*, Dixie grand
 Right, left, right, left allemande.....

Heads lead right and circle to a line
 Right and left thru, *rightabout two*
 And roll, right and left grand.....

Heads lead right and circle to a line
 Pass thru, partner trade and roll
Rightabout two, right and left grand.....

Heads lead right and circle to a line
 Pass the ocean, swing thru, boys trade
Rightabout two, right and left grand.....

Heads lead right and circle to a line
 Pass the ocean, swing thru, boys run
 Couples circulate, tag the line right
 Ferris wheel, centers *rightabout two*
 Pass thru, right and left grand.....

FIGURES by Ed:

Heads rollaway, *rightabout two*
 Slide thru, *rightabout four*
 Left allemande.....

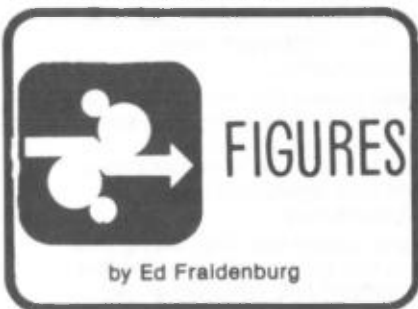
Heads lead right and circle to a line

Pass thru, wheel and deal,
Centers pass thru, ocean wave, recycle
Rightabout one and roll
Right and left grand.....

Heads square thru four, spin the top
Rightabout three, swing thru, recycle
Rightabout one, pass thru, wheel & deal
Zoom and pass thru, left allemande.....

Heads square thru four, swing thru
Boys run, girls hinge
Diamond circulate, *boys rightabout two*
Girls circulate and quarter in,
Boys pass thru, split the girls
Round one to a line, pass thru, boys fold
Star thru, boys trade, bend the line
Left allemande.....

Heads lead right and circle to a line
Centers box the gnat, all pass thru
Bend the line, *rightabout three*
Swing thru, boys run, *rightabout three*
Circle to a line, left allemande.....



Heads rollaway, lead right, circle four
Ladies break to a line, touch a quarter
Hocus pocus, boys cross run, girls trade
Wheel and deal, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal,
Double pass thru, boys run, hocus pocus
Couples circulate, bend the line
Star thru, track two, recycle
Left allemande.....

Heads right and left thru, sides rollaway
Heads lead right and circle four
Men break to a line, slide thru
Hocus pocus, recycle, pass to the center
Square thru three-quarter
Left allemande.....

Heads square thru four, centers in
Cast off three-quarters, hocus pocus
Cast off three-quarters, ends crossfold
Centers square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Rollaway, star thru, hocus pocus
Ends fold, left allemande.....

Heads slide thru, hocus pocus
Wheel and deal, girls pass thru
Star thru, ferris wheel
Square thru three-quarters
Left allemande.....

Heads pass thru round one to a line
Touch a quarter, circulate two
Boys run, hocus pocus, bend the line
Star thru, zoom and pass thru
Left allemande.....

Heads lead right and circle to a line
Ends box the gnat, all slide thru
Hocus pocus, pass thru, wheel and deal
Girls swing thru, turn thru
Boys courtesy turn them, star thru
Pass thru, trade by, left allemande.....

Heads pass thru, round one to a line
Pass thru, wheel and deal
Double pass thru, hocus pocus
Pass thru, girls crossfold, touch ¼
Recycle, pass thru, trade by
Left allemande.....

Heads half square thru, hocus pocus
Ends crossfold, square thru ¾
Left allemande.....

Sides rollaway, heads square thru four
Hocus pocus, ends fold
Centers pass thru, left allemande.....

by Will Orlich:

Heads to the right and circle four
Head gents break and line up four
Forward eight and back with you
Bend the line and pass thru
California twirl, then bend the line
Crosstrail thru to your corner, swing her
Promenade and don't slow down
Head gents and the girl with you
Wheel around and backtrack, keep going
Don't slow down, sides wheel around
And backtrack, all four couples
Left allemande, right and left grand.....

Side couples pass thru, separate
Go round two, line up four
Those who can right and left thru
Forward eight and back like that
Bend the line and box the gnat
Those who can right and left thru
Forward eight and back like that
Bend the line and box the gnat
Those who can right and left thru
Forward eight and back like that
Bend the line and box the gnat
Those who can right and left thru
Forward eight and back like that
Bend the line and box the gnat
Change girls, left allemande.....

Allemande left, Alamo style
Partners right and balance awhile

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Boys cross over, girls turn about
Balance in, balance out
Girls cross over, boys turn about
Balance in, balance out
Allemande left, weave by two, do-sa-do
Promenade, head couples wheel around
Right and left thru the two you found
Crosstrail thru to a left-hand swing
Boys star right across the land
Corners all left allemande.....
Promenade, don't slow down
Heads backtrack and pass thru
On to the next and square thru $\frac{3}{4}$
Those who can California twirl

All promenade, sides backtrack
Pass thru, on to next and square thru $\frac{3}{4}$
Bend the line, pass thru, box the gnat
Right and left thru the other way back
Crosstrail thru and find corner
Left allemande.....
Heads lead to the right, split those two
Go around one, lines of four forward &
back
Turn thru, bend the line, pass thru
Bend the line, turn thru, centers arch
Ends turn in, square thru, count four
Separate around one and star thru
Same two lead left, left allemande.....

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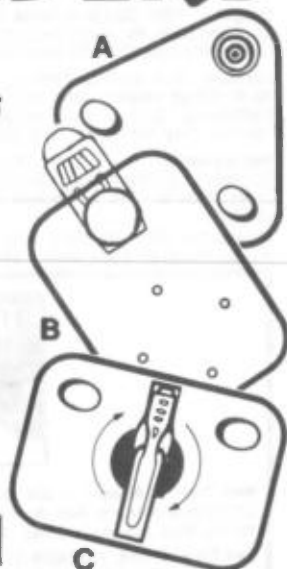
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HIGH INTERMEDIATE: 251-299

| | | |
|---------------------|--------------|------------------|
| Blue Moon Cha Cha | Chap C1000 | P2-235/26 = 260 |
| Bicycles of Belsize | Timrk 937B | P4-253/10 = 263a |
| Memories | Timrk 898B | P3-246/18 = 264 |
| Return To Me | Capitol 8048 | P4-260/15 = 275 |
| Smoke Gets in Eyes | RCA447-0917 | P3-250/30 = 280a |
| Love's Last Word | Timrk 4721 | P4-293/0 = 293A |

ADVANCED: 300-349

| | | |
|----------|-----------|-----------------|
| Clavells | Roper 247 | P4-296/25 = 321 |
|----------|-----------|-----------------|

CHALLENGE: 350

| | | |
|------------------|------------|-----------------|
| Chasing Rainbows | Timrk 920B | P4-352/25 = 377 |
| Paradise Too! | Timrk 911A | P4-362/6 = 388 |

Flip Side

SQUARE REVIEWS

by John Swindle

Our review dancers again had a full afternoon dancing to 32 singing calls. We have grown accustomed to repeats of songs we have reviewed on other labels. We had one new label and were really pleased with the sound. One comment overheard was, "It won't be long before every caller has his own label!"

WHENEVER YOU'RE AROUND— Roadrunner 104 **Caller: Paul Marcum**

You have never heard of this song by this title, but the tune is that of Conway Twitty's "'I'd Just Love To Lay You Down.'" Paul did a super job of changing the lyrics; in fact, Paul and the Roadrunners did an outstanding job on this record all the way. The instrumental sound is there, a great beat, smooth-flowing figure, and superb calling. There are two key changes in this release just as there are in the original country western version. FIGURE: Heads promenade half, square thru, right and left thru, veer left, ladies trade, bend the line, pass thru, U-turn back, star thru, trade by, swing, promenade.

CHAIN GANG OF LOVE— Ranch House 210 **Caller: Darryl McMillan**

Ranch House keeps turning them out. The review dancers felt this recording had a little edge on the others they've danced. Darryl had a little assistance on the tag lines. Ranch House gave us a very danceable beat, and Darryl put together a figure that was interesting but not mind-boggling. FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, right and left thru, swing thru, boys run, half tag, swing, promenade.

GOODNITE LITTLE GIRL— Longhorn 1022 **Caller: Rocky Strickland**

You might recognize this tune under the name, "Say Si Si." Rocky changed the lyrics and title just a little. The instrumental is the typical Kalox sound. A smooth even beat, easy to follow and dance to, was enhanced by a super job of calling by Rocky. The dancers followed the figure very well and were pleasantly surprised at the way he worked them into a promenade with a new partner. FIGURE: Heads promenade half, pass thru, partner trade, square thru, right and left thru, swing thru, boys trade, boys run, tag the line, face left, promenade.

JUMP SHOUT BOOGIE— Roadrunner 501

Caller: Randy Dougherty

We rated this one "'D'" for different. The tune was not your typical square dance tune. The beat is there and is great fun to dance to. The figure Randy used is nothing standard, but mainstream basics in a way that is different but surprisingly easy to follow. Our hats are off to the superb job Randy did on the flip. FIGURE: Heads flutter wheel, sidés promenade a quarter, double pass thru, cloverleaf, centers star thru, back away, four ladies chain three-quarters, sides face, grand square eight steps, swing corner, promenade.

SUGARFOOT RAG— Chaparral 307

Caller: Gary Shoemaker

We really don't know how to describe this one. Gary does as good a job as any we have heard him or any other caller do. The quantity of words may turn some callers off. In fact, we don't think you'll hear many callers try this one, but everything is there to make a terrific record: timing, beat, figure. What more could you ask for? You'll have to hear this to believe it. Great job, Gary. FIGURE: Heads promenade half, sidés star thru, pass thru, right and left thru, rollaway, turn thru, left allemande, weave the ring, do-sa-do, promenade.

CHAIN GANG OF LOVE— Four Bar B 6024

Caller: Mike Sikorsky

Here's another "'Chain Gang.'" All the record producers did fine jobs on this tune. Surely someone has to lose when so many companies pick the same song. Since all the releases had good points, buyers will more than likely pick their favorite labels. Mike does a great job with a not-too-hard figure and his use of a grand square in the opener and break will give one the opportunity to sing some of the original song. FIGURE: Heads square thru, right and left thru, rollaway, touch a quarter, split circulate, walk and dodge, partner trade, slide thru, swing, left allemande, promenade.

BLUE HEARTACHE— Red Boot 250

Caller: Johnny Jones

When you listen to the music on this one, it sounds fast but the dance moves very well. Johnny used a Plus 1 figure. The instrumental side has a vocal back-up. The tune is an old country western number that Red Boot has adapted very well into a square dance song. FIGURE: Heads square thru, single circle to a wave, boys trade, boys run, girls single hinge, diamond circulate, flip the diamond, ladies trade, recycle, sweep a quarter, slide thru, swing, promenade.

SEND ME DOWN TO TUCSON— Hi-Hat 5018

Caller: Ernie Kinney

This is the first of many Hi-Hat releases this month. Ernie's figure is quite different, using basics in a way we haven't seen in any recent singing calls. The dancers enjoyed the change.

FIGURE: Heads square thru, do-sa-do, curlique, scoot back, walk and dodge, U-turn back, pass the ocean, recycle, swing, left allemande, promenade.

OLD SIDE OF TOWN— Blue Star 2108

Caller: Marshall Filippo

Key C

Speaking of different figures, Flip put one on us here! In his opener he did an *all eight walk and dodge*. On the cue sheet, he furnishes alternate breaks and figures. Here is a fine example of the creative choreography discussed at Callerlab. The Instrumental side has a little vocal harmony on the tag lines. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, girls zoom, boys left turn thru, girls sashay, swing, promenade.

I'LL SEE YOU IN MY DREAMS— Happy Tracks 102; Caller: Skip Stanley

We want to welcome this new label and wish it success. This first release has a really great sound. The song is full of hot licks and a great sounding steel; in fact, this label has a very distinct sound. Skip does a good job on the flip. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, scoot back, single hinge, girls trade, recycle, swing, left allemande, promenade.

SIoux CITY SUE— Brahma 103

Caller: James Maxey

Brahma has picked an old tune, but it is a jumpy little one that moves right along. James uses some very interesting combinations of basics in his opener, break and closer. He also used last quarter's Callerlab selection in his figure. FIGURE: Heads square thru, do-sa-do, make a wave, girls trade, linear cycle, sweep a quarter, slide thru, square thru three-quarters, swing, promenade.

LET'S GET IT WHILE THE GETTING'S GOOD— Happy Tracks 101; Caller: Bill Kramer

We are impressed with the sound on this new label. Both releases had good, sharp, clean sound. Bill put a figure on this one that timed well and the word meter was superb. A key change in the middle of the closer added the finishing touch. FIGURE: Heads promenade half, sides square thru, right and left thru, eight chain six, swing, promenade.

STOP AND SMELL THE ROSES— Hi-Hat 5015

Caller: Ernie Kinney

Here's another chance to buy this song for your record case if you did not purchase it several years ago when it was issued on a different label. This is a little more "jazzed-up" version than the original. Ernie used a simple figure that would be good for classes or half-way dances. FIGURE: Heads promenade half, do-sa-do, slide thru, pass thru, right and left thru, pass to the center, square thru three-quarters, left allemande, do-sa-do, swing corner, promenade.

GO NNA BUILD A MOUNTAIN— Hi-Hat 5014

Caller: Ernie Kinney

When we danced this, we realized that the called side is slower than the instrumental side. There are two key changes which can be driven to liven up the floor. Ernie gives us a fine example of his voice range on the ending. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, do-sa-do, pass thru, swing corner, left allemande, promenade.

LEAVIN' LOUISIANA— Rainbow 401

Caller: Gary Weston

This fairly new label has an interesting sound. The key on this one may be difficult for some callers. The instrumental sounds busy and the called side is wordy, but this could be a very interesting song to use. Gary did a good job on the flip, but sounded strained at times. 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.

OVER THE RAINBOW— Rainbow 301

Caller: Kirby Humble

What other label should put this song out? Callers may have a little trouble with the instrumental. These new labels are putting out super good sounds. Kirby used a very simple figure but it moved and timed well. FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, boys run, bend the line, star thru, dive thru, square thru three-quarters, swing, promenade.

ON THE ROAD TO LOVING YOU AGAIN— D&R 153

Caller: Ron Russell

Ron does a super job calling the flip side of this disc and the instrumental is just great. Ron used more basics than needed and the dancers fell farther and farther behind. There is no time to do the left allemande at the end of the figure, and bend the line and flutter wheel was awkward. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, flutter wheel, square thru three-quarters, swing, left allemande, promenade.

I'LL DO IT ALL OVER AGAIN— Bogan 1320

Caller: Tim Ploch

This tune sounded very familiar but we just could not place it. As usual on Blue Star, the beat is there. Tim uses *follow your neighbor and spread* in a way that dances very nicely. FIGURE: Heads square thru, do-sa-do, curlique, follow your neighbor and spread, swing thru, boys run, ferris wheel, centers pass thru, swing, promenade.

I AIN'T GOT NO BUSINESS— Sun Ra 1005

Caller: Jerry Rash

This is the second time around for this song. The Sun Ra instrumental sounds great and Jerry does a fine job on the flip, but the beat was a little hard

Continued on Page 52

to follow. FIGURE: Heads promenade half, square thru, right and left thru, pass thru, trade by, curlique, scoot back, scoot back, swing corner, promenade.

HOLDING THE BAG— Sun Ra 1007

Caller: Claude Ross

We've lost count of the times this song has been danced by the review dancers. Claude uses a mainstream figure on the first two figures and a Plus 2 figure on the last two. The Plus 2 figures seemed to time better. FIGURE: Heads promenade half, right and left thru, star thru, pass thru, swing thru, boys run, ferris wheel, square thru three-quarters, swing, promenade.

MY OWN KIND OF HAT— Hi-Hat 5019

Caller: Ernie Kinney

The sound Hi-Hat put out here is slightly different than usual. The beat is there and Ernie's figure dances very well. The tag lines tell you all about outlaws and southpaws but we have our own kind of hat. FIGURE: Heads square thru, right hand star, do-sa-do, curlique, scoot back, swing, promenade.

ALL THAT KEEPS ME GOING— Lore 1182

Caller: Bob Graham

Key G

What we have here is kind of a modified Western swing. The song was easy to dance to and Bob gave all kinds of opportunities to sing lines from

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the song. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys trade, turn thru, left allemande, weave the ring, swing, promenade.

WHEN I'M GONE— Coyote 201

Caller: Bob Eiling

This song has been around before. The music is fine and Bob did a fair job on the flip, but the beat is just not one of the best square dance beats. **FIGURE:** Heads lead right, circle to a line, right and left thru, pass thru, bend the line, star thru, do-sa-do, square thru three-quarters, swing, promenade.

EVERYBODY'S SOMEBODY'S FOOL— Four Bar B 6025; Caller: Bob Carmack

Four Bar B put some wicked licks on the instrumental side and a really pretty sound for the dancers to do a *grand square* in the middle break. Bob does a fine job but his figure was just a little awkward. **FIGURE:** Heads square thru, split the outside two, around one to a line, pass thru, ends fold, square thru, third hand curlique, scoot back, scoot back, swing, promenade.

THANK YOU FOR THE ROSES— Bogan 1321

Caller: James Martin

Key C-D

This tune is fine for a change of pace. It's a little sentimental. James' figure worked well but the opener's ending left one standing too long. There

Continued on Page 60

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IN THE NEWS



Jerry and Becky Cope of Andy's Trout Farm and Square Dance Resort in Dillard, Georgia, are already in mid-season of resort programming just for dancers, and remind everyone that there are some good, cool Georgia mountain weeks left for late registrants. **Bob and Mary Greene** are assisting the Copes this year with all programs, and a different lineup of callers entertains each week. A new dining hall adds attractive space this year, and a Cotillion Ball each week has been well-received.

From **Cleo Shore**, Pomona, California (reprint in her "Square Chatter" column from *The Highlander*) we learned that country western singer, **Charlie Pride**, is an honorary member of the A Square D S/D Association. "He was chosen because he represents the high standards of moral and spiritual elements we like to associate with all square dancers. This man excels in his profession and has even written several songs that we square dance to." (Quoted from April-June, 1980, issue of *Grapevine*..)

Fontana Village Resort in North Carolina has inaugurated a Hall of Fame and recently announced the 1980 choices of names (past and present

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leaders) to be honored: **Louie** (deceased) and **Ann Calhoun**, who preceded **Tex Brownlee** as Fontana's recreation director; **Ruy** (deceased) and **Jeannette Camp**, longtime members of the Swap Shop staff; **A.B.** (deceased) and **Pauline Coleman**, longtime members of the Fun Fest staff; **O.A.** and **Susan** (deceased) **Fetch** (Mr. Fetch was general manager at Fontana when the original Swap Shop was conceived and nursed the festivals along until his retirement in 1972); **Jamie** (deceased) and **Myra Newton**, longtime members of the Fun Fest staff, and **Paul** (deceased) and **Helen Pate**, longtime members of the Swap Shop staff.

In honor of the fiftieth wedding anniversary of **Shorty and Dorothy Hoffmeyer**, their children and grandchildren had an open house at the Pittsfield Union Grange, Ann Arbor, in July. The **Hoffmeyers** have been active in square dance calling for the last thirty-five years, at present being members of the Michigan S/D Leaders and the Ann Arbor Callers. **Shorty** has been president of both groups. They are also members of Callerlab. The **Hoffmeyers** have two sons and four grandchildren, and still teach classes through the Ann Arbor Recreation Department and for Senior Citizens.

Paul Hartman, of Wheaton, Maryland, sends this excerpt from a book, *Square Dance* by **R.J. McNair**, published in 1951.

On Dec. 24, 1872, there appeared in the *Rocky Mountain News* the following comments on a new quadrille.... "Jenkins mentions a new dance called the "Kiss Quadrille," which promises to be in vogue in Washington this season and which, for our edification, he is good enough to describe so that we think that we understand at least the main and most notable part of it. When it comes to "swinging corners" each gentleman kisses his partner, and very delightful it must be. May we be suffered to consider this delicious terpsichorean insanity as a happy augury? In the mad mazes of the political dance, changed now from the war performance into something more pacific, are members of Congress to kiss each other?" Present day politics would seem to indicate that the custom of Congressional bussing never really caught on. It is a relief, however, to find that politics was a "made maze" in those days, too.



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STREET DANCE

When Vegas Vic spoke again recently from the marquee of the Pioneer Club in Las Vegas, Nevada, 16 squares of dancers celebrated the occasion with a street dance.

Vegas Vic, 40-foot sign in the likeness of a cowboy, formerly greeted passersby with a wave of his arm and a genial "Howdy, pardner." However, he was silenced seven years ago to comply with an ordinance regulating public address systems.

The familiar figure, who at one time was the symbol of the city, has remained a quiet but visible part of the scene in

Casino Center in downtown Las Vegas. He will celebrate his 30th birthday this year.

Callers Ward Hamlen and Ron Sowash were on hand to keep the dancers moving at a brisk pace as the crowd of happy onlookers gathered around. Several talented musicians also performed.

The event was a fun time for all, and a good way to let tourists know that square dancing is alive and doing well in the Las Vegas area.

Ova G. Elms
Las Vegas, Nevada

MAYFEST

67 couples participated in the Eastern Nebraska R/D Association's third annual Mayfest held at the Nebraska Center, Univ. of Nebraska, Lincoln in late May.

Friday's get-acquainted dance was emceed by Wally Wade and John Chunka, with the cueing done by ENRDA cuers. On Saturday, Charlie and Bettye Proctor taught four dances. In the evening they performed "Wonderland By Night" and "Edelweiss." New officers were installed. Sunday's review session and farewell dance concluded the

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festival.

The fourth annual Mayfest will be held on May 15-17, 1980, with Frank and Phyl Lehnert as the featured teachers.

*Don Jeffares
Bellevue, Nebraska*

BAR-NONE SADDLE-ITES

Last March Bar-None Saddle-ites of St. Rose, Louisiana, graduated 62 couples, who were taught by Glen Dohre, Mike Koehl and Chuck Goodman. Club membership is now close to 700. The Greenies had 42 lessons, and after the tenth lesson they danced twice a week. The Graduation Party featured the calling of Gloria Rios, a well-known caller from Nova Scotia. The class presented the caller couples with six beautiful pewter tankards.

*Chuck Goodman
St. Rose, Louisiana*

FRONT LINE COVERAGE

Our own co-editor, Cathie Burdick, is responsible for the unusual needlepoint creation on the cover, with a little help from the art department (Stan), which is another way to "spin you a home-spun yarn" for August.



Did you get Yours?
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- CW-139 Hello Mexico
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- CW-125 Give Me Back My Blues
- CW-146 Sweet Malinda
- CW-150 My Jamaica

"TRADITIONAL"

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- CW-134 Walkin' Shoes
- CW-149 All Around Cowboy
- CW-147 Lovin' Cajun Style



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EXPERIMENTAL BASIC PULSE POLL



MAINSTREAM

See page 37, ASD,
July '80 issue, or buy
"Mainstream" book
for \$4 from this
magazine to get
full descriptions of calls
as listed and grouped
by Callerlab.

CALLERLAB APPROVED EXPERIMENTALS

- | | |
|---|-----------------|
| Extend (the tag) | Track Two |
| Ping pong circulate | Track and trade |
| Roll (as an extension from) | Dixie derby |
| a. Adjacent columns trade & roll | Linear cycle |
| b. Centers of wave or 2-faced lines trade and roll | |
| c. Half tag trade & roll | |
| d. Partner trade & roll | |

ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for
dancers below PLUS level activity.

☐ ASD— Not a Callerlab level

PLUS ONE

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

PLUS TWO

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



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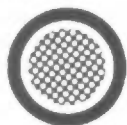
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Round Dance



PULSE POLL



ROUND DANCERS' ROUNDS

1. Apres L'Entrelinte
2. Hallelujah
3. Comin' In the Back Door
4. Non Dimenticar
5. Sheik of Araby
6. Sunrise, Sunset
7. Nighty Night
8. Let Your Lovelight Shine
9. Games Lovers Play
10. All Or Nothing At All

SQUARE DANCERS' ROUNDS

1. All Night
2. Basin Street
3. il Somebody Loves You
4. Calahan
5. Shanty Town
6. Stumbiin' Along
7. By The Light of the Silvery Moon
8. Good Luck Charm
9. Little White Moon
10. Vaya Con Dios

CLASSICS

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

TOP TEN ADVANCED ROUNDS

(Courtesy Carousel Clubs)

1. Apres L'Entrelinte (Dahl)
2. Para Esto (Roberts)
3. Aphrodisia (Ward)
4. Wine, Women and Song (Stier)
5. Hallelujah (Reeder)
6. I Love the Nightlife (D'Alonso)
7. Andante Waltz (Howard)
8. Roses of Picardy (Tullus)
9. Memories (Barton)
10. El Coco (Easterday)



Elmer Sheffield



Johnny
Jones



Johnnie Wykoff



Don Williamson



Cal Golden



Mike Hoose



Allen
Tipton

RED BOOT RELEASES

RB249 **TIMBER** by Ralph Silvius

RB250 **BLUE HEARTACHE** by Johnny Jones

RB251 **ARCHIE'S SONG** by Don Williamson

RED BOOT STAR RELEASES

RBS1252 **RAINY DAYS AND STORMY NIGHTS**
by Elmer Sheffield, Jr.

RBS1253 **ARE YOU READY FOR THE COUNTRY**
by Johnnie Wykoff

RBS1254 **ARE YOU ON THE ROAD TO LOVING
ME** by Allen Tipton

RBS1255 **SUGAR DADDY** by Elmer Sheffield, Jr.

GOLD STAR RELEASES

GS711 **DRIFTWOOD** by Cal Golden

GS712 **GOD BLESS AMERICA** by Cal Golden

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SON OF CLAYTON DELANEY

I WISH I WAS 18 AGAIN

TAKE MY LOVE TO RITA

NEVER GOING TO TAMPA WITH ME

AFTER YOU'VE GONE

DANCER

is a key change in the middle. **FIGURE:** Heads promenade half, square thru, curlique, cast off three-quarters, girls trade, recycle, pass thru, trade by, swing, left allemande, promenade.

BURGERS AND FRIES— Hi-Hat 5016

Caller: Bob Wickers

This tune, also released not too long ago, has great music and Bob does a fine job, but something about the beat just did not turn the dancers on. **FIGURE:** Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, curlique, scoot back twice, swing, promenade.

COCONUTS— Hi-Hat 5017

Caller: Tommy Cavanagh

Hi-Hat has given us a novelty tune from the forties. Tommy fit right in with this tune. **FIGURE:** Heads promenade, pass the ocean, extend, swing thru, boys run, ferris wheel, right and left thru, square thru three-quarters, swing, promenade.

SOUTHERN BOUND— Scope 647

Caller: Mac McCullar

Scope has a really terrific sound on the instrumental of this disc. Mac does a great job calling but the *cross trail thru* following a *fan the top* was a little awkward. **FIGURE:** Heads go up and back, do-sa-do, touch a quarter, walk and dodge, do-sa-do, curlique, scoot back, single hinge, fan the top, cross trail thru, swing corner, promenade.

IT'S A SIN TO TELL A LIE— Lore 1181

Caller: Glenn Green

Key: A Flat

The same good music from Blue Star several years back is here again on their other label. Glenn put together a nice figure. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, couples circulate, wheel and deal, pass thru, trade by, swing, left allemande, promenade.

KWALIGA— Top 25353

Caller: Brian Hotchkies

FIGURE: Heads star thru, do-sa-do, pass thru, right and left thru, pass thru, clover flow, swing thru, boys run, ferris wheel, pass thru, swing, promenade.

ARCHIES— Red Boot 251

Caller: Don Williamson

Speaking of novelty songs! This one would be great for after parties. To tell you the truth, we could not believe Don did this song. We did miss Archie and Edith. Don's figure worked well and the instrumental is just like the theme song, but....

I'D RATHER GO ON HURTING— C Bar C 556

Caller: Bob Poyner

We could not hear Bob well enough on the flip to dance this one. **FIGURE:** Sides promenade three-quarters, heads swing thru twice, ping pong circulate, recycle, touch a quarter, left allemande, do-sa-do, swing corner, promenade.

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 4B-6027 ARE YOU ON THE ROAD TO LOVING ME AGAIN— Marv
 4B-6010 RED BANDANA— Marv
 4B-6011 40 MILES FROM POPLAR BLUFF— Bob
 4B-6012 I WILL SURVIVE— Bill
 4B-6013 GHOST RIDERS IN THE SKY— Mike
 4B-6014 WILL YOU BE LOVING ANOTHER MAN
 4B-6015 KENTUCKY IN THE MORNING— Bill
 4B-6016 RAMBLIN' MUSIC MAN— Bob
 4B-6019 ALL THE GOLD IN CALIFORNIA— Bob
 4B-6021 IT'S CRYING TIME AGAIN— Bill
 4B-6022 HOLDIN' THE BAG— Bob & Bill

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- WIN5101 AIN'T LIVIN' LONG LIKE THIS
by Larry Jack

ROUND DANCE

- WIN4766 MAPLE LEAF RAG/OBJECT OF MY AFFECTION
- WIN4767 JA-DA/TONIGHT YOU BELONG TO ME

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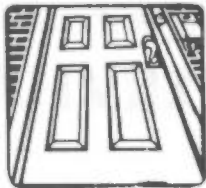
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Book Nook



by Mary Jenkins

CONTRA CALLING MADE EASY by Stew Shacklette

"Contra Calling Made Easy" provides one with information necessary to interpret the many varied explanations of the dance formations which the new contra caller is expected to understand.

The book is a result of applied areas of instructional design including: programmed instruction, instructional technology, individualized instruction, and other methodologies involving the identification of instructional objectives. Emphasis is placed on making instruction more effective, efficient, relevant and student centered.

These materials were developed by Stew Shacklette, a course designer for the U.S. Army Armor School at Ft. Knox, Kentucky.

Through this material, one can learn the background information for the basics of contra dance and develop the skill of calling contras. This is a self-study course with specified learning outcomes. This is not a "read-about" course. This is a "workshop" type of course which requires actual participation.

"Contra Calling Made Easy" was designed primarily for the caller who knows nothing about contra or contra calling but has the desire to learn. However, it is highly recommended that one becomes thoroughly familiar with the basic figures which are common in the contra dance.

Many of our problems in square dancing today, I believe, can be traced to callers/teachers who have not first learned to dance properly and well. How can one teach what he or she does not know? Therefore, before attempting to learn to prompt contras, no matter how easy, one should dance contras well.

Much thought and many hours of work have gone into this 118-page workbook and the cassette tapes. All should be of great help to the learner.

If you really want to learn to prompt contras, send \$10.00 to Stew Shacklette at 460 Long Needle Road, Brandenburg KY 40108, get a copy of this book and get going! Contras are fun! They are becoming more popular in many places. Try contra dancing- you may like it!



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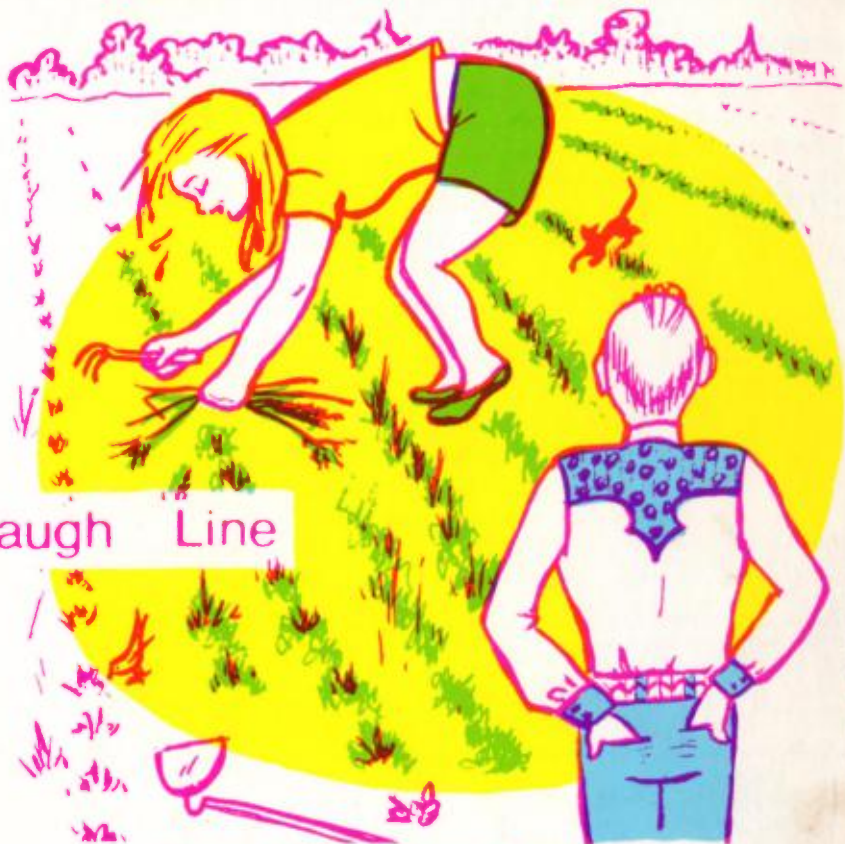
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Last month's issue, dedicated to Dorothy Shaw, reminded us that—believe it or not—Lloyd "Pappy" Shaw was perhaps our first and foremost choreographic innovator, having created *allemande thar*, *shoot the star*, *do paso*, and other imaginative figures less well-known. Who were the other "greats" in the field of designing today's square dance choreography? We decided to research the subject. Will Orlich, an acknowledged expert, had provided his input before his untimely death. Bill Burleson gave us new insights. And finally, Don Beck (along with technician Clark Baker) helped immeasurably with the study.

The list below, from *alamo style* to *zoom*, does not follow Callerlab levels, and includes both *forerunner* figures and those in common usage. It does not list our most common basics such as *promenade*, *swing*, etc., which are so traditional the authors are not known. Certain *concepts* are shown, such as *Arkie* and *progressives*, since they have espoused *familles* of material. New dancers will be surprised to learn that *load the boat* was "invented" almost 15 years ago. Space didn't permit listing all advanced and challenge basics, but we have the list available for those who may write for it. (Ask for IN-form #C-9.) Tell us, please, about omissions or errors and we'll print these in months to come. Meanwhile, hats off to those who *wrote* the stuff we *dance*—"Pappy" Shaw, "Jonesy" Jones, Chuck Raley, Jim York, Ed Gilmore, Will Orlich, Lloyd Litman, Holman Hudspeth, Jay King, Clarence Watson, Madeline Allen, Bill Castner, Jonn Ward, Deuce Williams, Jack Lasry, Lee Kopman, and many, many more.

Spotlight On Choreographers

| | | |
|-----------------|------|------------------------------|
| Rickey Holden | 1949 | Alamo style circulate |
| Will Orlich | | ✓ All eight spin the top |
| Chuck Raley | | ✓ All eight circulate |
| Lloyd Shaw | 1938 | ✓ Allemande thar |
| Leland Cooper | | ✓ All eight swing thru |
| Lee Kopman | 1971 | ✓ Anything and roll |
| Herb Greggerson | 1948 | ✓ Around one two to a line |
| Cal Golden | | ✓ Arkie (Concept) |
| Larry Dee | | ✓ Acey deucey |
| Madeline Allen | | ✓ All four couples (concept) |
| Bill Hansen | 1957 | ✓ Bend the line |
| Jim Stewart | 1968 | ✓ Box circulate |
| Chuck Raley | | ✓ Boys circulate |
| John Ward | | ✓ Boys run |
| Dick Kenyon | 1961 | ✓ Boys fold |
| Tracy Johnson | 1959 | ✓ Cast off (also Jim York) |
| Jim York | 1953 | ✓ California twirl |
| Lloyd Litman | 1963 | ✓ Centers circulate |
| Vern Smith | 1963 | ✓ Centers run |
| Ron Schneider | 1976 | ✓ Crossfire |
| Lee Kopman | 1968 | ✓ Curl-cross |
| Gordon Blaum | | ✓ Centers in/out |
| Joe Prystupa | 1963 | ✓ Cloverleaf |
| Jack Lasry | | ✓ Clover and |
| Ron Schneider | 1970 | ✓ Couples hinge |
| Gordon Densmore | 1963 | ✓ Crossfold |
| Clarence Watson | 1961 | ✓ Curlique |
| Jack McKay | 1952 | ✓ Courtesy turn |
| Pat Pattison | 1940 | ✓ Crosstrail thru |
| Bill Jordan | | ✓ Cross run |
| Chuck Raley | 1963 | ✓ Circulate |
| Will Orlich | 1964 | ✓ Couples circulate |
| Lee Kopman | 1975 | ✓ Chase left/right |
| Lee Kopman | 1974 | ✓ Coordinate |
| Bill Castner | 1958 | ✓ Couples wheel around |
| Lee Kopman | | ✓ Chain reaction |
| Ray Watkins | | ✓ Dixie twirl |
| Bill Owen | 1956 | ✓ Dixie chain |
| Bill Castner | 1957 | ✓ Dixie grand |
| Madeline Allen | | |
| Jerry Helt | 1957 | ✓ Dixie style to a wave |
| Dewey Berry | 1972 | ✓ Diamond circulate |
| Madeline Allen | 1956 | ✓ Double pass thru |
| Lloyd Shaw | | ✓ Do paso |

| | | |
|------------------|------|--------------------------------|
| Ed Epperson | 1957 | ✓ Eight chain thru |
| Chuck Raley | | ✓ Ends circulate |
| Vern Smith | 1963 | ✓ Ends run |
| Jim Davis | 1972 | ✓ Extend the tag |
| Jack Lasry | 1965 | ✓ Explode the wave |
| Ed Gilmore | | ✓ Ends turn in |
| Jim Faulkenberry | | |
| Clarence Watson | 1959 | Face in/out, etc. |
| Deuce Williams | 1967 | ✓ Fan the top |
| | | ✓ Fan: Tom Tarleton |
| Dick Kenyon | 1963 | ✓ Fold |
| | | ✓ Fold line: V. Callahan |
| Don Beck | 1974 | ✓ Ferris wheel |
| | | ✓ Hinge & trade: Ron Schneider |
| Deuce Williams | 1973 | ✓ Flip the diamond |
| Deuce Williams | 1968 | ✓ Follow your neighbor |
| Don Williamson | 1970 | ✓ Flutter wheel |
| John Ward | | ✓ Girls run |
| Dick Kenyon | 1961 | ✓ Girls fold |
| Ross Crispino | 1977 | ✓ Grand weave |
| John Steckman | 1970 | ✓ Half tag the line |
| Ron Schneider | | ✓ Half tag and anything |
| Jerry Helt | | ✓ Illegitimate chain |
| Lloyd Shaw | 1941 | ✓ Inside out, outside in |
| Ed Foote | | ✓ Invert the column |
| Holman Hudspeth | 1966 | ✓ Load the boat |
| Lee Kopman | | ✓ Motivate |
| Chuck Raley | | ✓ Ocean wave (balance) |
| Jack Murtha | 1966 | ✓ Pass to the center |
| Will Orlich | 1970 | ✓ Partner tag |
| Howard Lifflick | 1962 | ✓ Peel off (or Ed Gaut) |
| Holman Hudspeth | 1965 | ✓ Pass the ocean |
| Don Beck | 1975 | ✓ Ping pong circulate |
| Ed Gaut | 1959 | ✓ Pair off |
| | | ✓ Pair line: Geo. Elliott |
| Melvin Roberts | 1973 | ✓ Peel the top |
| Ed Gilmore | | ✓ Progressive (concept) |
| Oscar Hilding | 1971 | ✓ Remake the thar |
| Holman Hudspeth | 1970 | ✓ Relay the deucey |
| Lee Kopman | 1974 | ✓ Recycle |
| Don Williamson | 1970 | ✓ Reverse flutter wheel |
| Vern Smith | | |
| John Ward | 1963 | ✓ Run |
| Lee Kopman | 1971 | ✓ Roll |
| Ed Gilmore | 1950 | ✓ Roll away half sashay |
| Manny Amor | | ✓ Round off |
| Ed Durlacher | | ✓ Seesaw |

| | | |
|-----------------------|------|------------------------|
| Lee Kopman | 1969 | ✓ Scoot back |
| Ed Michl | 1960 | ✓ Star thru |
| Harlan Moody | 1965 | ✓ Slide thru |
| Rod Blaylock | 1967 | ✓ Spin chain thru |
| Chet Smith | | ✓ Slip the clutch |
| Carl Wamsley | 1978 | ✓ Stroll and cycle |
| Whit Whitcomb | 1971 | ✓ Spin chain the gears |
| & Jay King | | |
| Red Porter | | Single file circulate |
| Holman Hudspeth | 1964 | ✓ Spin the top |
| Ray Viera | 1964 | ✓ Split circulate |
| Jerry Helt | 1971 | ✓ Sweep a quarter |
| Del Coolman | 1962 | ✓ Swing thru |
| Ed Hollow | 1965 | ✓ Swap around |
| Herb Greggerson | 1945 | ✓ Split the ring |
| Bill Hansen | 1957 | ✓ Square thru |
| Buford Evans | | ✓ Square chain thru |
| Clarence Watson | 1961 | ✓ Substitute |
| Lloyd Shaw | | ✓ Shoot the star |
| Clarence Watson | 1959 | ✓ Split square thru |
| Jim Lees | | ✓ Spread (Concept) |
| Jim York | | ✓ Suzie Q |
| Fenton (Jonesy) Jones | 1949 | ✓ Throw in clutch |
| Will Orlich | 1969 | ✓ Tag the line |
| Pat Lewkowlcz | 1941 | ✓ Teacup chain |
| Harry Dunkle | 1967 | ✓ Trade the wave |
| Frannie Helntz | | |
| Manny Amor | 1971 | ✓ Triple scoot back |
| Roger Chapman | 1970 | ✓ Triple trade |
| Will Orlich | 1978 | ✓ Touch 1/4, 1/2, 3/4 |
| Dick Bayer | | |
| Gus Greene | 1976 | ✓ Track 1-2-3-4 |
| Harry Dunkle | 1967 | ✓ Trade the wave |
| Lloyd Litman | 1965 | ✓ Trade |
| Bill Davis | 1969 | ✓ Trade by |
| Wayne Moyers | 1964 | ✓ Turn thru |
| Lee Kopman | | ✓ Transfer the column |
| Stan Burdick | 1965 | ✓ Tandem (concept) |
| Madeline Allen | 1958 | ✓ Those who can (con.) |
| Jim York | 1954 | ✓ U-turn back |
| Mel Rich | 1961 | ✓ Veer left/right |
| Lloyd Shaw | | ✓ Wagon wheel |
| Holman Hudspeth | 1967 | ✓ Walk and dodge |
| Clarence Watson | 1960 | ✓ Wheel and deal |
| Bill Shymkus | | ✓ Zig zag |
| Gus Greene | 1972 | ✓ Zoom |

This gallery of choreographers wouldn't be complete without the names of a few other notables who are at least choreo *composers* if not choreo *inventors*. They are Fred Christopher, Bob Osgood, Lee Heisel, Al Brundage, Johnny Davis, Les Gotcher, Jack Livingston, Joe Lewis, Earl Johnston, Frank Lane, Bill Peters, Ed Fraidenburg and others.