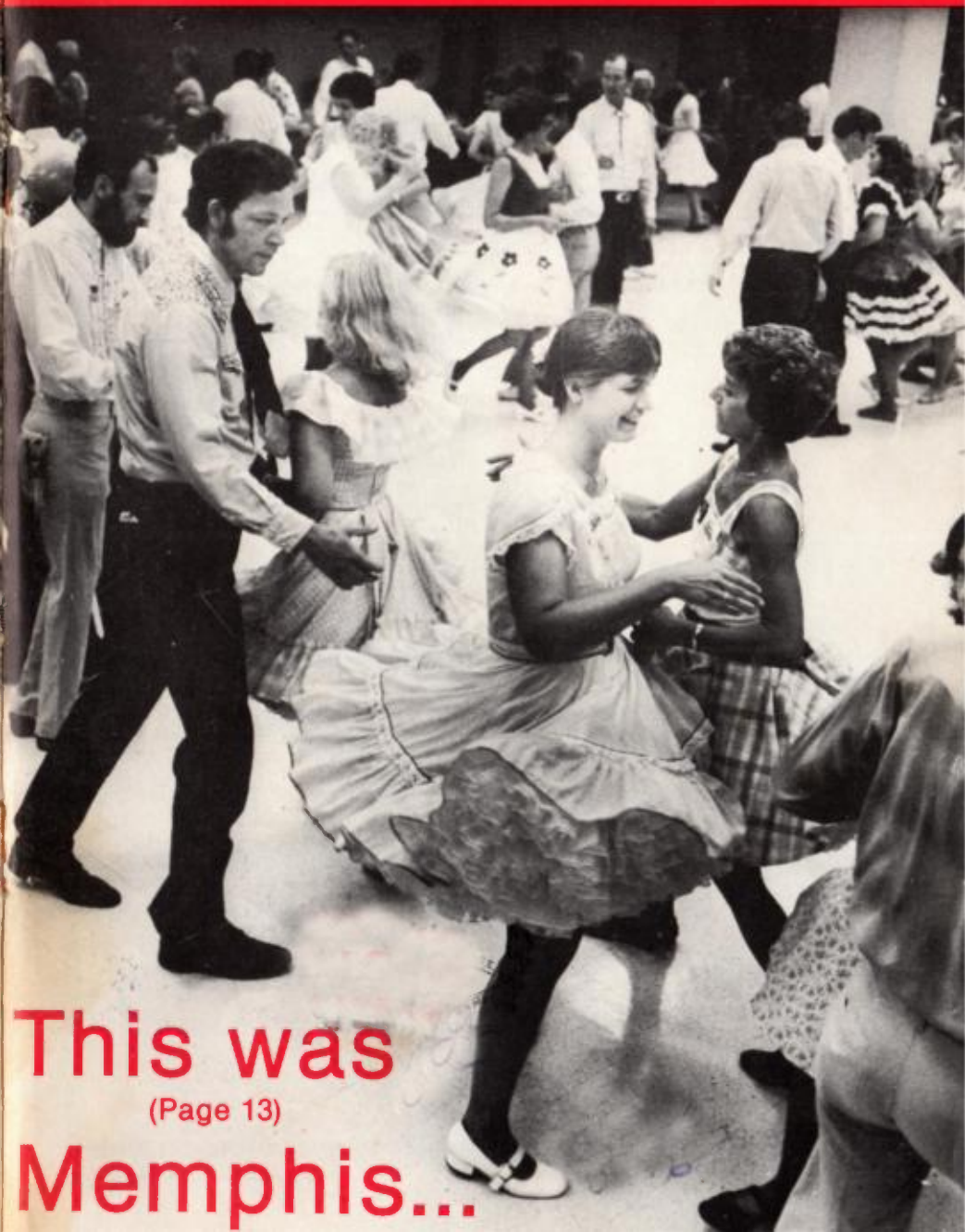


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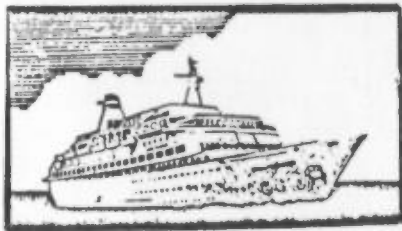
SEPTEMBER 1980



**This was**  
(Page 13)  
**Memphis...**

30th National Seattle in 1981?

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VOLUME 35, No. 9  
September, 1980

**35<sup>th</sup>** Anniversary

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## We're growing

Have you noticed how the years of our lives are filled with milestones: anniversaries, birthdays, special days, special awards or recognition? Seems like a good thing to us— we have so many opportunities to recall good memories or move to new beginnings.

One milestone we just can't resist sharing with all our readers: This month *American Squaredance* is thirty-five years old. Charlie Thomas published the first issue, a mimeo bulletin, in September 1945. As old-timers will recall, *ASD* has passed through the hands of many editors— Ricky Holden, Frank Kaltman, Arvid Olson— before settling in the Burdick's Ohio backyard in 1968. We're ending our twelfth year with this issue— a gross of magazines has been published. Count 'em— 144!

Modestly, we want to point out that we have held the post of publisher/editor longer than any of our predecessors. (Might we also suggest that the dual editorship has helped us survive? Takes four hands to handle this whopper!)

We want to say thank you to all the loyal readers and talented contributors— old and new— who have made *ASD* what it is today— a vital, viable, vector of the square dancing activity. Before we're accused of breaking our arms patting our backs, let's just say we're mighty proud of our mighty mag and plan to be around for years to come.

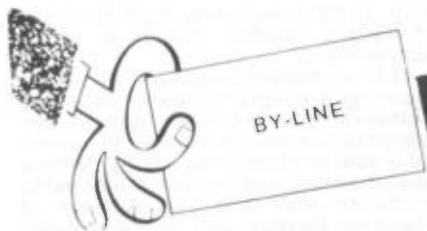
# CO-EDITORIAL



No one who attended the Memphis Convention could doubt that square dancing is going strong. We talked to hundreds of folks enjoying every minute of the activity; we talked to leaders who are planning and sharing ideas for making square dancing better. New directions are being suggested. We might venture a guess that in the next five years we will see the establishment of open square dances, sponsored by clubs, for fun as well as for money making. Traditional dance groups, now rather hidden, will "come out of the closet" and be as well-known and as widespread as advanced groups are. (During the last ten years, we've seen advanced and challenge dancing move into the light and become readily available to those dancers desiring to move into more complicated choreography.)

Ten years from now, we'll still be concerned about new calls and drop-outs. The fact that those problems are always with us does not mean we should ignore them. Only constant vigilance and care and judgment keep them from mushrooming into monstrous club-eating behemoths. We project the continuance because the same cries echo from the founding days of *ASD*, 1945.

And when *ASD* is a venerable 50 years old, in September 1995, what then? Perhaps costumes will have changed, calls certainly will, but dancers will still be "promenading to home" with happy smiles on their faces. We'll bet on it!



Seven feature writers have submissions in this season-opening issue. **Ann Lauderdale**, editor of the *Oregon Federation News* and a self-described optimist, has written our "opener" on Page 11. Her feature is the appetizer for another super-smorgasbord of assorted scribings. **Vic and Peg Wills**, members of the National Executive Committee, serve up suggestions for the "care and feeding" of square dance angels. **Betsy Duncan Randolph**, publicist for LeHigh Acres in Florida, sent stories and pictures of a very special wedding. **Don Malcolm** recommends rating callers "Plus-10." Don is a first sergeant at Ellsworth AFB, South Dakota, and calls himself the "Missouri Maverick."

**Helen Pate** sent us the story about a very special young dancer who is an inspiration to handicapped persons everywhere. Another old friend, **Peg Tirrell**, describes the struggle to make square dancing the New Jersey state dance. **Erma Reynolds**, whose name is familiar to ASD puzzle fans, has contributed ideas for fun at intermission time (also good for after-parties, too).

Two poems this month were submitted by friends of the authors. Dave and Nita Smith sent a round dance "song" written by **Dot Lawson**; Donald Vincent sent one written by **Vickie Durbin** for Bill George, caller/teacher and active horseman.

Enjoy the feast!



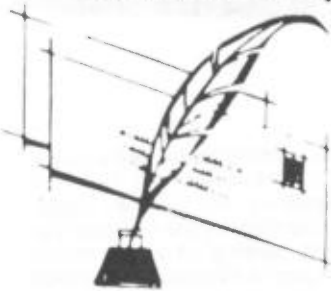
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# Grand Zip



How very encouraging it is to our hard-working staff, when your great publication thinks that something we've printed is worth a place in your pages (July, 1980). You enforce our pride in our work and we truly thank you.

One slight detail needs some adjusting and that is the spelling of our name. We are *Fed-Fax*, a definite attempt to be separate and distinct from the *Fed Facts* of the Missouri area.

We love seeing ourselves in your print. It helps in overcoming the hypertension of the deadline "frantics" we endure each month. Thank you again.

Betty Wolf  
Springfield, Pennsylvania

A long standing ambition has been reached by the Cathedral Squares Club of Christchurch, New Zealand, in that they can now "hire" well-known professional traveling callers and pay their expenses from USA/Canada to New Zealand and return, to call a weekend dance. When one considers the expenses at around \$2500. for the weekend, it can be seen that for a single

club, 10,000 miles away from the home of square dancing, this is a worthy achievement.

With all professional traveling callers requiring a couple of years notice, the Cathedral Squares have been in correspondence with a number of callers for a year or more. Final contracts have been drawn up and the club is pleased to announce that Bob Van Antwerp of Stateline, Nevada, will be the featured caller at the first "International" to be held in Hagley High School Gym October 23-25, 1981.

The second "International" on October 22-24, 1982, will feature Dick Houlton of Stockton, Calif. Negotiations are proceeding smoothly with both a professional caller and a professional round dance leader to come to Christchurch in 1983. May we suggest dancers planning a "southern" trip in the future keep these dates in mind and come join us.

Art & Blanche Shepherd  
Christchurch, New Zealand

I have just received some recent issues of *American Squaredance* by way of a couple from my club who have been visiting relatives in Florida, and I find them very interesting reading. We are primarily an English folk dance club but do some squares, and several of us belong to a local square dance club.

I was especially interested in the "Push and Pull Reel" noted by Bob Howell in the May 1980 issue, which we know as The Foula Reel, and I can give you a little more information about it. The dance originated on the island of Foula, in the Shetland Islands, and is said to be derived from the weaving trade which is the island's principal industry. Certainly the movements of the dance are suggestive of combing the

Continued on Page 79



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# Meanderings with Stan



Wasn't it old grizzly Greeley who said "Go west, young man, and tan your hide?" Or was it Gruesome Gertie of the Old West Opera Company who said, "Go western, chaps, and hide your tan...?"

Regardless of the entreaty, sweetie, we mid-westerners like to go slam-bang, rooten-tooten, rip-snortin', straight-shootin' westward every now and then, sans the trappings of the trappers, devoid of the garb of the beau-bovine (cowboy duds, you dodo), but with the restless spirit of a range rider trying to act like John Wayne.

In mid-July, I had just such an opportunity to go western-adventuring, and although I couldn't make a nickel on the two-day loop, I packed my duffle with a truffle, sacked some saki, tightened my belt, vested my interest, and flew to Denver (on a lark, as it were).

It's easy to see how the Rockies, and Colorado itself, can enslave the soul of an innocent passerby with its simple, majestic, siren-seductive, irresistible charm, just as mythological mariners were wooed to eternal captivity.

After landing in Denver I rented a cute Cutlass and we went straight west on I-70 up over a ridge of mountains that gives valley people a real "natural high." I was headed for Salida. I turned south through Leadville. Lead. Silver. Copper. Gold. Mining towns. It's all there. Green pincushion mountains. Emerald ponds. A sky so blue with countless puffs of dazzling white clouds it was as if I were working a jigsaw puzzle on a blue tablecloth with all the pieces turned over.

Down through Buena Vista I hurtled in my silver charger. 160 miles one way to Salida. Majestic mountains diminished to hills and humps. On both sides of whitewater streams, beloved by the

laughing, floating rafters, were boulders stacked on boulders— sandstone monuments to Time— O Henry candy bars studded with peanuts, by George!

Paul and Edith Brinkerhoff welcomed me into their home, and I was glad I had come to this hospitable haven. A super busy-bee club, the Shavano Shufflers staged an ASD subscription dance in their rustic Scout Hut, and we had a vigorous valley shindig.

**"Shavano— see that angel form in white up there between those two mountains?"**

The Shufflers have well-deserved two features in these pages. See ASD, Feb. 1978, p. 37; Oct. 1979, pp. 42-43. With that active a club, they're due for more recognition, as they shuffle through a maze of cooperative projects.

My return trip to Denver the next day was equally breathtaking, following a more easterly and southerly route near Colorado Springs, where this whole blooming square dance activity got a fresh bloom back in the thirties. A touch of nostalgia. A trip so memorable I know I'll be fili-grandchild-bustering about it someday.



There I go again, discussing the latest travel topics when it behooves me to keep my trip sets *in order* and go back to late May, where I left you hanging last time. (Does anyone really remember?—Co-ed.)

**Augusta, Georgia**— It's always a tempting, double-dip, triple-tasty treat to be hospitalized (No, no *hospitalized*, Zeke!) by Dan and Mary Martin (GSSDA prexies) when I do the annual CSRA-ASD dance deal at that spectacular stone lodge in Augusta. To start this sojourn, I flew to Augusta and rented a three-day Horizon. Good show. I found out that APD means Augusta Police Department. (Thanks, Harold Hoover.) All the time I thought it meant Avoid Poor Dancing. Thanks also to Ira and Pat Hozey (CSRA prexies) and Bobby and Sandy Boysworth of the host club, the Richmond Reelers.

**Decatur, Georgia (Greater Atlanta)**— Next day I was due for a date near the big city where caller/ASD staffer John and Gayle Swindle hosted me in their Smyrna home and encouraged caller Buddy (ASD, March 1980, p. 80) Allison to set up a subscription dance. Not big, mind you, but a modest start in a *Braves* new world.

**Tifton, Georgia**— completing another side of a big Georgia triangle, I sallied southward to where the ABAC-ASD dance for the second time had been set up by my hosts, Fred and Genevieve Reuter at that progressive junior college campus. Fred's a one-man hurricane— a teacher, caller, programmer, innovator— the *charge* behind his student Stallion stalwarts. A tip of the hat to Tifton. Off to Augusta again and fly home time.

**Mililimay, New Jersey**— As the month of June bounced into being, another area/another flight to "Philly"/another southern New Jersey date beckoned and I responded eagerly. It was a lone Saturday booking, but strategic and rewarding. The Rainbow Squares filled the firehall to overflowing for the ASD deal that night. Sorry some had to be turned away. Caller Ralph and Lois Trout surely add life to a lively, lovely dance area.

**Tri-Cities area (Tennessee-Virginia)**— another loner and a quick flight south for the Golden Nuggets ASD affair in the cool YWCA in Bristol, Tennessee. (Yes, Virginia, there is also a Bristol, *Virginia*, only a few leap frog hops away.) Thanks

to hosts Jim and June Criswell and host caller Mike Hoose (ASD, April 1980, p. 74) for a dandy. Jim's got S/D business talents a mile long.

At last summer had opened its torrid door...(Toreador? Ole! —Co-ed.)...and the time had come to grab a super-saver flight to Atlanta and drive to two widely-spaced locations both east and west. Believe it or not, the total run by car was 1300 miles. Wow. What we'll do to pinch a penny and broaden a buck these days!

I rented a little silver Toyota in Atlanta and followed the Interstates five hours east to Bishopville, South Carolina, the first day, then doubled back ten hours west to Grenada, Mississippi, the second day, then five hours back east to Atlanta where I parked the bug and flew home. (To get totally Oriented to a Toyota, you need a yen for entering into entomology...Ah so!)

**Bishopville, South Carolina**— My hosts, caller Tom and Judy Foster of Sumter, and the Cotton County Cutups are responsible for a fabu-licious first-time ASD dance. Our crowd of fifteen sets had a nice mixture of air base people (Oh, Shaw!), cotton growers ("Lift that bale!"), and professional paper-pushers. ("Tote that tape!")

Right now would be a good time to state publicly *one more time*, that I love this *grassroots* kind of activity that calls





for mostly Mainstream calling in the *mainstream* of America. I wouldn't trade all the *bishops* of Bishopville, the *knights* of Knightsville or the *kings* of Kingsville for all the tea in China! Check...I've got that off my *chess*! (Check-mate! —Co-ed.)

**Grenada, Mississippi**— Love that big ole heart-o'-town hall and the hearty ASD dance put on each year by the Grenada Promenaders. You can always *bank* on Charles Leflore to set things up in a *capital* way. His wife, Sara, does a good *round* thing, too. And thanks to Chubby Haley for setting a *sound* example. Our crowd was down a bit— early birds off to the National Convention in Memphis, undoubtedly. No matter— Grenada was great!

And so I chalked up another

southland sojourn, tethered the Toyota, and hightailed home.

Before I wander off the page for another month, a couple of quotes could give this petty piece a little more substance:

**ADVICE** on Purchasing a Used Car...First check the radio. If all stations are programmed to rock n' roll, you can know for sure the transmission is gone. (Thanks, Andy Cisna.)

**TIPS** for Overseas Travelers...If visiting under-developed countries, don't drink the water. If visiting developed countries, don't breathe the air. (Thanks, Barry Wonson.)

**BUMPER STICKER** (especially appropriate for wolves in square dance clothing)...“I pause for TAWS!” (Thanks to Paul Harvey.)



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# THE BRIGHTER SIDE



by Ann Lauderdale  
Eugene, Oregon

We lose class members, we lose dancers shortly after graduation, and continue to lose them even after three, four or more years of dancing. We blame ourselves and spend hours of meeting time wondering why they drop out and what we should be doing to keep them. Let's rid ourselves of this guilt complex and realize that it is just a way of our American life. TV and spectator sports entertain people and ask so little— just sit and watch. We ask them to physically enter into the activity. They have heard about square dancing and seen exhibitions and think it would be fun until they actually have to do it. We are a nation of viewers! We expect our entertainers to be professionals or champions and we'd rather watch perfection or competition than to do something less than perfect ourselves.

Another reason, again because of our society, is that we have so many choices of entertainment. Just to list a few, besides square dancing, there are TV, spectator sports, golf, bowling, theater, lodges, PTA, meetings with our children, hunting, fishing, church activities, business meetings. With more and more husbands and wives both working full time outside the home, the household chores have to be done in the evening and by then one or both are too tired to be very physically active.

With such a variety of activities to choose from, many people flit from one thing to another seeking the perfect outlet for themselves. Few activities completely satisfy this kind of person so they continue to flit around and probably end up in front of the TV set after all.

Learning to square dance takes quite a commitment in weeks of lessons. If sickness, business or any other reason keeps members away from class for

more than a week or two they feel so far behind that they just give up. Even keeping up with the club dances can be a problem if you stay away very long. Most other recreational activities can be done or not without losing very much. Nothing much changes in six months or even a year. People commit themselves to jobs, school and family because they have to but they hate to commit themselves to something as non-essential as a recreation. They fail to see that without their commitment others aren't able to dance. In order to have a place and an opportunity for them to dance, we have people who have made commitments— the caller, club leaders and committees. Rather than make these commitments, some would-be dancers drop out.

We recently attended a church meeting where the speaker sounded just like our square dance leaders. "What can we do to keep our members?" I believe the answer is the same for all of us. Do the best we can but don't worry too much, and, above all, don't feel guilty. Offer the best possible program, offer love, fellowship and fun and make those who do join us as welcome as we can. We can't force anyone to join our program; we just make them welcome.

We must not destroy ourselves with negative or guilt feelings. Think positively and be cheerful, friendly and helpful. Show others your enjoyment of square dancing. We are growing in numbers even if it is not as fast as we think it should be. We must not be all wrong in what we are doing.

We should be happy with what we have accomplished because we really have made great strides in what we have to offer. We have levels of dancing to satisfy the gung-ho dancer as well as the casual dancer. We have round dancing, clubs for singles and teens and traveling

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clubs. Most of all we have friendship for everyone— friendship set to music. That is what square dancing is, or should be, all about. If you are friendly and happy, the world around you will be a friendly and happy place. You will get out of square dancing, and life, exactly as much as you put into it.

Get dancers, every member of your club if possible, involved on committees. Ask them to help because many good workers hesitate to volunteer, but don't overwork them. People who are given responsibilities, even small ones, remain

active members longer than those who never have a part in the program. Also this is a very good way to get to know one another better.

Don't be too possessive of your members. Encourage them to grow, to move on if they are interested in more than your club has to offer. Be happy if they get involved in more advanced dancing or in area council or state federation leadership. Their involvement can actually strengthen your club.

Believe me, square dancing is alive and doing just fine.

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## NATIONAL SQUARE DANCE CONVENTION\*

by Yeeds

Photos (Include cover) by James Shearin  
 Courtesy of *The Commercial Appeal*, Memphis

What was the Memphis National Convention like: Well, sit back, and let us take you to our vantage points and see our slant on one of the biggest events yet.

**The booth:** Never have so many dancers passed by our booth, hour after hour, without pause. No breaks for meals or the grand march! No slow down in late evening or early morning! Busy, busy all the time— and we enjoyed visiting with all the readers who dropped by to say hello!

**Clogging—** 650 went clogging one morning. We know because clogging books sold like hot cakes, and we sent the dancers on elsewhere for the "syrup" of taps and records. Bouquets to Sheila Popwell and others.

**Styling Clinic:** Smooth and uniform dancing sessions have taken top billing at recent Nationals, and Memphis was no exception. For two hours each day, from 11 a.m. to 1 p.m., in one of the large halls, Stan and a demo team presented the "how" and "what" of smooth dancing in order to try to start an "epidemic of style and grace." Crowds were rewarding— 500, 600, 700. Source material used were the SIO handbook and the new Callerlab proposed styling manual.

A summary of this clinic is available. Send \$3. for your copy to this magazine. A special word of thanks goes out to the demo team, composed of Bill (rubber-legs) and Velma Packard (OK), Dick and Carol Manning (OK), Al and Harriet Schreiner (WI), Homer and Ann Buchanan (TN), Debbie and Ray Ellison (TN) and David and Frankie Guinlee (TN).

**Seattle Signups—** The 30th Convention in 1981 has already broken early registration records, with over 6,000 dancers booked and every state already represented. In the highly humid heat of Memphis, the sign saying "It is now 56 (or 65 or 72) in Seattle," was a positive inducement. Handouts included Mt. St. Helen's ash and Washington State sand dollars.

**Press Breakfast—** Festive, as always, and fun to greet editors and NEC members. There's always an aura of anticipation during this hour; it's the kickoff to the whole event. A lovely breakfast, short speeches, recognition to the area magazines from everywhere that carried the "night train" message month after month, page after page, and a sampling of statistics.

**Oklahoma Banquet—** Another complimentary dinner was enjoyed by your editors. What a meal! What a floor show!

**Petticoat Power** panel: Great fun to



work with Peg Tirrell [we're almost becoming a team— two years in a row] and Betty Mueller talking of women's role in dancing: the round dance cuer, the caller's wife and the editor. Small crowd for the P.M. presentation. (Perhaps panels should all be in the morning.) All was made worthwhile when a young caller's wife said, "You told me what I wanted to hear!"

**Publicity Panel:** This two-hour "hashing" of ideas toward better promotional methods for square dancing may have produced one or two new "gems" for consideration. It's always a problem to interest the public media, but the recent Phil Donahue Show may have "broken the ice" and "opened some doors" for all of us. Stan thanks his panel for their help: Marv Labahn (Chicago), Charlie Englehardt (Illinois), and Don Hulin (Seattle).

**Calling:** What an opportunity it is for 26,000 dancers to enjoy the sampling of calling styles of well over 500 callers! Halls were nicely air-conditioned. Programming was super. The exhibition dancing was better than ever.

**Callers Seminar:** Each day hundreds of callers gathered for skill training programs conducted by Callerlab specialists on subjects vital to the calling game.

**Food:** Memphis certainly has some fine restaurants close to Cook Center. We enjoyed The Pier, The Cock o' The Walk, and soaked up atmosphere and ribs in Blues Alley. Wonder why we never lose weight!

**After-Parties:** We think the Arkansas after-party may have set a record for wall-to-wall dancers on a hot evening but we enjoyed hearing some of the "greats" put the dancers through their paces. Their secret certainly is the personality that just flows through the mike and into dancers' every action.

**Summary:** Side trips to Nashville, CB yacking en route to establish a rendezvous point, a hot dog on the run, the Parade of States in all its color and excitement, the Fashion Show, crowded but cool halls, humid and torrid streets, comfortable but distant accommodations for some, and renewing old friendships— this was Memphis, 1980.



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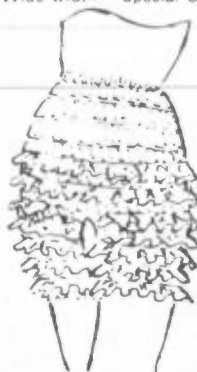
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## Square Dance Angels Are For Real

The word "angel" comes from the Greek noun, Angelos, and Webster had many definitions for an angel, from a spiritual messenger, to one who backs a theatrical venture with money or influence. Somewhere between these two extremes is a place where we should expect to find a square dance angel.

In many beginners classes, whether club or caller sponsored, we will find square dance angels, but not always. Generally, they are recent class graduates who are so enthusiastic about their newly found hobby that they spread the message to their friends, and with a little friendly persuasion on their part, encourage them to get in on all the fun by signing up for a beginners class.

Selling square dancing, like selling life insurance and real estate, requires referral business to survive. Those who sell life insurance and real estate are aware of the old Spanish proverb which says, "That which is good does not exist in abundance." Prospective square dancers, like good prospects, are not in abundance but, hopefully, can be cultivated by referrals from satisfied clients or happy square dancers.

Usually, recent graduates attend beginners classes along with their friends to assist the caller wherever needed in a square. Although this is recommended by many clubs and callers, recent graduates may sometimes be a little unsure of themselves, as they too are just trying their new wings in the square dance world. Consequently, there is a great need for the experienced dancer, the "old pro," the super angel, to be available at all beginners classes— not only to assist the caller as required, but to lend themselves to pacing the square in timing, maneuverability, proper courtesies, and the supportive assurance only the experienced super angel can give.

Rotary International proclaims in its motto, "He profits most who serves best"— and it's a dandy motto to remember and practice. We work diligently to bring new folks into square dancing— let's work just as hard to keep these new dancers in all their classes until they graduate, *and beyond*. How? Just be an angel!

# SURVEY RESULTS

The May 1980 issue of *American Squaredance* contained a survey submitted by a reader who proposed that the time had come to ask dancers what they want.

117 answers were returned, some with surprising answers. The returns represent less than 1% of the subscribers, and an almost infinitesimal percentage of readers (projecting that most magazines are seen by couples and family groups).

Responders danced frequently: 55 once a week, 62 twice a week, 4 twice a month, 3 once a month, 4 "whenever."

Levels of dancing showed the following breakdown: 50 basics—1; 50-70—6; 70-90—17; Plus 1—27; Plus 2—35; Advanced-20; Challenge—6. 49 indicated that they danced more than one level.

76 reported they wanted and were able to attend weekly workshops to keep up; 37 said they did not.

83 want complicated calls (i.e., *load the boat*); 31 did not. Interestingly, 89 want simple new calls (i.e., *touch a quarter*); 7 do not, 30 indicated "some." The 83 and 89 were mostly the same responders, making one surmise that dancers who do prefer to learn new calls do not care strongly about their difficulty.

Arky and APD preferences were checked 45 yes, 28 no, 33 some. A few confessed to ignorance of the meaning of APD.

The question about attending public square dances ties in with the article in

July about increasing interest and participation in square dancing through open public dances. 72 responders said they would attend such public dances, 10 said they would not, and 34 said they would "sometimes."

Concerning closed clubs, 54 said they'd join a closed club with members of like ability; 58 said they would not.

The final question on club costumes brought forth *no* response in the "always" column, 31 said "never," and 84 indicated a liking for club costumes at special times.

Just after this survey was published, LEGACY embarked on a similar enterprise to be conducted through the trustees. Preliminary responses were encouraging in number and the final results will be published soon. Watch for these indicators.

In conclusion, you may draw your own conclusions. It is well known that survey statistics can be interpreted in a variety of ways. The above results certainly show a lack of response from the low-frequency dancers and the mainstream dancers. Are they out there in never-never land feeling ignored or do they just not care? Answers also show a lack of understanding of APD; callers may need to do some interpretive work here.

In spite of individual outcries about "too many new calls," the group results show a preference for learning new things regardless of their complexity.

Do these answers help clarify the present situation? Only if they are used. Read them and apply them to your local clubs and situations.

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# FOR INTERMISSION

by Erma Reynolds  
Longmeadow, Massachusetts

Want to pep up the intermission part of your square dance? Challenge the dancers with these fun stunts.

- Give each player one or two dry crackers. At the signal everyone chews fast to see who can be the first to eat his cracker, or crackers, and then whistle a square dance tune.

- Players divide into teams and stand in rows. The leader of each team starts the race by slipping the cover from a safety match box over his nose. The cover is then transferred to the nose of Player No. 2, without use of hands. The cover is passed on in this nosy fashion, until last player in the line has it on his nose. First team to finish, wins the race.

- Here's a stunt to demonstrate that repeating gossip is bad business. Players stand in a line. The leader turns to person at his right and quickly, but distinctly, whispers to him a fairly long sentence that concerns the square dance caller. Player No. 2 in turn whispers what he heard to his neighbor. After the sentence has been whispered down the entire line, the leader announces what he actually said at the beginning, and the last person tells what he heard when the news reached his ears. The result will prove that gossip is

a mouth trap.

- Players form two teams for a spelling bee. Square dance words are given out by the leader, to be spelled in regular way, except substitution is made for the vowels. For "A" players hold up the right hand. For "E" the left hand is held up. "I" point to eyes. For "O" open the mouth. "U" point to another player. If any of these vowels are spoken, or the wrong action given, the opposite side gets a point. A point is also given for each word correctly spelled. At end of bee, the side with most points is the winner.

- Here's a stunt requiring quick reactions. Players stand facing the leader. They should spread out so each can be seen by leader. He points to his mouth and states "this is my ear." Without hesitation, each player must point at his own ear and say "this is my mouth." Anyone who hesitates, or makes a mistake, drops out and joins the leader in catching others who get tangled with the body parts. Game continues in this fashion, with the leader pointing to various parts of his anatomy, as long as players last.

- Players divide into teams. Give each leader in the team a square dance skirt that has a waist opening large

enough to pass over the body of a man. At the signal, each leader passes the skirt over his body, from head to foot, dropping it on the floor. Player No. 2 picks up the skirt and carries out the same action. And so on, down the line, until the last player in the team has dropped the skirt. Team finishing first wins the race.

\* Players stand in two rows, facing each other. The leader walks around behind the rows, occasionally moving from one row to the other, and throws a question pertaining to square dancing to the row of players who are facing him at the moment, directing the question to one particular player. But here's the hitch to this stunt. The one to whom the question is directed disregards it, and the player opposite him, in the other row, must answer it instead. Whoever answers when he should not, or hesitates when he should answer, has a lipstick cross marked on his forehead. At end of stunt, player with the most crosses has to perform a forfeit, decided upon by the other players.

\* Divide the players into groups, and give each group a card on which a short

dance call movement is written. There should be as many players in the group as there are words in the movement. Assign to each group member one word of the call. The leader stands in front of one group and gives the starting signal, "one, two, three, go", then members of the performing group must immediately give their call, each member shouting out his particular word. The watching and listening groups try to guess what the call is. The stunt continues in this fashion until each group has had a chance to give their call.

For a final stunt, men form one line, ladies the other. Each line is arranged with the man having the largest feet standing at the head of the men's line, while the lady with the smallest feet is placed at the head of the ladies. Persons with the next largest and smallest feet take their places, and so on, until everyone has a place in a line. With the foot arranging completed, the man with the largest feet takes as his partner for the next square dance, the lady who has the smallest feet. The coupling continues in this fashion, until everyone is partnered up.

square  
line



*Why do square dance records cost as much as \$3.00?*

As a Record Producer for the past twenty years, I feel, along with some of the other record producers, that lately we have taken a lot of unjust heat on the price of square and round dance records.

Let me give you a few facts and figures on this. In 1960 records retailed for around \$1.50, and now they sell for around \$3.00. Compared to everything else in the last twenty years, that's a bargain. For example, then we could buy

a gallon of gas for less than 30¢; a good hamburger for 35¢; a good breakfast for less than a dollar, coffee included. Now if you can buy the same breakfast for less than \$3.00 (coffee extra) today, I'll eat your hat.

By the way, have you priced a good pair of shoes lately? In 1960 you could buy a good pair for \$11-\$12. Today, they will cost you \$35.00 and up.

In 1960, musician's scale was \$40.00 a man. Today, for the same musician the scale is \$137.50. Recording studio rental was \$15-\$20 an hour. Today it's \$80-\$100 per hour and in some cases more. We could mail one record, special 4th class, for 9¢; today it costs 59¢.

The price of everything we have to buy, rent and hire (labor) has more than tripled in the past twenty years, yet the retail price of square and round dance records has only doubled.

Thank you for your time in reading this and I do hope you will have a better understanding of the cost of square and round dance records.

*C.O. Guest, Producer  
Kalox Belco Longhorn Records, Inc.*



Nancy and Louis Wilson cut their wedding cake while their fellow dancers dance for joy in the background. Serving as best man and matron of honor were Thelma and George Davis of Nashville who also met while square dancing.



Theirs was a twist on the old boy-meets-girl story.

First, boy met square dancing. Then, girl met square dancing. Later, boy met girl, and, well, the story ended just about as happily as anyone could wish, with a wedding at the Lehigh resort in Lehigh, Florida, during a square dance week led by caller Bill Volner.

The couple, Nancy Johnson and Louis Wilson, literally danced their way into each other's hearts. It was love at first do-sa-do—love for square dancing, and later, love for each other.

"We met when we were square dancing in Cincinnati, my home town," explained Mrs. Wilson. "He was driving over from Villa hills, Ky., just across the Ohio River, to join our square dancing group. We danced together for almost two years before he asked me to marry him."

Wilson proposed after the couple had already made plans to attend the Volner Square Dance Week in Lehigh. "We wanted an April wedding," she continued, "and we had already set the date when we realized that it would hit right in the middle of our dance trip to Lehigh."

Rather than change their plans, they decided to be married in Lehigh. Their plan was to have a small religious service, with only a few of their closest friends in attendance.

That idea was quickly changed, however, when round dance cuer Buzz Pereira, who was also attending the

Volner Square Dance Week, heard the romantic tale.

Pereira insisted that the couple "do it up big," celebrate the occasion in a grand style and invite all their fellow square and round dancers to the wedding. He also suggested the party have a big dinner at the Resort's award-winning Matador Room, and have a celebration square dance/reception following the dinner to commemorate the evening. Pereira would not take no for an answer, and the couple was glad they agreed to the change of venue.

The wedding took place in the courtyard of the Lehigh Resort. Rev. Harry Price, a retired Presbyterian minister, presided. The bride and groom each selected verses from the Bible to share with each other and with the dancers gathered to witness the occasion. The couple repeated their vows, and the square dance couple were finally a square dance couple for life.

Serving as best man and matron of honor were Thelma and George Davis from Nashville, Tenn., whose story is similar to the Wilson's. They, too, met square dancing two years ago, and were married soon afterwards. The only relative of the couple able to attend the wedding was Wilson's brother, Green, and his wife, Charlene, who flew in from Las Vegas.

Following the wedding dinner, everyone promenaded to the Lehigh

by Betsy Duncan Randolph  
Lehigh Acres, Florida

## SQUARE DANCE WEDDING

# A GRAND SQUARE

DANCER



by Helen Pate  
Anderson, South Carolina

Meet Mandy. Mandy Morton, the pride and joy of Grand Squares of Anderson, S.C. and the Hejaz Squares of Greenville, S.C.

When Mandy, now fourteen, was eighteen months old, she lost her leg in an accident. She spent three months in the Shriners Hospital for Crippled Children in Greenville, and has had periodic hospital stays from time to time. Mandy is a beautiful, graceful dancer, dancing anything that is called with a flair that makes other dancers envious.

The Hejaz Square Dance Club holds a benefit dance once a month for the Shriners Hospital. Callers and cuers donate their time and efforts to helping youngsters such as Mandy. To date many thousands of dollars have been contributed. Guess who their star is. It is Mandy, for she has been awarded Honorary Member status. To date, Mandy has had fifteen prostheses, for as she grows, new ones are necessary. She will return this fall for another.

Not only does Mandy dance, she waterskis, roller skates and rides a bicycle. She is not self-conscious, and gives the Shriners and her parents credit for her wonderful outlook.

Mandy, we are proud to know you.

---

Auditorium to enjoy a square dance wedding party and reception. The Wilsons joined in the dance with their square dancing friends. Their square dance family had come from all over the nation, from as far away as Arkansas, Mississippi, Louisiana, Texas, Ohio and Tennessee, to enjoy the calling of Bill Volner and the cueing of Buzz Pereira. They were all thrilled that their dance week could include such a joyous occasion as the wedding of a fellow dancer.

The squares danced for joy as the Wilsons cut their wedding cake. Caller Bill Volner wished them the best of luck

---

and love, and Pereira joined Volner in extending the couple that blessing.

"I never, ever dreamed that our wedding would be like this," the bride admitted. "It was just like something out of a story. We had a beautiful time in Lehigh, and we couldn't have thought of a better, more beautiful place to be married. And the fact that all our square dancing friends were there to share the occasion made it that much more special!"

A year from now, the Wilsons will be celebrating their first anniversary. Their plans? To spend it in Lehigh on another square dance week, of course.



# How Do You Rate Your Caller?

by Don Malcolm  
Ellsworth AFB, South Dakota

Tidbit: If applause is a caller's best friend and diamonds are a girl's best friend, then why is a dog a man's best friend? Maybe it's because he wags his tail more than his tongue.

I would like to take a little of your time and show you why your caller should be rated a plus-10. The caller is comparable to a diamond. Like callers, diamonds come in all sizes and sparkle with varying degrees of brilliance, but regardless of size or radiance, they are very valuable and cherished.

If trained and used properly, a caller is the most valuable asset that a square dance club may have. But like the precious stone, there are some who have flaws (untrained in some areas). Likewise, size (experience) may determine the value of a caller.

Realistically, we all can't be a plus-10 so why should we expect this of callers? We've all experienced going from the known to the unknown and it's uncomfortable. To that, add the requirement of becoming knowledgeable in such unfamiliar subjects as choreography, leadership, timing, public speaking and singing, and you have created a very insecure individual. But the insecurity soon goes away after a good callers' school - with applause, compliments, and encouragement from friends, fellow callers and dancers. The rough diamond has been cut and, through experience, will soon start to shine. It takes time.

Deeply rooted prejudices become obstacles to success. A caller's early meetings with square dance calling are usually filled with nervousness, in-

security, and lack of both training and experience. Consequently, the art of calling becomes a puzzle.

There are many qualities necessary to become a successful caller. A candidate must have the patience of Father Time, the stamina and strength of an elephant, the versatility of a pro quarterback, the dexterity of a prize fighter, and the mental capacity of Einstein. Another quality that will help from day to day, or day to night, is the knowledge of just about everything connected with square dancing. Most important is the ability to communicate with men, women, winos, weirdos, parents, peers, pastors, good actors, poor actors, crumbs, Christians, heathens, boys, bums, bigots, and just about a thousand other types of people that make up our square dance population.

A caller deals mostly with people. The encounters may range from smoothing ruffled feathers all the way to taking it on the chin from the club president. The caller is the middleman in everything that goes on in his club and, from time to time, he ends up in the middle with both sides closing in on him. He must be readily available to cope with anything that may come at him from any direction at any time.

A caller's job never ends. He must have the inward ability to distinguish sincerity from forwardness and honesty and integrity from phoniness. He must also know his people, their strengths, weaknesses, ways, habits, hang ups and handicaps.

He must be perpetually right. If he makes a mistake in any given situation, his entire credibility is at stake.

He must be a good listener and correctly interpret what he hears. He must be able to absorb the title of "top" when he and everyone else knows he is not the top leader.

His imagination can never take a day off because a big part of his job is stay-

**Continued on Page 76**

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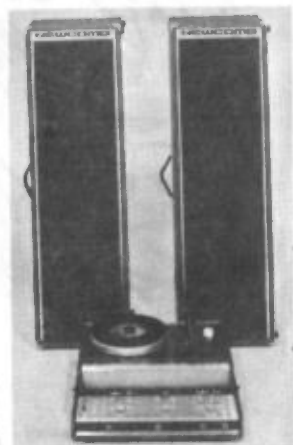
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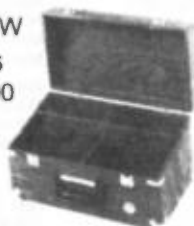
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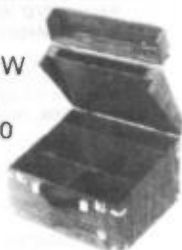
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- 1323 Old Black Magic, Caller: Tim Ploch\*

**LORE**

- 1187 Two Timin Blues, Caller: Moe Odom\*
- 1186 Save Your Heart for Me, Moe Odom\*
- 1185 Give a Lonely Heart a Home, Bob Graham\*
- 1184 Chain Gang of Love, Caller: Trent Keith\*

**\*Flip Instrumentals**

**SWINGING SQUARE**

2376 Robert E. Lee, Caller: Paul Greer.

**ROCKIN A**

1372 Mental Journey, Caller: David Cox\*

1371 Golden Tears, Caller: Jesse Cox\*

**BEE SHARP**

113 Don't You Believe, Caller: Bill Knecht\*

112 I'll Be Your Rhinestone Cowboy, C. Veldhuizen\*

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- 714 Blue Stars and Stripes
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- 723 Circle and Star Contra
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**NATIONAL SQUARE DANCE CONVENTION®**  
**JUNE 25, 26, 27, 1981**  
**SEATTLE, WASHINGTON**



**HOUSING:** A variety of housing is available in the Seattle area for convention goers, including hotel/motels, space for recreational vehicles and trailers and university dormitories. Housing sometimes generates problems, with thousands of visitors descending on Seattle in a short time. However, no problem is too big. Housing Chairmen Dennis and Sandy Peterson, 327 NW 105th, Seattle WA 98177, are capable people and can work out all problems and misunderstandings.

**HOTEL/MOTEL:** Over 6000 rooms have been set aside for the convention with additional rooms on standby from Bellingham to Olympia should the need arise. Registrations requesting hotel/motel accommodations will be forwarded to the King County Visitors Bureau who will actually assign delegates to housing. Your hotel will confirm the reservation and request a deposit. The convention housing committee will also maintain complete files on reservations. If for some reason you need to cancel your reservation, please cancel through the Housing Chairman. Do not cancel directly with the hotel or the convention could lose the room.

Delegates desiring adjoining rooms should mail their registrations together, using one designated name at the top of

Seattle, like many of the larger cities in our country, lacks major hotel facilities adjacent to or close by the convention facilities.

Seattle's Monorail, a legacy of the 1962 World's Fair, provides the link between the heart of the city and the Seattle Center, your 30th National Square Dance Convention site. The world's first futuristic commercial carrier, it whisks its passengers from the downtown terminal to the Convention grounds in just 90 seconds.

Major downtown hotels and motels are within easy walking distance of the Monorail terminal.

each form in case the forms become separated. This also applies to delegates desiring to share a room.

To make it easier on your housing committee and to get the most enjoyment from the convention, register early, have your lodging assigned and know where you are going to stay.

**Block Housing;** Block and tour housing for groups of 25 or more who wish to be in the same lodging facility is available until an October 15 cutoff date. Group registration forms should be mailed together with a designated person's name recorded at the top in case of separation.

**Campus Housing;** 2000 rooms have been reserved on the campuses of the University of Washington, Seattle University and Seattle Pacific. All rooms are equipped with two twin beds. Those desiring this type of economical lodging are requested to check the campus housing block on their registration form and specific information will be furnished by the housing committee. Parties wishing to stay together should submit their registrations together with the name of a designated person recorded at the top of each form.

**Solo Housing;** Solo dancers will be head-

**Continued on Page 75**





# HEM-LINE





The beginning of a square dance season is a good time to review one's wardrobe, purchase lightweight material at special sales, and plan for the winter's sewing projects.

Judy Ross Smith, author of *Needle Notes* and regular staff writer for the *New England Caller*, did a host of sketches from the fashion show at last spring's New England Convention. The sketches have been reduced slightly to fit this format, but her brief descriptive lines are printed as they appeared. Your mind's eye will have to supply the colors, revise and adapt the designs to fit your size and material, but this phase is almost more fun than the actual sewing. We thank the *New England Caller* for this great feature, and to quote its editor's motto, "Have fun!"

 <p><b>CHINOOK</b> <b>RECORDS</b></p> <p>7915 N. Clarendon, Portland OR 97203</p>	<p>C-038 <b>It Sure Looks Good On You</b>, Daryl Clendenin          C-037 <b>You're Sixteen</b> by Gordon Sutton          C-036 <b>Cuddle Up A Little Closer</b> by Daryl Clendenin          C-035 <b>Rainy Day People</b> by Randy Dibble          C-040 <b>In the Shadows of Love</b> by Daryl Clendenin          C-039 <b>Let's Get It While the Gettin's Good</b> by Daryl          C-1004 <b>I Want You</b> by Lloyd &amp; Elise Ward (Cued RD)</p>
 <p>Daryl Clendenin Randy Dibble Gordon Sutton</p>	<p>Distributed by Corsair, Tweigrenn &amp; Merrbach          Order from your record dealer or direct.</p>



1. Blue chambray dress, red gingham sleeves and ruffle, red midriff.
2. Light summer print, orange sash, shoes and petticoat.
3. Deep blue small print, cinnamon ruffle and sash in back, white edging.
4. Light apricot solid color with multi-tiered skirt. White lace accents.
5. Green gingham with purse to match. White accents. Made by teenager.
6. Navy blue print, narrow red edging, red belt.
7. Light blue coordinated fabrics, white yoke, sleeves and trim.
8. Brown checked gingham jumper with bibbed back, gibson girl blouse.
9. White cluny lace over hot pink, hot pink flower at waist, pink sash in back.
10. Basic red dress with white lace. Alternating tiers, layered cape sleeves.
11. Sheer print peasant blouse, lavender quiana circle skirt.
12. Patchwork print bodice, gathered cranberry skirt. Peasant influence.
13. Mother and daughter, navy and navy-white checked reverse designs.
14. Wine dress with vest effect. Crewel work on lower back of bodice.
15. Three white and lavender prints beautifully combined.
16. Red dress with good navy print accents of sleeves and neckline.
17. Lavender, rose and yellow checked gingham used well together.
18. Two navy blue prints combined, white trim, unusual skirt pattern.
19. White flower print with turquoise accents, turquoise sash in back.
20. All yellow gored skirt and vest, yellow gingham blouse.
21. Red vest bodice, black and white skirt, finely embroidered blouse.
22. Solid raspberry dress, black trim, petticoat and choker.
23. Peach with white dots, white at neck and skirt.
24. Sheer orange floral print, orange ribbon trim on midriff and back sash.
25. Good circle skirt dress of all lemon yellow.
26. White with green print, green velvet bodice, green ribbon trim.
27. Solid navy blue, coordinating print, white accent trim. Clever summer design.

	<p><b>Bob Bennett</b> Owner &amp; Producer</p>	 <p><b>THUNDERBIRD RECORDS</b> INC.</p>		
		<p>2111 Hillcrest Valdosta GA 31601 M.D. "Mick" Howard, Founder</p>		
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<p>Glenn Walters</p>			<p>Will Larson</p>	<p>Bud Whitten</p>

---

# 25th RICHMOND SQUARE AND ROUND DANCE FESTIVAL

## November 7-8, 1980

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FRIDAY—8:00 P.M.-12 MIDNIGHT  
SATURDAY—10:00 A.M.-12 MIDNIGHT

Enjoy A Weekend All Under One Roof  
Eat — Sleep — Dance

#### REGISTRATION FEES— PER PERSON

	Before 10-1-80	After 10-1-80
Entire Festival	\$7.00	\$8.50
Saturday Only	\$6.00	\$7.50
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For Further Information Contact Gray & Jo Jackson  
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# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO— September 1955

With the coming of fall and the renewing of activity in many clubs, it seems a good time to plan a co-ordinated campaign to bring club membership up to full strength. Here are some suggestions for "Building Your Club." Hold a "kick-off" party or a "back-to-school" special night. Old membership lists should be carefully combed and special effort be made to reach those dancers who used to attend but who have dropped out. A regular brush-up or refresher period held before the club dance is a good way to help drop-outs catch up. New members can be invited to a club party— have each member couple bring as guests another couple who do not dance. Maybe your club will decide this is the year they wish to make a project of some form of dance or activity they have not previously included on their programs. Keep interest in the club alive by letting every member feel responsible for some phase of the club's functioning— refreshments, greeting, etc. However, you do it, plan this season to develop your club a little further than it went last year.

\*\*\*\*\*

Charles Estano reports that square dances introduced to the mental patients at Worcester State Hospital in Massachusetts have proved very successful and valuable. He cautions, "Understanding the problems of mental patients is essential in conducting and organizing square dancing within a hospital of this type," and "Square dancing.... should have the encouragement and support of all departments. Every member of the treatment team plays a vital part in encouraging the patients to participate."

\*\*\*\*\*

Roger Knapp reports on couple dancing at the fourth national convention in

Oklahoma City. "In addition to the 12 dances taught at the clinics, there were 55 dances and 5 mixers on the program." "More couples were on the floor to dance routines about one year old than either for the older dances or the most recent ones." "Most of the dances of both lists (of Convention and All-Time favorites) are waltzes, and the one dance requested most over all at the Convention was Maxhimer's Melody of Love (Melody Waltz)." "The long complicated routines that few dancers can do, and few instructors will take the pains to teach, are falling by the wayside. More stress is being placed on styling and technique than on quantity of dances taught, and the dancers are enjoying them more as a result."

## 10 YEARS AGO— September 1970

At the 19th National Square Dance Convention in Louisville, 70 dancers and instructors attended the round dance terminology panel, where the following terms were approved for standardization after a one-year trial period: Standard Waltz, Dip, Flare and Reverse Semi-closed. Terms to be voted upon at the next convention are Rock, Canter, Balance, Lock Step, Fishtail, Lunge and Pas de Basque— a record number to be set for standardization at a single national convention.

\*\*\*\*\*

"To me," says Mo Heintz of Monson, Mass., "the square dance image has always been of a lady in a very full skirt and of a man in western shirt and pants.... This image took quite a wallop at the recent National Convention when far too many dancers showed up in shorts and t-shirts for the men, and shorts and shell for the ladies. When the late news in Louisville televised a set with the above mentioned outfits, so out of tune with 'the image', we thought

**Continued on Page 75**

# REGISTER FOR THE ONE IN 1981



## WASCA'S 22nd ANNUAL SPRING DANCE FESTIVAL

The New Sheraton Washington Washington, D.C.

MARCH 19-20-21, 1981

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**Registrar**  
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 (301) 530-0018

*Ross Howell*

*Allen Tipton*

*Jim Scholl*

*The Roberts*

*Lee Kopman*



OWL'LL SEE YOU AT 22

*Dick Bayer*

*The Lovelaces*

*Jerry Schaefer*

*Ron Libby*

*Norm Poisson*

*The Palmquists*

**MAY WE COUNT ON YOU?  
 PLEASE REGISTER EARLY**



### 1981 CONVENTION HOTEL RATES

Single (1 person) \$53.00  
 Twin/Double (2 persons) \$63.00\*  
 King Bed (2 persons) \$63.00\*  
 \*\$10.00 ea. add'l adult occupant  
 Parlor & Bedroom prices upon request



### ADVANCE REGISTRATION RATES

\$16.00 per person Entire Festival\*  
 \$10.00 per person Friday Only\*  
 \$12.00 per person Saturday Only\*  
 \*FEE \$2.00 more when purchased at door

### FAMILY RATES PARENTS & CHILDREN

(Entire Festival Registration Only)  
 FAMILY OF 3 for \$44.00  
 4 for \$54.00  
 5 for \$62.00  
 each additional child \$8.00

**SOUVENIR PROGRAM BOOK @ \$1.00 Attach your check or money order (made payable to WASCA)**

**FAMILY MUST REGISTER AT SAME TIME**

### HOUSING APPLICATION 22nd Annual Spring Festival, March 19-21, 1981

Mail along with registration form. Registration number will be affixed by Registrar. If mailed after registration time, fee in registration fee in space below.

CHECK IN TIME: 4:00 p.m. CHECK OUT TIME: 1:00 p.m.



NAME \_\_\_\_\_  
 STREET \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_  
 PHONE \_\_\_\_\_ ZIP \_\_\_\_\_  
 AREA CODE \_\_\_\_\_

REGISTRATION NO. \_\_\_\_\_

### REGISTRATION FORM 22nd Annual Spring Festival, March 19-21, 1981

MAKE CHECK OR MONEY ORDER PAYABLE TO WASCA  Check  Money Order



BADGE NAMES (Please Print)

FIRST NAME FOR BADGE

ADDRESS (please print)

LAST NAME

STREET \_\_\_\_\_  
 CITY \_\_\_\_\_ STATE \_\_\_\_\_  
 PHONE \_\_\_\_\_ ZIP \_\_\_\_\_  
 AREA CODE \_\_\_\_\_

HIS \_\_\_\_\_  
 HERS \_\_\_\_\_  
 CHILD \_\_\_\_\_  
 CHILD \_\_\_\_\_  
 CHILD \_\_\_\_\_

### PLEASE RESERVE (Check requirements)

FOR \_\_\_\_\_  
 Single (1 person)  Wed. Mar. 18  
 Twin/Double (2 persons)  Thu. Mar. 19  
 King Bed (2 persons)  Fri. Mar. 20  
 Parlor & Bedroom  Sat. Mar. 21

Guaranteed reservations on any arrival after 6:00 p.m. EST MUST be guaranteed by  advance deposit equal to one night's room rate plus 8% tax or by credit card  VISA  MasterCard  American Express  Diner's Club  Credit Card # \_\_\_\_\_ Expires \_\_\_\_\_  
 Card Holder & Signature \_\_\_\_\_

No. People \_\_\_\_\_ Registration Fees \_\_\_\_\_ CHECK TYPE OF DANCER \_\_\_\_\_  
 For Entire Festival \$ \_\_\_\_\_  Square Only  Teen  
 For Friday Only \$ \_\_\_\_\_  Round Only  Advanced  
 For Saturday Only \$ \_\_\_\_\_  Sq. & Ro.  Challenge  
 Souvenir Program \_\_\_\_\_  
 \$1.00 each \$ \_\_\_\_\_ No. of Years Dancing \_\_\_\_\_  
 This will be our \_\_\_\_\_ Festival  
 attended \_\_\_\_\_  
**TOTAL FEE \$ \_\_\_\_\_**

<span style="float: right;">♠ A</span> <h1 style="margin: 0;">Best</h1> <span style="float: left;">A ♠</span>	<span style="float: right;">♠ K</span> <h1 style="margin: 0;">Club</h1> <span style="float: left;">K ♠</span>	<span style="float: right;">♠ Q</span> <h1 style="margin: 0;">Trick</h1> <span style="float: left;">Q ♠</span>
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The badge of the Prairie Promenaders is in the shape of DeWitt County because the majority of its members reside in that county. The background is white with predominant colors of green and brown. Lettering is green. The covered wagon on the left with a "DC" represents DeWitt County.

The Prairie Promenaders are quite active, traveling to other clubs in the area, and they do many programs, especially in the summer. They often hold demo dances at small surrounding towns. Floats are big. A year ago they earned over \$200. by entering a float to advertise lessons in parades. One square of dancers danced on the float each time it was taken to a parade. They also danced in the Farmer City Christmas parade.

Club members dance at the local nursing homes annually, and do exhibitions from time to time. The photos above were taken at a benefit dance for the Farmer City Ambulance Service. An annual spring jamboree and a Camp-A-Rama are held each year. A gala Christmas party and New Year's Eve Party are held each year. Another unique thing about the club is that they have had two couples who had square dance wedding receptions. One couple celebrated by having a Silver Wedding Anniversary Wedding dance. The second annual ASD subscription dance will be held Sunday afternoon, November 30.

Virginia Barlow

Lessons for western style square dancers began on October 14, 1973, for the Farmer City, Illinois area. The first class graduated fifteen couples. Approximately 250 people turned out to start the newly formed Prairie Promenaders Square Dance Club. This is probably the largest crowd ever at a graduation in this area. The club dances the second and fourth Saturday night of each month. Ozzie Pearl of Weldon is the club caller. He has been calling for the club since its formation. He conducts a full half-hour radio program about square dancing every Saturday morning on WHOW in Clinton. All commercials are paid for by square dancers.

The Prairie Promenaders are now putting their eighth class of students through lessons, and boast of a membership of approximately sixty couples and twenty children. Another unique publicity stunt is a weekly square dance column in the *Farmer City Journal*.

## STATE LINE

by Peg Tirrell

Soon after Nan & Frank Habersberger became presidents of the Northern New Jersey Dancers Association in June 1979, they embarked on the ambitious program of having Square Dancing proclaimed the official American Folk Dance of the State of New Jersey. All activities and efforts were coordinated through the 3rd Vice-President Gabe & Sila Dell'Angelo and the NNJSDA Advisors Frank and Helen Cavanaugh. Due to their efforts, petitions for New Jersey and also those proclaiming Square Dancing the National Folk Dance of the U.S. were circulated throughout New Jersey.

The Cavanaugh's, who are also on the N.J. Cultural and Heritage Commission, were instrumental in having a demonstration group for the Liberty Park Festival billed as representing "Square Dancing— The American Folk Dance."

After many letters and meetings, the Cavanaugh's succeeded in getting Assemblyman David C. Schwartz to agree to introduce the Square Dance Resolution in the New Jersey State Assembly. Then, to everyone's surprise, on April 17, Assemblyman Bornheimer introduced a similar resolution! AJR #29, as it is called, has now been referred to the Committee on State Governments, Federal and Interstate Relations and Veterans Affairs.

Realizing the need for a statewide concerted effort to move this bill from

the committee (which is also considering the Casino Bill) to the Assembly Floor for a vote, early in May representatives of the four S/D organizations resident in New Jersey held a meeting. This included the NNNSDA, Central NJ Square Dancers Association, Bucks-Trenton Division, & Penn-Jersey Division— the latter two being New Jersey based divisions of the Federation of Delaware Valley Square and Round Dancers. At this first ever meeting, the representatives agreed to work together as a cooperative coalition towards attainment of the State Proclamation. Their first united action was to appoint Helen and Frank Cavanaugh to represent the Square Dancers in these organizations and monitor all programs, etc.

From the beginning the Callers Council of New Jersey and the NNJ Round Dance Leaders Council has been supportive of this effort and has been a valuable communication link between their clubs and the original committee.

A massive letter writing and public relations campaign to all New Jersey Assemblymen, Senators and especially the committee to which AJR #29 has been referred is now underway. No opportunity will be overlooked to bring our statewide campaign to a successful conclusion.

The National S/D Convention in Atlantic City in 1977 was the first time all the various statewide organizations had had an opportunity to work together for a common goal. With Dorothy & Steve Musial as General Chairmen the dancers learned how much can be accomplished through mutual trust and coordinated efforts. Now they look forward again to joining hands in having AJR #29 declared a law.

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## ODE TO GRAND OL' BILL

Not so long ago, in the wild midwest  
There rode a big cowboy all liked best.  
*Grand Ol' Bill* was his name,  
*Wheel and deal* was his game.  
He had a horse, but drove a car,  
The latest model, an *allemande thar*  
He'd *slip the clutch* and *zoom* on through  
Then turn around like a *curlique*.  
He'd *pass the ocean* and with his girl,  
They'd both do together a *California twirl*  
His girl was *red hot* and nice and curvy,  
Everyone called her *Dixie derby*.  
They'd tear up the streets, oh don't you know,  
Doing their famous *do-sa-do*.  
They'd *allemande left* and then they'd *swing*,  
And all that was left was a big dust ring.  
The town said, "Enough!" and a plan they made  
Tomorrow at sunset they'd all *promenade*  
Right to the trainyard all *eight chained thru*,  
*Ready for the showdown on old track two*  
When Bill and Derby were all set,  
Some other folks *boxed the gnat*,  
Bill and Derby still *passed thru*  
And then what happened will surprise even you.  
People went flying like a *ferris wheel*  
The poor old car got the worst of the deal,  
No car for old Bill, it's now a bicycle,  
Thanks to the progress of good ol' *recycle*.

Vickie Durbin  
Huron, South Dakota

*Dave and Nita Smith sent this song written by one of the Happy Heart Round Dancers of Lubbock, Texas. The verse is sung to "Sweet Betsy from Pike," and the chorus to the Hee Haw ditty.*

### Verse:

Six months ago round dance lessons did start,  
*Maneuver and walk two*, I thought I was smart.  
*We pivot and vine, and face the wall.*  
Why can't I do these? My brain seems to stall.

### Chorus:

Brain, oh brain, please work once tonight.  
Don't leave me here on the floor all alone.  
I get in position, and think so intently,  
Dave calls a *two-step*, and ————— you are gone

V: *Apart and we point*, semi-close down the line.  
*We wrap and we unwrap*, and then *open vine*.  
*We basketball turn*, fellows move up a girl.  
Boys will *vine*, give the girls a twirl.

Repeat chorus.

V: *Two turning two-steps*, line of dance we go.  
*Vine three and change sides*, I just got her toe.  
Stay close to your partner, tiny steps you must take.  
I wind up going backwards, with that you can't fake.

Repeat chorus.

## RHYME TIME



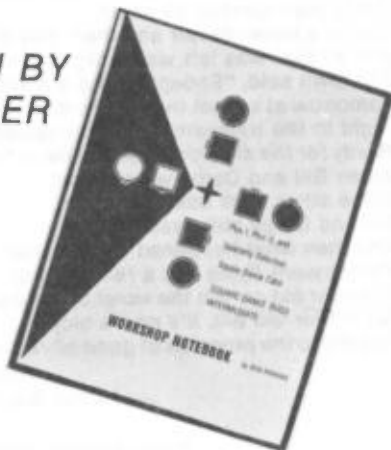
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OF ALL CALLS. WRITTEN IN ALL POSITION  
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Garden Grove CA 92642**

# FEEDBACK

Just have to put my "Amens" on Ed Butenhof's article, "Standardization vs. Individuality." As a round dance leader who also dances both western and traditional squares and contras, I'm with him! I wish there were some way to have all dancers and leaders aware of what he is saying. His article is succinct, non-abusive and clearly thought out. How wonderful when good ideas are well expressed!

What's also on my mind is the fact that the leadership in square and round dancing, as in many other activities, especially recreational ones, can be bought by those who have the money and the ego to want it; by that, I mean if one can afford to go to all those meetings and can afford to spend the time on committees. I appreciate people who do things for the activity, but I am aware that much of the hometown

leadership which can't afford to travel to those meetings, may suffer lack of notice and appreciation, yet it is the hometown leadership which keeps our activity going. How do we balance that? I for one am one of those hometown people. I am single and my gross income is slightly over \$10,000 annually. I have never made a profit from my dancing activities— I have lost money, not even come out even in my entire dancing history. In order to have a job which permits me time to do things like voluntarily arrange the City Hall Plaza demo, for which the professional PR people are ever so thankful as they pick up their checks, I have a less demanding office job at a less satisfying salary. I am not saying this to complain, because I have chosen to do this, but I am positive there are many other people out there in danceland who are in a similar boat, working hard for the good of dancing and not receiving recognition or thanks enough. I worry for them.

Keep up your good magazine...articles like Ed Butenhof's fully justify its existence.

Veronica McClure

Watertown, Massachusetts



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**Mississippi**— 8th Singing River Swingers Luau, Sept. 12-13, Jackson Cty. Civic Center, Pascagoula; Darryl McMillan, Tony Oxendine, Charles & Alida Lugenbuhl. Write Tony & Sue Painter, 5006 La Rouge, Pascagoula MS 39567.

**Iowa**— Fall Festival, Ames; Sept. 13. Write Frank & Mavis Kelterer, 7217 Airline, Des Moines IA 50322.

**Kentucky**— Sept. 13-14, Fall Festival; Oct. 3-4, Autumfest. Write Renfro Valley Folks, Renfro Valley KY 40473.

**South Carolina**— Myrtle Beach Ball, Convention Center, Sept. 18-20; Bobby Lepart, Tony Oxendine, Kip Garvey, Harold & Judy Hoover, Bill Nichols. Write Barbara Harrelson, 419 Hawthorne Rd., Lancaster SC 29720.

**Georgia**— 19th Ann. State Convention, Sept. 18-21, Macon Coliseum. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta GA 31601.

**North Carolina**— NCF&S/D Federation Callers Clinic, Sept. 19-21, Registry Inn, Charlotte; Dance on Sept. 20; Earl Johnston. Write Al Broadway, 1719 Archdale Dr., Charlotte NC 28210.

**Kentucky**— Septemberfest, Gilbertsville; Sept. 20-27; Clancy & Betty Mueller & Janice Berkley. Write Kent & Janice Berkley, 231 N. 4th St., Mayfield KY 42066.

**Texas**— Round-A-Vous '80, Lake Texoma Lodge, Garland; Sept. 20-21; Campbells, Teagues, Redouts. Write Laura Redout, 710 Winifred Dr., Garland TX 75041.

**Ohio**— Autumn Holiday, Sept. 26-28, Burr Oak Lodge, Gloucester; Dale Eddy, Chuck Marlow, Dick & Gail Blaskis. Write M. Eddy, 110 Sunset Lane, Marietta OH 45750.

**Virginia**— Advanced-C1 Weekend, Ingleside Red Carpet Inn, Staunton; Sept. 26-27; Dave Lightly. Write CW & Shirley Dudley, 140 Briar Cliff Cir., Lynchburg VA 24502.

**Georgia**— Oconostota Indian Summer Festival, Mt. City; Sept. 26-27. Write Buddy Allison, 4259 Springdale Cir., Powder Springs GA 30073.

**Arkansas**— Turkey Trotters Special, Yellville; Sept. 26; Chris Vear & Mimi Edwards. Write Russ Albertson, Box 73A-1, Filppin AR 72634.

**Utah**— Fall Festival, Salt Palace, Salt Lake City; Sept. 26-27; Roger Morris & Bob Van Antwerp. Write Kent & Shirley Crawford, 3588 So. 8885 W., Hunter UT 84120.

**Florida**— R/D Clinic, Tallahassee; Sept. 26-27; Charlie & Madeline Lovelace. Write Charlene Doud, 818 Arlington Rd., Tallahassee FL 32312.

**Indiana**— Fall Ball, Turkey Run State Park, Marshall; Sept. 26-28; Max Forsyth, Dick Han, Frank & Phyl Lehnert. Write M. Forsyth, 9901 Pendleton Pike #177, Indianapolis IN 46236.

**Pennsylvania**— 15th Ann. AVSDF Dance, Scottish Rite Cathedral, New Castle; Sept. 27; Len Dougherty,

**Continued on Page 77**

## Speaking Of



## Singles



## Bay Area Solos

SQUARE DANCE CLUB

BILL KNECHT CALLER

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Seabrook, Tx. 7:30 10:00 THURSDAY

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Each member of this club has a supply of the cards pictured above to give to prospective dancers or dancers from other clubs. This is a convenient way to let someone know where you dance, when you dance and who the caller is.

Several clubs in the Bay area of Texas use this type card: Bachelors-N-Bachelorettes, Crescent M, Frontier Squares and Stomping Saints. The unique thing about the Solos' cards is that, while other clubs probably paid \$25.00 to \$50.00 per thousand to have theirs printed, the Solos designed their own, laid out the copy and had them printed at a local fast-print business. They cost only \$6.00 per thousand.

*Bill Knecht  
Pasadena, Texas*



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To enable round dancers to better evaluate a round dance, Roundalab, the International Association of Round Dance Teachers, has adopted a point system devised by Dave and Shirley Fleck of Toledo, Ohio. Introduced at the 26th National Square Dance Convention in Atlantic City, the Fleck Rating, as it has come to be known, was carefully studied, evaluated, and slightly modified before its formal acceptance by the membership.

Basically every dance figure and/or combination, dance position and the repetition and layout of a sequence are assigned a point value. By using a special formula, a total figure is determined for every dance. The Point System committee is working closely to coor-

minate its evaluation with the Standardization Committee.

By comparing the dance rating number to the current "guide", a round dance teacher and/or dancer can more accurately determine where a dance fits in the total round dance picture. These are the plateaus currently in use: 0-60, easy (for non-round dancers); 61-125, square dance rounds; 126-175, easy-intermediate; 176-250, intermediate; 251-299, high-intermediate. The determination for the various plateaus among the advanced to challenge dances falling in the 300 and above rating will be determined at the next meeting of Roundalab.

Some round dance companies and round dance magazines include this point rating on their cue sheets. All choreographers are encouraged to send their cue sheets and record if possible, to Dave and Shirley Fleck, 3444 Orchard Trail Drive, Toledo OH 43606, prior to releasing dances, so that the point rating can be included with the final releases. There is no charge for this service.

---

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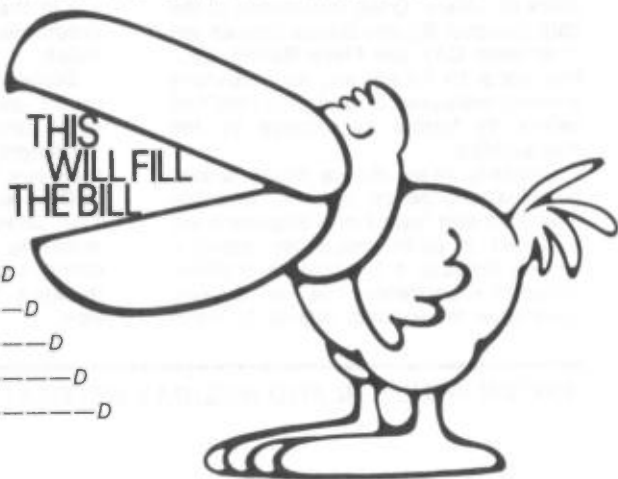
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# A-Z A-Z A-Z A-Z

The square dance abbreviation (S/D) is the feature of this quiz. Study the follow clues and see how quickly you can fill in the blanks between the S/D letters.

1. A S/D feels this way when he can't dance.
2. What the S/D did on a slippery floor.
3. A lot of this is heard when records play.
4. "Wheel and ----"
5. "----- into an ocean wave" (past tense)
6. Another word for chassed
7. Refreshments are sometimes served from this piece of dining room furniture.
8. When properly shod, a S/D feels this way.
9. A dance that lacks originality is called by this term.
10. Some callers feel that calling terminology should be -----

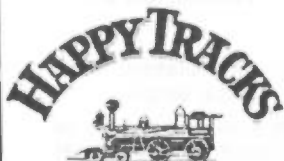
1. S—D
2. S— —D
3. S— — —D
4. S— — — —D
5. S— — — — —D
6. S— — — — — —D
7. S— — — — — — —D
8. S— — — — — — — —D
9. S— — — — — — — — —D
10. S— — — — — — — — — —D



by Erma Reynolds  
Longmeadow, Massachusetts

### LAST MONTH'S ANSWERS

allemande, apache, ballet, belly, big apple, bolero, bossa nova, breakdown, cakewalk, can can, carioca, cha cha, charleston, chasse, clog, conga, corn, court, fan, folk, fox-trot, galop, gopak, habanera, hoedown, hornpipe, hula, jazz, jig, kolo, limbo, lindy, mambo, minuet, morris, one-step, pavane, polka, rag, rain, redowa, reel, rumba, samba, shag, shimmy, skirt, soft shoe, square, sun, suzy-q, sword, tango, tap, tarantella, toe, turkey trot, two-step, valse, waltz.



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 Flip Singing Call by Skip Stanley  
 HTS103 FAIRWEATHER SWEETHEART by Bill Kramer  
 HTS104 YOU STOMPED ON MY HEART AND SQUASHED THAT  
 SUCKER FLAT by Mike Seastrom

### COMING SOON:

- THE DEVIL by Mike Seastrom  
 RAINED ON MY PARADE by Bill Kramer  
 I DON'T KNOW WHY by Skip Stanley  
 ALL BY MYSELF cued round by John & Fran Downing  
 THINKING OF YOU, cued round by Emmett & Monette Courtney



# Calling Tips

by Gene Trimmer

Formation awareness is a must for callers and certainly most desirable for dancers. It most often means the difference between a square breaking down or continuing to dance. One of the many fine benefits derived from recent Callerlab conventions is the acceptance of definitions for many things. Among these are the definitions of Formation, Position and Set-Up. They are: Formation— this term refers to the geometric shape of the set combined with dancer facing direction. Typical formation names are: *facing lines, eight chain thru, trade by*, etc. Formation per se does not contain any information about relative boy-girl placement or position. It can be fully specified by the use of eight circles with noses or other facing direction indicator. Position— This term refers to a particular position within a formation. Typically formations have the following types of positions: centers, ends, leaders, trailers, outsides, insides, belles, beaus, points, etc. Once a formation is specified the position description will usually be clear. Square dance calls are usually defined in terms of a starting formation and then the action or movement that each position must take. Set-Up— This term refers to specific dancer arrangement at a snapshot. To be complete a set-up specification must define the formation, and the specific position of each dancer in that formation. (For a limited number of set-ups we currently have symbols. Those most generally recognized are the 1p2p line and the box 1-4. These symbols are not part of the definition of set-up but are used to illustrate the concept of the term set-up by providing two examples of known set-ups.)

We have had a fairly wide-spread use of these terms but until now callers could not be absolutely certain in their communication with one another. This finally nails it down and now there

should be no question about our intentions in communications with other callers *and* with dancers.

No matter how well we teach the body flow of any figure we have not completed the instruction until the dancers also understand their formation and position at the completion of flow. Prior to graduation from their first class the new dancer should have been given the names of formations and positions in conjunction with names of basics. This particular education, like it or not, is a continuing part of dancer learning throughout his or her life as a dancer. Dancers should be just as knowledgeable relative to formation and position as they are to body flow. To illustrate this point call a *box the gnat* and pay close attention to the percentage of dancers who are facing, as they should be, and the dancers in mini-waves as they would be at a completed *curlique* or *touch 1/4*.

This is not to say all new dancers should be able to perform error-free but it does mean that their knowledge of formation and position is just as important as knowledge of flow. They can hardly be expected to perform a follow-on basic call if they are not in position to do it and this "being out of position" is one of the real culprits contributing to broken-down squares. The *formations* that experienced Mainstream dancers should have been taught are at least Static Square, Circle, Alamo Style, Eight Chain Thru, Trade By, Double pass Thru & Completed Double Pass Thru, Centers In Lines, and Centers Out Lines. Also Couples and Lines Facing and Back To Back along with Promenade and Allemande Thar, both Right and Wrong Way. They should also know Right or Left hand Ocean Waves, Box, Two Faced Lines, Columns and Stars. The *positions* that experienced Mainstream dancers should have been taught are at least Centers, Ends, Insides, Outsides, Leaders, Trailers, Belles, Beaus, Facing In and Facing Out. If that sounds like quite a lot to expect of new dancers— it is. That is one of the main reasons we need to take a little longer to properly teach these new ones so we do not lose them through frustration after being told they are competent dancers when they cannot be talked into position by an experienced caller.



by Bob Howell

# easy level

*With September upon us, here's hoping you had a good summer. Let's say goodbye to it with this little mixer from Mona Cannell of Kettering, Ohio.*

## BYE BYE BLUES

MUSIC: Pulse SDS 1003B

FORMATION: Couples in double circle, men on inside, ladies outside, facing LOD. Opposite footwork.

COUNTS:

- 1-4 Walk forward in LOD gents starting L foot, ladies R. Face on count 4.
- 5-8 Side, draw, side, draw. Gent steps L on L foot and draws R. Lady opposite. Repeat.
- 9-12 Walk forward in reverse LOD four steps.
- 13-16 Side, draw, side, draw in RLOD to end in butterfly position with arms outstretched to either side.
- 17-18 Balance (or rock) left, lady right.
- 19-20 Balance right.
- 21-24 Balance left and right again.
- 25-32 Do-sa-do complete around one another and move R to new partner (original corner lady)

*Ken Kernen of Phoenix, Arizona, wrote this trio and calls it simply...*

## THE ALTERNATE TRIOS

MUSIC: Any jig, reel, or 64-count piece of current square dance music.

FORMATION: Three people facing three other people (two girls and one boy, two boys and one girl, three girls, three boys) in a large circle.

COUNTS:

- 1-8 Circle left
- 9-16 Circle right
- 17-24 Center two do-sa-do
- 25-32 Ends do-sa-do (straight across)
- 33-40 Center persons turn the one on R with R hand once around.
- 41-48 Center persons turn the one on L with L hand once around.
- 49-56 In lines go forward and back.
- 57-64 Pass thru, go on to the next.....circle left.

*Mona Cannell also sent this one, which she calls.....*

## OUT OF MY HEAD QUADRILLE

MUSIC: Preferably a 6/8 or lively jig tune.

FORMATION: Square

ROUTINE: All face partners in butterfly position.

COUNTS:

- 1-8 Head couples sashay over (across the set), men pass back to back.
- 9-16 Side couples sashay over (men back to back)
- 17-24 Head couples sashay back (ladies back to back)
- 25-32 Side couples sashay back (ladies back to back)  
(Face partner)
- 33-48 Grand right and left, acknowledge half way around, continue until home, pass partner by
- 49-64 Promenade the next

\*Sashay in 6 small steps and stamp, stamp, stamp. Do not turn or adjust position after first sashay.





Phyllis and I danced this one at a contra after-party in Memphis. Leif Heitland of Anaheim, California, has written what we felt was the smoothest and loveliest contra of the entire convention. He named it after a grandson and it is a gem!

**AARON'S REEL**

MUSIC: "Corn Rigs," Scottish Dance Time Vol. 4, SMT 70-31 or any well-phrased 64-count reel.

FORMATION: Alternate Duple (double progression)

- (Intro) — — — — — Actives down the center go
- (1-8) — — — — — Back track — —
- (9-16) — — — — — Cast off — — Right and left thru
- (17-24) — — — — — Crosstrail
- (25-32) Allemande left the one below, ladies center hey for four
- (33-40) — — — — — — — — —
- (41-48) — — — — — — — Ladies chain
- (49-56) — — — — — Cross at the head\* — — Chain them back
- (57-64) — — — — — Actives down the center go

\* Caller indicates crossover every sequence (double progression.)

Caller may consider reminding the new actives on the head that they will be dancing the first figure of the sequence. The following prompt will then be used during the last eight counts: You are active on the head, Actives down the center go.



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<p><b>2</b></p> <p>Singin' Sam &amp; Betty Mitchell Flavia — Cruise October 17-20, 1980 Nassau, Bahamas</p>	<p><b>7</b></p> <p>Joe &amp; Carol Prystupa Southward - Cruise December 13-20, 1980 Cozumel, Grand Cayman, Ocho Rios, Out Island</p>	<p><b>12</b></p> <p>Chuck &amp; Bea Donahue Al &amp; Donna Horn Renny &amp; Colleen Mann Johnny &amp; Lou Scott Hawaii — Tour March 10-20, 1981 Hawaii, Kauai, Oahu</p>
<p><b>3</b></p> <p>Bob &amp; Ginny Walther Mississippi Queen — Cruise November 14-21, 1980 From New Orleans Up River</p>	<p><b>8</b></p> <p>Jack &amp; Larue Pahl Mardi Gras — Cruise January 11-18, 1981 Nassau, San Juan, St. Croix</p>	<p><b>13</b></p> <p>Bob &amp; Dee Barnes Hawaii — Tour April 30-May 15, 1981 Hawaii, Maui, Kauai, Oahu</p>
<p><b>4</b></p> <p>Marty &amp; Byrdie Martin Flavia — Cruise November 14-17, 1980 Nassau, Bahamas</p>	<p><b>9</b></p> <p>Bob &amp; Dee Barnes Flavia - Cruise January 16-19, 1981 Nassau, Bahamas</p>	<p><b>14</b></p> <p>C.O. &amp; Chris Guest Ernie &amp; Lani Kinney Jon &amp; Shirley Jones Rocky &amp; Vicki Strickland Mardi Gras — Cruise July 5-12, 1981 Nassau, San Juan, St. Croix</p>
<p><b>5</b></p> <p>Jim &amp; Bobby Roop Emerald Seas — Cruise December 5-8, 1980 Nassau, Bahamas</p>	<p><b>10</b></p> <p>Singin' Sam &amp; Betty Mitchell Florida — 12-Day Tour February 8, 1981 Through Florida Suncoast</p>	<p>Circle the number of the brochure you wish to receive:</p> <p>1 2 3 4 5 6 7 8 9 10 11 12 13 14</p>

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# CHALLENGE CHALLENGER

by Jim Kassel

## QUARTERLY SELECTIONS

At the Miami Convention, Callerlab voted to establish a quarterly selection for both the advanced and challenge sectors of square dancing. Norm Polsson and Jim Davis were elected as the co-chairmen of this newly formed committee. They did some research and sent out ballots shortly after the convention. Less than 40% of the advanced callers even bothered to reply while almost 85% of the challenge and extended challenge callers did.

Out of seven calls voted on, here are the ones chosen for the quarter beginning July 1: Advanced groups, *tally ho*; Challenge groups, *magic column circulate* and *hocus pocus*.

## BRITISH COLUMBIA

It's been a year since the last report from B.C. The Mill Bay Tapers' two groups still dance Wednesday and Friday at 8 p.m. Due to absentees and new members joining, progress is very slow. However the Wednesday night group is quite accomplished at Advanced and one-third through Lee Kopman's C-1 level tapes. New members are funneled into the Friday night group which is slightly behind the other. Visitors are always welcome to tape nights or Sunday dances. Callers who will be in the Pacific Northwest on the second or third Sunday, September to June, are encouraged to contact Gordy and Elaine Ellis, 680 Frayne Road, Mill Bay, B.C. V0R 2P0 (604-743-5423) if they are interested in calling.

## HOW TO DO IT (KANSAS CITY)

The year was 1972. Jim and Georgia Earp, with one other couple, started dancing two couple advanced tapes. From this start and under the patient guidance of the Earps, the two couples have grown to a 29 couple club.

The Jim Dandys Tape Group is now a topnotch organization; tape sessions are running in recreation rooms six nights a week at various levels. All of the weekly tape groups merge and dance C-1 and C-2½ tapes on the second and fourth Friday.

A local caller, Claude McComas, is actively involved with the group. The Jim Dandys sponsor challenge and/or advanced weekends with callers Jim Davis, Bob Flisk, Ed Foote, Keith Gulley, Lee Kopman and Dave Lightly. They are hoping to add to their dancing schedule.

In addition to the membership of 29 couples, the Earps are working with 16 couples on the C-1 basic tapes. This proves that with determination, dedication and leadership, a healthy and enthusiastic challenge club can grow and prosper. It happened in Kansas City.

## TAPE GROUP LEADERS

Rose Marie Oberg has the following to say: "I think it would be nice if we gave tape group leaders a pat on the back for the time and effort spent in running workshops. They have to be teachers (unpaid), diplomats, generals and drill sergeants rolled into one, with touches of humor on the side. Many hours are spent in preparation of workshops which are unseen by anyone but another leader or a spouse. The satisfaction comes with being able to dance a "star tip" with one of their pupils at a live dance, or seeing students progress to the next level. They never hear any applause, but the "thank you" that each dancer gives them at the close of workshops. That is enough. So, dancers, remember to give that "thank you."

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# Creative Choreography

by Ed Fraidenburg

## CHOREOGRAPHY

by Orlo Hoadley, New York

(R=right hand lady progression; C = corner progression.)

Heads square thru four, circle to a line  
Fours go up, fall back, tag the line out  
Wheel and deal, star thru, trade by  
Left allemande, turn thru  
Corner promenade.....(R)

Sides flutter wheel  
Heads right and left thru  
Heads square thru four, swing thru  
Men run, men circulate, trade by  
Promenade home.....(C)

Heads square thru three-quarters  
Sides divide and star thru, circle to a line  
Fours go up, fall back, pass thru  
Wheel and deal, centers box the gnat  
Zoom, centers box the gnat, zoom  
Centers star thru, left allemande,  
Promenade.....(R)

Heads square thru four  
Eight chain four, swing thru, trade by  
Left swing thru, ladies circulate  
Left allemande, do-sa-do  
Promenade.....(C)

*Break:* Allemande left, turn thru  
Allemande left to an allemande thar  
(Turn the star four beats)  
Shoot the star, grand right and left  
Swing thru, men run, promenade.....

*Orlo has long been known for coming up with the unusual, and these figures are no exception....Ed.*

### CALLERLAB DANCE DESIGNATIONS by John Strong, *Square Dance Digest*

The good news is that there seems to be a much wider acceptance of level designations, giving a much more understandable meaning to dance designations as you travel out of your area, especially when attending far off institutes and/or conventions. Many more local dance publications, those listing "where to dance" are dropping the old local dance levels in favor of those suggested by Callerlab. That's real good news.

The bad news, and it is really not all that bad, just still confusing to the dancers, is that the designations still are not used in their "pure" state in some publications. For instance, when designating a Plus One dance, it is often listed as Mainstream Plus One instead of merely "Plus One."

While it is true that at a Plus One dance the mainstream basics are included (for that matter, so are the QS), it is not necessary to use the term "mainstream." At first glance, this does not seem too much of a problem, but it does confuse many newer dancers (old ones too) who are perhaps not yet at the plus levels. What it does do is continue the age-old problem of having dancers attend a dance they think they will enjoy and find they are in over their heads, not a happy situation for either side.

By using the dual term, many MS dancers feel the dance includes them. By correcting the term, we can eliminate this portion of the problem.

However, the situation takes more than just the simple correcting of the term. It means we must continue to be aware of the fact that many dancers do not even know at what level they are capable of dancing because this subject is rarely even discussed.

As dancers are much of the time responsible for placing the advertising for their own groups, it then becomes

most important that they know and understand the level designations. In areas where there are active caller and dancer organizations this is easily corrected. Just schedule a meeting and discuss the problem.

In areas where no caller or dancer organization exists, it becomes the responsibility of the local caller to educate the dancers as to their comfort level (designation).

Where dances are correctly designated as to level and the callers are sensitive to programming accordingly, there is going to be much more enjoyment for all. Happy dancing!

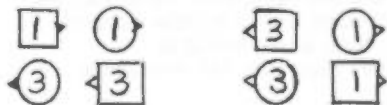


### CURLI-CROSS

(Burleson #594)

DESCRIPTION: From facing couples, do a standard curlique and those now facing in left hand pull by to end as back to back couples.

1 & 3 Curlique                      Those facing in L-H pull by



EXAMPLES by Ed:

Heads rollaway, *curli-cross*

*Curli-cross*, left allemande.....

Sides rollaway, *heads curli-cross*,

*Curli-cross*, chase right, centers trade

Swing thru, boys run, left allemande.....

Heads right and left thru

Two ladies chain and rollaway

*Curli-cross* (Equals square thru four)

Left allemande.....

Heads rollaway, lead right and circle

To a line (ladies break), pass thru

Wheel and deal, *centers curli-cross*

*Others curli-cross*, cloverleaf

Centers star thru, others star thru

Trade by, circle to a line, crosstrail thru

Left allemande.....

Heads lead right and circle to a line

Rollaway, pass thru, wheel and deal

*Centers curli-cross*, others *curli-cross*

Track two, recycle, pass thru

Left allemande.....

Head ladies chain and rollaway

*Curli-cross*, square thru three-quarters

Trade by, left allemande.....

Side ladies chain, *heads curli-cross*

Swing thru, boys run, partner trade

Pass thru, wheel and deal

Square thru three-quarters

Left allemande.....

Four ladies chain, *sides curli-cross*

Pass thru, trade by, touch a quarter

Split circulate, swing thru, boys run

Boys circulate, wheel and deal

Left allemande.....

Heads lead right and circle to a line

Pass thru, wheel and deal

*Centers curli-cross*, left allemande.....

Four ladies chain and rollaway,

*Sides curli-cross*, swing thru

Boys run, square thru four, trade by

Pass thru, left allemande.....

*Heads curli-cross*, swing thru

Scout back, boys run, left allemande.....

Heads rollaway, *curli-cross*

(Equals lead to the right)

Swing thru, right and left grand.....

Sides rollaway, *heads curli-cross*

Swing thru, recycle

(Equals lead to the right)

Sweep a quarter, crosstrail thru

Left allemande.....

All rollaway, *heads curli-cross*

Touch a quarter, split circulate

Boys run, promenade.....

Heads lead right and circle to a line

*Curli-cross*, clover and square thru four

Swing thru, recycle, pass thru

Clover and curlique, walk and dodge

Left allemande.....

Heads lead right and circle to a line

Rollaway, *curli-cross*, trade by

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

Heads lead right and circle to a line

Ends box the gnat, *all curli-cross*

Girls swing thru, clover and spin the top

Extend, split circulate, boys run

Crosstrail thru, left allemande.....

Heads lead right and circle to a line

Centers box the gnat, *all curli-cross*

Boys spin the top, girls cloverleaf

Boys step thru, star thru, half tag

Trade and roll, left allemande.....



### SQUEEZE THE TRIGGER

by Dave Hodson, Ohio

DESCRIPTION: From two-faced lines or ocean waves, the end facing in will step forward, slide together with the other end facing in, trade places and step straight forward to assume the center position of the ending formation. The end facing out will crossrun into the other center position; meanwhile the centers trade and slide apart to become the ends of the final formation. (Two-faced lines end up in two-faced lines, right-hand ocean waves become left-hand ocean waves.)

NOTE: May also be called from some 3x1 lines.

Right-facing two-faced lines



Ends facing in extend and trade

Ends facing out cross run



Centers trade and spread

Centermost two extend



EXAMPLES by Ed;

Heads lead right and circle to a line  
 Curlique, coordinate, *squeeze the trigger*  
 Couples circulate, bend the line, star  
 thru

Trade by, pass thru, trade by  
 Left allemande.....

Heads square thru four, swing thru  
 Boys run, *squeeze the trigger*,  
*Squeeze the trigger*, wheel and deal  
 Left allemande.....

Four ladies chain, heads square thru four  
 Swing thru, boys run, tag the line left  
*Squeeze the trigger*, couples circulate  
 Tag the line left, wheel and deal  
 Left allemande.....

Heads lead right and circle to a line  
 Curlique, coordinate, tag the line right  
*Squeeze the trigger*, crossfire  
 Trade and roll, pass the ocean  
 Girls trade, recycle, left allemande.....

Heads pass the ocean, extend  
 \**Squeeze the trigger*, trade the wave\*  
 (\* to \* equals zero)  
 Square thru three-quarters, trade by  
 Left allemande.....

Heads square thru four,  
 Right and left thru, ocean wave  
*Squeeze the trigger*, left allemande.....

Heads square thru four, ocean wave  
*Squeeze the trigger*, boys run  
 Tag the line right, boys trade, half tag  
 Scoot back, split circulate, boys run  
 Pass thru, wheel and deal  
 Centers pass thru, left allemande.....

Heads square thru four, ocean wave  
*Squeeze the trigger*, boys run  
 Tag the line right, boys trade, half tag  
 Split circulate, *squeeze the trigger*  
 Centers cross run, centers trade  
 Boys run, partner trade, pass thru  
 Wheel and deal, zoom and pass thru  
 Left allemande.....

Heads pass thru, round one to a line  
 Spin the top, *squeeze the trigger*,  
 Trade the wave, boys run, pass thru  
 Wheel and deal, zoom and pass thru  
 Left allemande.....

Heads curlique and spread  
*Squeeze the trigger*, boys wheel and deal  
 Girls recycle, pass thru, star thru  
 Wheel and deal, left allemande.....

Heads lead right and swing thru  
 Trade the wave, *squeeze the trigger*  
 Right and left grand.....



Heads square thru four, ocean wave  
*Squeeze the trigger, squeeze the trigger*  
 Swing thru, boys run, wheel and deal  
 Left allemande.....

Heads lead right and circle to a line  
 Pass the ocean, trade the wave  
*Squeeze the trigger*, swing thru  
 Boys run, wheel and deal, square thru  $\frac{3}{4}$   
 Left allemande.....

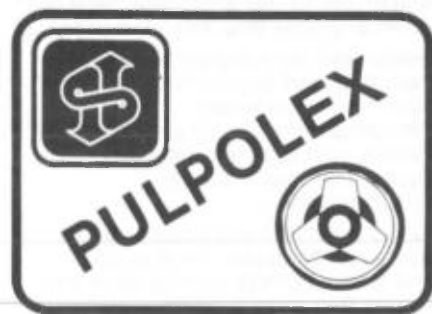
Heads lead right and circle to a line  
 Right and left thru, rollaway  
 Pass the ocean, *squeeze the trigger*  
 Trade the wave, right and left grand.....

Heads lead right and circle to a line  
 Pass the ocean, swing thru  
*Squeeze the trigger*, trade the wave  
 Recycle, right and left grand.....

Heads lead right and veer left  
*Squeeze the trigger*, girls fold  
 Slide thru, left allemande.....

Heads lead right, right and left thru  
 Ocean wave, girls run  
*Squeeze the trigger*, promenade.....

Heads square thru four, swing thru  
 Boys run, girls walk and dodge  
*Squeeze the trigger*, boys cross fold  
 Those who can star thru,  
 Others quarter in, all pass thru  
 Boys fold, star thru  
 Promenade two steps, bow to partner...

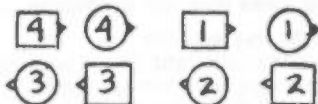


### WAVE THE COLUMN by Bob Yerington, Iowa

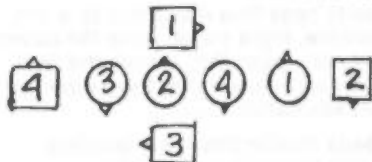
**DESCRIPTION:** From right facing columns, lead dancer and the adjacent trailer (from the other column) cast right three-quarters; simultaneously the center four dancers box circulate one and a half places (being careful to stay in their own foursome) to form a momentary six-hand wave with two "outriders," those who have left hands joined now arm-turn three-quarters as the remaining four dancers (two from the wave and two

outriders) all move up to become the ends of the final right-hand ocean wave. From left-facing columns, the action is the same except the hand turns are opposite and the final ocean wave is left-handed.

Right facing column



Ends cast  $\frac{3}{4}$ , centers box circulate  $1\frac{1}{2}$



Left hand turn  $\frac{3}{4}$ , ends move up



EXAMPLES by Ed:

Heads lead right and circle to a line  
 Curlique, *wave the column*, recycle  
 Pass thru, trade by, square thru  $\frac{3}{4}$   
 Left allemande.....

Heads square thru four, slide thru  
 Curlique, *wave the column*, recycle  
 Square thru three-quarters, trade by  
 Left allemande.....

Heads lead right and circle to a line  
 Rollaway, curlique, *wave the column*  
 Boys run, couples circulate, girls trade  
 Wheel and deal, sweep a quarter  
 Left allemande.....

Heads half square thru, slide thru  
 Curlique, *wave the column*,  
 Walk and dodge, partner trade  
 Square thru four, trade by  
 Left allemande.....

Heads square thru three-quarters  
 Separate round one to a line  
 Curlique, *wave the column*  
 Split circulate, boys run, slide thru  
 Left allemande.....

Heads pass thru round one to a line  
Touch a quarter, circulate  
*Wave the column*, swing thru  
Boys run, left allemande.....

Heads square thru three-quarters  
Separate round one to a line  
Touch a quarter, circulate  
*Wave the column*, swing thru, boys run  
Star thru, pass thru, left allemande.....

Sides right and left thru  
Same ladies chain right, heads lead right  
Circle to a line, left touch a quarter  
*Wave the column*, girls circulate  
Left allemande.....

Heads pass thru round one to a line  
Curlique, triple scoot, *wave the column*  
Boys run, pass thru, wheel and deal  
Zoom and square thru three-quarters  
Left allemande.....

Heads square thru three-quarters  
Separate round one to a line  
Touch a quarter, triple scoot  
*Wave the column*, scoot back  
Split circulate, boys run, slide thru  
Left allemande.....

Heads square thru four, swing thru  
Boys run, crossfire, *wave the column*  
Right and left thru, left allemande.....

Heads lead right and circle to a line  
Pass thru, wheel and deal,  
Double pass thru, boys run  
*Wave the column*, boys run  
Partner trade, left allemande.....

Side ladies chain right,  
Heads right and left thru  
Sides lead right and circle to a line  
Rollaway, curlique, *wave the column*  
Right and left grand.....

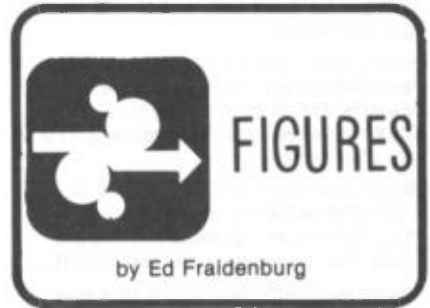
Heads lead right and circle to a line  
Pass thru, wheel and deal  
Double pass thru, girls run  
*Wave the column*, trade the wave  
Boys run, partner trade and roll  
Right and left grand.....

**Two from Bill Peters, Choreo Breakdown**

Heads lead right and circle to a line  
Curlique, *wave the column*, girls run  
Tag the line right, couples circulate  
Bend the line, touch a quarter  
*Wave the column*, swing thru  
Boys trade, girls trade, boys trade  
Turn thru, left allemande.....

Heads square thru four, swing thru  
Spin the top, curlique, *wave the column*  
Recycle, veer left, ferris wheel  
Pass thru, swing thru, spin the top

Curlique, *wave the column*, scootback  
Boys trade, boys run, bend the line  
Slide thru, left allemande.....



Heads square thru, ocean wave  
Girls hinge, diamond circulate  
Flip the diamond, slant touch and wheel  
Extend, recycle, left allemande.....

Sides rollaway, heads lead right  
Do-sa-do, ocean wave, girls trade  
Centers trade, swing thru, trade wave  
Centers trade, centers run,  
Slant touch and wheel, left allemande...

Heads square thru four, swing thru  
Boys run, slant touch and half tag  
Flip the diamond, centers run  
Slant touch a quarter and half tag  
Couples circulate, boys cross run  
Crossfire, boys run, trade by  
Swing thru, boys run, slant touch  
And wheel, center girls trade, recycle  
Zoom and pass thru, left allemande.....

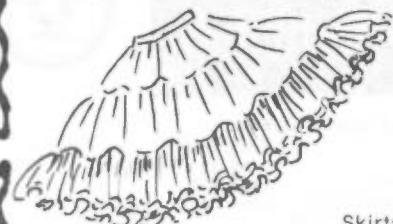
Heads lead right and circle to a line  
Pass thru, half tag, centers run  
Slant touch and wheel  
Ping pong circulate, girls swing thru  
Extend, split circulate, boys run  
Square thru four, trade by,  
Left allemande.....

Heads lead right and circle to a line  
Curlique, coordinate, slant touch  
And wheel, centers recycle, pass thru  
Square thru three-quarters  
Left allemande.....

Heads square thru four, spin the top  
Boys run, triple trade, couples hinge  
Circulate, wheel and deal, spin the top  
Boys run, triple trade, couples hinge  
Wheel and deal, left allemande.....

Heads square thru four, spin the top  
Girls run, triple trade, couples hinge  
Circulate, wheel and deal, spin the top  
Girls run, triple trade, couples hinge  
Boys cross run, girls trade  
Ferris wheel, Dixie grand  
Left allemande.....

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Heads pass thru go round one to a line  
Swing thru, triple trade, pass thru  
Wheel and deal, zoom, girls square thru  
Three-quarters, star thru, promende.....

Sides swing thru, boys run  
Heads partner hinge, triple trade  
Boys run, triple trade, center four  
Wheel and deal, others single hinge  
And roll, all pass thru, ends fold  
Left allemande.....

Sides swing thru, boys run  
Heads partner hinge, triple trade

Boys run, center four spin the top  
Others promenade a quarter and face in  
Centers recycle, sweep a quarter  
Pass thru, star thru, pass thru  
Wheel and deal, centers square thru  
Three-quarters, left allemande.....

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

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

### 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



## FOUR BAR B RECORDS



Bill Owsley



Bill Volner



Bob Carmack



Mike Sikorsky



Marv Lindner

### NEW RELEASES

- 4B-6024 CHAIN GANG OF LOVE— Mike
- 4B-6025 EVERYBODY'S SOMEBODY'S FOOL— Bob
- 4B-6026 A GOOD OLD COUNTRY SONG— Bill V.
- 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

Box 7-11, MACKS CREEK, MO 65786 314-363-5432

# Round Dance



## PULSE POLL



### SQUARE DANCERS' ROUNDS

1. Basin Street
2. Till Somebody Loves You
3. Calahan
4. Shanty Town
5. Little White Moon
6. By the Light of the Silvery Moon
7. Good Luck Charm
8. All Night
9. Stumblin' Along
10. Fun Stuff

### ROUND DANCERS' ROUNDS

1. Hallelujah
2. Apres L'Entreinte
3. Sheik
4. Non Dimenticar
5. Comin' In the Back Door
6. Carolina Moon
7. All or Nothing at All
8. Strawberry Shag
9. Sunrise, Sunset
10. Memories

### 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'Entreinte (Dahl)
2. Hallelujah (Reeder)
3. Para Esto (Roberts)
4. Memories (Barton)
5. Aphrodisia (Ward)
6. Wine, Women and Song (Stier)
7. Hawaiian Wedding Song (Lovelace)
8. I Love the Nightlife (D'Aloiso)
9. Smoke Gets in your Eyes (Landoli)
10. Andante Waltz (Howard)



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# People

IN THE NEWS

**Eddie Powell**, busy young caller from Columbus, Ohio, has been writing his "Around Square Dancing" article in the Sunday Guide section of the *Columbus Dispatch* for three years. He also works as a disc jockey on WLGN in Logan, Ohio (98.3 FM) and calls dances on weekends.

**Cheryl & Chuck Veldhuizen** and **Kerry & Jewel Asbra** have announced the opening of Square Dance Land (formerly Carle's S/D Togs) in Sloux City, Iowa.

Caller **Dick Loos** of Columbus, Ohio has purchased Halpo Products (including the Golden Column and the Mitey Mite) from **Hal Posey** of the same city (see ad, back page).

It was reported that caller **Vaughn Parrish** of Colorado suffered a mild heart attack recently and is recovering very well.

Many inches of copy appeared in several Memphis newspapers at the time of the National Convention. The Mid-South Sunday section of the *Commercial Appeal* had a full page color cover and a full story with photos inside, describing many facts about square dancing, quoting caller **Lee Swain** and convention chairman **Roger Reynolds**, among others. The beautiful print "Night Train to Memphis", created by artist **Jan**

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- BM015 I'M ALREADY BLUE  
Called by Ron Mineau

### CURRENT RELEASES

- BM013 WHO CAN I COUNT ON
- BM010 AIN'T LIVING LONG LIKE THIS
- BM012 SLO TRAC (Hoedown)
- BM011 KELTON HOLLEY (Hoedown)
- BM004 CORN CHIPS (Hoedown)
- BM002 RATTLER ROMP (Hoedown)

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G. Smith, which appeared on the convention program cover, is described in the *Memphis Press-Scimitar*. Another article showed two dancers who attended from Hamburg, W. Germany, **Villa Rieckmann** and **Elizabeth Voss**. A pre-convention article in one newspaper badly misquoted callers **Lee Kopman** and **Bill Peters** as they taught a class of new callers, but otherwise, Memphis publicity was good for the activity.

**Fenton Sellers**, one of the original Henry Ford square dancers in Detroit, now living in Memphis, was also featured in a newspaper article.

The Leisure Life section of the *Tuscaloosa (AL) News* did a nice picture story of square dancing, showing caller **Mel** and **Jean Estes** at work in the Northport Community Center, along with dancers **Jerry & Kaye Watts**, **Karen & Lloyd Stevens**, **Charlotte Nicotri**, **Beverly Ashcraft**, and others.



**Al** and **Nell Eblen** are well known writers for this magazine, and after many years of calling, writing and living in north Texas, they will soon move to south Texas and settle into retirement at San Juan Garden RV Park in San Juan. **Al** was club caller for five clubs around the Wichita Falls area: Y's Owls, Solos, Seymour Squares, Throckmorton Toe-Tappers, and Breckenridge S/D club. The latter club claims the distinction of being the world's oldest continuously active square dance club, having celebrated its 50th anniversary last October. **Al** was made an instant TV star when *PM Magazine* did a show about the club with **Michael James** of the *PM* staff, who is now taking square dance lessons. **Al & Nell** have recently received a number of honors, plaques, and well-wishes from friends in north Texas as they move south.





Dance Marathon held March 30th in Seattle, Washington. Square dancers from throughout Western Washington attended the 12 hour marathon to have fun and help the fight against dystrophy at the same time. Nearly \$9,000 was raised to benefit our patients. Those dollars will help to: fund free clinics at both Children's Orthopedic and University Hospitals here in Seattle, provide orthopedic equipment and physical therapy at no cost to our patients or their families, and support ongoing research for the cure and treatment of muscular dystrophy.

The patients and staff of the Muscular Dystrophy Association extend their heartfelt thanks to Lee and Linda Mazingo, Lee Hardin, Cathy Sommer, Norma Wittman, and Dale and Cindy Young for giving their time, love, and energy to this project. Its success is the result of their hard work and dedication.

#### VAGABONDS DEMO SEASON

Veronica's Vagabonds, a talented group of round dancers from the greater Boston area under the direction

Veronica McClure, have announced their demo seasons for the year: September and October, 1980, round dance demonstrations; December and January, 1981, historical dances demonstrations.

Last spring the Vagabonds showed a selection of round dances for the Lexington Single Squares, the International Institute of Boston's Cosmos, the New England Square and Round Dance Convention in Manchester, N.H., and the Street Fair of the First and Second Church in Boston.

The group plans to participate in the Boston and Watertown 350th anniversary celebrations and in the Toronto and District R/D Festival at York University.

Vagabonds invite inquiries. Contact Veronica McClure, 227 Arlington St., Watertown MA 02172.

#### BREAKING A CLOGGING RECORD

In July at Alameda Hall in Houston, Texas, the Rhythm Cloggers sponsored a clogging marathon which was a repeat of their record-setting attempt four years ago. This time everyone was out to break the clogging record of 7 hours, 13 minutes and 4 seconds set then by Pete

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The participants included cloggers from the Rhythm Cloggers, the Clickety Cloggers of Austin, the Cadence Cloggers of San Antonio, the Rainbow Cloggers of Houston and the Clogghoppers of Houston.

The old record fell quickly by the wayside. The new champion is David Bishop, with 17 hours and 30 minutes. Second place was taken by Tim Goggin with 17 hours, 19 minutes. Tim's older brother and original record holder, Pete,

took third place with 16 hours, 52 minutes. The girls were up there too, with Stacey Wert having a time of 15 hours, 7 minutes. Trophies were awarded in July at the Rhythm Cloggers Benefit Dance.

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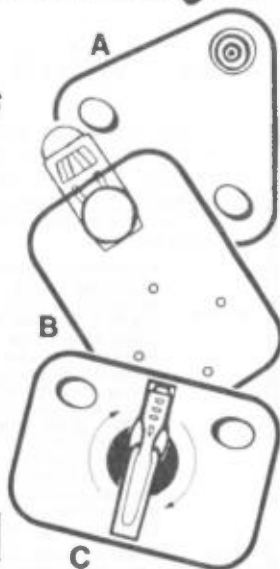
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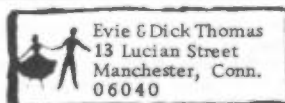
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- ME-110 WE BELIEVE IN HAPPY ENDINGS— Bob
- ME-112 THAT'S ALRIGHT— Bill
- ME-113 LISTEN TO A COUNTRY SONG— Aaron

# Flip Side

## SQUARE REVIEWS

by John Swindle

*The record producers were kind this month. Only 28 flip singing calls and four patter records were received. Out of these twelve songs have been previously released on other labels and three were the same song. Now it is September, hotter weather is behind us, school is back in session, vacations are over and we are looking forward to cooler square dance weather.*

### YOU'RE SIXTEEN— Chinook 037

**Caller:** Gordon Sutton

We'll start this month off with an early '60s rock number. Most of the instrumental was dominated by lead guitars while in the background was a hint of organ music. A bass and snares gave the beat one needs in order to really feel the rhythm of the song. Gordon gave the dancers two figures and most of the review dancers liked the figure listed below as the alternate. FIGURE: Heads square thru, right and left thru, curlique, scoot back, boys fold, double pass thru, cloverleaf, girls turn thru, swing, promenade. ALTERNATE: Heads promenade half way, square thru, right and left thru, veer left, ferris wheel, square thru three-quarters, swing, promenade.

### LET'S GET IT WHILE THE GETTIN'S GOOD— Chinook 039; Caller: Daryl Clendenin

This tune is a repeat and you may be using this song on another label. It is one of those smooth change-of-pace tunes. There are a few high notes that could give some callers a little trouble but Daryl handled them nicely. FIGURE: Heads square thru, do-sa-do, curlique, split circulate, boys run, right and left thru, flutter wheel, slide thru, swing, promenade.

### SUGAR DADDY— Red Boot Star 1255

**Caller:** Elmer Sheffield Jr.

We had a few mixed emotions on this tune. Junior does a fine job on the flip and with his choice of figure. The beat is the type some can dance and some cannot. Some of you may be familiar with the tune and know how much it sounds like "Green Grass of Home." It is also a repeat of a few months back. FIGURE: Heads square thru, right hand star, left hand star, right and left thru, swing thru, swing thru, boys run, promenade.

### OKIE FROM MUSKOGEE— Kalox 1247

**Caller:** John Saunders

Here is a real repeat: same label, same music.

The change is the flip-side caller and an updated figure. John does a super job on this tune with a great figure. If you wore your old record out, here's your chance to add a new one to your record case. FIGURE: Heads square thru, swing thru, boys run, girls hinge, diamond circulate, flip the diamond, fan the top, right and left thru, slide thru, swing, left allemande, promenade.

### I DON'T KNOW WHY— Jo-Pat 105

**Caller:** Bob Vinyard

Still another repeat of a few years back. This version is a little peppier than the other and quite enjoyable to dance to. There was a lot of piano in the instrumental and a very danceable beat. Bob used a variation of a common figure. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, star thru, square thru three-quarters, left allemande, promenade.

### PRETTY BLUE EYES— Blue Star 2110

**Caller:** Marshall Filippo

Key F-G

Flip gave us a taste of western swing, with a simple but interesting figure. As usual with Flip's figures, it was very well-timed and smooth flowing. A key change at the ending added the finishing touch. FIGURE: Four ladies chain three-quarters, heads lead right, circle four to a line, star thru, do-sa-do, swing thru, swing thru, swing corner, promenade.

### CLAP YOUR HANDS— Coyote 301

**Caller:** Scott Smith

This song caused controversy. The instrumental is super, as you would expect. The key may be a little high and the two key changes don't help, but they do give one a chance to really drive this tune. The controversy is about who is on the flip. Many dancers have listened and they all say it sounds like a young Ken Bower. Scott does a super job and had the dancers really going. FIGURE: Heads square thru, do-sa-do, star thru, right and left thru, pass thru, partner trade and roll, pass thru, U-turn back, swing, left allemande, promenade.

### SQUARE DANCE GIRL— Kalox 1248

**Caller:** Harry Lackey

It has been a long time since we heard from Harry and this was worth waiting for. The beat is there with a great sounding rinkytink piano, along with muted trumpet for leads. A nice sound to listen to. Harry hit some notes that made his side interesting and used a figure that was fun. FIGURE: Heads promenade three-quarters, sides right and left thru, pass thru, swing thru, boys run, bend the line, touch a quarter, all eight circulate, boys run, swing, promenade.

### HONKY TONK HARDWOOD FLOORS— Thunderbird 207; Caller: Chuck Myers

This tune has the sound the title implies. A honkytonk piano is heard throughout the record, along with lead guitar and banjo. Chuck has a lit-

tie help on the flip side with his tag lines (his son) and sounded great. We may have another caller in the Myers family. FIGURE: Heads star thru, partner trade, double swing thru, boys trade, girls trade, swing, left allemande, weave the ring, swing, promenade.

**ARE YOU ON THE ROAD TO LOVING ME AGAIN—**  
**Red Boot Star 1254; Caller: Allen Tipton**  
Now speaking of repeats, this is one of three tunes the same this month. The instrumental is good, as Red Boot music is. Allen used a figure we felt was great in showing where a *pass thru* was more advantageous than a *dive thru*. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, trade, roll, pass to the center, square thru three-quarters, swing, promenade.

**IT'S HARD TO BE HUMBLE— Kalox 1250**  
**Caller: C.O. Guest**

For callers with the little extra bit of ham, C.O. has a novelty tune that dancers can identify you with. The instrumental is quite peppy and C.O.'s choice of a grand square gives a chance to tell it like you wish it was. Give this one a listen, you'll enjoy it. FIGURE: Heads promenade three-quarters, sides circle four full around, double pass thru, first two left, next two right, right and left thru, square thru four hands, swing, promenade.

**I DON'T DRINK FROM THE RIVER— JoPat 205**  
**Caller: Joe Porritt**

The Patters gave us a smooth dancing instrumental in this tune with a title that can mislead you. It is a typical love song. The instrumental has a good deal of fine piano. Joe is assisted on the flip by Susan Tones and together they sound great. Joe also gave us a smooth flowing figure. FIGURE: Heads promenade half, lead right, circle to a line, star thru, do-sa-do, spin chain thru, girls circulate two times, swing, promenade.

**NOBODY'S DARLING BUT MINE— BBlue Star 2111; Caller: Marshall Flippo Key: E, F, G**

More western swing from the Bayou Ramblers and Flip. Two key changes are used. Callers will have to listen to the flip side to get all the different tag lines Flip uses in his middle break, which is different from the opener; the closer has a *tea cup chain*. He also uses a figure not on the cue sheet. FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, right and left thru, swing thru twice, boys run, promenade.

**THAT'S ALRIGHT— Melody 112**  
**Caller: Bill Wentz**

Melody presents us with a late '50s rock number. The instrumental, although danceable, sounded weak. Bill does a nice job on the flip, with a danceable figure and three different figures on the opener, break and closer. FIGURE: Heads promenade half, lead right, do-sa-do, swing thru,

boys run, bend the line, right and left thru, slide thru, square thru three-quarters, swing, promenade.

**TAKE MY LOVE TO RITA— Red Boot 253**  
**Caller: Jim Ray**

A little south of the border sound made this an interesting tune. Although a repeat of the same tune from a few years back, the dancers enjoyed it. Jim does very well on the flip with a figure that is getting to be popular on the singing calls. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, reverse the flutter with a full turn, promenade.

**COUNTRY MEMORIES— Scope 648**  
**Caller: Ron Mineau**

Scope gave us a nice instrumental sound with this tune. The title is misleading as the instrumental is nowhere close to country sound. Ron does a super job and uses an opener that affords the caller the opportunity to sing, but dancers felt his choice of *grand parade* was poor since it is on no basic list. FIGURE: Heads curlique, walk and dodge, swing thru, boys run, half tag, trade and roll, fan the top, right and left thru, star thru, pass thru, swing, left allemande, promenade.

**IN THE SHADOWS OF LOVE— Chinook 040**  
**Caller: Daryl Clendenin**

Again, this tune has some high notes that may give some caller fits. The instrumental side has a vocal accompaniment that may help. Daryl handed his side very well. This too is a repeat tune. FIGURE: Heads square thru, do-sa-do, square thru, bend the line, right and left thru, slide thru, swing, left allemande, promenade.

**PICK THE WILDWOOD FLOWER— Red Boot 252**  
**Caller: Richard Silver**

Here is areal country song, one of the real tear jerkers. The instrumental is adequate but not really up to Red Boot's standards. Richard's figure was danceable but had a few pauses in it. FIGURE: Heads flutter wheel, star thru, pass thru, right and left thru, boys run, bend the line, curlique, all eight circulate, boys run, swing, promenade.

**WHO CAN I COUNT ON— Big Mac 013**  
**Caller: Ron Mineau**

Big Mac gave us a good instrumental but it was a little weak. There were some good hot licks on the lead guitar but the music just drifts away. Ron does a nice job on the flip. FIGURE: Heads promenade half, square thru, do-sa-do, make a wave, ladies trade, recycle, veer left, couples circulate, girls trade, partner trade, promenade.

**FREE AND EASY— Hi-Hat 5020**  
**Caller: Joe Johnson**

The title did not ring a bell, but the dancers recognized the tune as one of the popular country

western tunes of today. Joe does a fine job on the flip considering the pauses that are there, causing a caller to have to stack the calls. FIGURE: Heads square thru, do-sa-do, make a wave, hinge a quarter, walk and dodge, partner trade, right and left thru, pass the ocean, swing, promenade.

**ARE YOU ON THE ROAD TO LOVING ME AGAIN—  
4 Bar B; Caller: Mary Lindner**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, pas thru, pass the ocean, linear cycle, wheel, swing, promenade.

**ARE YOU ON THE ROAD TO LOVING ME AGAIN—  
Prairie 1028; Caller: Johnnie Scott**

FIGURE: Heads square thru, do-sa-do, swing thru, girls circulate, boys trade, bend the line, slide thru, square thru three-quarters, swing, promenade.

**IT SURE LOOKS GOOD ON YOU— Chinook 038**

**Caller: Daryl Clendenin**

FIGURE: Heads square thru, do-sa-do, make a wave, girls trade, spin the top, curlique, boys run, square thru three-quarters, left allemande, promenade.

**LONESOME— Old Timer 1001**

**Caller: Dave Roe**

FIGURE: Heads lead right circle four, break to a



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line, touch a quarter, all eight circulate, boys run, right and left thru, dive thru, square thru three-quarters, swing, promenade.

#### LISTEN TO A COUNTRY SONG— Melody 113

Caller: Aaron Lowder

FIGURE: Heads promenade half, sides right and left thru, flutter wheel, sweep a quarter, pass thru, right and left thru, veer left, ferris wheel, pass thru, swing, promenade.

#### CHAIN GANG OF LOVE— Lore 1184

Caller: Trent Keith

FIGURE: Heads pass thru, partner trade, square thru, right and left thru, veer left, ferris wheel,

zoom, zoom, square thru three-quarters, swing, promenade.

#### SQUARE DANCE HONEYMOON— Bogan 1322

Caller: Tim Ploch

FIGURE: Heads square thru, do-sa-do, curlique, follow your neighbor, boys cross run, recycle, slide thru, square thru three-quarters, swing, promenade.

#### JELLY BEAN— Lore 1183

Caller: Lee Hett

FIGURE: Walk around the corner, swing your own, heads promenade half, pass thru, partner

Continued on Page 78

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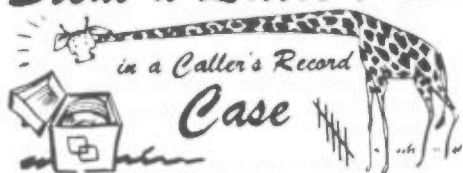
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A caller since 1975, he is a member of Callerlab and the Mississippi Callers



Association. He calls for classes, workshops, and his club, the Sand Dollars of Bay St. Louis. He calls an annual square dance for the Ellisville State School for the Mentally Retarded to benefit the school.

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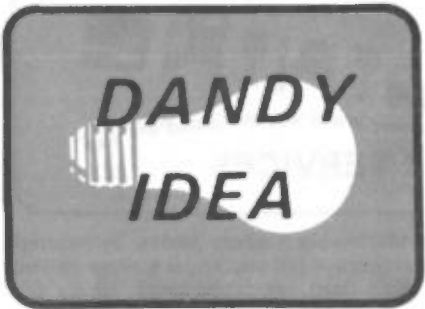
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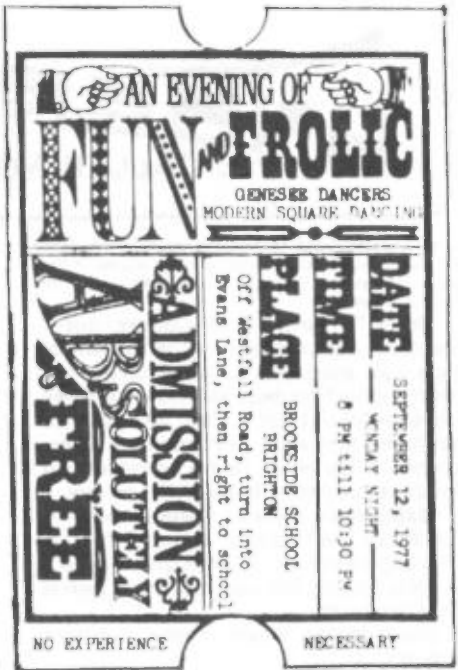
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# UNDERLINING

## THE CALLER NOTE SERVICES

Note to callers and dancers: We resume this feature on the premise that you like to see a digest of the caller note service each month. Let us know your interests, please.

**News 'n Notes** from Connecticut— Deuce Williams deplores the system of new call exposure to the activity— a strong coalition between note services could weed out some. *Cast an anchor* is featured, and work with columns is explored. "It's Hard to be Humble" on Kalox is predicted to be a real winner.

**Mainstream Flow** by Gene Trimmer— Callerlab membership is promoted. A thorough analysis of *run* is given. Here's a good singing call adaptation (64 beats) that uses *run*:

Four ladies chain three quarters around

Heads touch a quarter, then walk & dodge

Swing thru and boys run right now

Couples circulate and bend the line

Touch a quarter now, girls run right

Swing the corner there and promenade

Tag.....

**Supplemental Notes** by Trent Keith— featuring *centers out* for a change, or for a theme tip. Here's a good "surprise *allemande*":

Heads lead right, circle to a line

Curlique, eight circulate 1½

Center six trade and spread apart

All face the middle, al.....

**Minnesota Callers Notes** by Warren Berquam— Did you know a *zoom* can be called from two-faced lines, single file promenade, columns, box circulate, promenade and started or completed double pass thru? What a versatile figure! Other figures worked were *diamonds*, *flip the diamond*, *pair off*, *linear track II*, and *beau/belle hop*.

**NCR Notes** by George Jabbusch— Some new ideas explored by George are *stroll down the lane* (Kopman), *pass ¼, ½, ¾, and walk & run*.

**SDDS** from John Strong— In a discussion of "What is Club Level?" John points out that if it now takes a year to become a Mainstream dancer, two years to be proficient at Advanced or Challenge, dancing two or three times a week; what happens to the four to five-year dancer who can now only dance once a week due to time restrictions, and can't find an appropriate level for comfort at this somewhat diminished pace? Good question.

**Notes** by Jack Lasry— *Stroll down the lane* gets more exposure this month (featured by at least three note services), and Jack also points out six ways to resolve the set after calling *lines (1p-2p)*

1. Centers swing thru, turn thru left allemande.....
2. Centers swing thru, boys run bend the line (back to static square)

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3. Centers fan the top, crosstrail thru left allemande.....
4. Centers pass thru, fan the top crosstrail thru, left allemande.....
5. Centers pass thru, slide thru spin the top, turn thru left allemande.....
6. Centers pass thru, swing thru boys trade, boys run, bend the line spin the top, grand right and left.....

**Figuring** by Barry Wonson— As usual Barry gives us a wide collection of gets-outs of every description, features *zoom*,

*track II*, and *chase right*. More Australian callers are appearing on American record labels. Hi-Hat "Gonna Build a Mountain" is number one on his list. Try this fun figure:

- Promenade, heads wheel around
- Right & left thru
- With lady on right, roll away
- With lady in front, star thru
- With lady on right, cal. twirl
- With lady on right, roll away
- With lady in front, box the gnat
- Pull her by, left allemande.....

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## 30th NATIONAL, Continued

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Camp sites are close to shopping and Seattle's abundant scenic and recreational facilities. Early registration is important as camping sites will be assigned according to date of registration. Those desiring to camp together should register and arrive together, being sure to note this at time of registration.

Any questions concerning R/V

facilities should be addressed to Archie and Marcia Skougstad, 930 S. 245th Place, Kent WA 98031.

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## ENCORE, Continued

something had to be said on the subject." She continues, "I know how the overall picture presented to us fifteen years ago at a Fun Night influenced me in convincing a very reluctant husband (Frannie) to sign up for a series of lessons." That mental picture was of couples shuffling smoothly, with the ladies using their skirts to full advantage for styling on the ladies chain, weave the ring, etc. No calls for a return to emphasis on styling and smoothness in beginner classes, with the caller's wife, and perhaps the angels in their full skirts shuffling smoothly and doing a bit of skirt work during the lessons. "I, for one," she says, "would be happy to do my part to preserve the image that sold me on joining a class."



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Lee Swain

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## EVENTS, Continued

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Kansas— SW Kansas Fall Roundup, Civic Center, Dodge City; Sept. 27; Jim Hayes. Write Darrell & Donna Hopper, Box 278, Lewis KS 67552.

North Carolina— Federation President's Charity Ball, Sept. 27. Write Bob Harrelson, 2304 Maywood St., Greensboro NC 27403.

West Virginia— 14th Buckwheat Festival S/D, Craig Civic Center, Kingwood; Sept. 28; Johnny Jones. Write Frank Slagle, Kingwood WV 26537.

Louisiana— Festival, Civic Center, Lake Charles; Mac Letson, Oct. 4.

South Carolina— Sunnyland Retreat, Landmark Hotel, Myrtle Beach; Oct. 3-4; Don Williamson, Johnny Jones, Ray Pardue, Elmer Sheffield, Jack Watts, Ray & Bea Dowdy, Jim & Betty Cass. Write PO Box 3176, Kingsport TN 37664.

New York— 18th Annual Fall Festival, Onondaga War Memorial, Syracuse; Oct. 10-11; John Saunders, Ralph O'Hara, Jerry Helt, Bill Chamberlain, Ron Libby, Keith Guley, Steve & Fran Bradt, Carl & Pat Smith. Write Jerry & Kay Wilkins, RD 1, McGraw NY 13101.

Connecticut— Oktoberfest Weekend, Hospitality Inn, Enfield; Oct. 10-12; Jerry Haag, Pat Barbour, the Collipis. Write Doug & Joyce Fuller, 147 Russell St., Woburn MA 01801.

California— 24th Jubilee, Santa Clara Cty. Fairgrounds, San Jose; Oct. 10-12; Jon Jones, Bailey Campbell, Bob & Bobbie Cain, Vic Kaaria. Write SCVSDA, PO Box 1559, Los Gatos CA 95030.

New York— Burning Embers, Best Western, Niagara Falls; Oct. 10-12; Dan Dedo, Bud Redmond, Harvey & Norine Wiese. Write Norine Wiese, 140 Reppien Pl., Orchard Pk. NY 14127.

Kentucky— S&R/D Weekend, Lake Barkley Lodge, Lake Barkley; Oct. 10-12; Wayne Akers, Gene & Gina McMurty. Write Jim Brigham, 8835 Lawn, Brentwood MO 63144.

South Dakota— Kapeska Kapers, Masonic Temple, Watertown; Oct. 11; Thor Sigurdson. Write Arne Anderson, 1311 NE 3rd St., Watertown SD 57201.

Indiana— R/D Council Fall Workshop, Murat Temple, Indianapolis; Oct. 12; Phil & Norma Roberts. Write Leroy & Phyllis Weishelt, RR 2, Box 322, Alexandria IN 46001.

Georgia— Square Dance for American Cancer Society, Sept. 13, Buchanan City Park, Buchanan; Wayne & Louise Abbey, dance exhibitions. Contact Faye Ward, Haralson Haymakers, Tallapoosa GA 30176.

## FLIP SIDE, Continued

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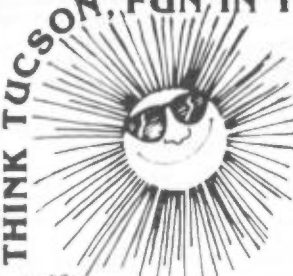
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- OVER THE RAINBOW, Kirby Humble— Rain 401

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- ONCE IN A LIFETIME THING— Byars
- HEROES HAVE ALWAYS BEEN COWBOYS—Byars
- YIPPY, CRY I— Byars

# RAVE



We have just attended a festival at Roanoke, Virginia, and Jim Wood called there, along with Fred Keller. There was also a cameo appearance by a local caller named George Shell, who was chairman of the whole shebang. It was great. The calling was outstanding, with two halls, consisting of advanced levels, mainstream, plus one and hot hash. Rounds were handled by Ray and Bea

Dowdy of Beckley, West Virginia, and they danced an exhibition that was a lulu. Jane and Bud Spruell of Richmond offered a huge display of clothes and things. We think when you miss this Stardusters Spring Fling you have really missed something. For info on the next one, call Monroe Hobson at 774-3178 in Roanoke.

Jack Thompson  
Mechanicsville, Virginia

### GRAND ZIP, Continued

wool, spinning the thread, and the shuttle crossing the loom. It is danced traditionally to two variations of "The Shaalds of Foula," the first tune being used for the first two turns and the second for the last two turns. The push and pull movement is called a "whole pousette."

The "Happiness Mixer" noted in the January 1980 issue is another dance

that we have used under another name. Derived from the "Gay Gordons," a traditional Scottish dance, it is known as "Progressive Gay Gordons" or "Crafty Campbells." We usually dance it to marches such as "Scotland the Brave," but I am looking forward to trying it to the softer rhythm suggested by Bob Howell.

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- 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 Pinalto
- SOS 1006 THREE TIMES SEVEN by Mel Carter
- SOS 1007 SUPPER TIME by Warren Mosely
- SOS 1008 THE SHELTER OF YOUR EYES

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 Wausau WI; Sept. 24, Bob & Pauline Holup  
 Hardy AR; Sept. 26, Sam Mcnitz  
 Bay City TX; Sept. 27, Zoy Hann  
 Kingsville TX; Sept. 28, Ken & Judy Curtis  
 Houston TX; Oct. 2, Myrtle Stunnell  
 Wyoming MI; Oct. 14, Roger Nichols calling  
 Oak Lawn IL; Oct. 17, Mel Mozwez  
 Johnstown PA; Oct. 19, Jim & Dot Karl  
 Versailles OH; Oct. 23, Bill Swallow  
 Centralia IL; Oct. 24, Dave Shilling  
 Toledo OH; Oct. 26, Bob, Mary Hart; Jack, Lill May  
 W. Lafayette IN; Oct. 31, Dayrl Merrill  
 Ogallala NE; Nov. 2, Cal & Linda Peters  
 Kansas City MO; Nov. 3, Jim & Barbara Jefferies  
 Omaha NE; Nov. 5, Harold & Lill Bausch  
 Hudson NY; Nov. 7, Eleanor & Bill McIntyre  
 Berlin Pa; Nov. 9, Roy & Ruth Romesburg  
 Ray ND; Nov. 11, Sheldon Thom  
 Minot ND; Nov. 12, Arnold & Nobuko Strebe  
 Devils Lake ND; Nov. 13, Carroll Carlson  
 Portland Or; Nov. 16, Ed, Mary Warmoth  
 London Ont. Canada; Nov. 28, Ken Brennan  
 Farmer City IL; Nov. 30, Virginia & Roger Barlow  
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 Zephyrhills FL; Dec. 4, Bob & Dee Barnes  
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 Deerfield Beach FL; Jan. 18, Jerry Seeley  
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 Jackson IL; April 11, Bob Smith  
 Rapid City SD; April 12, Mr. & Mrs. Phil Zacher  
 Charleston WV; April 22, Erwin Lawson  
 Altoona PA; April 23, Emil, Ruth Corle  
 Cincinnati OH; April 27, Foster Eubank  
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## Specials

**CALICO & JEANS 8th Annual Square Dance Festival**, November 1; Woodrow Wilson High School, Beckley, W.V.; Harry McColgan, Jesse Shackelford, Garnet Hall, Dancing: 1-5, 8-11p.m. Write Zell McGriff, 204 Highland St. Apt. B, Beckley WV 25801.

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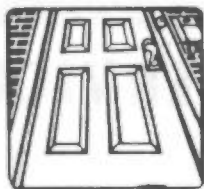
- TNT147 NICE AND GENTLE (Hoedown w/Patter)  
by Al Brundage
- TNT148 MERRY OLDSMOBILE by Gene Trimmer
- TNT149 SOMEONE LOVES YOU R/D Merle Davis
- TNT150 CALAHAN, Round by Bud Parrott
- TNT151 AIN'T SHE SWEET by Al Brundage
- TNT152 SUGAR BLUES by Al Brundage
- TNT153 I REMEMBER, Round by Dave Fleck
- TNT154 HELLO LOVE by Hank Hane
- TNT155 TAKE ME OUT TO THE BALL GAME  
by Gene Trimmer
- TNT156 MONDAY MORNING BLUES (Round)  
by Steve Brissette
- TNT157 REAL MADRID by Ken Crowley
- TNT158 TAKE ONE STEP 80 (R/D) Frank Lehnert
- TNT159 BRIGHT & BREEZY (R/D) Pete Metzger



Ken Crowley Gordon Fineout  
 Al Brundage Gene Trimmer







# Book Nook



by Mary Jenkins

## ABC'S OF ROUND DANCING by Fred Hauray

This 188 page book was written by Fred Hauray, a recognized authority from Albuquerque, New Mexico. It is believed to be one of the most complete publications on modern round dancing.

The Round Dance Glossary is a collection of notes originally used for his personal reference. Some were assembled into articles and typewritten notes as handout sheets for student round dancers.

The use of abbreviations has been minimized in definitions, articles, and descriptions for the benefit of readers who are not familiar with round dance terminology.

All dancers and callers might find the following of great interest: "Club", "Club Caller", "Club Goals", "Dropouts", "Friendly Club", "Goofed Up Square", "Head and Eyes", "Issues", "Manners", "Smooth Dancing", "Square Dance Dropout", "Square Dance Improvement", "Square Dance Rest Break" and "Standardization."

For round dancers and cuers, Fred's presentations at National Conventions and Festivals will be of great interest

and will be most helpful. The panel presentations are 1— Cueing, 2— How to Write and/or Read a Cue Sheet, 3— Mixers, 4— Round Dance Program Check List, 5— Round Dance Lesson Plan, 6— How to Read a Cue Sheet.

Clubs may want to purchase a copy of this book and display it at their dances. Those involved in round dancing will, no doubt, want to order a copy, and the non-round dancers may become interested and join the next class.

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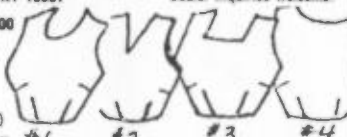
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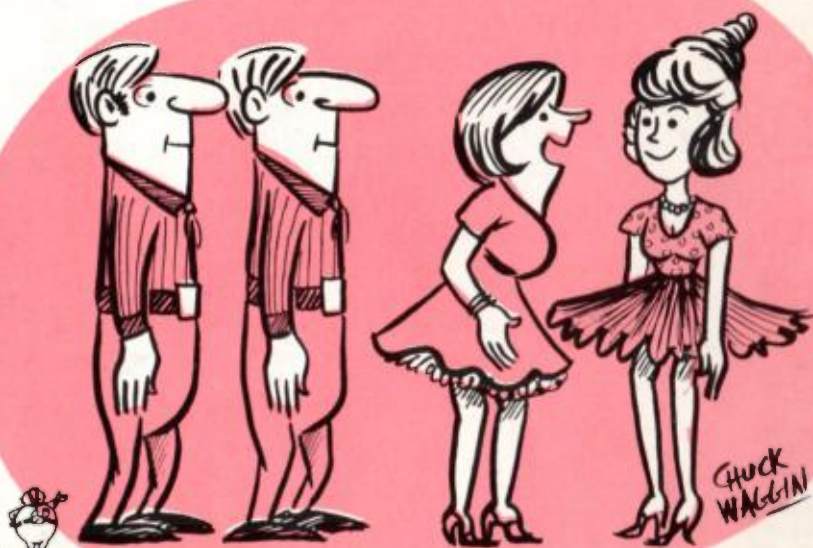
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