

AMERICAN 
SQUARE DANCE

OCTOBER 1980

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WHO-O-O'S
YOUR
LEADER
See
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AMERICAN SQUARE DANCE

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American Squaredance, October 1980

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35th Anniversary

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All summer we've been setting type on the new "computer" composer we told you about. We're becoming better acquainted and our big blue friend no longer speaks to us in terms of "undefined commands" and "repeat." In a manner of speaking, we can now "communicate" with our monster. We understand each other.

This month, as we were sorting and editing copy to be "fed" to the composer, we discovered anew the increased communicating function of our square dance magazine. Twelve years ago, in 1968, the main service we gave to any square dance organization was to publish short articles in "News" about the National Conventions. During the seventies, we have seen the development of Callerlab, Roundalab, LEGACY, the National Association of Square and Round Dance Suppliers, the Universal Round Dance Council and two attempted national dancer organizations. We have seen active public relations chairmen and presidents of local federations and associations and the Lloyd Shaw Foundation begin to tell the stories of activities and accomplishments. Now several pages each month are devoted to reports of square dance organizations and their activities.

Here is an index from October, 1968, our first issue as editors:

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Compare this with the index on Page 3, which includes reports from Callerlab and Roundalab, and which just barely fills its space.

We feel we are filling an important role in the square dance world. We also are a little amazed when we begin to recount all the developments of the past

CO-EDITORIAL

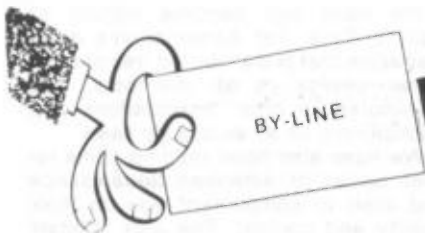


decade— some good, some that could be better. We believe no activity can stay the same and exist; growth and development are healthy signs of a viable recreation form. We're also a wee bit proud that we've been in the right position to document all this.

We have always promised to print the news and tell you what's happening, to tell it "like it is," and let you, the reader, decide the benefits for square dancing of new trends or organizations. We're pleased that there are so many dancers who look beyond their hometown clubs and are interested in new ideas, in cooperation with other dancers, in making square dancing more available. They make up the readership of ASD and, without readers, editors surely couldn't "communicate."

For all the readers who have requested expiration dates on mailing labels, we have good news— another new (to us) method of "communication." We are transferring to a label system, away from our metal plates, and this month will be its debut. All labels for this issue should have dates. (If we don't quite finish the changeover, a few high-zip addresses may not have dates until November.)

We too have seen changes and developments in our office procedures over the past twelve years. Progress keeps us alert and more "communicative." To paraphrase the fabled wolf, "All the better to serve you with, dear reader!"



Our owly friend on the cover is telling readers to "give a hoot" about leadership. **Danny Robinson** echoes the same thoughts in the lead article. Danny is a Florida caller and editor of the *Square Dance Bulletin* from Orlando. To further carry out the Halloween theme, **Bill Barhite** recounts a true story from many years ago in western New York.

Three travel stories tell of ventures into varied corners of the world: Japan, Wales and Guatemala. **Margie Sheffield** of Tallahassee sent material for the first and **Carol Kolns** of Columbus, Ohio, wrote the second. The third was "lifted" from an Oklahoma magazine.

Hap and A. J. Wolcott were the first to submit their notes from a Memphis panel discussion, so theirs is the first of several articles garnered from notes of the 29th National Convention.

Duane and Donna Rodgers regularly write for *Around the Square* of Chicago. They have shared some of their articles with your editors. Duane is a caller, Donna is a dynamo, and both are hosting a Swiss tour for ASD this month.

Our October poets are **Mary Helsey** and **Glenda Grimmer** who pen thoughts that might well be shared with current class members.

Happy Halloween— and may the Great Pumpkin dance in your square!

Harold Thomas	Bob Ferrell	Bill Wentz	Aaron Lowder	Jerry Biggerstaff	Danny Thomas

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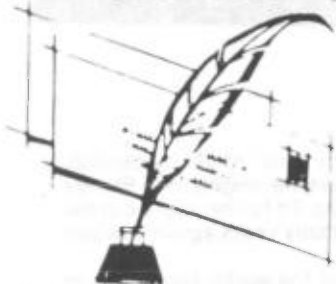
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Enclosed is a copy of your magazine (July) with a personal autograph from Mrs. Shaw. She sends her love and thanks you for the nice article...

Remember, if it had not been for the Shaws and others, where would square dancing be today?

*Dean & Peg Edwards
Colorado Springs, Colorado*

Please find enclosed my bank draft for another year's subscription to your great magazine.

We look forward to each issue, especially when we get a holdup in the mails, and get issues ahead of one another, as sometimes happens. Anyway, we enjoy reading your publication and our caller has taken many APD hoedowns from your magazine, which we have fun doing at our Blue Pacific dance club.

*Bill & Marion Matthews
Narraweena, New South Wales*

I am writing in regard to experimental calls. Just about every dance one goes to, the "teach" for the evening is one or two experimentals. After dancing a good many years, I find that I have been exposed to countless experimentals. I don't object to them, but don't you think it would help if the caller also taught one of the experimental basics? That way a person would become an improved dancer, eventually being able to dance beyond mainstream. The way it is now, a dancer learns a lot of experimentals but will not progress beyond mainstream levels. Unless he or she can find classes that teach beyond mainstream, they will remain at mainstream levels.

*Bill Snee
Bedford, Pennsylvania*

We have just become editors of *Square Time*, our Association's news magazine that is distributed free of additional charge to all members, and distributed to other associations and publications on an exchange basis.

We have also been reading some recent issues of *American Squiredance* and wish to compliment you on their quality and content. The July "Distaff Issue" in particular contains so much that is unusual, distinctive and appealing to all readers.....

*Bob and Ruth Pereira
Nepean, Ontario*

I need help from the readers of *American Squiredance*.

I learned to square dance in Northern New York State in the mid-1940's and was fairly active until I joined the service in 1949.

Last year I became interested in square dancing again and went thru the Mainstream program offered by the Twin City Twirlers. Also thanks to the encouragement and valuable help of club caller Dick Spooner I am learning to call.

What I am looking for is the words to some of the old traditional calls we used back in the forties. I think that these would be great fun to do at club parties.

A few of the tunes I remember are: Arkansas Traveler, Turkey in the Straw, Wabash Cannonball, The Old Gray Mare, Listen to the Mocking Bird and Pistol Packing Mama.

Can anybody help me?


*R. A. Hosmer
P.O. Box 991
Lewiston, ID 83501*

Enclosed find my check #172 in the amount of \$20.00 to cover a three year renewal of the *American Squiredance* magazine.

I have enjoyed the magazine very much and think that it is one of the finest ones out on the market.


*Helen P. Ternasky
Detroit, Michigan*

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Meandering with Stan



REPORT ON A DEVILISH DERVISH

I stood there aghast. Incredulous! Popeyed. Mystified. Horrified. Mortified. Stunned. It was by far the most atrocious, scandalous orgy being conducted to desecrate the good name of "square dance" that I had ever seen.

It was simply awful. Ghastly. Right there before my eyes I saw American square dancing being booted back (most unceremoniously) into the tough, rough age of our bestial, primate ancestors, or at least into the rompin' stompin' frontier fracas once known as "Square Dance" a couple of hundred years ago.

It happened about midnight, as I was breezing contentedly along one of those spiraling mountain roads in upstate New York. The sign "Square Dance Tonite" caught my eye as I sailed past the little community fire house, and I instinctively slowed down, stopped, and doubled back to investigate.

If you're a doctor, you want to see another doctor doctoring. If you're a dentist, you want to see how another dentist dents, or whatever dentists do. If you're a barber, you want to see how another barber barbs. So if you're a caller, you want to hear another caller call.

I wish now, for my composure and peace of mind, that I hadn't wanted to see this caller call. Frankly, he should

have been hired to call hogs exclusively. And from the looks of the wild, drunken crowd undulating and wallowing before him, the participants in this monstrous melee would certainly cause a self-respecting hog to slowly walk away in disgust.

I'll try to recreate the scene. A fiddler was sawing away on his fiddle. No special tune. A guitar player was plucking out another melody. The "caller" growled some incoherent jibberish into the microphone and through a very inadequate sound system, all of which didn't seem to have much relation to what the "dancers" were "dancing." A few terms such as "swing" and "promenade" came through, but the crowd swing and promenaded at times more suitable to its own tastes, interrupting the process now and then for a quick quaff of the seemingly more appealing tastes contained in the pitchers on all the tables.

A "swing" looked more like the mating dance of the male and female African white-crowed ibis in June. It consisted of two people facing each other, holding each other's hands over their heads, and then whirling swiftly like two tops, at least half a dozen times. The swing often took up so much of the dance time there wasn't time to promenade. Or, more often, this "swing thing" would take

place continuously as they promenaded— sort of a double action, gyrating, devilish dervish. I stood there, transfixed, watching in disbelief through the big, wide-open firehouse portals. No one looked my way. I daresay, some could barely stand up, let alone see out into the dark street.

Street clothes were worn by all. Some were barefoot on the concrete floor. Others dressed as casually as one would dress for the beach, with sandals, white T-shirts, and all. No children were present. Most were in their 30's or early 40's. There were about seven and three-quarters sets on the floor. One set never filled up, but those three couples didn't know the difference.

I saw one rather heavy woman crash into a table on a vigorous swing, and several chairs went skittering. She winced a bit, then laughed and got back into the action, which her partner thought was uproariously funny.

After ten minutes I'd seen enough. I walked back to the car and drove off in a pensive mood. Is this square dancing? How many back-country or even suburbanites consider this *the* American Square Dance? Have we really progressed as far as we think we have in performing a social alchemy— changing a bar-room square brawl into a graceful, wholesome dance form? How many whole communities, such as this hill-country town, are at work right now in 1980, turning back the pages of history 50-100-200 years?

The history pages I watched being unfolded that summer night were dirty, folded, ripped, tobacco-stained, beer-stained, tear-stained, wrinkled, savagely slashed, bullet-riddled, and desecrated. That theoretical "book" even today reveals dog-eared pages, wrinkled pages, torn pages, coffee-stained pages. But if we flip backward only a few chapters we find a pressed flower, faded but intact, that signaled a new age— a new concept— for an old, old dance form. Thank God for the transition. The social alchemy. Let's cherish and preserve it!



Despite the earthy episode just related, August was a *great* month for the Burdick bunch, right down to lowly Mugs, the cat, who fancies himself as a V.I.F. (very important feline) with managerial capabilities.

The early part of the month (along with some lazy July days, too) was spent in our own "getaway" corner of the world, the lower **Adirondacks** of upper New York state, on crystal-clear Lake George. The usual pursuits for vacation time— swimming, sailing, sun and fun! But there was more. Lots of O/N/S's (one-night-stands) came into the picture this summer. **North Creek. Hague. Long Lake. Chestertown. Silver Bay.** Some were repeated. Some were outdoor, moonlight affairs. All were a caller's dream— grassroots involvement. Thanks to Mary and Bill Jenkins, soon to become Florida snowbirds, for their tireless years in that north country.

Next came **Dillard, Georgia.** Another paradise. Andy's Trout Farm and Square Dance Resort beckoned me for a solid week of mid-August academic activity— our annual ASD co-sponsored Callers College. Twenty callers and their wives helped create a spirit hard to match anywhere, I swear. Cal Golden, John and Freddie Kaltenthaler, and Jerry and Becky Cope were fellow staffers. They made class sessions so inspirational nobody learned nothing— everybody went home enriched.

The food was fantastic! (I noticed.— Co-ed.) We beat the jacuzzi record— 32 in that little pool. (Did Stan and John count as two each?— Co-ed.) That northern Georgia mountain scenery is so beautiful it's a world apart. That "world" is open to square dancers all summer and *some-more*. Mid-August is the time we'll do it again for callers, new and not-so-new. Think "Dillard" wherever the dogwood "barks" and "bristles".....



Another caller college, smaller but no less exciting for me, took place in **Augusta, Maine**, in July. I flew into Portland, where I was met by fellow staffer Dave Stewart, and we prepared for a long-weekend program for half-a-dozen callers in Dave and Carol's converted church hall, soon to be featured in these pages. What rapport! What talent! We all got a "fill-up" of knowledge in a *fillip* of time!

Also in July, the mountains of New Hampshire beckoned, and I drove to little Lebanon (near Dartmouth), where the Interlocking S/D Association (Thanks to congenial, talented Dona and Vera Prudhomme) whomped up a super special event.

To draw the final curtain on the month of August, I undertook to undertake (Mary Ann, stop laughing) a combo flying-driving jaunt southward, where hospitality was big, even if crowds were small.

Dayton, Ohio— An ASD dance, cooked up by Walt and Dottie Wilson, real S/D "do-ers" of that area. The Solomon Pavilion is a beautiful hall with a breezy, park-encircled view, always free to square dance groups. Can you beat that?

Anderson, South Carolina— After flying to Columbia as the "hub" point, I rented a "bug" to touch base with the Pacesetters again. I met Mandy Morton (ASD, Sept. 1980, p. 20). Rounds were spun by Martha and John Brookshire. Details were squared away by "mile-high" Gist and Carol Brown. Lodging was with "forever young" Helen Pate, out in the "Woods." By the way, trees

down there grow in lollipop clusters. A cluster here. A cluster there. The wood is good for telephone poles and lollipops. Once, years ago, they almost ran out of trees. You've heard of *Cluster's Last Stand*. (With jokes like that, this may be your last stand.— Co-ed.)

Lancaster, South Carolina— Had a barrel o' fun with the Harrelsons! (Barbara and Laverne.) She works as hard as any six people I know. Lancaster is where every day is "Spring"-time and every night is SWING-time, more often than not in that beautiful Triple-R Ranch hall, built by one club, the Red Rose Ramblers. Wanta lose the blues? Mary Ann's giggle will getcha! Real riotous and R-R-R-ready bunch.

Charleston, South Carolina— Harbor town, here we come for the third straight year! Lovely old city. Local caller Brad and Pam Tomlinson put the wheels in motion and the discs on the turntable, squarely and roundly. The Twilight Twirlers sponsored an ASD dance in a nice cool hall, called the Family Center.

Richmond, Virginia— This visit actually took place right after Dillard, and it was good to get back to Richmond after so many years. R-r-really good show (ASD dance) set up by Linwood and Ann Hasty as well as the Richmond S/D Federation. Speaking of being "Hasty," I flew in and out in a *fillip*. (Thanks, Dave, I really like that word.)

Lexington, Kentucky— Again, I jetted to the land of prizewinning thoroughbreds, cantering freely over the bluegrass meadows behind those bleached-white wooden fences. (What fun for you— all that cantering in the bluegrass!— Co-ed.) I had agreed to do a Sunday afternoon clinic and an evening dance for the CECA (Central East Callers Association) and the whole gambit was "blue ribbon." Thanks, Dr. George Cheatham, Jr. (He's one caller in this business who can punch a guy in the back and have him love it.)

Speaking of mares 'n colts 'n bays 'n oats, we'll end with a question: Where can you hear a very verby Derby dialogue? Answer: From a Filly-buster blustering buddy on your CB!



American Squaredance, October 1980



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by Danny Robinson
Orlando, Florida
from *The Square Dance Bulletin*

LEADERSHIP

Lately, something's been bothering me. Square dance clubs come and go—due to the lack of it. Programs with potential have been lost—without it. Callers strive to heed it; club officers need it.

It's leadership! Easy to say but hard to come by.

Success has a sweet smell. If you are a caller, as I am, you work hard each night, each week of every year to give the best possible guidance to your clubs, your various programs and your dancers. If your direction is on course, everybody wins. If you are off the mark and lack proper vision, square dancing is the loser.

The same holds true for association and club officers. All leaders are looking for the right formula. Those of us placed in positions of leadership set and define goals, seek to inspire those around us, then cross our fingers and hope we hit the mark.

I often wonder why we can't seek better ways of improving the quality of our square dance leadership? Why don't we?

Something else bothers me. Why is it when excellent leadership is found in our ranks, we seldom recognize it? I am not saying that we have to constantly throw garlands and bouquets at them or glorify them unduly, but we could show

leaders our appreciation and recognize their achievement. There have been times over recent years when outstanding leadership has slipped through our collective fingers primarily because we did not nurture it. Why not let our know we value their contributions? Why don't we?

Why can't we help our leaders to lead better? We could, you know, if we would make the effort...a collective effort. Why couldn't we offer a series of leadership training opportunities for callers and club/organization leaders from time to time? Wouldn't we all benefit from it?

And when a job is done well and sustained over a period of time, when it is obvious that outstanding leadership is at work, let's recognize it and praise it. Why not an awards dinner, similar to the Jimmy Clossin affair held recently in Florida, which would serve to honor individual achievements and contributions, and offer incentives for potential leaders? One thing for sure— if we don't pay tribute to our own, no one else will.

Isn't it time we did something? Why don't we?

For a list of currently scheduled leadership seminars and mini-Legacies, write Dick and Jan Brown, 1812 Pelton Ave., Bellevue NE 68005....Ed.



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Spooks Dancing On the Tombstones

by Bill Barhite
Culver City, California

It was Halloween and we were driving home from the big Harvest Dance. Sally was a good dancer and I liked her, but her folks sort of bugged me. They were nice people, but they believed in the spirit world, and I felt they were trying to convince me, too.

Once they were going to show me how the spirits would make a table rise. We all sat around a small table, placing our hands on top and touching each other. Her father said to remain silent and concentrate, while he spoke to the spirits. I didn't believe in it and was pressing down real hard, thinking that if the spirits did move it, they'd move me too. After a few minutes he said, "No, the spirits are not going to move tonight, because there's a nonbeliever among us."

I was thinking about this as we were approaching an old cemetery. Sally had

gone to sleep on my shoulder. I slowed the horses down to a walk, for the road was rough and rutted up ahead. There were large maple trees along both sides of the road and the cemetery on our right. A slight breeze was moving the branches and the moonlight shining through made moving shadows on the tombstones.

On a sudden impulse, I nudged her and exclaimed, "Look, the spooks are dancing on the tombstones."

She let out a shrill scream and before I was aware of it, had struck the whip, and the horses broke into a run. After a brisk ride for some distance, I finally calmed them down and we drove on home without further incident.

It's been many years since this happened but Sally would swear today that she really saw spooks dancing on the tombstones.

NEW! NEW!

**2 BOOKS FOR { DANCERS
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Americans Travel..

...To Japan!



Last summer Elmer and Margie Sheffield traveled to Japan, where Elmer called for the 13th Annual Summer Camp, at Fuji-Hakone Land, sponsored by the Eastern Shizuoke Square Dance Federation.

Margie says, "I really do not have words to express the experience we had in Japan. The Japanese square dancers are without doubt the most beautiful dancers I have ever seen. Their style of dance is near perfect. They are the most polite, appreciative people I have ever met. My first thought when I think of Japan now is, 'Good people, beautiful dancers, beautiful country.' Their style and proficiency certainly speaks well of the Japanese callers and cuers."

Upon arrival at Narita Airport, July 3, the Sheffields were met by Matt Asanuma and Tac Ozaki. They traveled by car to downtown Tokyo, where they spent the first night at the Dai-Itchi Hotel. The following morning Matt Asanuma took them sightseeing for a few hours before joining Tac Ozaki and Fusea (Matt's wife) for lunch. After lunch the group traveled by car to Fuji-Hakone Land, where Elmer called for the Summer Camp on July 4, 5, and 6. In the afternoon of July 6, the Sheffields travel-

ed by car to Nagoya where Steve Lien hosted a party for them. That night was spent at the Nagoya Kanko Hotel.

The next morning Tac put Elmer and Margie on the bullet train for Kyoto, where they were met by Mitchell Osawa, a very talented young caller, Sekiko Yamaguchi, Nirotoyu Nakanishs and Masatoshi Inada. After a day of sightseeing in Kyoto, they traveled by car to Nara where they were house guests of Michell Osawa and his mother. Mitchell and Elmer called an A2 dance for Kentucky Lounge S/D Club on July 7. The next day was spent sightseeing in Nara and in the evening Elmer called a Mainstream dance for the club. Tac Ozaki rejoined them at this dance.

The next morning, July 9, they departed Nara, by car, with Tac and Terumi Kurihara, for Tac's home in Hachioji, where the Sheffields spent the next two days as guests. On July 10, Elmer called a Mainstream dance for the Fuji Mt. Squares in Yokota.

On July 11, with heavy hearts and wonderful memories, Elmer and Margie Sheffield departed the Ozaki home for Narita airport for the long journey home, never to forget the many friends, old and new, and looking forward to a return visit to Japan.

To Wales!

by Carol Keirns
Columbus, Ohio



The Vizards

We traveled many miles from Columbus, Ohio, to Rhyl, Wales, but it was worth every mile to attend the 10th Annual Funstitude organized by Ron and Rita Vizard of Nottingham, England.

We settled into our room at the Rhyl YMCA and were impressed with the "homey" accommodations. Three hot meals a day were served and a dinner bell was rung to summon dancers to the dining room. The entire Y was rented for the exclusive use of the Funstitude.

The welcome dance was easy-fun-level, as many participants had come long distances. Immediately apparent was that the usual time it takes to get acquainted abroad was not needed here. We felt at ease right away due to the outstanding friendliness of the people and this atmosphere was continual.

The calling staff consisted of Ron Vizard, Malcolm Davis and Robin Rumble with rounds by Alan Sherriffs. This staff only has the opportunity to get together each year at this Funstitude.

The daily square and round dance workshops were optional as new material was directionally called at the evening dances. Apparel was casual at workshops and western dress was worn at evening dances. There was a square dance shop selling clothing, jewelry and novelties.

The calling was so good that even by the end of the week the dancers were still so enthusiastic they sometimes were on the floor when one of the callers moved toward the stage to pick up the mike.

For the costume night, participants must come and dance at least one tip in a costume made with items at hand. No planned costumes were used. One man dressed in pantyhose from head to foot and could hardly walk but did manage to dance a tip. Some men dressed as chorus girls, a mock English tea commercial was performed, and some wore pink and white elephant masks. After the judging, costumed dancers left for the local pub as this is an annual event.

The location of the Funstitude was ideal. Shopping areas, crown green bowling, the seaside, an amusement park and the center of town were nearby. A woolen mill offered moderately priced coats, jackets, capes, tapestries and other goods. Many people come to Rhyl for holidays, but the shows close early, so while their day was ending our Funstitude evening was just beginning.

We went by bus into the Snowdonia mountains and saw Conwy and Penquin Castles and inside Caernarvon Castle. We saw mountain climbers, waterfalls, a slate mine, narrow roads with seemingly even narrower bridges and many towns with very long names. There is a railway station/city in Wales named Llanfairpwll gwyngyllgogerychwyrndrobwll-llandsiliogogoch. The evening's sing-a-long dance capped a beautiful memorable day.

Looking back on this Funstitude, we know it would be impossible to find a friendlier more fun-filled vacation package anywhere in the world.

To Guatemala!

From Sashay Oklahoma

Shortly after midnight on the 28th of March, 1980, thirteen square dancers from the Northeast Oklahoma Square Dance Association joined one hundred others on a Via Aviateca airplane and headed due south. Destination: Guatemala! Purpose: to provide entertainment for the Guatemalans and participate in an exchange of Oklahomans and the citizens of that Central American country. They arrived in beautiful Guatemala City shortly after dawn. Bill and Dee Couch, presidents of NEOSDA, Larry and Judy Hull, Duane and Sue Brothers, Bob and Sue Stephens, Nick and Alma Robson, and Della Davidson were accompanied by caller Dale VanWormer, his wife Alice and daughter Janet. They were greeted by a marimba band and their host families at about six a.m.

The next four days consisted of becoming acquainted with the Guatemalan hosts, Guatemala City and its environs, and enjoying a series of evening entertainments and programs. On Tuesday evening at the National Music Hall, fine marimba music and a style show of "typical" Guatemalan Indian dress was followed by "Tulsa Time," "The Devil Went Down to Georgia," and some hot hash. The hosts then joined the Tulsans on the stage for a "quick teach" and a few minutes of fun circling to the left and right, doing a left allemande or two, and a busy time of yellow rock practicing.

The last four days were spent touring the mountains of Guatemala. The scenery was beautiful, the weather delightful, the shopping bountiful, and the Guatemalans welcoming and anxious to be sure the North Americans saw, enjoyed, and learned something about their country and culture. It was Holy Week. Intricate and beautiful



decorations were everywhere, religious processions were abundant, and throngs of natives in colorful dress were celebrating. It was a fascinating and interesting time to be in Guatemala.

The final day, Easter Sunday, started with a quick airplane flight to Tikal, site of an ancient Aztec civilization. A hot jungle setting, a hurried tour of a fascinating group of ruins dating from 600 BC to 700 AD, provided a thrilling prelude to the trip back to Tulsa that evening.

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Tips for the Preservation of New Dancers or How to Make A Good Class Better

by Duane & Donna Rodgers
From *Around the Corner*
Chicago, Illinois



Now that classes are into their second month callers and club members should start thinking about those extra sideline features all new dancers should know about. Have a schedule ready to fulfill your obligations to them.

Of course the "Do's and Don'ts of Square Dancing" should have been explained. Using half of a poster board sheet and drawing the cartoons used in the national magazines, seems to tell the story better and more diplomatically than words. If you feel you're not an artist, use the overhead projector at your local school.

Consider asking your caller to have a half-hour workshop before classes for those who seem to be having more than their share of troubles. Maybe one of the partners couldn't make it to the last dance.

Give new members a list with everyone's name, address, and phone number— never know who'll need a ride. They may find out they just live down the street. They may want to get together in a basement and practice to tapes. Remember those fun, getting-to-know-you parties.

Help guide them into "approved" beginners dancers.

Plan a half-way dance for your beginners with potluck, skits, gimmicks, the whole show. Try to use more mixers; help your caller by coming up with some of your own, even if it is just names of different nuts written on construction paper cutouts. So...."the nuts can dance together."

Christmas, Everybody's Birthday in January, Valentine's Day, you know the party themes, have fun with them and your new members. The graduation party should be organized now so guests are invited, decorations and refreshments decided. Be sure the "Area

Inspector" is ready with his quiz and tests. Have announcements ready for newspaper photographers when they come to take pictures.

Go back through your magazines, files, ask your caller what he or she has to offer and make up a booklet or hand out sheet on the following topics... "Ten Commandments for Square Dancers", "Code of Ethics", "Square Dance Manners", "Yardstick for the Square Dance Leader", "Ways to be a Good Dancer", "Square Dance Etiquette & Personal Hygiene", "The Square Dance Garden", "The Four Bones of an Organization", "Cliques", "Proven Ways To Help Your Club", "A Set of Characters", "Badges, Why Wear Them?", "Dear Not-So-New Dancer", "How To Lose Friends and Alienate People on the Dance Floor", "What Kind of a Member Are You?" "So You've Joined A Club", "Chain Reaction", "About Your Club Caller."

Angels remember to let the dancers hear the caller, not small talk in your square. There is only one caller per tip so set a good example, tell new members *you* can't hear the caller! Use pure styling for lessons...do-sa-do, hand and arm holds, positioning, no short cuts. Be helpers— not pullers or pushers.

The angels' time really comes when they can take the new members to those first dances at the club and neighboring clubs. They will remember and love you forever. Some look back and remember the sinking in the heart feeling, shaking of the knees, that "We don't belong here" feeling. Who wants folks in our clubs feeling like that?

Take special care of our new dancers, we all know how much we need them. All dancers and callers who have gotten to be so great they don't have time to join a "club" club or help bring new folks into the activity— we hope you rejoin us next year.

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The Five W's of Round Dancing

by Hap & A.J. Wolcott



Hap and A.J. are from Southern New Jersey and have been dancing squares and rounds for eleven years. They have been teaching rounds regularly for over three years and conduct two weekly workshops, a yearly basic class, cue at several area square dance clubs and have been featured leaders at a number of festivals and special events. Their "hobby within a hobby" is choreography, having written many popular rounds. They are members of Roundalab, Universal Round Dance Council, and state and local groups.

"What" is round dancing? Round dancing is a recreation that can be described simply as couple dancing to a choreographed routine to a specific musical arrangement. It is truly a "melting pot," blending steps, styling and patterns from all dance forms, including folk and ballroom.

"Who" can round dance? Anyone of any age, size or shape who can walk, can learn to round dance. Couples with prior musical and/or dance background may have an initial advantage, however, anyone with a desire to learn, who has patience with himself and his teacher, can derive pleasure from some level of round dancing. Many times, willing students with "two left feet" and little experience, turn out to be good "raw material" because they have no bad habits to unlearn, and frequently develop into most accomplished round dancers!

"When" & "Where"? There is round dance activity in every state in the United States, Canada and other countries. Many square dance callers also teach basic rounds. Organizations such as Roundalab, Universal Round Dance

Council and square and round dance federations and associations can be contacted for exact details of times and places for lessons closest to you. Most round dance leaders try to have at least one basic class a year in their area. The lessons are programmed to build step upon step, as the old adage of "practice makes perfect" is as true here as in any worthwhile endeavor!

"Why" should I round dance? As with square dancing, round dancing is a personally rewarding accomplishment. You will feel pride in yourself and your partner as you smoothly dance a satisfying routine to a favorite piece of music. In addition, the learning experience itself is physically and mentally beneficial. Because many square dance clubs include one or two rounds between tips, some round dance training is necessary to participate in the full dance program. One "bonus" which often goes unmentioned is that with the basics properly mastered, you will soon be accepting compliments on your beautiful ballroom dancing at that special wedding reception or party you attend with your neighbors and friends.!

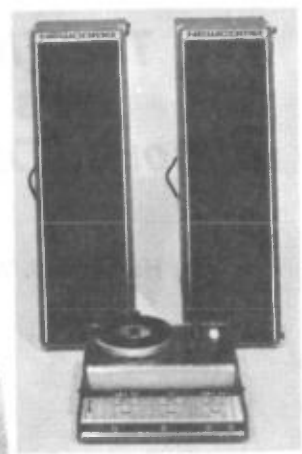
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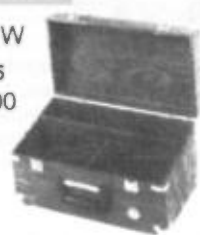
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The Making of a Contra Dancer

by Robin Horton
From *New England Junket*

I saw a contra dancer the other day. I could tell just by looking at him.

Being a native, I learned early about contra dancers. There were nuts! They spend every weekend all winter long square dancing in long lines—and they spend all week long talking about last week's dance or next week's dance. They also don't understand anyone who doesn't love it as much as they do.

By my senior year in high school, I'd managed to figure out that to be "really with it" on the subject all I had to do was nod wisely and say, "That so-and-so is really something."

Actually, I'd never been to a contra dance, and I wouldn't have known so-and-so if I'd promenaded around the high school gym with him, but that didn't bother me, I got by. It sure beat confessing that I'd never been to a contra dance because they were past my bedtime.

My first actual contra dance was during Christmas vacation my junior year in college. It was everything I'd ever imagined—and I hated it!

It was in Bowkerville, miles from nowhere. It was the dead of winter and the building was freezing. (You are supposed to keep warm by dancing.) I sensed immediately that everyone there knew everyone else (except me) and that everyone there knew how to dance (except me). I knew I would spend the whole night watching while everyone (except me) had a wonderful time.

Fortunately, I did not spend the whole night watching. Oh no! Instead, I was asked to dance several times, and I had several opportunities to step on people, turn in the wrong direction, foul up my entire contra line and generally die of

embarrassment.

By the time I left, I was glad I hadn't known anyone. I sincerely hoped that I never ran into one of them again. I vowed that I would never go to another contra dance as long as I lived. I had had enough.

Well, never is a long time...and my new roommate is a contra dancer. It's not my fault that I've been to three contra dances the past month and a half. It's hers.

At first I was firm in my resolve.

"I hate contra dances," I said. "I will not go with you. I will never go to one as long as I live."

I made this announcement once or twice a week, sometimes more often—depending upon how many contra dances she went to that week. She always politely asked me to come. I always firmly refused.

Meanwhile, she brought *them* (other contra dancers) to our house. *They* seemed normal at first, but it was like a recurrence of high school. *They* hummed contra tunes like "Smash the Windows." Only a contra tune would have a name like that," I thought to myself.

Labor Day was the worst. The nuts (contra enthusiasts) were coming from as far as Virginia to go to a crazy thing called a Dawn Dance at the Chelsea House in Brattleboro. They actually intended to stay up all night and dance!

When my roommate got back from that I expected her to wail about how tired she was. But her only complaint was that the dance had been too crowded. Apparently there were more of *them* that I realized.

She persisted in trying to convert me. Finally I appeared to relent. I had a brilliant scheme. I would go to one of the stupid dances and have such a horrid and miserable time that she would feel sorry for me...and she would never dare even suggest it again. I would bump into her friends and step on their feet and she would be mortified. I'd show her!

I went. I danced. I was conquered.

It was different from my first experience. I discovered that I knew a lot of people who were contra dancers (and I'd never even suspected...). I got asked to dance and I didn't step on anyone. In fact, I thoroughly enjoyed myself.

Two weeks later, armed with my knowledge of "ladies chain," "balance and swing," "right hand star" and "the

one below." I headed for the Monday night Harrisville dance.

I'll never forget that night. It was freezing in the town hall, and I kept warm by dancing. Someone had made cucumber juice and it tasted good after two or three dances. And one of *them* had come all the way from New Jersey to go to the Harrisville dance (he turned out to be a hard core enthusiast— he had recently returned from a California vacation and entertained us with tales of Los Angeles contra dancing).

I can't quite believe the transformation. I like to contra dance! Last week I even tried to get a friend to go with me. "You'll love it," I said.

And why not? It's good exercise. You don't need any special equipment (but comfortable shoes help). Everyone has a good time. It's cheaper than a movie and you meet a lot of new people.

"Yeah, but who wants to meet *them*?" you're saying to yourself. Well, it turns out that *they* (most of them) are normal after all. They come in all shapes, sizes, and ages. At one dance I met a nurse, a social worker, a former city manager, a bookkeeper and a secretary.

In fact, the only thing you can say for certain that any of them have in common is their love for contra dancing.

If you've never tried it I will not ask you to give it a try. I'll ask you to give it two, but first some advice.

First, don't go alone. Go to your first couple of dances with a friend (or lots of them), who dances. He/she/they will give you the moral support you need. Also he/she/they will dance with you if nobody else will.

Second,....don't go to Bowkerville. Translation: Don't go to any dances at first that are likely to be populated only by "regulars." Go to dances where there is likely to be a fairly clear explanation of each dance before it begins, and where there will be a lot of other experienced dancers to help you out.

The nice thing about contra dancing is that you can find a dance any Saturday, Sunday, or Monday night. Most area towns have a monthly contra dance and there's always special dances for special occasions like Halloween, New Year's Eve, etc.

It's also a great excuse for not going skiing!

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STRAIGHT TALK

by Al Eblen, Wichita Falls, Texas

Recently, at Callerlab, I heard callers who call Advanced and Challenge levels of square dancing, wanting to change some of the Mainstream movements, because they did not fit into their Challenge dancing program.

I don't care what they call at their chosen levels, but leave Mainstream alone. Personally I like the "boys' parts and girls' parts." I'll tell you one thing, if we eliminate the girl's part, I wouldn't give a hang for square dancing. Who wants to dance without girls? I don't. In teaching beginners I like to say, "boys do this, and girls do that." What is wrong with this? I advise students to learn both parts, but I strongly believe that we should let the Mainstream definitions include boys' and girls' parts. For example, in teaching *crossrail*, it is easier and much simpler to say, "pass thru, the girl goes left, and the boy goes right behind the girl." This make sense. If you say, "pass thru and the one on the right, goes left, and the one on the left goes right behind the one going left," it will never make sense. "Girls go left and boys go right" does make sense.

Most people overlook Mainstream dancing and never really learn to dance a complete Mainstream program, even though they may already be into Plus One and Two. A person should not leave Mainstream for Plus One or Two, until they have mastered Mainstream. Mainstream dancing is very interesting and could be made more so, if callers work at it. I have seen dancers from some Exceleator and Plus One and Two groups fall apart, when I call *centers in* to box 1-4 facing couples. *Cast off three quarters* from this position blows their mind. They are apt to say that they can't hear. this is a sign that they went to Plus One and Two before really learning mainstream. Another movement that bothers some so-called advanced dancers is, *sides roll away*, *heads square thru*, *swing thru*, *boys fold behind the girls*, *girls square thru three quarters*, *boys reach out and courtesy*

turn the girl to a dixie style to an ocean wave. This is beautiful dancing, and it is all mainstream, with movements that we should all know. We can and should make Mainstream dancing very interesting.

I really dislike seeing people on a binge to see how many movements they can learn. Let's not make a contest out of learning movements. So many advanced movements can be called directionally. By using plain English, many movements can be used in Mainstream. *Quarter in* is a fine movement, but in Mainstream you can say, "face your partner," or "face to the center," and get the same result. *Acey ducey* can be used by saying, Ends circulate, centers trade." The list can go on and on.

Callers, you should be able to keep most dancers interested with Mainstream, if you use the many movements and variations that you already have available. I believe people should never leave Mainstream until they have completely mastered it. They should enjoy dancing, instead of being involved in a movement rat race. Certainly when dancers become bored with Mainstream they should move on to Plus One and Two. However, before you move on, be sure you really know how to dance Mainstream.

We should work toward a high quality Mainstream dance program. There is much talk about levels in dancing. In my opinion we have "low level Mainstream, and high level Mainstream." Only the caller can provide *high level Mainstream dancing*. If you provide this interesting dancing, your dancers will not become bored. This will prevent dropouts and moving to Plus programs.

Incidentally, it is difficult to teach Plus One and Plus Two to dancers who have not really learned Mainstream.

Let's keep sanity in square dancing. Let's keep girls' parts and boys' parts. You know the French people say, "Girls and boys are different. Long live the difference."

STATE LINE

Jim & Peggy Segraves

The idea for a state square and round dance association in Alabama originated at the National Convention in San Antonio, Texas, in 1974. Meetings were held in October, 1974, April, July and November, 1975, and February, 1976, for the purpose of establishing the state association. The state was divided into six district and each district selected three delegates as their representatives. Six district coordinators, ten other delegates and many other square and round dancers witnessed the signing of the Articles of Incorporation in Montgomery on February 6, 1976. The first officers for the ASARDA were Dewey and Ruth Glass, presidents; Jim and Peggy Segraves, vice-presidents; Bill and Aleen Calloway, recording secretaries; and John and Dimple Williford, treasurers. Dimple Williford was designated to serve as corresponding secretary, Barbara Kilpatrick as historian, and Tom and Lois Haugh as photographers.

The charter year, 1976, saw membership grow to include five associations, thirty clubs and 456 dancers. This expanded in 1977 to six associations, thirty-four clubs and 524 dancers. Expansion in 1978 showed five associations, twenty-six clubs and 587 dancers. Membership in 1979 soared to five associations, twenty-seven clubs and 1142 dancers.

ASARDA is a non-profit organization with the express purpose of promoting square, round and folk dancing

throughout the state of Alabama. ASARDA provides information for coordinating activities of all square, round and folk dance associations, clubs and dancers. This includes functions such as area festivals and special dances. ASARDA will assist any association, club, caller or dancer that has encountered problems and requests help. It will strive to improve the social image of the activity through acceptable publicity and practices and promote and maintain standards which will keep square, round and folk dancing on a high social level above reproach. The social strength of the organizations will be strengthened through the effects of the collective unified body of ASARDA. The affairs of ASARDA are managed by a board of directors, elected by delegates from each of the six districts. An adequate treasury is maintained to meet the expenses of the association. Income is received from dues paid yearly by the membership and raffle tickets sold at the yearly state convention. From this income, ASARDA provides free admission to the yearly state festival, periodic newsletters, a badge and decal for each member, banners for member clubs/associations, lists of names and addresses of all member dancers, callers, clubs and associations, and other services.

The success of any organization is dependent upon participation of its members. Therefore, all ASARDA members are encouraged to participate in ASARDA functions as much as possible and "eagerly" volunteer to serve as delegates for their districts and later as officers of the association. Members are welcomed into ASARDA and reminded that, "You do not belong to the association, it belongs to you!"

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RHYME TIME



GOOD MANNERS by Glenna Gardiner Grimmer



We had such a good time dancing with our friends
 We hoped each tip would never end.
 We knew the eight people who danced in our square.
 The others were strangers but we didn't care.
 When the music would begin we'd dash for the floor
 Past other dancers, squared up as before.
 Good dance manners teach to "never walk by"
 But for our little group this didn't apply.
 One night a couple was forced to stay home.
 With only six dancers we were left all alone.
 We looked at each other and finally said, "Hey,
 We don't really want to dance this way."
 We began to expand, to mingle and mix;
 Our square was no longer always a "fix."
 Our dancing pleasure increased beyond compare
 For we make new friends in each and every square.

SQUARE DANCE FRIENDSHIP

Two strangers walked into the hall;
 Three couples gathered round.
 "We've never seen you here before;
 You must be new in town."
 "Just passing through from here to
 there,
 But we both love to dance,
 So when we saw the lights and all,
 We thought we'd take a chance."

"You're very welcome here tonight;
 We're glad that you came in.
 Our square was incomplete,
 But now we're able to begin."
 The square was formed and friendship
 grew
 Among the gals and men.
 "We hope if you get back our way
 You'll dance with us again."
 —by Mary F. Helsey

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<i>Best</i>	<i>Club</i>	<i>Trick</i>
A ♣	K ♣	Q ♣



Melody Lakes Belles & Beaus of Quakertown, Pa. decided to have a Pirates Night recently. For decorations, parrots, skeleton faces and pirates' knives were cut out of styrofoam meat trays and painted. These were hung from the ceiling of the hall. Palm trees were made by covering carpet rolls with brown felt and attaching big green felt leaves. The caller's platform had a pirate ship in front with the sail in back of him. Members donated junk jewelry which was displayed in a treasure chest and auctioned off during the evening. All decorations were made by members of the club. Dancers came dressed as pirates and prizes were awarded. There were nine squares dancing— just about capacity for the hall.



*Cliff & Dot Kehrle
Quakertown, PA*

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A GRAND SQUARE

DANCER

by Naomi & Jim Barr
Cumberland, Maryland

One evening in 1950, a young farm boy from Elk Garden, West Virginia, went out on the town to see what was going on. His name was Al, and he loved the farm where he lived with his mother. Al was much too young and naive to be thinking of girls, but it does a guy good to get out and look around some. He wandered into a club in Keyser where a folk and square dance class was being taught by Dr. John Sherlocker from West Virginia University. Al had so much fun he continued dancing with the group on a regular weekly basis under the leadership of a school teacher, Mernie Judy. This was the old "push and pull-thru" method. He enjoyed himself so much he attended a Folk Dance Camp in Wheeling each spring and fall for five years.

About 1952, Joe Blundon of Keyser returned from the Navy and started another group. In 1955, Joe was recalled to military service and asked Al to take over. This was a real challenge because Al was not a caller, and he had no PA system, but he did the best he could and dancers were understanding. He listened to every caller he could and would think of the calls all day long on the farm. Many a time he would dance around the barn with a pitch fork as a partner— even the cattle began to recognize the "do-si-dos." When Joe Blundon came back to Keyser, they both shared the mike and Al continued to learn-by-doing.

Al, still too young for girls, ventured out even further into the world in 1959 when a group was forming at the Corrigansville Fire Hall for square dancing. Jack Drummond was their caller. When Jack's job transferred him out of town, Al was asked to become the club caller. This was really "big time" now because



he would actually get paid for his calling.

Al thought it was over for him when he agreed to call at the Square Dance Frolic in Washington, D.C. There he stood before one thousand square dancers and he thought he would die, but he didn't. His biggest problem was the knocking of his knees interfered with the beat of the music.

The Belles 'N Beaux started having classes to attract new members and Al was the teacher. He loved teaching and his favorite call was "quetch." He had a unique way of teaching that call and tried his best to make it appear very difficult so he could demonstrate with each female student. The poor men just had to learn by watching. Of course, Al was not interested in girls. He had many other things to keep him busy— his insurance business, his saw mill, his farm, his square dance calling, his church— even if he was old enough, he didn't have the time!

Some time later, Al started a square dance club in Elkins, West Virginia, and for several years during the Forest Festival parade, we could hear western music in a distance and all this commotion on a beautifully-decorated float. He began many guest appearances, sometimes as much as 200 miles away from home. He also started a club in Salisbury, Pennsylvania, known as the Maple Swingers. He helped organize another club in Somerset, Pennsylvania. This club is still active and Al is their caller. His most recently organized club was the Mountain Top Promenaders of Oakland, Maryland. They are still an active group and Al calls for them regularly.

Continued on Page 76

HEM-LINE



Make yourself a "swatch book." A small spiral-bound pad lets you put a sample swatch of each piece of fabric you sew into the booklet. Add to it such pertinent information as when you made the dress, the style and any special notes about the particular sample. Then when you shop for accessories or coordinates, you have your sample with you in your purse. Although square dance clothes are timeless, should the outfit find its way out of your wardrobe, then one little tear and the page is out, too, leaving only your up-to-date wardrobe sampler.

In the same vein, but expanding a bit, how about a file for your square dance patterns and ideas? What could be more appropriate than a large looseleaf notebook? Add pages for your notes, pictures, and clippings from newspapers and magazines: add dividers to separate

and categorize; and lastly add some large manila envelopes to hold your patterns and special pattern pieces. It's easier and more fun when all is collected in one place. Don't overlook ideas such as lovely bodices meant for everyday clothes but with minor changes transformed for our favorite activity. Clip out unusual neckline and sleeve treatments that can be made suitable for square dancing. Ideas are all around you, look for them, and add them to your own collection for an individual look. Dare to be different! Who know, you may like it!

From "The Square Pincushion,"
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- 4B-8022 HOLDING THE BAG— Bob & Bill
- 4B-8024 CHAIN GANG OF LOVE— Mike
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- 4B-8026 A GOOD OLD COUNTRY SONG— Bill V.
- 4B-8027 ARE YOU ON THE ROAD TO LOVING ME
AGAIN— Marv



Bob Carmack



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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— October 1955

In response to many questions over the past few years about the general types of square dancing, Rickey Holden has come up with what he calls "a half-way complete answer." He divides square dancing into six distinct styles and lists some identifying features of each.

Eastern: Prominent east of the Appalachian Mountains from Maine to Maryland spottily south to Florida, north of the Ohio River, including Ontario, English-speaking Quebec and the Maritimes stems generally from formalized quadrille-type dance. Defining characteristics are much swinging done with a buzz step, do si do done with two persons moving back to back around each other, moderate tempo of 120-132, mostly singing calls, and phrased dancing to the music. In parts of northern New England and New York, contras are part of the folk style.

Western: Prominent in a triangle drawn from San Diego to South Bend to the North Pole. Stems from the teachings of Lloyd Shaw and as set forth in his book "Cowboy Dances." Characteristics are moderate to not much swinging with walk-around step, do cey doe (a two couple figure with several movements), rapid tempo of 134-144, patter calls of hash and frequent allemande thars, and practically no phrasing to the music. Emphasis is on the geometry of figures.

Southwestern: Prominent from Arizona to Pensacola along the Gulf Coast, Oklahoma, Arkansas and southeast Colorado, except around Dallas where the dancing is more Western style. Stems from folklore as remembered by travellers from Eastern Southern Mountains and play party style dancers who settled in West Texas and New Mexico. Characteristics are very lit-

tle swinging done with a two-step, DO SI DO which receives much emphasis and is the movement known as do paso in other styles, moderate tempo of 120-132, patter calls of almost continuous movement using folklore of the cowboy, attention paid to the smooth flow from figure to figure, and extensive use of the two-step.

Southern Mountain: Prominent along the Appalachian ridge from Maryland to Georgia and southeast in general as well as the Ozark Mountain area. Circle formation with any number of couples. Active (visiting) and inactive couples. Characteristics are short swinging with walk-around or jig step, do si do which refers to 10 or 20 different ideas akin to Southwestern DO SI DO, fast tempo up to 160, figures are visiting couple type with great circle at beginning and ending.

French-Canadian: Prominent in Montreal and throughout French-speaking Quebec. Characteristics are extremely long smooth buzz-step swing often for 48 beats, do si do of Eastern style, moderate tempo of 120-132, very few different figures, each square usually has its own caller who dances as he calls.

Maritime-Canadian: Restricted to the Maritimes of Canada. Uses flexible square of from 2 to 5 or more couples per side depending on number present and size of hall. Danced to the phrase of the music, using polka and waltz rhythms more than do the other forms.

.....

After hearing from "a prominent record manufacturer" that the magazine's record review was detrimental to sales of certain records, *American Squares* asked the readers for help in establishing a policy for the review column. The response was prompt and vigorous, and overwhelmingly in favor of "telling it as it is."

10 YEARS AGO— October 1970

Following a vote of the 1970 National R/D choreography panel members, the panel recommends use of the Basic Cue Format on a one year trial period. This format utilizes bold print for cues and fine print for description, and arranges cues and description on the same horizontal line with measure number. The following components are included in the Basic Cue Format: heading, caption line, measure numbers, cues in bold print explained by descriptions in fine print and parentheses used only to enclose the woman's action where necessary.

From Calling Tips: "Think With Your Feet." "At first glance, this directive to callers might seem a little ridiculous, or even insulting. But as a calling concept, in a figurative sense, it begins to make good sense. As you compose and call spontaneous patter, 'think' what those dancers' feet and arms are doing—where they're going! Put yourself in their shoes every second. Some extra concentration on this concept may put new smoothness into your patter."

From Meanderings (where else?): Did you know that the bathtub was invented in 1850 and the telephone in 1875? Had you been living in 1850, you could have sat in the bathtub for 25 years without the phone ringing once.

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SINGING CALLS

- WIN5100 HOLDING THE BAG by Russ Young
- WIN5101 AIN'T LIVIN' LONG LIKE THIS by Larry Jack

ROUND DANCE

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

feedback

National conventions square dancers are the easiest people to handle for any city in the United States, and they like to eat, but they do not like prices to be hijacked. First, let's get to the housing problem. A few years back, preregistration for the next convention could not begin until the convention opened on Thursday morning, which is the way it should be again. Why? Because it gives everyone attending the convention equal selection of housing in the area. Memphis had to send dancers 80 miles away for housing.

Seattle! I am not proud of your record (4307 dancers preregistered April 12, 1980 for the convention starting June 25, 1981). Do you think this fair to the dancers in the Florida area?

Detroit! I hope you will wait to preregister your dancers on June 25, 1981, to give all dancers attending the convention a fair chance at the housing.

We are now campers, as are many other square dancers attending the con-

vention. Memphis had the most costly camping fee and little to offer; they did have nice shuttle buses. In preregistration for the five days, thinking it would be as good as past years, we paid the fee for camping. On May 1, they sent a flyer telling what was included in the camping, which we received on the tenth of May. The registration blank said no refund after May 1, so Memphis had a lot of unhappy campers. In fact, some could not stay at the campground because there were no showers. The tickets for \$10, per person to hear three singing groups for a few hours during dancing time were traded for refunds when the show was canceled. The same should be done for campers who paid the fee for camping. Those of you in the future working with housing and camping, consider the dancers living away from your city; on housing, give the campers at least shower facilities on the campgrounds.

Jane & Bill Peterson



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RR 144 Love Me Over Again— Wade
RR 145 Breaking Up is Hard To Do— Kip
RR 146 Hard To Be Humble— Wade

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RR 301 Rhythm Special— Wade
RR 302 Brandy— Pat
RR 303 Smooth 'N Easy/Hot 'N Sassy
RR 304 Smokin'/Cotton Eyed Joe-Texas Schottisch
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Callers who would like to receive
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write for information.

CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

For the quarter beginning on October 1, Callerlab has selected one new movement for use in workshops at mainstream dances. This move was written by Lee Kopman and is called *couple up*. The definition and some dancing examples follow.

Couple up: From any box circulate foursome, all box circulate one place and, without stopping, those facing out turn back in the direction of body flow to end in facing pairs. (For right-handed boxes, the flow is to the right and for left-handed boxes, the flow is to the left.) Timing is 6 steps.

DANCING EXAMPLES:

Heads square thru four hands,
Touch a quarter, scoot back
Couple up, pass thru, wheel and deal
Zoom, centers pass thru, allemande left.
Heads lead right and circle to a line
Pass thru, boys run, scoot back
Couple up, pass the ocean, girls trade
Boys run, everybody promenade home....

From static square:

Side ladies chain, heads crosstrail thru
Around one, make a line of four
Slide thru, touch a quarter, scoot back
Couple up, allemande left.....

From static square:

Head couples slide thru, pass thru
Circle four, head gents break
Make two lines, pass thru, boys run
Couple up, allemande left.....

Please remember that this is in the Quarterly Selection category and does not mean that all Mainstream dancers must learn the figure. It is only for those groups that enjoy something extra. The figure should be workshopped before being called at any dance advertised as a Mainstream dance. It appears to be another good way to get into facing couples from waves. It can be varied with either girls or boys doing the turn back and can be called from any of the formation pairings that permit this definition to be used (APD). Please note, however, that not all groups desire this call in other than standard positioning.



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REGISTRATION UPDATE

Goal achieved! The Seattle '81 advance registration total of 7693 as of June 30 exceeds previous convention registration totals for that date. Registrations include delegates from all states. Virgil and Ruth McCann of Thompson, North Dakota, registering at the Memphis Convention completed the sweep of all fifty states. Totals include delegates from Australia, England, Germany, Japan and several Canadian provinces.

Registration totals indicate that Washington's active volcano, Mt. St. Helens, and a possible touchy petroleum situation are having little, if any, effect on dancers planning to attend the '81 convention.

*Don & Sandy Zumbach
Lynwood, Washington*

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Roundalab, the International Association of Round Dance Teachers, Inc., will hold its fourth annual meeting at the University City Holiday Inn in Philadelphia, October 26-28, 1980. The main emphasis this year will be the completion of the standard definitions and descriptions under the direction of Clancy and Betty Mueller, standardization planning committee chairmen.

The education committee, under the guidance of Harmon and Betty Jorritsma, will move toward becoming one of the prime concerns at the annual meeting. Several workshops and educational sessions are planned for attendees.

Phases I and II of round dancing were finalized and defined at last year's an-

nual Roundalab meeting in San Diego. The remaining phases will be further explored, discussed and defined.

Other items on the agenda include: the formal adoption of a cue sheet format, a report on the establishment of a classic round dance list with up-dated cue sheets, a review of the Fleck Point System in rating dances and the development of advanced plateaus, discussions concerning cue word standardization and round dance term abbreviations, at the request of Callerlab, the development of a suggested teaching progression for Phases I and II of round dancing together with suggested routines and/or dances for which clearly understandable cue sheets and records are available.

Any round dance teacher desiring information on attending this fourth annual meeting should contact Roundalab chairman, Jack Chaffee, 5001 E. Main Box 919, Mesa AZ 85205 or executive secretary, Charlie Capon, 1025 N. Highland, Memphis TN.



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Dancing Tips

by Harold & Lill Bausch

BODY MECHANICS AND BODY FLOW

by Harold Bausch

(presented at Nat'l Conv. — Memphis)

If you were to ask a caller to give an illustration of good "body flow," the chances are the illustration would be: *centers in, cast off* $\frac{1}{4}$. This is such a good illustration that it is almost a classic.

The reverse illustration would be *centers in, bend the line*, a perfect illustration of bad body flow.

To determine what is good body flow we look for a move that comes naturally and does not cause abrupt or difficult changes of direction. Let us also include in this discussion the fact that we do not want to use the same hand twice in succession. New callers are apt to have *heads square thru four hands* and then call an *allemande left*, causing those who did the *square thru* to quickly use the left hand again. This is poor flow, and should be avoided.

We could perhaps become too concerned about this and really make it difficult on ourselves. I believe that in mainstream dancing you will have the occasional little imperfections. Example: *Star thru and left allemande*. This call causes the lady to use the left hand twice in succession and it should be avoided. However, it is one that has been with us a long time and is difficult to eliminate all together. I'm not defending it as a call, I am just saying we are not "purists," and we will never be perfect. It does behoove us to notice these things and strive to improve on them. Example: a *slide thru, left allemande* would be much better.

We could probably start an argument right now by asking if we are allowed to call a *star thru* and follow immediately with a *roll away with a half sashay*. I might suggest that tempo of the dance would have something to do with this

call. The timing of the call by the caller could affect it too, but you might ask your female dancers if they like this combination of calls. Some of the young and agile girls might say yes, and some of the senior citizens might say no. Again, some callers might get away with it, and others can not. It is not the best combination to use.

While we have men doing one maneuver and ladies doing another, we are always going to come up with calls that are more comfortable for one partner than the other. I do not believe we are trying to come up with perfect flow for 100% of the people 100% of the time. That would be ideal, and to do it we would have to eliminate some of our present calls. The first illustration that pops into my mind is the *curlique*. Most ladies can enjoy *touch* $\frac{1}{4}$ much more. Our first illustration on this page was *centers in, cast off* $\frac{3}{4}$. Actually the end persons have done a side step and then must start a pivot and eventually slide back toward the center — not perfect flow, but the assistance of the center dancers' movement makes it an easy and enjoyable movement.

Let us not strive for perfect body flow to the extent that we all become a bunch of "nitpickers." Let us strive for smoothness, but let us not be radical and too critical. As in all phases of calling, we are striving to improve, not expecting perfection.



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Calling Tips

by Gene Trimmer

Do not feel compelled to use the Opener or Figure that any caller makes with a recording. Much of the time the author is concentrating so heavily on singing the lyrics to a song that he fails to consider the choreographic placement at all. While this may give the crooner a chance to exhibit his singing voice it contributes little toward smooth and comfortable dancing. Let us look at an example and analyze its effect upon the square.

In an Opener-Middle Break-Closer recently released (and this is more common than it should be), the following figure was used: *circle left* (16 beats go by as the caller sings), *walk around the corner, see saw your own* (8 beats to call it and only the 8 allowed to do it— it should take 16), *left allemande* and *weave the ring* (8 beats to call it and 8 more beats allowed for doing it while the caller sings again— it should take about 14 beats), *do-sa-do* and *promenade* (8 beats to call it and a total of 24 beats were allowed for execution while the caller sings again). The last figure should take 24 beats to execute because a full promenade would take about 16 beats after the 8 for the *do-sa-do*. The trouble is that when the promenade

starts, the dancers are halfway around from home position, so they spend 8 beats promenading home and 8 beats standing while the caller sings, or they swing and twirl and do their own thing to combat the boredom of standing because the caller used bad judgment.

Further analysis of the figure lets us see how poor timing contributes to rough dancing. In patter and singing call alike when we utilize only 8 beats to call what should take 16 beats to accomplish the dancers start to rush while trying to "catch up." They will get through the basics that were called by shortcut methods and running while they lose all semblance of dancing to the beat of the music. When they do "catch up," and they will in the aforementioned figure, they then will vent their frustration when they find time on their hands at the end of a poorly timed routine.

Ideally, and there is no reason why we should not expect to reach this ideal, the dancers should start a promenade in a singing call figure either in the man's own quadrant or within the quadrant of his original partner. We should also present the basic calls in such a manner that the dancers will feel no need to rush and can enjoy the feel of dancing to the beat of the music.

It is not up to the dancer to try an analysis of the factors that contribute to either rushing through a figure or the boredom of standing. It is the callers responsibility to know these things and to take action against their occurrence. That is part of what he or she is paid to do and the dancers have the right to expect their money's worth at any dance.

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by Bob Howell

easy level

Even though the month of October finds your garden depleted, here is a solo dance done in a circle to John Denver's "Garden Song." We danced this with B.J. and Tommy Thomas at a Lloyd Shaw Foundation dance week at Steamboat Springs, Colo. The Thomases hail from Signal Mountain, Tennessee.

GARDEN SONG

FORMATION: Solo dance in single circles facing center of ring.

MUSIC: RCA PB11637

- 8 Introduction— Wait
- 8 Side close toward right, stepping on right, closing left, four times.
- 16 FIGURE: Step on R, point L forward, flair L to back of R, step on L,R,L. Turn slightly toward L, crossing R foot in front for R,L,R. Repeat crossing L in front for L,R,L, etc. (Like Greek "Miserlou" step.)
- 16 Repeat figure.
- 6 INTERLUDE: Side close toward right three times.
- 16 FIGURE
- 16 FIGURE
- 14 INTERLUDE: Side close toward right seven times.
- 16 FIGURE
- 16 FIGURE
- 14 ENDING: Side close toward right six times, flair and bow.



Steve Schnur of Trenton, New Jersey, sent a delightful triple which he calls:

LA TRIOLINA

FORMATION: Groups of three scattered randomly around the room, two with hands joined facing the third.

- 8 Two around one do-sa-do.
- 8 Same three right hand star.
- 8 Three join hands and circle to the right.
- 8 Break to a line, go forward and back.
- 8 Center face right and balance, allemande right
- 8 Face left and balance, allemande left
- 16 Back to the right and reel for three
- 8 Swing (Center flows into swing with right-hand partner)
- 8 Promenade (Scatter promenade in ones and twos; ones find twos, twos find ones, and new trios begin from the top. Lonely promenaders may begin promenading while the others are swinging.)

NOTE: A natural rotation is built into the dance if the lonely promenaders become centers the next time through. During the circle-right, the center-to-be does not let go of hands; the other two break to a line. The circle right and break to a line will feel best if done briskly, leaning away from center.

MUSIC: This dance will require 40-bar music. Steve uses the first cut from the Berkeley Scottish Player's Third Collection, called "None So Pretty."

Here is a smooth flowing easy square dance figure used by Gib Gilbert of Aurora, Colorado:

- Head gents and corners to the middle and back
- Go forward again and box the gnat
- Pull by and separate, go around one
- Walk into the middle, do a right and left thru
- Pass thru, separate around one more
- Down the center and pass thru, look for the corner
- Left allemande.....



And Al Scheer of Littleton, Colorado, adds this quickie which he calls:

RIDE THE TROLLEY

Couple No. 1 (or any other couple) ride the troppey
Clang, clang along the line, hook right on, you're doing fine....

This figure is probably a takeoff on Cowboy Loop. From a circle, the called couple release hands from the ring but hold partner's. They form an arch, walking forward as the rest of the circle moves through the arch. The lead couple then rejoins the ring and another couple can be called out.

Our contra this month comes from Mitch Pingel of Broomfield, Colorado.

COTILLION CONTRA

FORMATION: Alternate duple (double progression).

MUSIC: Any 64-count jig or reel

Intro: Do-sa-do the one below

- - - - - Allemande left and balance*
- - - - - Ladies quarter right and hey for four
- - - - -
- - - - - Two ladies chain
- - - - - Chain back
- - - - - All pass thru, turn alone
- - - - - With the lady on the right half promenade.



*Allemande left with the one below to an ocean wave across the hall with the ladies in the center.

NOTES: Ralph Sizer of Providence sends along two suggestions for smoothing out the "Levi Jackson Rag," (July, p. 40): Counts 1-8 should be broken down to: 1-4 Side couples being the right and left thru while head couple stands still; 5-8 Sides courtesy turn while head couple promenade half way down center. On counts 49-56: 49-52 Each couple promenades one spot to the right; 53-56 All face partner and balance (R & L). Thanks, Ralph.

Art and Anida Seele are trying to assemble a list of clubs throughout the world where contras can be found. If you know of such clubs, please send name, address of name of a contact person to Anida Seele, 1901 West High St., Haddon Hts. NJ 08035.

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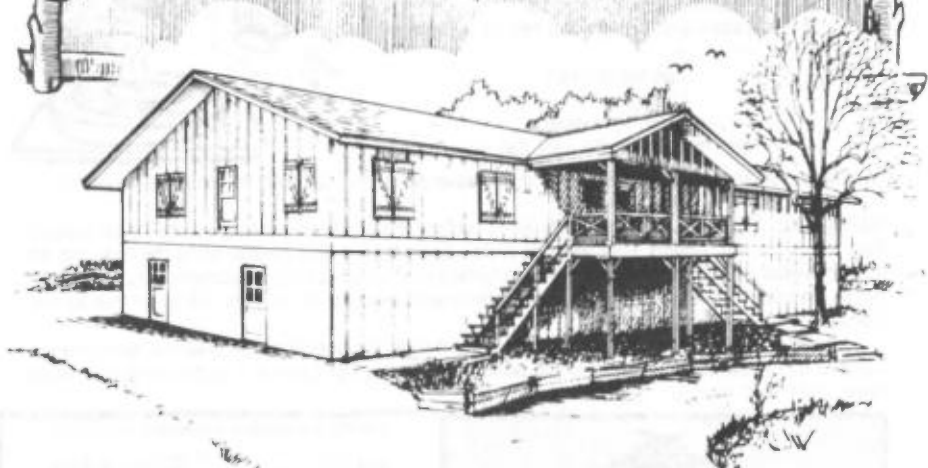
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ALLEMANDE HALL



CAUSING A CHATTER IN CHATTANOOGA.....



Allemande Hall, in Chattanooga, Tennessee, on Gunbarrel Road, built in 1976, boasts of being the finest western square and round dance complex this side of— *anywhere!* Cloggers have adopted it as their *own*, also.

Dancers on their way to the recent National Convention from as far away as Maine were impressed by the invitation to stop in and dance most any night in the rustic hall built by square dancers.

Bill Brandfast and J. I. "Bus" Jones, early supporters of the building project, are among the 220 couples/individuals who own shares (along with 13 clubs) to make this dream a reality. Caller Jim Wood is one of many callers who perform there. Jim is also the accomplished commercial artist who did the sketch of the hall shown here. Callers on tour who've "hashed it" in Chattanooga are Paul Marcum, Mike Callahan, Tony Oxendine, Gary Shumake, Ron Schneider, Marshall Flipppo and many others.



Perched above a knoll on three acres of wooded land amid an abundance of wild flowers and shrubs stands this mecca of area dancing. The property the building overlooks is arranged for ample parking but left in its natural beauty as much as possible.

The entrance is from a rustic western cedar porch into a beautifully carpeted foyer and cloak room, thence to a magnificent ball room. The beauty of the main floor is enhanced with unusual lighting effects attained by quaint brass wall lanterns and overhead indirect lighting.

The callers are delighted with the 8' by 16' callers' stand, which is enclosed with lustrous hand-turned spindles; the floor is thickly carpeted. The movable callers' table is added feature with spotlights on turntable and caller.

An interesting feature is the five carpeted seating loges for spectator use, from which one can see the entire floor from above the dancers.

The lower floor, somewhat smaller than the upper, is unique in its own cozy beauty. It has its own indirect lighting, kitchen and rest rooms, and houses two round dance clubs, two clogging clubs and two square dance clubs.

Allemande Hall is rather remarkable in that two clubs dance simultaneously and never disturb each other.

A few statistics are revealing. If all the square dancers who have danced in the building during the past year were laid end to end, they would stretch down the highway exactly 22.48 miles. (If laid side by side, not nearly so far.)

There are 38 tons of cool air conditioning. An average of 69.17 people use the hall each night. One year's cost of running the hall, including loan payments, was \$14,924. Income from dancing fees that same year amounted to \$18,929. How about that for good management? Today's real value of the complex is \$275,000.

Thanks to all the dedicated dancers who have made Allemande Hall the pride of Chattanooga— a new concept in warm friendliness and pleasure.



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CHALLENGE CHALLENGER

by Jim Kassel

WESTERN PENNSYLVANIA

Once a year we like to report what goes on in our own area. As I write this one week before the Labor Day weekend, we find an advanced weekend at Wexford with Ed Foote. A few weeks ago at Hill Top Heights a C-2 dance was held with Jim Davis, Keith Gulley and Dewey Berry doing the calling. This was the well-known Pittsburgh August weekend. It was a sellout and a great dance as usual, with 25 sets.

More and more advanced and challenge dancers are appearing in northwestern Pennsylvania, especially in the Erie and Conneaut areas. John Steckman has his C-1 plus dance every Tuesday in Ellwood City. Tom Mohney will have A-1 and A-2 workshops in the Mercer-Sharon area, and he, Jim Kassel and Gary Morford have the Salem Whirlaways Advanced to C-1 on first and third Fridays in Clarion. There are other workshops and tape groups at various levels in the Erie and Pittsburgh areas.

ON THE MOVE

Two of the staff of the National Challenge Convention are relocating, which will make dancers in some areas

happy and those in other areas sad, but that's the way it goes. Ross Howell goes from Rochester, New York, to Irving, Texas, and the Texas people are really happy. Rob Libby has returned to Maine after a sojourn in Florida.

CANADIAN NEWS

The "First Edition" C-1 group from Ottawa graduated six couples with Don Moger of Montreal calling for the graduation dance. Don is one of Canada's most promising up and coming challenge callers. Don received a "Live Caller" plaque for being the first live caller for the group. A "Host of the Year" plaque went to John and Arlene Neilson who gave so freely of their recreation room for the group to dance during the past year.

The second National Canadian Convention included Advanced with some C-1 dancing in its program this year. Sure looks like most all conventions are adding something to the advanced and challenge programs.

DISTANT SPONSORS

Although 400 miles away, Sets in Motion of Atlanta sponsored the Advanced and Challenge Trails End and After Party dances at the National Convention in Memphis. A total of 380 tips of Advanced and Challenge dancing were scheduled. This past year, Sets in Motion concentrated on levels and now has four groups at C-2 or above. Sets in Motion is a tape dance club composed of several small groups in the Atlanta area. All the dances, workshop and classes are open to anyone who enjoys that particular level. Nine traveling challenge callers are scheduled for the next year.

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The Pacific Association of Challenge



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DADDY PLAYED THE BANJO, Zoy Hann—Rain 103
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by Ed Fraidenburg

CHOREOGRAPHY

Centers scoot back, men run
Wheel and deal, swat the flea
Promenade.....

CALLERS' COMMENTS



Unusual Singing Call Figures by Orlo Hoadley, New York

Four ladies chain, sides star thru
Double pass thru, peel off, fours go up
Fall back, pass thru, wheel and deal
Go dixie style to a wave, balance
Ladies trade, ladies run, promenade.....

Heads star thru, pass thru
Circle to a line, fours go up
Fall back, flutter wheel, pass thru
Flutter wheel, pass thru
Flutter wheel, California twirl
Left allemande, promenade.....

Heads lead right, circle to a line
Fours go up, fall back, flutter wheel
Sweep a quarter, eight chain two
Flutter wheel, sweep a quarter
Slide thru, left allemande, promenade.....

Heads right and left thru
Heads flutter wheel
Sides right and left thru
Heads partner tag, go round one to line
Fours go up, fall back, pass thru
Wheel and deal, ladies swing thru
Pass thru, star thru, promenade.....

Heads ladies chain, sides flutter wheel
Heads star thru, pass thru, circle to line
Fours go up, fall back, pass thru
Half tag the line, swing thru, balance
Scoot back, men run, promenade.....

Heads flutter wheel and sweep a quarter
Pass thru, swing thru, spin the top
Pass the ocean, scoot back

It seems we have lost an old friend; *Ah* so has disappeared from the Pulse Poll. This basic, authored by Lee Kopman, remained on the poll longer by at least double the time of any other basic. We're sure *Ah* so has only gone to that great square dance hall in the sky, there to enjoy an even longer tenure. Lee should not be too upset, though. Over the span between 1964 and 1979 he authored approximately 155 calls, four of which are currently on the Mainstream or QS list, four more on the Plus One and Plus Two lists, and eleven on the Advanced One and Two lists. (Credit these statistics to Don Beck and the *New England Caller*.) At one time Lee had authored six of the ten calls on the Pulse Poll. We all owe a great deal to Lee and other callers who dare to be different and explore the "no man's land" of square dance choreography. Thanks, Lee!

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



REVIEW

SPIN CHAIN THRU

Description: From eight chain thru or parallel ocean waves, ends arm-turn adjacent dancer one-half, new centers arm-turn three-quarters to form a momentary ocean wave across the center, centers of this wave arm-turn one-half, these same centers arm-turn the wave ends three-quarters to reform parallel ocean waves. (From right-hand waves, all right hand turns are one-half turns and all left hand turns are three-quarter turns.) Left spin chain thru follows the same general description but directs dancers to start from a left-hand wave.

EXAMPLES by Gene Trimmer in *Mainstream Flow*:

Heads square thru four, *spin chain thru*
Ends circulate, *spin chain thru*
Ends circulate, change hands
Left allemande.....

Heads square thru four, ocean wave
Hinge a quarter, *spin chain thru*
Spin chain thru, hinge a quarter
Change hands, left allemande.....

Heads square thru four, swing thru
Boys trade, *spin chain thru*
Spin chain thru, swing thru, girls trade
Change hands, left allemande.....

Heads square thru four, *spin chain thru*
Eight circulate, *spin chain thru*
Eight circulate, change hands
Left allemande.....

Four ladies chain, heads pass thru
Cloverleaf, sides pass thru
Spin chain thru, *spin chain thru*
Cast three-quarters, *spin chain thru*
Double, cast three-quarters
Boys run, boys circulate, promenade.....

Heads pass thru round one to a line
Star thru, zoom, pass thru, swing thru
Girls circulate, boys trade
Spin chain thru, *spin chain thru*
Right and left grand.....

Four ladies chain, heads square thru 4
Spin chain thru, cast three-quarters
Spin chain thru double, cast $\frac{3}{4}$
Right and left grand.....

Sides touch a quarter, walk and dodge
Swing thru, hinge a quarter
Spin chain thru double, scoot back
Boys run, pass thru, wheel and deal
Centers pass the ocean, fan the top
Extend, *spin chain thru*
Eight circulate, right and left grand.....
Heads square thru four, *spin chain thru*
Girls circulate, boys circulate, boys run
Ferris wheel, pass thru, swing thru
Spin chain thru double,
Right and left grand.....
Sides pass the ocean
Ping pong circulate, extend
Swing thru, girls circulate, girls trade
Spin chain thru, swing thru
Scoot back, recycle, left allemande.....

Some years ago there was spin chain thru material around using only six of the dancers. We don't know the author but here are some figures you might try using the same basic idea.

FIGURES by Ed:

Heads square thru four, ocean wave
Head men only start a *spin chain thru*
(Side man does not move)

All *spin chain thru*, split circulate
Boys run, pass thru, wheel and deal
Centers pass thru, left allemande.....

Heads square thru four, ocean wave
Side men only start a *spin chain thru*
All *spin chain thru*, boys run, star thru
Pass to the center, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, ocean wave
Head men only start a *spin chain thru*
Ends circulate (all four), swing thru
Ends circulate, boys run, star thru
Circle to a line, left allemande.....

Heads square thru four, ocean wave
Side men only start a *spin chain thru*
Ends circulate, split circulate, boys run
Pass thru, wheel and deal
Centers pass thru, left allemande.....

Heads square thru four, ocean wave
Head men start a *spin chain thru*,
Boys together start a *spin chain thru*
Boys run, partner trade, pass thru
Wheel and deal, centers square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, ocean wave
Side men start a *spin chain thru*
Girls together start a *spin chain thru*
Boys run, pass thru, wheel and deal
Zoom and square thru three-quarters
Left allemande.....

Heads square thru four, ocean wave

Head men start a *spin chain thru*
 Boys together start a *spin chain thru*
 All swing thru, girls together start a
Spin chain thru, scoot back
 Split circulate, boys run, crosstrail thru
 Left allemande.....

*The same principle may be applied to
 swing thru with interesting results:*

Heads square thru four, ocean wave
 Head men start a *swing thru*
 Boys together start a *swing thru*
 All scoot back, boys run, pass thru
 Wheel and deal, zoom and square thru $\frac{3}{4}$
 Left allemande.....

And spin the top:

Heads square thru four, ocean wave
 Head men start a *spin the top*
 (All ends move up), *all spin the top*
 Boys run, tag the line in, star thru
 Partner trade, left allemande.....

Heads square thru four, ocean wave
 Head men start a *swing thru*,
 Boys together start a *spin chain thru*
 Head men start a *spin the top*
 Boys run, half tag, coordinate
 Boys run, boys trade, boys run
 Ferris wheel, zoom and square thru $\frac{3}{4}$
 Left allemande.....



SWING YOUR NEIGHBOR

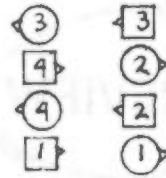
by Eddie Carruthers, Chesapeake, Va.

Description: From parallel ocean waves or columns of four, side by side and facing opposite directions, all swing half by the right (*swing*, from the Advanced list, equals ends and adjacent dancer arm-turn one-half), from here all do a standard *follow your neighbor* (those facing in step forward to arm-turn three-quarters as those facing out run into the vacated spot to individually turn a quarter more in turning direction and end in opposite hand waves. The *spread* rule may also be applied here.

PARALLEL OCEAN WAVES



SWING YOUR NEIGHBOR



EXAMPLES by Eddie:

Heads square thru four, swing thru
Swing your neighbor, boys trade
 Star thru, swing thru
Swing your neighbor, boys trade
 Bend the line, star thru
 Left allemande.....

Sides pass the ocean, extend
 Swing thru, single hinge
Swing your neighbor, boys cross run
 Swing thru, boys run, wheel and deal
 Touch a quarter, scoot back
Swing your neighbor, boys cross run
 Recycle, sweep a quarter, pass thru
 Wheel and deal, zoom
 Centers square thru three-quarters
 Left allemande.....

Heads touch a quarter,
Swing your neighbor, cast three-quarters
 Girls run, touch a quarter
Swing your neighbor, boys run,
 Bend the line, star thru, trade by
 Centers partner trade, pass thru
 Left allemande.....

Heads star thru, double pass thru
 Peel off, centers touch a quarter
Swing your neighbor, ends star thru
 Centers explode the wave
 First couple left, next right, pass thru
 Wheel and deal, zoom and square thru $\frac{3}{4}$
 Left allemande.....

Sides rollaway, square thru four
 Touch a quarter, *swing your neighbor*
 Girls trade, centers trade, boys trade
 Pass thru, wheel and deal, zoom
 Pass thru, left allemande.....

Heads pass thru go round one to a line
 Touch a quarter, split circulate
 Split circulate, scoot back,
Swing your neighbor, cast three-quarters
 Girls run, first couple left, next right
 Touch a quarter, scoot back,
Swing your neighbor, cast three-quarters
 Girls run, star thru, pass thru
 Wheel and deal, pass thru
 Left allemande.....

Sides lead right and circle to a line
 Touch a quarter, *swing your neighbor*

Cast three-quarters, boys run, star thru
 Wheel and deal, centers flutter wheel
 Square thru three-quarters
 Left allemande.....

Heads lead right and veer left
 Crossfire, single hinge, cast $\frac{3}{4}$
 Scoot back, *swing your neighbor*
 Girls run left, wheel and deal, star thru
 Dive thru, centers flutter wheel
 Pass thru, left allemande.....

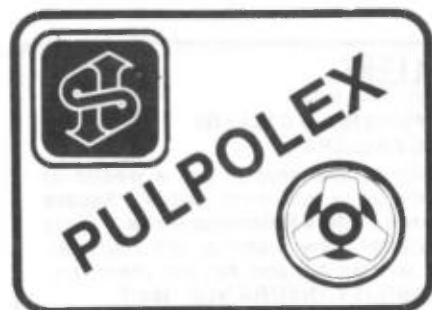
Sides half square thru, spin the top
 Spin the top, single hinge, scoot back
Swing your neighbor, girls run left
 Girls trade, ferris wheel
 Square thru three-quarters
 Left allemande.....

Heads star thru, double pass thru
 Track two, swing thru,
Swing your neighbor, girls trade
 Bend the line, touch a quarter
 Scoot back, *swing your neighbor*
 Trade and roll, star thru, crossfire
 Walk and dodge, wheel and deal, zoom
 Centers pass thru, left allemande.....

Sides pass the ocean, single hinge
Swing your neighbor, boys run,
 Wheel and deal, centers pass thru
 Swing thru, *swing your neighbor*
 Girls run, ferris wheel
 Centers ferris wheel and pass thru
 Left allemande.....

Heads touch a quarter, scoot back
Swing your neighbor and spread
 Right and left thru, half square thru
 Swing thru, boys run, ferris wheel
 Pass thru, left allemande.....

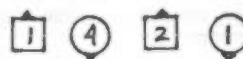
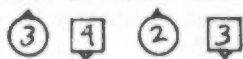
Heads lead right and circle to a line
 Touch a quarter, scoot back
Swing your neighbor and spread
 Right and left thru, crossrail thru
 Left allemande.....



COUPLE UP
 by Lee Kopman, Wantagh, New York

Description: From any box circulate
 foursome, all box (split) circulate, and
 without stopping those then facing out,
 turn back to form a couple. (Those in
 right facing boxes use right face turn
 back.)

BOX 1-4, CURLIQUE



COUPLE UP



EXAMPLES by Ed:

Heads touch a quarter, *couple up*
 Pass thru, swing thru, *couple up*
 Square thru four, trade by, swing thru
 Recycle, sweep a quarter, pass thru
 Partner trade and roll
 Right and left grand.....

Heads touch a quarter, *couple up*
 Pass thru, touch a quarter, *couple up*
 Pass thru, girls fold, star thru
 Partner trade and promenade.....

Heads square thru four, touch a quarter
 Centers trade, all single hinge
Couple up, pass thru, girls crossfold
 Touch a quarter, recycle, square thru $\frac{3}{4}$
 Trade by, left allemande.....

Head ladies chain right, heads lead right
 Circle to a line, touch a quarter
Couple up, left allemande.....

Heads square thru four, touch a quarter
Couple up, pass thru, wheel and deal
 Double pass thru, track two, boys trade
 Boys run, ferris wheel, zoom, pass thru
 Left allemande.....

Heads square thru four, ocean wave
Couple up, pass thru, wheel and deal
 Centers pass thru, star thru
 Wheel and deal, star thru, pass thru
 Wheel and deal, zoom and pass thru
 Left allemande.....

Heads square thru, swing thru, *couple up*
 Star thru, zoom and pass thru
 Left allemande.....

Heads square thru four, ocean wave
 Trade the wave, *couple up*,
 Touch a quarter, track and trade
Girls couple up, tag the line left

Bend the line, left allemande.....

Heads square thru four, sides rollaway
Touch a quarter, *couple up*, pass thru
Boys fold, star thru, ferris wheel
Centers pass thru, left allemande.....

All rollaway, heads square thru four
Touch a quarter, *couple up*, pass thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, swing thru
Single hinge, *couple up*, slide thru
Left allemande.....

Heads touch a quarter, *couple up*
Zoom, centers touch a quarter, *couple up*
Pass thru, go round one to a line
Star thru, track two, swing thru, boys run
Ferris wheel, square thru three-quarters
Left allemande.....

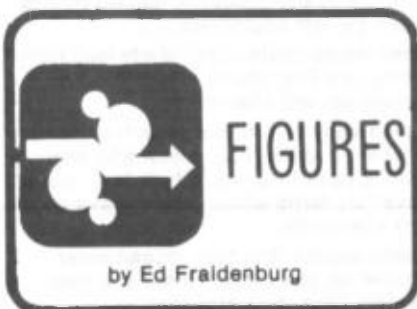
Heads pass thru, chase right
Couple up, Sides flutter wheel
Pass thru, chase right, *couple up*
Heads lead right, left allemande.....

Sides rollaway, touch a quarter
Couple up, double pass thru, track two
Recycle, square thru three-quarters
Left allemande.....

Heads flutter wheel, touch a quarter
Couple up, turn thru, left allemande.....

Head ladies chain right, all rollaway
Heads touch a quarter, *couple up*
Left allemande.....

Heads pass thru, boys run, *couple up*
Star thru, circle four to a line
Left allemande.....



Heads lead right and circle to a line
Touch a quarter, couple up, swing thru
Recycle, sweep a quarter
Left allemande.....

Head ladies chain, heads lead right
Circle to a line, curlique
Center four couple up, others trade
And roll, all left allemande.....

Heads lead right and circle to a line
Two ladies chain, pass thru, chase right

Couple up, left allemande.....

Heads lead right and circle to a line
Pass thru, chase right, couple up
Curlique, couple up, swing thru, recycle
Pass thru, left allemande.....

Heads lead right and circle to a line
Curlique, circulate, couple up, star thru
Pass thru, wheel and deal, zoom
Pass thru, left allemande.....

Heads lead right and circle to a line
Pass thru, head men run
Four men couple up, four girls fold
Men pass thru, star thru, ferris wheel
Zoom and pass thru, left allemande.....

More Swing Your Neighbor by Eddie:
Heads square thru four, swing thru
Swing your neighbor, turnover
(Turnover equals cast $\frac{3}{4}$ and centers
slither.)

Bend the line, star thru, dive thru
Square thru three-quarters
Left allemande.....

Sides square thru four, swing thru
Scoot back, swing your neighbor
Turnover, bend the line, star thru
Trade by, dive thru, centers pass thru
Left allemande.....

Heads square thru four, swing thru
Scoot back, swing your neighbor
Turnover and spread, boys trade
Ferris wheel, pass thru
Left allemande.....
(Turnover and spread equals cast $\frac{3}{4}$ and
centers do a "long" slither all the way to
the end of the line.)

Sides star thru, double pass thru
Track two, swing your neighbor, turnover
And spread, ferris wheel
Square thru three-quarters
Left allemande.....

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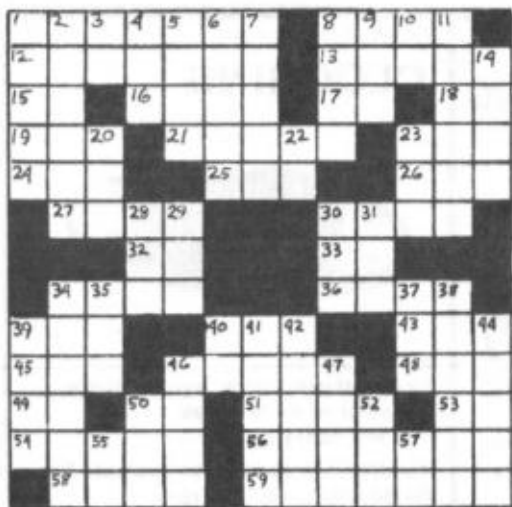
1. The sweet potato instrument
8. Instrument shaped like half of a pear
12. Narrator
13. Town in the Crimea
15. Glucenum (Chem.)
16. Autry
17. Railroad
18. We
19. High mountain
21. French income
23. Fuss
24. Negative
25. Boy
26. Suffix
27. Biblical king
30. Possessive pronoun
32. Denial
33. United Kingdom
34. Conceited
36. Mind
39. Belonging to him
40. Rudiments
43. Hilly region along the coast of Morocco
45. Excellent
46. Musical drama
48. Onassis
49. Initials of Stevenson
50. Bachelor of Arts
51. Babies wear them
53. Letter
54. Keyboard instrument
56. Perfume
58. Musical sound
59. Musical instruments

by Ruth Adler
Wanamassa, NJ



DOWN

1. A piped musical instrument
2. Pablo's instrument
3. Hirt
4. --time jazz
5. Roman road
6. Music for nine
7. Stadium
8. A small stringed instrument
9. United Arab Republic
10. Thallium (Chem.)
11. Musical studies
14. Musical instrument
20. School group
22. Treasury Department
23. Melody
28. Numerical
29. Chaney
30. Not in
31. Hawaiians play it
34. Fiddle
35. Question
37. National Recovery Act
38. Conductors do this
39. The plucking instrument
40. Associated Press
41. Daniels and Rebozo
42. Brittle
44. Goes with drums
46. A double reed woodwind instrument
47. Bedouin
50. Insect
52. Japanese coin
55. Assam language
57. Direction



LAST MONTH'S ANSWERS: 1. Sad. 2. Sild. 3. Sound. 4. Spread. 5. Stepped. 6. Sashayed. 7. Sideboard. 8. Surefooted. 9. Stereotyped. 10. Standardized.

20th ANNUAL MICHIGAN SQUARE AND ROUND DANCE CONVENTION

Civic Center Grand Rapids, MI - Oct. 31-Nov. 1, 1980

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will be held at the Civic Center
Friday 10:00 a. m. to 11:00 p. m.
Rounds
11:00 a. m. to 11:00 p. m.
Squares-All Levels
Saturday 10:00 a. m. to 11:00 p. m.
Rounds & Squares-All Levels

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Thursday Rd. Dance \$4.50 Per Couple

Deadline for Refunds:
September 14, 1980

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People

IN THE NEWS



Have you ever seen this tractor-trailer rig barreling across the interstate highways from Maine to California? It belongs to **Marshall ("Square Dancer")** and **Evelyn Seelye** of Glens Falls, New York, and Florida, who mix business (hauling lawn mowers, etc.) with pleasure (square dancing). 87,000 miles logged in eight months isn't unusual, they say, and both of them alternately drive the 18-wheeler with its special automatic transmission, sleep in the double-berth air-conditioned cab, "shout" for other CB'ers on the mike, or go dancing when they have a layover. What a life!

Phil and Royna Thomas of Califon, New Jersey, and Tripoli, Libya, said they read with interest in this column about German dancer **Wolf Lenz** dancing in Lake Placid, New York, during the Olympics there. They said he comes to Tripoli from time to time and dances with them at Tripoli Twirlers Club. Now he's off to Moscow, they say, but "may not find any dancing there." How true!

Did you see **Lee Long (Roy and Lee Long)** were chairmen of the 1965 National Convention) from down Dallas way in the first fall episode of the TV series of the same name? She was that attractive new "TV star" wearing a

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yellow pants suit and pushing the elevator button in a hospital scene. We'll hope to see her in future episodes. **Lee**, who really shot **J.R.**?

It was reported by **Cora Kang** of Riviera, Arizona that a golden wedding anniversary was celebrated by **Charles and Ebba Naddeo** on July 13 at the First United Methodist Church in El Monte, California. More than one hundred fifty square dance friends from Bakersfield to San Diego attended the event. **Charles and Ebba** were married in 1930 in Prescott, Arizona, and lived in New Mexico. They first learned to square dance in 1940, when dancers had to know just a few figures.

Among the many involvements in square dance programs during their forty years are: formation of a teen club, the Weights and Feathers; instrumental in the formation of the Teen Advisory Board; president of Western S/D Association in 1960; insurance director for DCP and State Square Dance Council; president of State S/D Council in 1977; chairman of DCP Figures Committee, which established dance levels; currently co-chairman of the S/D Float Committee which was founded by **John and Peggy Fogg**.

The first page of Meanderings last month dealt with the Shavano Shufflers of Salida, Colorado. **Edith Brinkerhoff** further reports that in the most recent one year period the Shufflers have "stolen" or retrieved a total of 166 club banners. In order to do that, club members traveled 11,368 miles, and it should be noted that the closest "stealable" banner is 60 miles from Salida. Twenty banners are always hanging in the club hall. Can anyone top that record?

Incidentally, Salida is the birthplace of caller **Herb Egender**, who wrote us recently to say that on a trip this summer he and **Erna** were robbed at a motel in Urbana, Illinois. Unfortunately, many years' accumulation of notes, old records, and personal files can never be replaced, along with more expendable items such as a complete Hilton sound system with speakers, TV set, two cases of phono records, etc. **Herb** caught the five men in the act, but suddenly realized, as he put it, "I was barefoot, in my pajamas, and unarmed, and I opted to let them have the hardware rather than my body." **Herb** is the assistant executive of

Callerlab, with **John Kaltenthaler**. He and **Erna** are hosts of one of the ASD Switzerland tours this fall. Better luck on future travels to the **Egenders**!

From the *Harold-Times-Reporter* of Manitowoc, Wisconsin, and from **Florian Jankowski**, we received details of the members of Spurs and Spangles (Caller: **Dale Bashaw**) and Roundups (Caller: **Lloyd Bungert**) dancing atop the deck of the submarine *Cobia* as part of Manitowoc's Maritime Melodies festivities this summer.

Bob and Marg Carnes were honored at an anniversary dance recently in St. Marys, Pennsylvania, put on by the Bells of St. Marys Club. Caller was **Bob Morrison** of Erie, who with his wife **Lorie**, is a charter member of the club.

Square dancing may become the official American folk dance of New Jersey soon, if **Helen and Frank Cavanaugh** of Edison have their way, says the *Sunday Star Ledger*. A resolution to this effect has passed the Assembly and was due for the Senate soon. The **Cavanaugh**s estimate that there are 10,000 square dancers in New Jersey.

The Square-Rounder shop of Goshen, Virginia, announces with regret that it will close its doors, due to the illness of **Mrs. Bailey**, co-owner.

Our thanks to **Orphie Eason** of St. Catharines, Ontario, for setting up and covering our ASD booth at the Canadian National Convention in Ottawa. Sorry your editors couldn't have attended personally to greet our many Canadian friends at that great event in August.

Orphie sent us a very humorous feature article by **Keith Waterhouse** in a Canadian publication, *Highlife*, entitled "I Won't Dance, Don't Ask Me." Just one excerpt from it will give a good sampling:

"You may have been led to believe that in Highland flings, reels, and similar Scottish excesses, you can do as you please provided you keep one hand on your hip. This is not the case. All these Caledonian revels have as many complicated sequences as the Latchford Schottische. The Latchford Schottische, if you don't know what that is when it's at home, begins like this: L.F. forward down L.O.D. toe pointing down L.O.D. (b.o.f. then w.f.), Close R.F. to L.F., 3rd pos rear. If you cannot understand this, do not put yourself to the expense of hiring a kilt."



1980 NATIONAL S/D CONVENTION

Baltimore, Maryland, has been announced as the national convention site for 1984. A second all-time attendance record of 26,841 including dancers from all fifty states, Canada and several foreign countries, was set at the 29th Convention in Memphis in June, 1980. Thirty-eight states had fifty or more dancers present; thirty-four had a hundred or more, indicating it was truly a "national" convention.

Future convention sites are; Seattle, June 25-27, 1981; Detroit, June 24-26,

1982; Louisville, June 23-25, 1983; and Baltimore, June 28-30, 1984. National conventions always start on the fourth Thursday in June. The 1985 convention will be awarded in Seattle during the 1981 gathering. Bid sessions are held Friday mornings and are open to all dancers and interested parties.

Future general chairmen include; 1981, Don and Shirley Blanchard; 1982, Norman and Audrey Brown; 1983, Russ and Roberta Carty; 1984, Peter and Jennie Zukaukas.

Chuck and Margie Teeple were reelected chairmen of the 1980-81 National Executive Committee, with Steve and Dorothy Musial, vice-chairmen; Floyd and Clare Lively, secretaries, and Pete and Ester Hughes, treasurers. Howard and Peggy Thornton will serve as directors of information. The committee will hold its pre-convention meeting with all future chairmen and workers in Detroit from April 22 to 25, 1981.

18th OVERSEAS DANCERS REUNION

Western Hills Guest Ranch, Wagoner, Oklahoma, was the site of the 18th annual reunion of the Overseas Dancers. Dancers attended from 24 states and six

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foreign countries. In addition to squares called by the finest callers from the U.S., England and Germany and rounds cued by experts, exhibitions were given by the Scottish and Costa Rican dancers, and afterparties gave evidence that OSDA has members qualified to "headline" as thespians.

England and Oklahoma were best represented with 37 dancers each; Texas was third with 30. Foreign countries represented were England, Canada, Libya, Germany, Costa Rica, with one dancer en route to Korea stopping by to renew friendships.

In 1981 the reunion will be held at Zion Park, Illinois, at the Holiday Inn Beach Resort. Further details are available from Gladys Voltz, 224 W. Depot St., Silver Lake WI 53170. General chairmen will be Bob and Liz Wilson, 615 Westmoreland Ave., Waukegan IL 60085. Dates are August 4-7, 1981.

To be eligible for membership in the Overseas Dancer Association, a person must have learned to dance overseas or been a member of an overseas club. Overseas dancing on vacation or as a

member of a tour group does not qualify. Overseas is defined as any place outside the U.S. and Canada and any place within the U.S. and Canada currently or previously designated as a foreign tour area by either government.

*Steve & Fran Stephens
San Antonio, Texas*

BERMUDA S/D CONVENTION

Details are finalized and registrations are coming in fast for the Bermuda Convention on January 4-11, 1981. Dancers will vacation in Bermuda and be able to dance the whole week with dancers from all over the U.S. and Canada.

Staff consists of Dick Jones, New Jersey; Jim Purcell from Massachusetts; Chuck Stinchcomb from Maryland, with Charlie and Bettye Proctor cueing rounds. All are highly versatile, skilled and entertaining. Workshops will be conducted every morning after breakfast, leaving the rest of the day for exploration, relaxation, shopping, or whatever. In the evening, dancers may digest their delectable dinners by dancing with their

Dancing together in '81!

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fellow Bermuda travelers.

Many leaders are putting together tours to attend the convention. The special hotel rates arranged by the Bermuda Department of Tourism are especially for this convention, an annual January event which provides an ideal opportunity to visit Bermuda very inexpensively.

Last year's festival, hastily arranged, brought 120 dancers from nine states. 75% of these dancers are returning. If you wish registration sheets, write to Bermuda S/D Convention, PO Box 145, Avon MA 02322. Once you register, all hotels are available. Send your registration form, receive your confirmation, and then book with any travel agent you wish. A list of travel agents can be supplied if you desire. Agents are also working on arranging low-cost housekeeping accommodations.

Singles are welcome and can be matched up for room-sharing.

*Gerrie Purcell
Randolph, Massachusetts*

PRAIRIE CONCLAVE

The Third Prairie Conclave, a Mini-LEGACY, will be held in Lincoln, Nebraska at the Nebraska Center for Continuing Education starting at 7:30 P.M. on Friday, November 14 and continuing until 12:00 P.M. Sunday, November 16, 1980.

Bob Howell, Executive Director of LEGACY, will be the special leader in the activities planned for this weekend. Information may be obtained from Mike & Mary Gottula, 1501 Crestview Dr., Lincoln NE 68506.

NATIONAL FOLK DANCE

The National Folk Dance Committee is continuing its effort to make square dancing the U.S.A.'s national folk dance. The committee reports that at this time it is still 78 short of the 218 co-sponsors needed to get Bill HJR out of committee and on to the house floor for a vote. The count has never been this close before.

Thousands of dancers have worked on the petition drive; since the end of June 50 co-sponsors have been added to the


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Jim Hatrick


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Randy Dibble


Gordon Sutton


Joe Saltel


Jim Davis

C-041 HOME LOVIN' MAN by Jim Davis
C-040 IN THE SHADOWS OF LOVE by Daryl
C-039 LET'S GET IT WHILE THE GETTIN'S GOOD by Daryl
C-038 IT SURE LOOKS GOOD ON YOU by Daryl
C-037 YOU'RE SIXTEEN by Gordon
C-036 CUDDLE UP A LITTLE CLOSER by Daryl

Rounds:
C-1004 I WANT YOU, Cued round by Lloyd & Elise Ward


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list.

The committee has published a two-page list of the 140 co-sponsors and asks that dancers thank them, continuing to recruit co-sponsors from congressmen not listed. Space precludes publishing the entire list, but you may obtain one by writing to: Square Dancer, PO Box 5775, San Jose CA 95130.

George Holser, in writing the recent report, expressed the wish that we will be dancing our National Folk Dance at Seattle in 1981. This would bring great satisfaction to those members of the committee who have worked on this project for many years.

NATIONAL SQUARE DANCERS ASSOC.

A meeting was held during the Memphis convention to determine the feasibility of forming a national square dance organization. The meeting was the result of a survey conducted by the California S/D Council to determine how many of its sister organizations would be interested in creating a national organization.

Jim and Jan Maczko of California and Ed and Mary Barbee of Texas are serving

as chairman and secretary until the Seattle convention.

It was resolved that "there is a need for a National Square Dance Organization to be called the National Square Dancers Organization and that a committee of regional representatives be established to survey their regions to get a broader feeling of the other states and to encourage others to attend the next meeting." It was generally agreed that square dancers would equally include round dancers, cloggers and contra enthusiasts together with all other factions which make up the square dance movement.

THE HIGH ROAD OR THE LOW ROAD

We know many callers and square dancers have been bitten by the travel bug from time to time— others may wish to hop on a plane for far away places for the first time. Hundreds of dancers have already gone to Switzerland, Hawaii, and Australia/New Zealand on ASD tours. More are coming. Here's a sneak preview. Watch for ads for further details:

Continued on Page 79



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Johnnie Wykoff



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A small and unique product called "Dancing Dancers" intrigued us when we first saw it in Memphis last June. These dancers do jiggle and "dance" as they ride on a spring when the suction cup is applied to a car window. They tell



everyone you're square dancers, as you travel. Full details on ordering can be found on Page 73 of last month's *ASD*, but briefly, you can send \$2.50 plus 50¢ shipping, for your dancer to Megie's Sign & Engravings, 11663 Solzman Road, Cincinnati OH 45242.

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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

RHUMBA EASY— DAL6061

Choreography by Riley & Cleo Runyon

Good music for the "Walter Winchell Rhumba" with an interesting easy-intermediate routine.

INSPIRATION— Roper 232

Choreography by George & Mady D'Aloiso

Pretty music and a challenging tango routine.

PEPITO— EP 605

Choreography by Bob & Maryann Rother

Good music and a good fun-to-do high-intermediate cha cha.

WAVES OF DANUBE— Roper 149

Choreography by Mike & Diana Sheridan

Pretty music and a high-intermediate Viennese waltz with lots of turns.

EASY TO LOVE— DAL 6065

Choreography by Ken Craft & Elena DeZordo

Smooth and pretty music; a comfortable three-part intermediate foxtrot.

SUGARTIME— MCA 60071

Choreography by Bill & Marie Brown

Great music by the McGuire Sisters with an intermediate two step of several parts.

SWEET MISERY— Sierra 5180

Choreography by Charlie & Bettye Procter

Good music with a Dale Snow vocal and a good, easy, three-part two step.

CHERRY PIE— Sierra 5180

Choreography by Charles & Dorothy DeMaine

Another Dale Snow vocal and good music for an easy-to-easy intermediate two step.

THAT SONG CALLED FOREVER— Epic 9

Choreography by George and Johnnie Eddins

Pretty music with a vocal by Lousie Mandrell; an excellent easy-intermediate waltz.

SANTA LUCIA— Telemark 890

Choreography by Roland & Betty Hill

Pretty music and a good blend of intermediate international and round dance waltz routine.

TONY'S UKELELE— Bell 45-424

Choreography by Bill & Rosella Bosley

Good music on the flip of "Strawberry Shag," comfortable, easy two step.

TEXAS POLKA— Hi-Hat 986

Choreography by Don & Pete Hickman

Good peppy music and a lively easy-intermediate polka routine.

Continued on Page 77

Choreography

Ratings

by Dave & Shirley Fleck, Toledo, Ohio

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SQUARE DANCE: 81-25

Loving You	TR 3000-2	P1-60/0=60
Carpet Cuttin'	Green 14288	P1-70/0=70
Van Isle Two Step	CEM 37036	P1-70/0=70A
Oh, How I Miss You	RCA PB11737	P2-71/0=71
Just Around the Corner	Windsr 4766B	P2-77/0=77A
Hum A Waltz	Green 14289	P2-79/0=79
Rambling Along	Capitol 6099	P2-82/0=82
In Old New York	Green 15019	P2-82/0=82
Just Strollin'	Belco B293B	P2-87/0=87A
Beautiful You	Capitol 4772	P2-88/0=88
Once in Awhile	Hi-Hat 984	P2-85/5=90
Goody Goody	Chaparral C1101	P2-90/0=90
Secret Waltz	Blue Star 2109	P2-91/0=91
Sugar Daddy	CURB WBS49160	P2-92/0=92
Milord	Hi-Hat 984	P2-82/10=92
Sugartime	MCA 60071	P2-75/30=105
I Love You Darling	Belco B292B	P2-108/0=108
Over Again	AP1179	P2-108/0=108A
Daytrip to Bangor	RCA PB4528	P2-109/0=109A
I'll Take Romance	CEM 37039	P2-110/0=110
Little Bitty Tears	MCA 60039	P2-105/5=110
Flying High Waltz	CURB WBS49110	P2-113/0=113A
It's All Over Now	Green 14289	P2-114/0=114
Brasilia	AP1179	P2-109/5=114A
Loving Me Again	CURB WBS49176	P2-107/10=117
All My Love	Green 15019	P2-120/0=120
First Waltz	Hocter H1621A	P2-125/0=125

EASY INTERMEDIATE: 126-175

That Song Called Forever	Epic 9-50856	P2-123/10=133A
Get It	RCA DB11918	P3-119/14=133A
Lonesome Waltz	Belco B292A	P2-140/0=140
Moonglow/Picnic	AM8514	P3-110/32=142
Life Is Good	MCA60116	P2-145/0=145
Rhumba Easy	DAL P60618	P2-142/25=167

INTERMEDIATE: 176-250

Long Ago	Timrk 936B	P4-156/10=167
Memories You Gave Me	CapStar 6011	P4-176/0=176
Are You Lonesome Tonight	Roper 137B	P3-179/0=179
Loving Me Again	WBS 49176	P2-147/35=182A
Mr. Wonderful	Hocter 1660B	P2-165/25=190A
Santa Lucia Waltz	Timrk890B	P3-192/0=192
Ski Fever	Polydor 2067	P2-189/5=194A
Kiss in the Dark	Roper 145A	P2-196/0=196
A Goodnight Medley	Hocter 658B	P3-176/25=201
Tonight	Roper 172A	P2-179/30=209
In Old New York	Green 15019	P2-198/15=213
Easy To Love	Epic 9-50859	P3-215/5=215
Love Look at Us Now	Epic 9-50859	P3-215/5=220A

HIGH INTERMEDIATE: 251-290

Cherry Pink and		
Apple Blossom White	RCA447-0217	P2-2000/70=270A

CHALLENGE: 350

Falling in Love	Timrk 886B	P4-336/25=361
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Flip Side

SQUARE REVIEWS

by John Swindle

Happy Halloween! Before we go any further, I would like to say that I have been doing these reviews for three years. I have thanked my review dancers and my wife for her typing, but I have not thanked the record producers for putting out these records. Without the producers, callers would have nothing to call to and dancers would have nothing to dance to. Let's take our hats off and give the record producers a heartfelt thanks for all the records they produce. I also thank the producers who are sending me the records directly. To better serve you I have gotten a larger post office box, No. 2516. Many thanks, and on with the review:

IT' ALL RIGHT WITH ME— Rhythm 142

Caller: Wade Driver

Wade has outdone himself with his Rhythm releases this month. The label is known for great sound and this release is no exception. Wade uses a Plus 1 basic that worked well in the figures. Some callers may have a little trouble due to the phrasing but our dancers are positive your dancers will enjoy dancing to this tune. **FIGURE:** Heads square thru, right and left thru, boys run, bend the line, right and left thru, Dixie style to a wave, trade the wave, swing, promenade.

LOVE ME OVER AGAIN— Rhythm 144

Caller: Wade Driver

In this release Wade chose another Plus 1 basic. This tune is a love ballad that fits nicely into a program for a change of pace. Wade's music is just super this month— very professional. Wade has some vocal accompaniment on his side that adds to the already super sound. **FIGURE:** Heads square thru, do-sa-do, swing thru, girls fold, peel the top, right and left thru, square thru three-quarters, swing, promenade.

KAW LIGA— 4BarB 6028

Caller: Bill Owsley

This old country western tune, from more years than I care to remember, has become popular on the country western radio stations as well as the square dance labels. We danced this last month on another label. We feel you need to give this one a listen before you buy either one. Bill did an outstanding job on the flip side of the disc: the instrumental side was very well done with a super mix, beat, lead instrumentation— a good all-round

sound. **FIGURE:** Heads lead right, circle to a line, forward and back, curlique, all eight circulate, boys run, right and left thru, square thru, third hand swing thru, boys trade, promenade.

CORDS GALORE— Blue Star 2113

Caller: Glenn Zeno

Key G

This tune has no sound that is anything like we have ever heard on Blue Star. It is a good patter record and does make a good dancing singing call. The name is not misleading. Chords galore are what you have, no melody or tune to sing. Many different tag lines will fit. Glenn does a super great job on the flip using tag lines from many songs. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, couples circulate, bend the line, pass the ocean, girls trade, all eight circulate, swing, promenade.

HELLO BLUES— Rhythm 143

Caller: Bob Balor

Bob uses a teacup chain in the opener, break and closer. This gives the opportunity to sing some lines from the original song and is a break from circle left and grand square. This Rhythm song has a good country western sound that was well accepted by the review dancers. **FIGURE:** Heads square thru, circle up four, break to a line, right and left thru, pass thru, wheel and deal, square thru three-quarters, swing, promenade.

BREAKING UP IS HARD TO DO— Rhythm 145

Caller: Kip Garvey

Kip picked up an old Neil Sadaka tune for his selection. Have you noticed how many fifties' and sixties' tunes are being made into square dance records lately? This one dances and sounds great. Kip does a good job with basics from the Callerlab Mainstream list. **FIGURE:** Heads promenade half, sides square thru, right and left thru, eight chain six, square thru, promenade.

IT'S HARD TO BE HUMBLE— Rhythm 146

Caller: Wade Driver

This novelty tune has become very popular with the record producers. Are they trying to tell the callers something? Wade does not use any fancy figures but the dance moves quite well. The dancers were a little slow getting back home for the grand square during the break and closer. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, right and left thru, square thru three-quarters, swing, promenade.

LOVIN' YOU BABY— Chaparral 3502

Caller: Ken Bower and Gary Shoemaker

Ken and Gary team up and together they put together a nice sounding record with a smooth-flowing figure and some nice harmony. This record has no opener and goes straight into the first figure. The break and closer use grand square. **FIGURE:** Heads square thru, right hand star, left hand star, do-sa-do, make a wave, single hinge, scoot back, swing, promenade.

TOO GOOD TO THROW AWAY— Rhythm 141**Caller: Pat Barbour**

Still another nice change of pace record! Pat used a figure that is heard quite often but it fits well with this music. The music is great and Pat sounds great, but the dancers, although they enjoyed the tune, had a little trouble following the beat. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

TWO TIMIN' BLUES— Lore 1187**Caller: Moe Odom**

This tune is no stranger to the square dance world. The Bayou Ramblers give us a jazzy piece of music and, with Moe's figure, the dance moves right along. The dancers enjoyed kicking up their heels and strutting around with this tune. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, wheel and deal, pass thru, U-turn back, swing, left allemande, promenade.

ALONE WITH YOU— 4BarB 6029**Caller: Bob Carmack**

This tune is also a peppy sounding little number. Bob's figure dances well, but in places his wording just did not seem to fit the music. A key change in the ending added to the overall effect of the song. FIGURE: Heads square thru, swing thru, boys run, bend the line, right and left thru, Dixie style to a wave, left swing thru, girls trade, girls run, promenade.

SAVE YOUR HEART FOR ME— Lore 1186**Caller: Moe Odom****Key D**

Moe chose a tune that is quite popular on the country western charts. The dancers enjoyed the tag lines to this tune more than anything. FIGURE: Heads square thru, right hand star, left hand star, right and left thru, swing thru, swing thru, swing, promenade.

BED OF ROSES— Bogan 1323**Caller: Tim Ploch****Key F**

This is another tune that is no stranger. Tim did a nice job using a Callerlab quarterly selection in his first two figures and then dropped back to Mainstream for the last two. All the figures were well-timed and danced smoothly. FIGURE: Heads square thru, do-sa-do, make a wave, linear cycle, slide thru, right and left thru, pass to the center, square thru three-quarters, swing, promenade. FIGURE: Sides square thru, do-sa-do, touch a quarter, scoot back, boys run, right and left thru, Dixie style to a wave, boys crossfold, swing, promenade.

OLD BLACK MAGIC— Bogan 1323**Caller: Tim Ploch****Key C & D**

Again we have a repeat of a few years back. You might give this one a listen. A key change in the middle break added a lot to this tune and Tim used an interesting figure that moved and timed well.

FIGURE: Heads square thru, do-sa-do, fan the top, swing thru, turn and left thru, square thru three-quarters, swing, promenade.

DON'T YOU BELIEVE— Bee Sharp 113**Caller: Bill Knecht****Key D**

A nice smooth beat and figure made this an enjoyable record. Nothing fancy about Bill's figure but everything fits. When everything fits, the dancers feel good. FIGURE: Heads square thru, right hand star, left hand star, do-sa-do, eight chain four, swing, promenade.

PRIDE— Bogan 1324**Caller: Tommy White****Key C & D**

We have from Bogan a little western swing, a nice sound in this tune. Tommy sings of his problem. His figure is well-timed and well-called. FIGURE: Heads promenade half, right and left thru, swing thru, boys run, ferris wheel, centers pass thru, swing, promenade.

TEQUILA SHEILA— Old Timer 1202**Caller: Lee Halley**

We have another country western novelty tune here. You might check the tag lines out on this one and pick your floor. Some of our dancers wondered about this tune being used as a square dance. Lee does a nice job on his side of the record, but listen to the words. FIGURE: Heads promenade half, curlique, boys run, swing thru, boys run, ferris wheel, double pass thru, leads zoom, next couple partner trade, swing, promenade.

YOU DO SOMETHING TO ME— A-Live Sound 004**Caller: Jack Leicht**

A-Live Sound definitely has a sound all its own. This nice tune has a sound one would associate with the twenties. Jack used a figure we have not seen before and we enjoyed dancing to something a little different. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, boys cross run, bend the line, slide thru, swing, promenade.

GIVE A LONELY HEART A HOME— Lore 1185**Caller: Bob Granam****Key G**

Truly a country western song, this is all about a lonely heart with no home. The Ramblers gave us some interesting sounds in the instrumental and Bob used a standard figure, but this way he could sing about his lonely heart. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

MARYLAND— FTC 32035**Caller: Paul Hartman**

Another roaring twenties' number has found its way to the square dance hall. Paul uses a Plus 1 basic in his figure; the cue sheet gives a definition of the basic. FIGURE: Heads lead right, circle to a line, touch a quarter, triple scoot, boys run, right and left thru, square thru five hands, swing, pro-

menade.

YOU STOMPED ON MY HEART— Happy Tracks 104; Caller: Mike Seastrom

Earlier we were talking about a home for a lonely heart. This heart has been "squashed flat." Mike does a great job putting a different figure together for this novelty song, but staying within the mainstream program. FIGURE: Heads promenade half way, lead right, circle to a line, right and left thru, pass the ocean, ladies trade, recycle, pass thru, trade by, left allemande, swing, promenade.

SQUARE DANCE FEVER— Old Timer 1101

Caller: Smokey Snook

Do you remember "Does Your Chewing Gum Lose Its Flavor?" This is the same tune. Smokey changed the song and has some really cute tag lines for his square dance fever. FIGURE: Heads square thru, do-sa-do, swing thru, spin chain thru, boys circulate, recycle, pass thru, trade by, swing, promenade.

IT'S HARD TO BE HUMBLE— Old Timer 1201

Caller: Lee Halley

FIGURE: Heads flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, spin the top, right and left thru, pass the ocean, girls trade, recycle, swing, promenade.

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FAIRWEATHER SWEETHEART—Happy Tracks 103

Caller: **Bill Kramer**

FIGURE: Heads square thru, do-sa-do, curlique, cast off three-quarters, fan the top, recycle, slide thru, touch a quarter, scootback, swing, promenade.

PATTER RECORDS**BEAUMONT RAG—Brahma 501**

Caller—**Gil T. Crosby**

Banjo, bass lead, strumming banjo. The called side of the record is designed for two couple dancing. Gil uses three Plus 1 basics: *single circle to a wave, peel the top, turn and left thru.*

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Single Square Dancers, U.S.A. presented "In the City of Roses," Labor Day Weekend in Portland, Oregon. This was the tenth annual Dance-A-Rama, an annual event for Single Square Dancers.

Delegates at large for the annual business meeting held during the convention were selected by random drawing from a list of interested members, who indicated their interest at registration time. One delegate was selected for every fifty registrants to the Dance-A-Rama, and one alternate was selected for every two delegates. No one person may serve as a club delegate and a delegate-at-large.

More news on the Dance-A-Rama will be available at a later date.

Special dates for single square dancers, coming up, are:

Heart of America SSSA Fall Festival, October 11, Howard Johnson Motel, Independence Mo. Contact Bill Adcock, 1702 W. 41st, Kansas City MO 64111.

TASSD Round-Up, Dallas, Feb. 12-13. Write Jo Ann Curry or Bill Schmidt, 6113A Averill Way, Dallas TX 75225.

Association of Calif. Single Squares 15th Convention, Sacramento, May 15-17. For information, write Cory Richardson, PO Box 211, Roseville CA 95878.

30th National Convention, June 25-27, Seattle WA. See information elsewhere in this issue.

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North Carolina— 9th Annual World Clog Championships, Fontana Village, Oct. 16-19. Write Dennis Abe, Box 283, College Park MD 20740.

Kansas— South Central Kansas Festival, Century II Convention Hall, Wichita; Oct. 17-18; Les Main, Richard & JoAnne Lawson. Write Gary & Cindy Titus, 1850 S. Battin, Wichita KS 67218.

Arkansas— 31st Annual State Federation Festival, Convention Center, Pine Bluff; Oct. 17-18; Pat Barbour, Ken & Bettye Garrison. Write Warren & Beverly Rogers, 7018 Filntrock, N. Little Rock AR 72116.

North Carolina— 11th Autumn Leaves Festival, Mt. Airy; Oct. 17-18; Harry Lackey, John Saunders, Ed & Carolyn Raybuck. Write Margaret & Harold Maxley, 117 Daiquiri Lane, Mt. Airy NC 27030.

Arkansas— Turkey Trotters Special, Yellville; Oct. 18; Chris Vear, Mimi Edwards. Write Russ Albertson, Box 73A1, Filppin AR 72834.

Ohio— 8th Ann. Octoberfest, Ashland College, Ashland; Oct. 19; Mike Jacobs, Chuck Myers, Gary Brown, Hugh Johnston, Eberharts, Blaskeas. Write Robert Layer, 151 W. Durbin Ave., Bellville OH 44813.

Florida— 2nd Ann. Single-Rama, Happy Dolphin Inn, St. Petersburg Beach; Oct. 24-25. Write Ross Alexander, PO Box 10293, St. Petersburg FL 33733.

Pennsylvania— Octoberama (Camping & Dancing), Liberty Township Sportsmen's Club, Blanchard; Oct. 24-26; Bruce Williamson, Emil Corle, Faye & Bucky Willits. Write Eileen Williamson, 105 Lexington Ave., Altoona PA 16801.

Texas— North Texas 20th Ann. Roundup, Tarrant County Conv. Center, Ft. Worth; Oct. 24-25; Rusty Fen-

neil, Jim Mayo, Joe Lewis, Proctors, Wilders. Write Jim & Lou Leftwich, 3444 Rockmartin, Dallas TX 75234.

Pennsylvania— Pocono Penthouse Weekend, Fernwood Lodge, Bushkill; Oct. 31-Nov. 2; Glenn Cooke, Kerry Stutzman. Contact Dave Platt, Box 146, Somers Pt. NJ 08244.

Nebraska— S/D Weekend, Marina Inn, S. Sioux City; Oct. 31-Nov. 2; Jim Hayes, Jerry Hesterwerth, Bud & Wilda Schmidt. Write Marina Weekend, 2221 S. Glendale Ave., Sioux Falls SD 57105.

Minnesota— 9th Ann. Pumpkin Festival, Owatonna; Oct. 31-Nov. 1; Cal Golden. Write Ferris Chladek, 218 15th St., NE, Owatonna MN 55060.

Tennessee— 8th Ann. Autumn Promenade, Civic Auditorium, Gatlinburg; Wayne McDonald, Al McAlpin, Jim Ray, Aaron Morrison, Dick & Pat Whaley. Write Dale & Curt Payne, Rt. 4, Box 366, Kingston TN 37763.

West Virginia— Calico & Jeans 8th Ann. Festival, Beckley; Nov. 1; Harry McColgan, Jesse Shackelford, Garnet Hall. Write Zeli McGriff, 204 Highland St., Apt. B, Beckley WV 25801.

North Carolina— Cloggers Jamboree, Fontana Village; Nov. 2-8; Annette & Lawrence Pulley, Sally & Blaine Rhodes. Write Fontana Village Resort, Fontana Dam NC 28733.

New York— 4th Ann. Autumn Serenade, Holiday Inn, Olean; Nov. 7-9; Dan Dedo, Larry Dunn, Harvey & Norine Wiese. Write Autumn Serenade, 3109 Tonawanda Creek Rd., N. Tonawanda NY 14120.

Alabama— 20th Ann. Festival of Fun & Fellowship, Von Braun Civic Center, Huntsville; Nov. 7&8; Harry Lackey, Ken Bower, Mac Letson, Lovelaces. Write Merry Mixers, PO Box 30581, Huntsville AL 35810.

Colorado— R/D Assoc. 20th Festival "Dancing in Denver," Denver; Nov. 7-9. Hap & A.J. Wolcott, Clancy or Betty Mueller. Write Jerry Gayman, 1935 S. Peoria St., Aurora CO 80014.

Indiana— Potawatomi Pow-Wow, Pokagon State Park, Angola; Nov. 7-9; Max Forsyth, Bill Peterson, Frank & Phyl Lehnert. Write B. Peterson, 30230 Oakview, Livonia MI 48154.

Pennsylvania— 14th Ann. Horn of Plenty, Fort LeBoeuf H.S., Waterford; Nov. 8; Hal Greenlee, Ross Howell, John Marshall, Lloyd & Eileen Lockerman.

Continued on Page 78

C Bar C & Seven C's Records



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UNDERLINING

THE CALLER NOTE SERVICES

Let's start way "down under" this month with Barry Wonson's **Figuring** from Australia. He mentions a good 10-minute segment on ABC TV's national Sunday Review program, which well covered the recent National Convention in Adelaide, and also presented today's square dancing in Australia, much as the Phil Donahue Show did for the USA. Two American callers going to their country soon for calling/workshop spots are Frank Lane and (later) Marv Lindner. Australia has formed a national callers group called the ACF. The Callerlab Mainstream program has been adopted for the whole country, but it has been difficult to implement it in every area, he reports. Among the many modules Barry presents every month are always some good gimmick ones, including this *boys turn back* classic:

(1P2P lines) Right and left thru
Ladies chain, star thru, right and left thru
Inside men turn back, shake hands
Pull by, all allemande.....

In **Notes for Callers**, Jack Lasry suggests we use *spin the top* more often, followed by basics such as *touch a quarter*, *curlique*, or *grand right and left*. For instance:

(1P2P lines) Right and left thru,
Ladies chain, spin the top
Grand right and left.....

Jack explores *diamond walk dodge* and *split the wave/scoot the wave* by Carl Wamsley (ASD, Sept. 1980, p. 70). Jack announces a Plus weekend at Interlaken this month (October 17-19). That caught our eye, because your editors will be with a tour group in Interlaken, Switzerland, just before that time. Jack will be in Interlaken (Lake Geneva), Wisconsin.

Gene Trimmer in **Mainstream Flow** presents eight full pages of "goodies," one of which is a classic every caller should remember or note for times when all dancers need to face the stage for an-

nouncements. Goes like this;
Side ladies chain, couple 1 split the ring
Between couple 3, separate, go around 3
Two lines of three, six forward and back
Couple 3 down the center and separate
Go around two to lines of four
Forward and back, centers pass thru
Separate, go round one to lines of four
Forward and back, star thru....

Dancers are now facing the caller for announcements. The get-out from here is: First couple go left, next go left
Next couple go left, next couple go left
All promenade home.....

Another use for this gimmick is that if you drop the first *ladies chain* above, and when all four boys are in one line, and all girls in the other, just before that last *star thru*, call this:

Join hands and circle left
If you can (with a girl on your right)
Roll a half sashay (repeat twice more)
If you can, allemande left, promenade...

In **News & Notes** from Connecticut, Ed Foote makes a pitch for the Mainstream Limited program of Callerlab (a level using $\frac{2}{3}$ of the current Mainstream calls), but says it should be called Mainstream, *period* (without "limited" added on). Jack Lasry proposed that the program include only 55 calls, making it possible to teach this new Mainstream program in about 25 weeks—much more reasonable a time span for our current class season. Basics that are left over (from the current 69 Mainstream list) would be added to the Plus 1 and Plus 2 lists, giving the plus lists about 20 calls each. A very reasonable idea, all around, it was noted.

But this idea never reached the floor at the Callerlab convention last April because it was rejected by the Board meeting just ahead of the convention, Ed alleges. The Board said that "Too much effort had been spent in developing the current Mainstream program to

Continued on Page 78



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.

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 - 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.

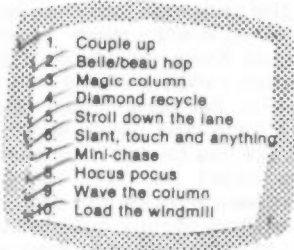
ASD— Not a Callerlab level

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



BADGE HOLDERS

*Protect your clothing
from pin holes and tears*

(A) DOUBLE SIDED SNAP-ON . . .

Snaps between, and to both, pocket and pocket flap of western shirt.

(B) CLIP 'n SNAP . . .

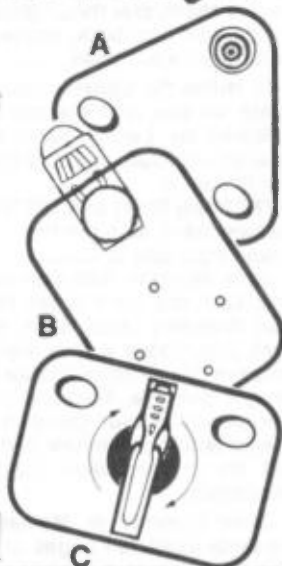
A clip-on for any garment. Snap off the clip—it's a snap-on for western shirt pocket.

(C) SWIVEL 360° CLIP-ON . . .

The clip swivels a full 360°—permitting badge to be clipped to any style garment.

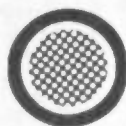
At Your Square Dance Shop and Badge Maker!

DEALERS: Write for brochure for full information.



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

Round Dance



PULSE POLL



SQUARE DANCERS' ROUNDS

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

ROUND DANCERS' ROUNDS

1. Hallelujah
2. Shaik of Araby
3. Apres L'Entreeinte
4. Memories
5. Comin' In the Back Door
6. All or Nothing at All
7. Non Dimenticar
8. Sunrise, Sunset
9. Rhumba Maria
10. Carolina Moon/
Blue Moon Cha Cha

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'Entreeinte (Dahl)
2. Smoke Gets In Your Eyes (Landoll)
3. Para Esto (Roberts)
4. Aphrodisia (Ward)
5. Hallelujah (Reeder)
6. Wine, Women and Song (Stier)
7. Memories (Barton)
8. Andante Waltz (Howard)
9. Someone Like You (Barton)
10. For Those Who Are Young (Palmquist)



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Canadian and Foreign add \$1. per year postage.

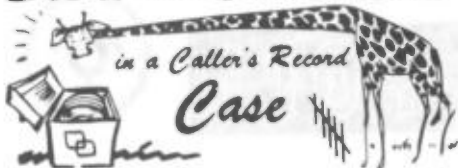
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ADDRESS _____

CITY _____

STATE _____ ZIP CODE _____

Steal a Little Peek



TOM MOHNEY

Tom Mohney of Oil City, Pennsylvania, is 27 years old and is employed as a Special Education Instructor at North Clarion School District in Leeper, Pa.

Tom started square dancing as a teenager in 1966 and began his calling career in 1972. He has been class instructor for the Happy Squares in Mercer, Pa., for many years and is a guest caller for numerous clubs in Ohio, West Virginia, Pennsylvania and New York. At present, Tom is conducting two advanced level groups. He is an accredited Callerlab member, a member of the Rural Area Considerations Committee, ARC (Cleveland Callers) and ACT (Allegheny Callers/Teachers Association.)



HOEDOWNS

Take One— Chaparral
 Excelsior Special— Chaparral
 Rock Island Ride— Red Boot
 Smooth 'n Easy— Rhythm
 Brandy— Rhythm
 Being in the Air— Hi-Hat

SINGING CALLS

Gimme Back Those Blues— Chaparral
 Wild About Honey— Chaparral
 Twelfth Street Rag— Chaparral
 The Gambler— Chaparral
 Ain't She Sweet— TNT
 Love Me Tender— Wild West
 Early Morning Rain— Lore
 Next Best Feeling— Rhythm
 Honey Show Me— Sun-Ra
 Shadows— Ranch House



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 Red/Navy/Brown **\$22.00**
 Gold/Silver **\$24.80**

Wide width— Special Order



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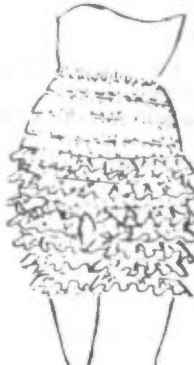
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DANDY IDEA

A 99 & .99% PURE IDEA

We "lifted" this idea from a flyer urging callers to come to the Callerlab Seminar programs. We think they "lifted" it elsewhere, because we'd seen it before. Now, you may use the same clean-cut copy for your own promotional flyers with a little sliver of adaptation to your own serious or wishy-washy needs, bar none!

ARE YOU A SOFT SOAP CALLER?



DOZ YOU DRIFT ALONG WITH THE **TIDE**? **VEL**, NOW IS THE TIME FOR YOU TO **CHEER** UP. IF YOU WANT REAL **JOY** THE **TREND** IS TO

BREEZ OVER TO THE CALLERS' SEMINAR SPONSORED BY CALLERLAB DAILY FROM 9 - 11 AM AND 2 - 4 PM. TOO MANY CALLERS **WOBBERY** THEIR HEADS IN THE

SAND OR LOOK FOR ANY EXCUSE LIKE **HANDY ANBY** SHALL HE **DIAL** YOU TO REMIND YOU OF THE **IVORY** PALACE OVER YONDER? ATTENDING

THE SEMINAR WILL ADD TO YOUR **LIFEBODY** SO WHY NOT MAKE THE MOST OF THE OPPORTUNITY AND **WISK** YOURSELF OVER THERE? DRESS UP **SPIC**

'N' **SPAN** AND **BASH** LIKE A **COMET** TO THE SEMINAR. **PLEDGE** YOURSELF TO IMPROVE YOUR CAPABILITIES AND A SENSE OF **PRIDE**

WILL BE YOURS. THEN YOUR LIFE AND CALLING WILL BE FULL OF **ZEST** OR DO WE HAVE TO USE AN **ARM & HAMMER** TO GET YOU THERE?

We have arranged an outstanding array of talent to help with this seminar and all costumes will be provided.



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- BA501 BEAUMONT RAG (Hoedown)
- BA203 I SAW THE LIGHT— Gil Crosby
- BA103 SIOUX CITY SUE— James Maxey
- BA201 NATURAL HIGH— Gil T. Crosby
- BA101 HISTORY OF SHIRLEY JEAN— James Maxey
- BA102 PICK THE WILDWOOD FLOWER— James Maxey
- BA202 FOREST LAWN— Gil T. Crosby



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**HI
HAT
Records**

Square 'Em Up with HI-Hat & Blue Ribbon Square Dance Records

BRAND NEW ON HI-HAT:

HH5021— MY HEART by Jerry Schatzer

HH5022— LADY IN THE BLUE MERCEDES by Tom Perry

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RECENT RELEASES ON HI-HAT:

HH5020— FREE AND EASY by Joe Johnston

HH5019— MY OWN KIND OF HAT by Ernie Kinney

HH5018— SEND ME DOWN TO TUCSON by Ernie Kinney

HH5017— COCOANUTS by Tommy Cavanagh

HH5016— BURGERS AND FRIES by Bob Wickers

Distributors: Corsair-Continental & Twelgren Inc.

Produced by Ernie Kinney Enterprises, 3925 N. Tollhouse Rd. Fresno CA 93726

GRAND SQUARE, Continued

One of the highlights of Al's career in square dancing was serving on the staff of Oglebey Institute Folk Dance Club in Wheeling. He has served in that capacity for many years and enjoys it tremendously. He also serves on the staff of the West Virginia Square and Round Dance Convention at Salem College.

It is impossible to determine how many classes Al has taught or how many people were involved but a rough estimate would be close to 2000 people.

We can reminisce about all of the foolish things but Al shows his love for our club more than we give him credit. How many times have we looked outside to see it snowing a little, or foggy, or rainy and decided we better not go out for our own safety. It doesn't bother Al, he just jumps in that Cadillac and comes down that mountain with five miles of horseshoe turns. Many times he runs all the way down the mountain for just a half hour demonstration dance at some club, nursing home, or whatever. How about all of those classes, every Saturday night for about fifteen consecutive weeks? Many of us get weary and feel it is a drag so we go elsewhere but

"Faithful Al" will be there and always on time.

All of this time that Al was flitting around avoiding matrimonial pathways, a strawberry blonde across the room had a gleam in her eye. Soon she was taking square dance lessons. Then the announcement came that shocked the club members. They had set the wedding date. After three years of married life, Al is still showing versatility. Besides being a farmer, insurance man, and square dance caller, he is also a successful husband and father. The club members are convinced that Mary was worth waiting for. They all love her, too. Many things have changed— and Mary has accomplished at least one thing. She gets Al to take a vacation from the farm occasionally. Her most significant achievement was getting him to take a cruise, even though he says, "never again." He doesn't call "Rockin' in Rosalee's Boat" anymore without taking dramamine first.

Al has been faithful to the Belles 'N Beaux for all of these years (approximately 20) and the club members wonder how he does it. He is just like a bad fittin' suit, he never wears out!



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HTR501 ONLY YOU, Cued Round by Hi & Cookie Gibson

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Flip Singing Call by Bill Kramer

HTS102 I'LL SEE YOU IN MY DREAMS,

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

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JP105 I DON'T KNOW WHY, Bob
JP205 I DON'T DRINK FROM THE RIVER, Joe
JP401 TENNESSEE SUNSHINE, Bob & Joe
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JP104 LOOKING FOR SOMEONE LIKE YOU, Bob
JP204 GONNA HAVE A BALL, Joe
JP103 SELFISH, Bob
JP201 WHEN YOU SAY LOVE, Joe
JP101 BLUE MOON OF KENTUCKY, Bob
JP302 NO LOVE AT ALL, R/D Ollie/Donna Loehr

Distributed by Corsair,
Twelgren, Old-Timer

FLIP SIDE, Continued

THE GIRL THAT I MARRY— Hi-Hat 986

Choreography by Barney & Margaret Portsmeth
Pretty music and a nice flowing intermediate waltz.

SOUTHERN COMFORT— Grenn 14288

Choreography by John & Mary Macuel
Good peppy music and a moving easy-intermediate two step with a *Susie Q*.

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Good music and a flowing easy two step.

I'LL TAKE ROMANCE— CEM 37089

Choreography by Bill & Barbara Cooper
Pretty music and a comfortable intermediate waltz with a little international flavor.

VAN ISLE TWO STEP— CEM 37089

Choreography by Doug & Elsie Anderson
Lively music and an easy three-part two step.

RED HEAD— Blue Star 2114

Choreography by Glenn Montgomery
Good music and a different easy two step.

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SPECIAL!

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Bill Peters



Lee Swain

KALOX-Belco-Longhorn

NEW ON KALOX

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RECENT RELEASE ON KALOX

K-1250 IT'S SO HARD TO BE HUMBLE, Flip/fnat. by C.O.Guest

NEW HOEDOWNS

K-1249 FIRE/BRIMSTONE (Instrumental Only)

NEW ON LONGHORN

LH-1031 RAINY DAYS AND STORMY NIGHTS, Flip/fnat. by Lee Swain

NEW ROUNDS ON BELCO

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1st band, Music only; 2nd band, Cues by C.O.Guest

B-294B SERMONETTE, Basic drill two-step by Bud & Shirley Parrott

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You don't have to be a caller to use or enjoy this one

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EVENTS, Continued

Write Jim & Ruth Gray, 2851 Euclid Ave., Erie PA 16510.

Idaho— Fall Jubilee, Boise, Nov. 7-9; Dave & Bonnie Harry, Leo & Reatha Lange. Write Jim Kline, 255 Alturas Dr., Mt. Home ID 83647.

UNDERLINING, Continued

make a major change now!"

If you are in favor of Jack's original plan, as well as Ed's endorsement of it, write to Callerlab (Box 679, Pocono Pines PA 18350) and send a copy to Jack, so that the Board may reconsider Jack's plan.

New call ideas presented were *stroll down the lane, couple up and belle/beau hop*.

In **SDDS**, John Strong gives us a wide range of material from Mainstream through A-2. He hits these calls particularly: *pass 1/4, 1/2, 3/4; spin it; ping the diamond; linear half tag; diamond deucey; switch over circulate; odd man out; remake the setup and recycle*.

In **Minnesota Callers Notes**, Warren Berquam got on his "soapbox" and we're glad he did, because these things need to be said:

"I observed a lady caller in the

Mainstream Plus Quarterly hall. She was wearing slacks and a blouse, not quite square dance attire. What would you do if you were the M.C.? The next caller on the program had a 'cheat sheet' in one hand, the mike in the other, and was reading word for word. At a national convention? The next caller really did it up right! He had his own 'pilot square' down front, and about 100 other squares on the floor. He began calling some Mainstream, some Quarterly Selections, and then proceeded to call everything on the Plus 1 and Plus 2 lists. He had one square dancing; the other 100 were watching. What would you have done if you were the M.C. after he called the second Plus 1 call? Even the first one? I think that this was the M.C.'s failure as well as the caller's poor judgment."

Editor's Note: We too noticed some very poor M.C. performances in Memphis, and we challenge the program people in Seattle to pick M.C.'s with better care. More than once, callers wearing short-sleeved shirts stepped up to the mike and immediately created a "do-as-I-do" impression on thousands of dancers.

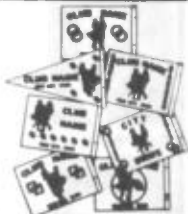
Bill Davis in SCVSDCA says that the

NOW! 2 COLOR CLUB FLAGS

CHOICE of 7 GREAT DESIGNS

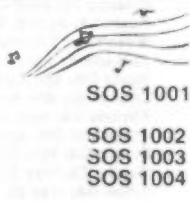
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- NEW RELEASES**
- SOS 1001 FULTON COUNTY FAIR by Warren Mosely
 - SOS 1002 TULSA COUNTY HOEDOWN
 - SOS 1003 ABLE BODIED MAN by Mel Carter
 - SOS 1004 HOW MUCH TIME DOES IT TAKE by Mel Carter
 - SOS 1005 ARE YOU TEASIN' by Maurice Panalto
 - SOS 1006 THREE TIMES SEVEN by Mel Carter
 - SOS 1007 SUPPER TIME by Warren Mosely
 - SOS 1008 THE SHELTER OF YOUR EYES

Callerlab committee on Advanced and Challenge selection has given us three calls for the third quarter of 1980: Advanced: *tally ho*; Challenge: *magic column circulate* and *hocus pocus*. In addition to a listing of many new calls, Bill especially features these: *turntable*, *scramble (circulate)*, *release the column*, *spread thru to a line*, *switch over circulate*, *wind the column and....*, *in roll circulate*, *pass and roll*, *quick step*, *in-terstate circulate*, *load the boat*,and *roll*.

NEWS, Continued

June 1981— A week in Seattle— Nat'l Convention

Mid-Sept/mid-Oct. '81— 5 week-long trips to England

Mid-Sept/mid-Oct. '81— 5 week-long trips to Switzerland

Feb 1-15, 1982— 2-week trip to Hawaii

As you read this, hundreds of square dancers are going to Switzerland with us (and with the other host callers/round dance leaders) for an unforgettable travel experience. Are you interested in hosting future trips? Ask about it.

For: CALLERS — TEACHERS — ALL LEVEL DANCERS



Russell L. Hoekstra
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KIT CONSISTS OF: 8 matched hardwood dancer figures with magnetic bases that will hold position on any steel surface such as ordinary TV tray tables. Instructions and coloring materials to designate partners and corners at a glance. A square layout significantly numbered for positive positioning and facing direction. Self-examination test on the basic movements and worksheet forms for developing new ideas.

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Owner & Producer
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Valdosta GA
31801



Chuck Myers



Tommy Russell



Bud Whitten

SINGING CALLS

- TB207 HONKY TONK HARDWOOD FLOORS— Chuck
- TB208 AIN'T THAT SOME KINDA LOVE— Bud
- TB209 JUST TAKE THE GAMBLE— Bob
- TB210 DON'T ASK ME FOR TOMORROW— Bob Shiver
- TB211 TIME WE TALK THINGS OVER— Tommy

HOEDOWN

TH520 BUCK SNORT/TULSA ON SAT. NITE

ROUND:

MEMPHIS NATIONAL BOOGIE/LOVING YOU

COMING SOON:

EVERYONE NEEDS SOMEONE
TRUCK DRIVING MAN
HONK YOUR HORN FOR DIXIE
I AIN'T DANCING WITH THOSE
DEMONS ANYMORE

AMERICAN SQUARE DANCE

SUBSCRIPTION DANCES

Houston TX; Oct. 2, Myrtle Stunnell
Wyoming MI; Oct. 14, Roger Nichols calling
Oak Lawn IL; Oct. 17, Mel Mozweck
Johnstown PA; Oct. 19, Jim & Dot Karl
Versailles OH; Oct. 23, Bill Swallow
Centra ILL; Oct. 24, Dave Schilling
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 NB; 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
Port Hope, Ont; Nov. 27, John & Caroline Charman
London Ont. Canada; Nov. 28, Ken Brennan
Farmer City IL; Nov. 30, Virginia & Roger Barlow
Ft. Lauderdale, FL; Dec. 3, Vern Johnson
Zephyrhille FL; Dec. 4, Bob & Dee Barnes
Ft. Walton Beach FL; Dec. 6, Joe Vaccari
Plant City FL; Dec. 7, Marty & Byrdie Martin
Gonvick MN; Dec. 27, Don & Martha Littlefield
Grand Forks ND; Jan. 3, Virgil & Ruth McCann
Medford OR; Jan. 9, Jerry Bradley
Va. Beach VA; Jan. 16, Dick & Mary Fuller
Sebring FL; Jan. 17, Max Newgent
Deerfield Beach FL; Jan. 18, Jerry Seeley
Key West FL; Jan. 22, Don & Marg Wiley
Gulport MS; Jan. 23, Carmen Urbati
Carlsbad NM; Feb. 6, James & Thelma Lowery
Los Alamos NM; Feb. 7, Bob & Marilyn Gill
Harlingen TX; Feb. 8, Jerry & Soundra Rash
Carrollton GA; Feb. 12, Wayne & Louise Abbey
Columbus GA; Feb. 13, James & Judy Medlock
Bronson FL (Gainesville); Feb. 20, Paul Greer
Montgomery AL; Feb. 21, Wayne Nicholson
Columbus OH; Feb. 22, Dick & Roberta Driscoll
Plainwell MI (Kalamazoo); Mar. 18, Howard Cowles
Knowlton Que; Mar. 19, Randy West (tent.)
Schenectady NY; Mar. 20, Bill & Cass Efner
Millville NJ; Mar. 21, Ralph Trout
Hastings NE; Mar. 25, Wes Mohling
St. Louis MO; Mar. 26, Bill & Dottie Stephenson
Glendale (Phoenix) AZ; Mar. 27, Jim Busker
White Plains NY; Mar. 28, A. J. Webel
Irwin PA; Mar. 29, David & Bertha Vint
Parkersburg WV; April 3, Keith & Karen Rippeto

Orlando FL; April 4, John & Linda Saunders
Rusin LA; April 6, Tom Perry
Watertown SD; April 10, Perry Bergh calling
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
Eureka CA; May 20, Bob & Jean Jackson
Visalia CA; May 21, Al & Connie Whitfield (1/2)
Tifton GA; May 29, Fred Reuter
Sheffield PA; June 7, Howard & Mary Johnson
Bristol TN; June 9, Jim & June Criswell
Memphis TN; June 10, Ed & Sally Ramsey
Mtn. Home AR; June 11, Murel Partee
Grenada MS; June 13, Charles & Sara Leflore
York PA; July 16, Don & Roberta Spangler
Minerva NY; July 22, Mary & Bill Jenkins
Conway NH; July 25, Barbara Savary
Broadalbin NY; July 31, Evelyn Heath
Dillard GA; Aug. 8, Jerry & Becky Cope
Pekin IL; Sept. 12, Dean Larimore
Johnstown PA; Sept. 13, Jim & Dot Karl (tent.)
Beres OH; Sept. 14, Al & Lou Jaworski (tent.)
Wyoming MI; Oct. 13, Joanne Humbarger
Kingsville TX; Oct. 18, Ken & Judy Curtis

Specials

16th Doubleheader— Nov. 29th, Leader St, UAW Hall;
Deuce Williams, Dick Han. Contact Stambaugh, 2644
Marlon-Marysville Rd, Marlon, OH 43302. Ph:
614-387-7041

18th ANNUAL FALL FEDERATION DANCE of the
Southwestern Ohio S/D Federation, Nov. 1, D.A.V.
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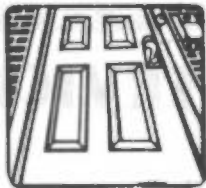
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TNT153 I REMEMBER, Round by Dave Fleck
TNT154 HELLO LOVE by Hank Hans
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TNT157 REAL MADRID by Ken Crowley
TNT158 TAKE ONE STEP 80 (R/D) Frank Lehnert
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Ken Crowley Gordon Fineout
Al Brundage Gene Trimmer





Book Nook



by Mary Jenkins

CALLERS COLLEGE CANADA WORK MANUAL NO. 1 1979 by Johnny Davidson

Callers and teachers, here's a book that contains thoughts and suggestions that are not found in every publication.

Today, do many callers, teachers, and dancers really believe and put into practice Johnny's ideas and thoughts? His definition of modern square dancing, for example: "It's the act of a group of people, all ages, sizes and denominations gathering together, with a common goal; to learn together the art of moving to music as a team effort, learning to laugh together, and learning that you really don't have to take a drink to enjoy yourself." He repeats several times the word, *learning*. It is the *learning* experience that keeps people interested in any activity.

Many or most of us will agree that "in this day and age, we also need to *hold hands*, to feel that we are a *part of the group*, that we are *needed*. Life has become so "hurry, hurry, hurry" that there just isn't enough time to do these things, to laugh together, and, most of all, to learn together. It is an age where "you go bowling and I'll play cards," or "It's your night out so I'll stay home with the kids." We don't do enough things

together as couples.

Modern square dancing is something that can be enjoyed by the whole family: children, parents and grandparents can and do dance together. It doesn't take a great deal of skill, just a willingness to learn together and to laugh together. It doesn't matter if you are fat or slim, rich or poor, Catholic or Protestant, white or black, just so long as you are clean, considerate and cooperative."

The ten ground rules listed, and explained, and a message to teachers are well worth reading — and re-reading.

Dorothy Stott Shaw's "Some Thoughts on the Responsibility of the Caller" is excellent.

"The History of Square Dancing in Canada" is very interesting and well worth reading.

The rest of the book deals with teaching and dancing the basics. The book was written and illustrated by Johnny Davidson, with justification by Shelley Lee, under the auspices of the Beaux and Belles S/D Club of Kitchner, Waterloo, Ontario. The price is \$6.50 plus mailing, in Canadian funds.

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CAUSING A CHATTER IN CHATTANOOGA.....



Allemande Hall, in Chattanooga, Tennessee, on Gunbarrel Road, built in 1976, boasts of being the finest western square and round dance complex this side of— *anywhere!* Cloggers have adopted it as their *own*, also.

Dancers on their way to the recent National Convention from as far away as Maine were impressed by the invitation to stop in and dance most any night in the rustic hall built by square dancers.

Bill Brandfast and J. I. "Bus" Jones, early supporters of the building project, are among the 220 couples/individuals who own shares (along with 13 clubs) to make this dream a reality. Caller Jim Wood is one of many callers who perform there. Jim is also the accomplished commercial artist who did the sketch of the hall shown here. Callers on tour who've "hashed it" in Chattanooga are Paul Marcum, Mike Callahan, Tony Oxendine, Gary Shumake, Ron Schneider, Marshall Flippo and many others.



Perched above a knoll on three acres of wooded land amid an abundance of wild flowers and shrubs stands this mecca of area dancing. The property the building overlooks is arranged for ample parking but left in its natural beauty as much as possible.

The entrance is from a rustic western cedar porch into a beautifully carpeted foyer and cloak room, thence to a magnificent ball room. The beauty of the main floor is enhanced with unusual lighting effects attained by quaint brass wall lanterns and overhead indirect lighting.

The callers are delighted with the 8' by 16' callers' stand, which is enclosed with lustrous hand-turned spindles; the floor is thickly carpeted. The movable callers' table is added feature with spotlights on turntable and caller.

An interesting feature is the five carpeted seating loges for spectator use, from which one can see the entire floor from above the dancers.

The lower floor, somewhat smaller than the upper, is unique in its own cozy beauty. It has its own indirect lighting, kitchen and rest rooms, and houses two round dance clubs, two clogging clubs and two square dance clubs.

Allemande Hall is rather remarkable in that two clubs dance simultaneously and never disturb each other.

A few statistics are revealing. If all the square dancers who have danced in the building during the past year were laid end to end, they would stretch down the highway exactly 22.48 miles. (If laid side by side, not nearly so far.)

There are 38 tons of cool air conditioning. An average of 69.17 people use the hall each night. One year's cost of running the hall, including loan payments, was \$14,924. Income from dancing fees that same year amounted to \$18,929. How about that for good management? Today's real value of the complex is \$275,000.

Thanks to all the dedicated dancers who have made Allemande Hall the pride of Chattanooga— a new concept in warm friendliness and pleasure.

