

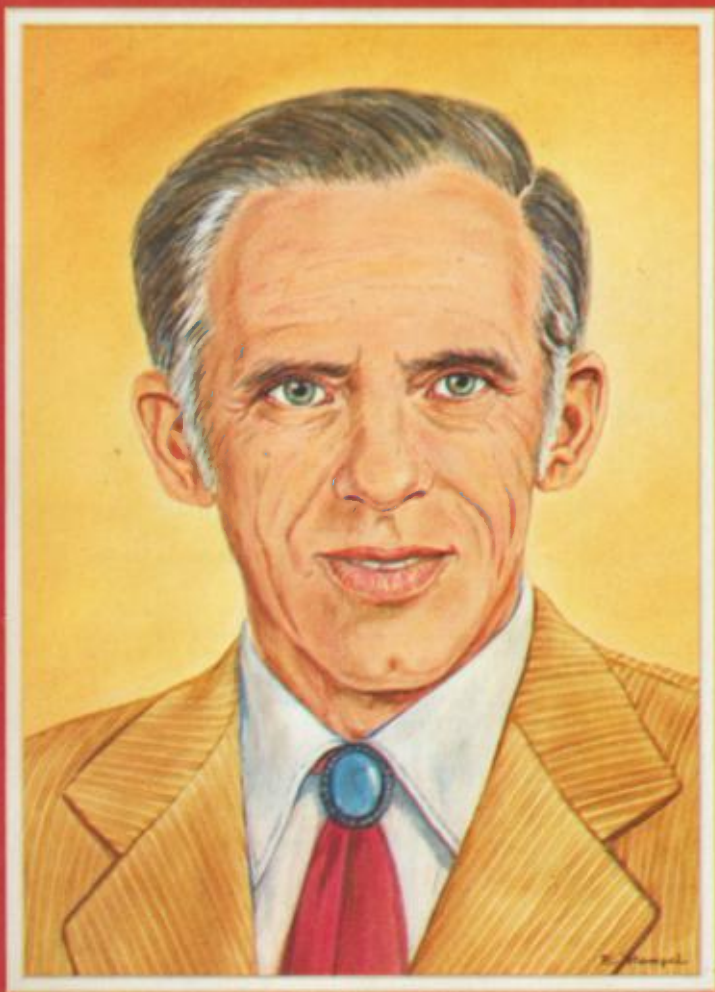
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January 1981



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WITH THE SWINGING LINES



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CO-EDITORIAL



Along with January 1, the first day of a new year, *American Squaredance* has several "firsts" to share with you.

Back in 1968, when your present editors assumed their responsibilities, several editorials encouraged readers to write in, saying, "This is *your* square dance magazine." Sometimes we've run long "Feedback" articles when a "hot potato," such as the moratorium on new calls, aroused a fever of letter-writing agreement and a few dissensions. In this issue, you'll find "Feedback" in three different places. For the first time, we feel this is a "reader's issue."

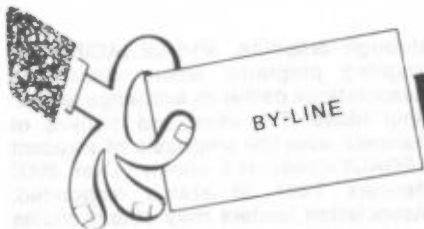
Don Blanchard wrote an extensive "feedback" article in response to a letter in the October issue about the Memphis Convention. He says frankly that he "saw red" when he read it; however, his reply is cool, calm and collected. We told Don in a letter that this is our editorial policy. We will print comments and suggestions from reader-dancers and let the experts, like Don, who is general chairman of the 30th National Convention to be held in Seattle, answer them. The Petersons had a point they thought valid; Don has given reasons why it is not. This is the best exchange of information possible next to face to face conversation; this *is* the reason we exist. We will print letters that describe problems, suggestions, solutions; we do not print emotional or vituperative letters or those which contain personal attacks on other dancers. Just to be fair, let us point out that one "feedback" letter this month criticizes an *ASD* cover; we're not immune. We've also had several letters concerning Stan's

description in "Meanderings" of a dance in upstate New York last summer. Let us answer those by saying that we are not downgrading traditional dancing. It's great! Remember we were dancing when western dancing was unknown— way back when! We do object to square dancing, or any other kind of dancing, where the use of liquid refreshment to excess causes inconsideration, roughness and general chaos. We submit that *this* is not dancing!

We've just completed the Pulse Poll compilations for January. For almost the first time, very few different experimentals were listed. (The list has been diminishing in recent months.) One comment from a caller who listed only one movement was, "New experimentals in general are becoming unpopular." This seems to indicate a step in the solution of problems that square dancers have been pinpointing for several years. We, at times, have seemed to be advocating "No new calls." What we really hope for in 1981 is moderation, control and better judgment. How's that for a New Year wish? The Callerlab QS committee has also moved in the same direction, as you will see from their report in this issue.

A first for us, which should have no effect on delivery to readers, is the mailing of *ASD* from Huron, Ohio. The post office is a hop, skip and jump from our headquarters, and arrangements have been made to deliver our mail bags there, rather than making the ten-mile

Continued on Page 81



BY-LINE

Again this issue our cover is graced with a painting by **Elizabeth Hempel** of Vermont, who creates these likenesses by working from photographs. We are happy to feature the work of this talented artist.

Paul Hartman's story of square dancing in Europe will run in two parts, this month and next. Paul thinks he has probably done more calling in Europe than any other non-resident. For several years he has made annual and semi-annual trips overseas, usually sandwiching in some calling and visiting with the square dancers.

A caller's wife and free-lance writer, making her third appearance in these pages, is **Bev Warner** of Saginaw, Michigan. Clubs commemorating anniversaries for members may want to "lift and use" the idea of the mock wedding.

Curley Custer is currently a member of the CALLERLAB board of governors. He hails from Maryland and has been on the square dance scene a score of years and more.

Don't pass **Ida Reilinger's** poem as just nonsense. Her delightful rhyme has more than a grain of fact hidden in the fantasy!

Happy 1981!

NOTE: Be sure to use P.O. Box 488, Huron OH 44839 in corresponding with ASD. The forwarding time on the old Sandusky address has expired. (We have not moved; our Huron post office did.)

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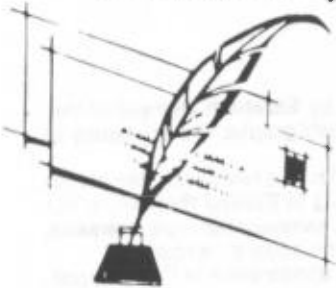
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I don't know if any other callers have as many senior groups as I do. I'd like to talk with any that do. I teach and call at least 32 hours a week and up to 40 hours some weeks. My classes and dances for the senior groups total 26½ hours a week.

*Hal Petschke
Connecticut*

From time to time I hear comments by dancers about the articles, publications and quotes from square dance callers, round dance callers, contra instructors, festival chairmen. Dancers often remark that they (the dancers) do not have any forum for making their personal desires known. However, LEGACY International is just such an organization. Composed of dancers dedicated to making our dance activity more enjoyable, LEGACY is a place where *the dancers can be heard*.

LEGACY International, as a formal group, meets biannually. The next meeting is scheduled for May 1981 in Denver, Colorado. The members of LEGACY are all dancers. Some emphasize squares, some rounds, some contra, others clogging. LEGACY has members who are publishers, record producers, retail dealers, caller and cuers (all dancers), all there and represented. What better opportunity for a dancer to be heard than through LEGACY!

Programs, currently underway in LEGACY, include research into how to attract non-dancers and how to diminish (and eliminate) the loss of dancers

through dropouts. Mini-LEGACIES are ongoing programs where clubs and associations gather to exchange leadership ideas. The likes and dislikes of dancers were the emphasis of a recent LEGACY-conducted survey. Over 2000 dancers from 30 states responded. Association leaders may obtain copies of the survey report by contacting Dick and Jan Brown. A leadership manual, incorporating as many ideas and recommendations as LEGACY can gather, has been prepared and is available for officers of dancer organizations.

All of the dancers serving in LEGACY have one common goal— to make our dance activity better. If readers want to be heard, need help in organizing a club, or are simply in need of fresh ideas, LEGACY can help. All dancers, anywhere, anytime, can have a voice. Write to Dick and Jan Brown, Executive Secretaries, LEGACY, 1812 Pelton Ave., Bellevue NE 68005. They'll listen, and through LEGACY, *the dancer can be heard*.

*Jim White
A Square Dancer*

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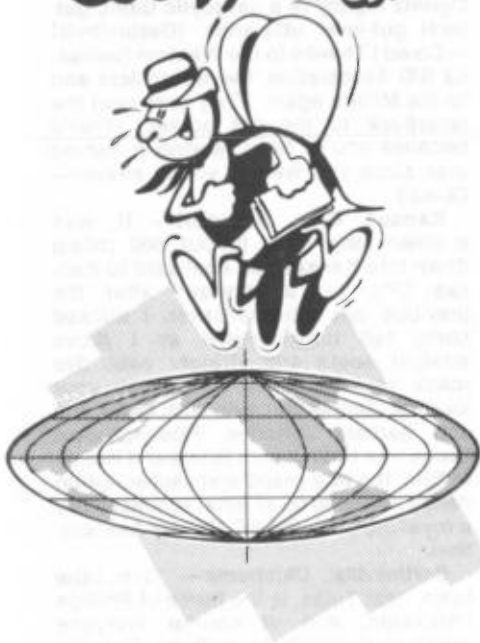
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Meanderings with Stan



Gather close around me, chillun, while I tell you about an international travel "bug" that bites the unsuspecting caller/dancer/short-hauler with great tenacity and veracity, and causes that poor soul to want to make a far-flung swing thing once or twice a year. Seems as if the little devil has us already in its power (See Swiss account last month.) and in hardly a year will affect, inflict, and inject us with a Great Britain tour (See another page, this issue.), another Swiss tour, plus Hawaii and Seattle "packages" before we can say, "Gulliver, Marco Polo and Columbus." Saints preserve us! Could be that Msrs. G, MP, and C had "bugs," too...

Close on the heels of the October Swiss swish described last month, I added another little three-day skirmish. As a matter of fact, it happened immediately after landing in Chicago from that sensational overseas oversee. After resting up a day at a Chicago Holiday

Inn, and after seeing Cathie off towards home, I rented an Agency (good, low-price cars— try 'em) and drove to Oak Lawn, where my hosts, caller Duane and Donna Rodgers had set up a first-time, ten-set ASD dance with their Belles and Beaux Club. Donna is one of those tireless "pro" promoters of square dancing, and swapping ideas was pure pleasure (See ASD, Oct., p. 19.)

Loyal, Wisconsin— Next day I flew to Minneapolis and rented a half-a-Chevy to go to Loyal, which is on a straight road east toward Wausau. My hosts were Jerry and Dianne Rinehart, great farm folks. Loyal is a crossroads town, hardly visible on the map. Twelve sets converging on that school cafeteria made a big crowd for such a rural area, and we had a fall ball, especially at potluck time. Hand-printed badges for all were a special touch. All in all, a royal Loyal good time.

Johnstown, Pennsylvania— Fun with the All American Swingers. How's that for a patriotic name? Sounds as red, white and blueish as the name of our magazine, by George. (George Washington, that is.) The Swingers put on a Zinger of a subscription dance again. Thanks, Jim and Dot Karl, for the dinner (Wasn't it venison?) and Jack and Jane Karl for the airport sendoff. Rounds were spun by Idie Sanker. Nice to see callers Fred, Tom, Paul and all. The mile-long sign was created by Arnie Hewitt. That little commuter flight into Johnstown was interesting. The plane was so small it had to flap its wings to get its *accent* over those rolling Pa. mountains. Grandma nature herself had sewn a patchwork quilt of blazing fall colors beneath us. And those beige peaks peeked peekedly upwards like juicy orange quarters, anxious to escape their enveloping peels of pure orange foliage. Call it "Orange APPEEL."



Toward the end of October, there were four quick slick Ohio dates among others— **Versailles** (almost Indiana, great little second story club); **Columbus** (the Chuck Wheelers, with caller Chuck and Janet Marlow and costumed dancers); **Xenia** (Hospitality Squares and hosts Martin and Zelma Ball, with zany costumed dancers in the town the tornado tore up); and **Toledo** (bigger than ever ASD dance), working with caller Jack and Lil May, assisted by Bob and Mary Hart, Lee and Velda Swift and 23 sets.



Centralia, Illinois— After landing in St. Louis, my hosts Dave and Stella Schilling drove me about a hundred miles eastward to Centralia for a first-time subscription dance with the Curli-Q's. Long, fun-filled evening, followed by a short night, a quick "do-nut and go" breakfast.

Charleston, West Virginia— This time it was a Plus II club booking at capitol city in the Tech Center cafeteria on the hill. Thanks to Francis Shriver, Keith Angle, Russ Hanna, Erwin Lawson and the Kanawha Valley S/D Association.

West Lafayette, Indiana— Caller Dayrl (Yes, that's the spelling) and Joan Merrill entertained me while I was privileged to entertain his college group (Purdue) Crazy Eights, who dressed wildly for one more Halloween event.

Decorah, Iowa— I was home a minute or two (Minute-man-Stan, we call him— Co-ed.) before starting on this new fly and drive tour westward. The Minowa Dancers met in a local fairgrounds hall with a lively little crowd. It was one of those nights I had to sleep fast, then get up at 4 a.m. for an *acey-deucey* of a day a-comin'...

Ogallala, Nebraska— The longest day on the road in a long time started in eastern Iowa and ended in western Nebraska, at locations 660 miles apart.

What's more, it was an *afternoon* dance in Ogallala and I dizzily *drove* that length to arrive by 3 p.m. (I must confess that my hosts Jess and Neil Miller drove me the last fifty miles from their home in North Platte and I snoozed in the car.) Oh golly, Ogallala's gotta be a galloping Ogontz legacy or a gargylic Gallic gut-teral gut-level utterance. (Gesundheit! —Co-ed.) Thanks to the Western Nebraska S/D Association, the Boothillers and to the Millers again. (They even sent the *razorback* to the old *porker*.) (That's because you've been leaving it behind ever since you were a young *shaver*— Co-ed.)

Kansas City, Missouri— It was another long drive (about 500 miles) down into Kansas and eastward to Kansas City, yet a "breeze" after the previous day's backbreaker. I ducked some tall tumbleweeds as I drove straight south and straight east. (No roads *veer* thataway to shorten your journey.) Dinner out was with caller Jim and Barbara Jefferies. Hosting were Swiss tour hosts/cuers Bruce and Roberta Bird. It was a grand slam subscription dance attended by 27 sets, sponsored by a *royal* bunch— the KC Callers Association.

Bartlesville, Oklahoma— This little town, near Tulsa, is the home of Phillips Petroleum, and of course *everyone* works in *gasoline* down there. There is even a Jane Phillips (wife of the oil baron) Square Dance Club. Lovely crowd (20 sets) at the Swinging Squares on election night. I'll be back. Thanks to hosts George and Betty Jensen, coordinators Imogene and Bob Peaster.

Omaha, Nebraska— ASD staffers Harold and Lill Bausch had set up this subscription dance with Harold's Squares. Good to stay with Dick and Jan Brown (LEGACY execs) and enjoy a delicious beef and Yorkshire pudding dinner. (M-M-mmm.) When I drove in that afternoon Dick was out flying in his one-man, two-chain-saw-powered airplane, which looks like a big kite and flies like a hawk— really! The dance was attended by mostly mainstreamers with a touch of *class*. And now it was time to return the rental car to its source in the twin cities and fly home.

Hudson, New York— Following a short day at home I flew east to Albany for a quick in-and-outer with the Apple Valley Squares ASD dance, enjoying am-

ple "Apple" hospitality, especially with hosts Bill and Eleanor McIntyre. (She's a *Dasher* as well as a *Dancer*.) I love that apple nut cake, Eleanor!

Two little ol' driving deals got sandwiched in here in early November between flights east and west— one to **Hannibal, Ohio** (where the Buckeye Blossoms bloom on the mighty Ohio River over the bridge from West Virginia) and to **Berlin, Pennsylvania** where the Wheelers and Dealers produced a whoppin' Sunday afternoon crowd of 24 sets at the ASD dance (Bless 'em!) Thanks especially to Ruth and Roy Romesberg. Glad to see Al Schwinabart (See ASD, Oct. p. 29) looking fit as a fiddle.

Ray, North Dakota— Winter had started to zap his ol' icy finger my way as I started a series of northwest dates through North Dakota and on to Oregon. The capitol city of Bismarck seemed to be a good jumping off spot for the first three encounters, so I flew there in mid-November and rented a 500-mile Subaru to do a few doodle-de-do's. Ray is a mere dot on the map almost on the Montana border, so I drove north to Minot, then west to Ray (200 miles) and had a good time (good food, too) in that little city auditorium with the Ray SquareNaders.

Minot, North Dakota— I stayed with caller Arnold and Nobuko Strebe again and again (two nights) for a good yak-fest, plus a 3-M (Minot Merry Mixers) subscription dance. The weather turned "whether" so the crowd was down but the spirit was up.

Devil's Lake, North Dakota— Next day I bounced the "Sub" straight east on old Route 2 to Devil's Lake for a devilish "hot time in the old town" (first time "sub" dance in that town) with a half



dozen sets swingin' and wingin' it like the devil. Caller/cuer locally is Carroll Carlson. Dinner was with Jerry and Barb Creamers. (I was rewarded with June-berry pie from her and a new speaker case from him.) That same night after the dance I shot south and west again for a four-hour spin back to Bismarck, where I caught the red-eye special 6 a.m. flight to points northwest. After landing at noon in Seattle, I rented another car to...

Salem, Oregon— That Square Dance Center in Salem was full to the brim with a "Plus" crowd, set up by my hosts, caller/cuer Marty and Gloria Firstenburg with the Goodtimers club. Ideal idea. Good time with Goodtimers. Thanks, Marty (He's "full time.") and Gloria, Bill and Lynn, and all. That waterbed was fabulous!

Beaverton, Oregon (more or less)— Thanks to Ed and Mary Warmoth,, Vern and May Meyer, the Clarks and others for setting up a luncheon Leadership Clinic on this Saturday date with the Twalatin Valley Council near Portland. Good yak time. I met callers Dotti Swenson, Bill Allen, Jack Peterson, George Clark, and many area leaders. We left one or two problems of square dancing to be "solved" next time.

Portland, Oregon— Thanks again to my hosts, Ed and Mary Warmoth, for the hospitality and super efficient arrangements for the whole weekend. (They're behind those Oregon Dancers' international tours you've read about in these pages.) Thanks also to Bill and Bev Baisch and the Portland Area Council for cooking up an ASD dance on Sunday afternoon. Gene Noble cued rounds. That breakfast at a unique restaurant, Salties, was the best I ever had, *bar none*. (What, no *bar*? —Co-ed.) I left the northwest, full of memories and good food, and November was only half over...

As I sign off this month, I must pass on an interesting fact. Are you ready for a big one?

"The snack bar at Chicago's O'Hare Airport sells 5,479 hot dogs, covered with 12 gallons of relish and nine gallons of mustard, washed down with 890 gallons of coffee!"

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Fifth
in a Series

For our continuing Professional Profile series and cover painting this month, we've chosen the "Little Man" with a giant sized list of accomplishments, Al "Tex" Brownlee of Fontana Dam, North Carolina.

"Tex" is known to thousands of callers and square dancers from Maine to California, Winnipeg to Mexico, since he is a veteran caller of about 32 years "on the road," as well as the popular recreation director and square dance festival coordinator of Fontana Village Resort, where over a dozen huge square dance festivals are conducted each spring and fall.

He has appeared on the cover of this magazine for his accomplishments no less than two previous times (and that's a three-time FIRST for anyone), in October 1965 and again in April, 1971. The latter occasion pictured Norman Merrbach awarding "Tex" a gold recording for his multiple thousands of Blue Star records sold internationally.

"Tex" has several interesting hobbies that are not as well known as his calling, recording and management activities. He is an excellent professional tailor who makes all his own suits and manufactures suits for others. He is an amateur pilot with 2000 solo hours, a gun fancier and an accomplished photographer. In recent years he and Jean have been living on a year-round basis at Fontana Dam in the colorful Smokey Mountains. One son, Harry, is now 38. Friends number "in the millions," Tex says.

Our guest star has called in all 50 states including Alaska and Hawaii. Canada and old Mexico have been given the Brownlee treatment. Sixty-four cross-country calling tours were chalked up by Tex in more than fifteen years of full-time travelling. He also spent fifteen



years in the oil fields in his native Texas, he says.

Harper and Ray Smith are given the credit for influencing Tex towards the calling game. Believing that the square dance activity holds promise as the best wholesome recreational activity one can enjoy, Tex has in turn influenced dozens of callers to make their hobby a career. His expertise in the field has certainly brought Fontana Village into the forefront as one of the most popular square dance resorts in the nation.

Mr. Al "Tex" Brownlee, the famous "little man," has a long story, a favorite joke, or a short quip to pass on to you any time, if you can catch him in an idle moment. To gain a little more insight into his varied tastes and accomplishments, we'll conclude the account with a "laundry list" he slipped us:

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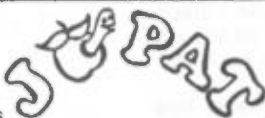
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THE SQUARE DANCE SCALE



by Curley Custer
Hagerstown, Maryland

Square dancing, in past years, has been a great fun pastime, a great recreation, and a great pleasure to many, many folks. However, this seems to be changing; and it frightens me to think that we, as callers and dancers, are allowing this to happen to our great activity.

We now have many levels of square dancing, and we also have lists that designate levels. These levels and lists should help to meld and to strengthen our square dance activity; but I am afraid we are allowing these levels and lists to destroy the warmth, the fellowship, and the fun, which should prevail in our activity. When meeting new folks, many dancers begin conversation by inquiring about the level of the dancer, rather than by asking the name, etc., of the dancer. (Instead of asking "What level do you dance?" perhaps the question should be "What level choreography-memorizer are you?")

Many dancers feel that to qualify in today's square dancing, they must dance at a high level to really have fun. However, as a caller, and also as a dancer—when I can find time to dance—I enjoy calling and dancing the Mainstream levels, the Plus levels, and the A-1 and A-2 levels; but I do not consider any level any better or any more fun than the other level. I feel that a caller or dancer should find pleasure in calling or dancing any level, and also this caller or dancer should make an effort to make others feel comfortable and happy in any phase of the activity. A caller or dancer should progress into higher levels as time and desire permit, but he or she should always make it fun, rather than to look-down upon a dancer who is not quite up to his or her level.

Many callers and dancers look at level in the activity on a scale of one through ten. These levels are:

- | | |
|-------------------------|-------------|
| 1. Basic. | 6. Plus Two |
| 2. Extended Basics. | 7. A-1. |
| 3. Mainstream. | 8. A-2. |
| 4. Quarterly Selections | 9. C-1. |
| 5. Plus One. | 10. C-2. |

Callers and dancers can choose to call or dance on any level of this scale, but this scale denotes only choreography.

Have you ever analyzed where you would stand if you were to grade yourself on a scale of one through ten in other aspects of the activity? Where would your level fall in:

1. Rhythm?
2. Timing?
3. Styling?
4. Friendliness, sociability, and tolerance of others?
5. Club loyalty?
6. Years you have contributed to the activity?
7. Welcoming new members and guests to your club?
8. Helping with beginner classes?
9. Bringing new members into the activity?
10. Making sure that no caller or dancer is left alone on the parking lot at the end of the dance?

If you average all of these scales, along with choreography, you should then find your real and true level in the square dance picture. So, when expressing your level in the square dance activity, be certain that you average *all scales and phases* of the activity, as well as your standing in choreography.

In today's diet-conscious society, we might compare the well-balanced square dancer with a very healthy person. We all know that it takes a well-balanced diet to keep us healthy; and when we abuse our bodies from lack of nourishing foods and vitamins, from lack of sleep, and from lack of proper exercise, we become frail and unhealthy. On the other hand, if we eat too much, sleep too much, and if we neglect to exercise, we become obese and unhealthy. Thus, we can compare the unhealthy person to the dancer who dances too little to be proficient; consequently the over-indulged person can be compared to the dancer who concentrates only on choreography.

Therefore, the well-balanced square-dancer can be compared with the well-balanced and healthy person.

As I travel about the square dance circuit, I find that beginner classes are down in most areas. Could it be that today's dancers are becoming selfish about bringing others into the square dance movement because they do not want their level in choreography ruined by the new dancer. This is our national dance, and we should be very proud of the movement and proud of each new

dancer who chooses to become a square dancer. Let us not be lax about bringing beginners into the activity because without a continuous flow of new dancers the activity cannot continue to grow. We all know that beginners are the life-blood of square dance clubs; *and if the various levels are to survive, they must be fed.*

As callers and dancers "**Let's analyze where we stand on the square dance scale.**" Are we frail? well-balanced? or over-indulged?

REVISED RULES

Robert Ailey, president of the Jefferson Squares of Ashtabula, Ohio, sent an amended version of the ten commandments which his club uses. "Being the only club in our county, we believe we must take a special responsibility for keeping the dancing within the reach of once-a-month and new dancers. We ask callers to keep to Mainstream the first two tips, then workshop any other calls in the third tip. This will be especially important in the spring when we graduate a class of five squares."

Here are the "Ten Commandments of Square Dancing, Jefferson Squares Version, 1980:"

1. Thou shalt engage thy whole mind and thy whole heart in making thy club friendly to all.

2. Thou shalt find happiness by thy endeavors to help others have a good time.

3. Thou shalt not be a snob, forgetting that thou wert once a beginner

thyself, and considering thyself too good to dance with lesser mortals.

4. Thou shalt be attentive to such niceties as long sleeves for men, and safeguarding the sweet aroma of thy person.

5. Thou shalt not indulge thy taste for spirituous liquors before or during a dance.

6. Thou shalt not walk past an open square to join a set thou preferest.

7. Thou shalt honor thy caller by joining a square promptly when he inviteth.

8. Thou mayest rejoice in the company of thy friends, but art enjoined to draw into thy company that lesser-known couple from the sidelines.

9. Thou shalt listen attentively to the caller's instructions, and shalt not interfere with others' listening.

10. Thou shalt be a responsible member of thy club, that its days may be long, and that it may prosper and continue to offer to you the joy and satisfaction thou cravest.

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Square Dancing In Europe

by Paul Hartman
Wheaton, Maryland

Most square and round* dancers in the U.S. and Canada do not realize that there is a full-blown modern western square and round dance movement in western Europe. What is even more astounding is that most of the participants are not Americans, but the calls and cues are rendered in English and are identical with the calls heard in North America. Even contra* dances and contra clubs are now making appearances in Europe. Surprising as it may be, square dancing exists today in Belgium, England, Germany, Holland, Iceland, Italy, Norway and Spain, and there are a few dancers in Austria, the Azores (Portugal), France, Greece and Switzerland. Square dancers can also be found in areas which are reasonably close to Europe, such as Egypt, Saudi Arabia and Turkey.

The square dance movement in Europe is structured pretty much the same as it is here, i.e. classes, clubs, big open dances and weekend dances, which might include workshops. A number of European callers belong to Callerlab, and cuers to Roundalab, and the Callerlab recommended structure of dancing levels is very much accepted. What is so important where square dancing is concerned, the same spirit of friendliness, hospitality and good humor abound in Europe, just as they do anywhere when square dancers get together.

It all started in Europe in July, 1949, when the very first dance was held in Bremen, Germany, a very modest beginning with five squares taking part. In those days, square dance recordings were not as yet readily available and the dancing in Bremen was done to the strains of a four piece live band consisting of Germans who had never played that type of music before and who spent the afternoon preceding the event being taught by the caller. The same procedure was used with equally satisfying results during the succeeding two years in Berlin, Augsburg, Oldenburg and Frankfurt, all in Germany. Square dancing continued to expand

over the years, until today there are more than 150 clubs and the number of dancers is estimated to reach beyond 3500.

Initially the dancers were attended by Americans with few local inhabitants participating. With the passage of time, the rebuilding of war-torn Europe and its return to a healthy peace-time economy, more and more indigenous guests began to attend the dances, thus swelling the ranks of the movement. The worst problem that the fledgling movement faced initially was rotation, a military term meaning that a serviceman's time in his overseas assignment was concluded and he was about to return home or head for a new overseas post. At times an entire unit was disbanded or sent home. When this happened, a very healthy club was suddenly wiped out and there was nobody to take the place of the departing dancers. Some areas never recovered from the blow, whereas others retained one or two couples who managed eventually to rebuild the same club or form a new one sometime later. The rotation of callers often created, and still creates, immense problems, and quite a few of today's well-known callers were forced into calling and teaching, and cut their professional teeth in order to save their club (or the square dance movement in the area) from oblivion. To a degree, rotation continues to create problems, but the number of local dancers and those American dancers who remain behind are mitigating the situation.

As the movement grew, more and more Americans joined in the fun and fellowship, and today we find that square dancing has spread throughout Europe and is in full bloom even in areas where no Americans were ever stationed. In many areas of Holland and Germany, numerous avid dancers do not speak English or have very limited ability, but they know the square dance terminology extremely well and respond to the calls as well as the best dancers

*For brevity's sake, the terms *round and contra dancing*, as well as *cuers and callers*, will not be repeated throughout, although rounds are part and parcel of the movement in Europe, and contras are gaining ever greater recognition, acceptance and participation. Readers should insert these terms as appropriate and applicable.

anywhere. They learn the terminology in their classes, while the explanations are provided in their native tongues. They learn the English terms as though they were part of a foreign language. (For English-speaking people who begin to square dance, the terminology is just as alien, and each term must be explained and mastered separately until the responses come automatically.)

Hardly any difference exists between the way in which indigenous callers have developed in Europe and in North America. A wealth of instructional and didactic material is available to budding callers in Europe as well as America. Visiting U.S. callers with a great deal of experience on occasion conduct callers clinics and workshops. And there is, of course, the vocal side of the singing call (and sometimes patter call) record which can provide ideas and inspiration. In the past few years, the more experienced European and American callers have conducted callers classes, clinics and workshops in Europe. It is interesting to note that many indigenous callers in Europe have accents, some very slight, when they speak English, yet their calling is frequently accent free. If they have listened to the called side of a large number of western-type singing call records, the adopted western twang of the European caller will be inescapable. In England, the callers have their normal British accents when using everyday speech; when they begin to call, many immediately, automatically, but subconsciously, assume a western twang. On the other hand, a few British callers have capitalized on their British accents and provided the American dancing public with a pleasant change of pace. Several British callers have emigrated to the U.S. and still call with their British accents to the delight of American audiences. Several European callers have recorded singing call records, most notably Tommy Cavanagh of London.

Some facets of square dancing are quite different in Europe, mainly in Germany and Holland. First and foremost is the age of the dancer. Participants in square dancing in Europe are considerably younger than in America. While the average dancer in the U.S. and Canada is well past 32 years of age, the median age for the European dancer (other than England) is well below that age. Most German, Dutch and U.S.

military dancers are young, vivacious people who are very quick to learn the intricacies and who remain in square dancing for more years than their North American counterparts. Relatively few German and Dutch square dancers are married, although the number of slightly older married couples is increasing in those two countries. The average age of the British dancer is higher than that of the dancer on the continent, but is lower than that of the American dancer. Most British dancers and American service personnel differ from the German and Dutch dancers in that they are married.

In some respects, the majority of clubs in Europe operate differently from those in the U.S. Clubs meet every week and there are far fewer of them in any given area.

Most square dancers in Europe belong to only one club. Large metropolitan areas such as London, Hamburg, Munich, and the area between Frankfurt and Stuttgart, have quite a number of clubs. Most European clubs have smaller memberships than their opposite numbers in the states. The clubs have the usual assortment of officers, most of them serve refreshments as part of the evening's dance schedule, and all of them operate on dues and welcome guests free of charge. In Belgium, Holland and Germany it is customary for most of the dancers to attend an after-party which contains no entertainment but is chock-full of good spirits, food and drink. Such parties are much less the rule in other parts of Europe. As in the U.S., clubs sponsor beginners' classes and some members also serve as square angels.

Here we find dancers coming forth with an exuberant yell when they have successfully followed a caller's commands and find they can easily do an *allemande left*. Mainly in Belgium, Germany and Holland, the yells do not come at the point of the *allemande left*, but at the succeeding *grand right and left*. Another point of exuberance is encountered following the command, *slip the clutch*. The reasons for these different approaches are not known. Otherwise, there is absolutely no difference in dancing, be it in America or Europe, except that in some areas on the continent the dancing is considerably more vigorous.

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The prime letter will be the side of the record that Betty chooses, and the flip side will be cross-indexed. For example, "Autumn Leaves" will be posted as A-1; it will be filed in the "A" section of the box; the flip side, "Till" will be posted on the "T" divider, but will read "Till" A-1 and be filed under "A." This way a record is never "lost;" the system is guaranteed fool-proof.

Next: the uniformity of record jackets. If you want to save costs by not buying plastic jackets, use the original paper sleeve that comes with the record. Reinforce it for strength by cutting two sheets of plain paper to a size 7" by 7"; tape these sheets to both sides of the sleeve (or one side only if you prefer) with scotch tape. At the upper right hand corner mark it A-1, and to the left of that mark, print "Autumn Leaves," as in this example. All your subsequent records will follow in numeric order after the let-

ter.

Now that you have a nice blank record jacket, use this for printing or writing your condensed cues for the record, as well as for giving protection to the record.

Betty also uses a color code system, dividing records into two sections: one for easy and easy-intermediate level, and one for high-intermediate level and advanced. For the former, green adhesive "dots" on the top edge of the record jackets are used, and for the latter, red "dots." Even if the two levels are not divided, the two colors will be easy to spot when picking a record from the box.

Betty's filing system goes even deeper than this. She has cross-indexed all her records in a small three-ring notebook which can be taken with her to weekends or conventions, and used for checking new purchases to see if the record is already in her cases. However, with Murphy's Law, no matter how careful you are, Betty says, you're bound to buy an occasional duplicate. In her little notebook, records are posted alphabetically just as they are on the record dividers, but the notebook also as the added information of the recording label. As a triple cross index, Betty also keeps a file box of 2"x 3" cards filed by label order, title and letter identification.

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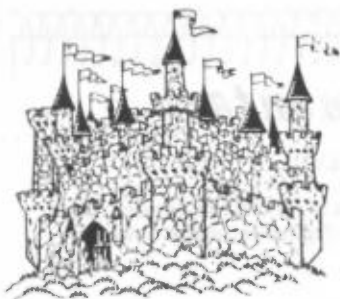
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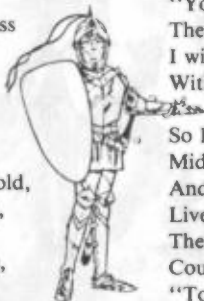


RHYME TIME



HAM-A-LOT

Once upon a time
 In the land of make believe
 There lived a fairy princess,
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 Now the princess was a comely lass
 With disappointments very few,
 Except, nowhere in Ham-a-lot
 Was there a caller
 Who could cue!
 She searched the principality
 And her demanding grew quite bold,
 But each day she was sad, indeed,
 For she was always told,
 "Oh, woe is me, and woe begone,
 There's nothing we can do,
 For nowhere in the kingdom
 Is there a caller
 Who can cue!"



Patience, the little lass had not,
 And stubborn as a mule,
 So forthwith she sent Sir Prance-a-lot
 To Round Dance Cueing School.
 "You will learn to cue, for I want to dance
 The waltz and fox-trot, too;
 I will not have a kingdom
 With a caller
 Who can't cue!"
 So Prance-a-lot did go to school
 Mid smiles, and joy, and laughter,
 And the princess and her principality
 Lived happily ever after.
 The moral of this story, knave,
 Could not be any truer,
 "To have a happy Ham-a-lot
 You need a caller—
 And a cuer!"

by Ida Reilinger

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Sketchpad Commentary

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'Tis said that even in olden days some folks had a bit of trouble determining their rights from their lefts, and a war or two may have been waged over the same problem for all we know.....



"You ninny.....
star thru with
your LEFT hand.....
your LEFT hand....."

HOCK WEEDING

by Bev Warner
Saginaw, Michigan



A ball and chain and shotgun prompted Steve and Mary Fogas to walk down the aisle at the October 4 dance of the Flushing Roadrunners.

The Fogases, who are charter members, are celebrating their 50th wedding anniversary this month. The rest of the charter members decided a ceremony in order. The creative talents knew no limits when it came to designing costumes, corsages (broccoli, purple cabbage, chives and onions) and writing the vows.

With the permission of the authors, Hutchinson and Shipley, I want to share this novel idea with all of you.

"Dearly beloved, we are gathered together on this 4th day of October to *co-ordinate* the *couple-up* of this here *paw and taw*, Stephan Phillip Fogas and Mary Vincurek, in the presence of all these *square-rounders*.

It is a firm conviction of the great American Square Dance Convention that no marriage is final until performed before the *grand square*.

I charge you both as you stand *back to back* and these witnesses are *around the outside track*, to always *promenade halfway* together, with your *sets in order*. To enjoy all *teacup and beer mug chains*, to always *twinkle and star-through* life, but *hover* long enough to *co-ordinate* your *linear cycle*.

Stephan, will you take this *twirling law to double hitch* with you? Will you promise to *load your boat* with an odd assortment of *pettipants, ballet slip-*

pers, and buy Mary an expensive square dance dress every anniversary of this occasion at Roadrunners? Do you promise to learn every new round of the month and every new square dance call? Will you promise never to *box the gnat* except on the dance floor?

Mary, will you take this *acey duecy* partner, who has two left feet and who doesn't know a two-step from a waltz, to *swing through* life? Do you promise to sew sequins on his ties and take care of his *pas de basques*? And to only *box the flea* at square dances? Do you promise not to *circulate, fan your top* or *whisk your fishtail*?

The ring is an outward and visible sign of a round and square dancer and proof you are married. (Mary's "diamond" was a pop top tab). Now *Flip the diamond* on her finger, Stephan.

Inasmuch as Stephan and Mary have consented to *square-up* as partners, and these square dancers have *see-sawed* it, there will be no *backtracking, partner-trading*. You must *fan the top* when required and *peel the top* when desired. You can *take a little peek*, but don't *slip the clutch* or *spin chain the gears*. Also you must pledge to go *redhot* and *load the boat* with at least a *susie-Q*. I now pronounce you *squared-up*, so you may now face your partner and *yellow rock*.



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HAPPY NEW YEAR!

From the staff of *American Squaredance* magazine comes a sincere wish for the best in square dancing pleasure for the new year, along with our promise to supplement your dancing pleasure with the best reading enjoyment we can produce for you.
Bob Meilen, Mel Merrell, Cathie and Stan Burdick, Mona Bird, Ruth Garris, Mary Fabik & Pat Gillam

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CALLERLAB CONFAB

For the quarter beginning January 1, 1981, the Quarterly Selections Committee has voted no new movements. The committee, consisting of a widespread cross-section of the U.S. and Canada, reviewed many different moves and felt that none of those being considered were suitable for use in the Mainstream program.

This decision enables clubs and callers to review some of the overlooked figures of the Mainstream program and also affords an opportunity to review both styling and smooth dancing.

The current quarterly selections list includes: *couple up* (4/80), *extend the tag* (1/77), *dixie derby* (4/79), *linear cycle* (2/80), *ping pong circulate* (1/78), *roll* (as

an extension) (4/76), *track two* (3/76), *track and trade* (3/79).

The members of Callerlab will vote on which of these calls should remain on the QS list, which should be added to the Mainstream list (only *extend*, *roll* and *track two* are eligible at this time) or which should be referred for consideration as additions to some other list. Comments should be referred to the Callerlab office, Box 679, Pocono Pines PA 18350.

The Plus lists will come up for review at the Callerlab Convention in Kansas City in April. Comments on the composition of those lists should be sent to the Callerlab office or to Jerry Schatzer, 1021 N. Crescent Hts. #201, Los Angeles CA 90046.



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Mike Trombly

- TNT150 CALAHAN, Round by Bud Parrott
- TNT151 AIN'T SHE SWEET by Al Brundage
- TNT152 SUGAR BLUES by Al Brundage
- TNT153 I REMEMBER, Round by Dave Fleck
- TNT154 HELLO LOVE by Hank Hane
- TNT155 TAKE ME OUT TO THE BALL GAME, Gene Trimmer
- TNT156 MONDAY MORNING BLUES, RD by Steve Brissette
- TNT157 REAL MADRID by Ken Crowley
- TNT158 TAKE ONE STEP 80, RD by Frank Lehnert
- TNT159 BRIGHT AND BREEZY, RD by Pete Metzger
- TNT160 BELL ON MY HEART by Al Brundage
- TNT161 OLD TIME MEDLEY by Gene Trimmer
- TNT162 SCOTT'S HOEDOWN, Patter by Al Brundage
- TNT163 SWEET SUGAR, RD by Dave Fleck
- TNT165 TAMARAN, Round by Steve Brissette
- TNT166 THE MORE I SEE YOU, by Les Kopman
- TNT167 GAL IN CALICO, by Mike Trombly



Ken Crowley Gordon Fineout
Al Brundage Gene Trimmer



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K-1250 IT'S HARD TO BE HUMBLE by C.O. Guest

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LH-1032 WABASH CANNONBALL, Flip/Inst. by Harold Bausch

NEW ROUNDS ON BELCO

B295 ON MOONLITE BAY, Two-step by Richard & JoAnne Lawson

Flip: Cues on Side A, Music on Side B

B294 SUZETTE/SERMONETTE

B293 DIXIE MELODY/JUST STROLLIN'

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REINFORCE WITH ROUNDS



John and Martha Brookshire, of Anderson, South Carolina, believe that the teaching of line dances and mixers in classes is very helpful. John teaches square dances and contras, and Martha helps by doing solo dances, mixers and simple rounds. While more difficult rounds would require an extra night of instruction, simple ones such as "White Silver Sands," "Left Footer's One-Step," and for the very energetic, "Salty Dog Rag," are very beneficial in teaching rhythm and styling, as well as being fun to do. The Brookshires feel they can't emphasize enough how important it is to dance to the beat of the music, because so many students never have danced any sort of dance before.

John and Martha say there are other advantages to teaching these dances. During the first night of lessons, Martha teaches "Bingo Waltz." They correlate the *rollaway* and *grand right and left* with the square dance calls the same night. These dances are taught slowly, adding only one or two at a time. The second dance taught is "White Silver Sands" when John teaches *grand square* because it emphasizes the beat of "one, two, three, turn." Other dances add their bit. Sometimes first-time

dancers have a hard time remembering just which is the correct direction to face. Three line dances which teach facing directions are: "Ruby," "Little Black Book," and "Jive Talking," all easy to learn and fun to do. Incidentally, since these are solo dances they can be done with any number of people.

Another fun dance is "Calico Polka." "Cotton-Eyed Joe" teaches *zoom* very clearly. A plus for teaching these dances is that, after concentrating very hard on some new square dance movements, it is relaxing for the dancers to spend a few moments with these easier dances. The Brookshires' experience has been that people want to continue to learn the easy dances after they graduate and join a club. Another bonus is that the caller can enjoy a little bit of dancing himself. Since Martha teaches the in-between dances, the students are accustomed to a different voice and different teacher right from the first. This is a big plus in learning to listen for the dancers.

The Brookshires have a winning team and enjoy not only the dancing, teaching and calling which they say is challenging and good exercise, but say that the most rewarding aspect is the wonderful people they have met through square dancing.

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NEW RELEASES

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Who Isn't Me Tonight
by Darryl McMillan
& Tony Oxendine
- RH 602 **Sweet Desire**
by Tony Oxendine &
Darryl McMillan
- RH 104 **Breezin Easy & Outlaw**
Patter
- RH 210 **Chain Gang of Love**
by Darryl McMillan



Darryl
McMillan



Bill
Terrell



Tony
Oxendine

- RH 211 **Miracle Express**
by Darryl McMillan
- RH 305 **Shadows of Love**
by Bill Terrell
- RH 604 **Pretty Woman**
by Tony Oxendine
- RH 701 **Angeline** by Keith Rippeto

- RECENT BEST SELLERS**
- RH 103 **Picker Patter Patter**
- RH 209 **If This Is Just A Game**
by Darryl McMillan
- RH 304 **Sweet Fantasy**
by Bill Terrell
- RH 503 **Back On My Mind**
by Tony Oxendine

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THE COLLEGES ARE COMING

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<p>CAL GOLDEN'S 1981 CALLERS COLLEGES February: North Dakota March: Glouster, Ohio April: Shawnee, Kansas May: Waco, Texas June: Hot Springs, Ar. (2) July: Jekyll Island, Ga. July: Pensacola, Florida August: New Jersey November: Hot Springs, Ar. November: Fontana, N. C. Write Sharon Golden, PO Box 2280, Hot Springs AR 71901, Ph. 501-624-7274</p>	<p>MARSHALL, INDIANA TURKEY RUN CALLERS SCHOOL July 20-25, 1980 Individual Attention To Caller by Experienced Staff <i>Dick Han — George Amos</i> Write Dick Han, 513 S. Bluff Monticello IN 47960</p>	<p>TRENTON STATE CALLERS COLLEGE July 19-23, 1981 Callerlab Curriculum <i>John Kaltenthaler Gene Trimmer — Red Bates</i> Write: Jim Howatt, Box 183A, RR2, Old York Rd., Trenton NJ 08620 Ph. 609-298-5957</p>
<p>HARTLAND, MICH. July 26 thru 29 HARRISONBURG, VA. Aug. 2 thru 5 TROY, N.H. Aug. 16 thru 20 Sponsored by Al Brundage & Earl Johnston The Most Experienced Caller Training Team in the Country Assisted by Top Notch Staff Earl Johnston, PO Box 2223, Vernon CT 06066</p>	<p>CANADIAN NATIONAL CALLERS SCHOOL, Saskatoon, Sask. July 5-10, 1981 <i>Bill Peters & Bill Davis</i> Full Callerlab Curriculum Special Training in Sight Calling & Formation Awareness Write Bill Peters, 504 Amondo Dr San Jose CA 95129</p>	<p>SUPERSCHOOL V SEATTLE, WASHINGTON June 22-24, 1981 <i>(Preceding the Nat. Convention)</i> Lee Kopman—Bill Peters Creative Choreography Workshop Techniques & Program Building Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>
<p>THE BILL PETERS CALLERS SCHOOL LAS VEGAS, NEVADA August 16-21, 1981 Bill Peters, Bill Davis Emphasis on Sight Calling Formation Awareness Figure Constructions Write Bill Peters, 5046 Amondo Dr San Jose CA 95129</p>	<p>CALLERS' INSTITUTE TIFTON, GEORGIA July 19-24, 1981 Bill Peters—Jim Mayo Teaching the FULL Callerlab Curriculum For info: Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>	<p>ASD Co-sponsored DILLARD, GEORGIA CALLERS COLLEGE August 9-15, 1981 For Beginner and Experienced Callers (2 Levels) Stan Burdick, John Kaltenthaler Don Williamson, Jerry Cope Write Jerry & Becky Cope Box 129, Dillard GA 30537</p>
<p>"New" NEW ENGLAND ABC & CCC COLLEGE AUGUSTA, MAINE July 16-19, 1981 Dave Stewart—Stan Burdick Write Dave's Record Service 70 State St., Augusta ME 04330</p>	<p>FONTANA, NORTH CAROLINA CALLERS COLLEGE November 16-20, 1981 Cal Golden, Stan Burdick Tex Brownlee New/Novice/Experienced Write ASD, Huron, Ohio or callers above</p>	<p>CALLERS SEMINAR Daily Sessions Morning & Afternoon June 25-27, 1981 <i>National Convention Seattle, Washington</i> Conducted by Callerlab with a staff of leading specialists</p>



THE CLUB MEMBER WHO DOESN'T DANCE

Poem in Buzzi's bag:

*I am a Wee Bee
Who's from Baltimore.
I bring Wee Bee greetings
To your square dance floor.
The Wee Bees salute you
Wherever you are*

*With hopes that I'll travel
And go very far,
And after you've met me
If you want to roam
Please carry me back
To my Bee Hive at home.*
by Beryl Frank



The Wee Bees Square Dance Club of Towson, Maryland, has been in existence for over twenty years and has a current membership of 119, with one member that does not dance.

The photograph shows Buzzi Bee, made by member Omi Rutkowski and her daughter, and held by Marie Mitchell, who was president of Wee Bees when Buzzi was born. He was the brain child of current presidents, Bob and Jean Clark.

Buzzi has his own travel bag and book, complete with an explanation of who he is, who the Wee Bees are, an invitation to any dance when the visitor might be in town, an explanation of how to notify the club of his location, and a poem of his own. Buzzi was picked up from the Wee Bees by Bob and Harriette Gray, traveling callers, and since then, via self-addressed cards, the clubs has learned that he has visited New Bedford, Mass.; Somerset, Mass.; Bristol, R.I.; Lydonville, Vt.; Troy, N.H. (where he attended a callers' school); Qualicum Beach, British Columbia; Nanaimo, B.C.;



Buzzi's letter of greeting:

Hello— My name is Buzzi.

I am a Buzzin Cousin of the Wee Bee S/D Club of Towson, (Just north bee-yond Baltimore) Maryland. My family had their first dance back in 1959 and has been growing ever since, so that makes me a Big Bee now. We swarm together year round to the calls and cues of our Bee-loved George and Marlene Curry.

Bee-lieve me, we do have a lot of fun, friendship, and would love to have you all make a bee-line to our nest.

I am really enjoying my first flight away from home. Such lovely people, meeting new friends, and wearing the badges of all clubs I've visited with is really super.

Bee-cause all of my family back home would like to know my whereabouts, please print in my travel log the name of your club, your caller, the city and state, and date I arrived. Oh, yes, please be a Honey, and send one of my postcards back to my Bee-hive.

I would like to Buzz on with your next out-of-town guest couple and square up with them.

Remember, you won't get stung when Buzzin through Maryland. Just contact my Beekeeper for the date, time and place of good Maryland square dancing. Beekeepers: Bob and Jean Clark, 11401 Cuba Rd., Cockeysville MD 21030.

Victoria, B.C., and Halifax, Nova Scotia.

Buzzie is uniquely packaged, insuring that the club will hear of his whereabouts. If he keeps traveling, the name of the Wee Bees club will soon be known throughout the square dance world.

Lou Frank
Pikesville, Maryland

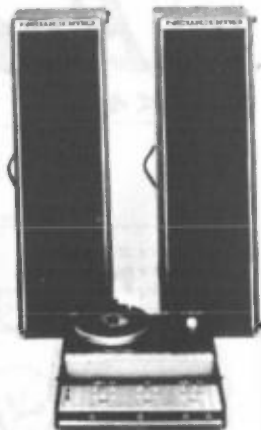
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- 1326 Mountain Man, Caller: James Martin*
- 1325 Bed Of Roses, Caller: Tim Ploch*
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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— January 1956

Editor Rickey Holden puts the year in review and makes a few rash predictions. He says, "Two facets of the square dance picture come to my mind as evincing change during 1955. One is the present trend in 'hash' dancing.... 'allemande hash' has become outdated in most areas. The popular technique of today is mixing 'forward eight' with 'crosstrail' and 'pass thru'.... the tendency (is) to produce 'new' dances by combinations of old established figures. The pattern is, apparently, the less pattern the better." And "another fad which, we devoutly hope, reached its peak in 1955 was the seizing upon every popular tune, regardless of its suitability or lack of it, and using it for a 'new singing call'...perhaps the year now beginning will find a touch more of sanity in this connection." Rickey also says, "The progress of the merging of the creeds (of square dancers and folk dancers) has been delayed by leaders— petty, jealous, fearful, or just unknowing—who have kept the two halves apart. But the factions come closer. Perhaps 1956 will be the big year of unity."

10 YEARS AGO— January 1971

A California doctor, hooked on square dancing himself, enthusiastically promotes the activity as an outlet for the tired practitioner in need of mild exercise. Allen Conroy writes, "I consider it the perfect recreational outlet.... It combines mild physical exertion with a total mental concentration that erases all worries about practice and leaves you mentally refreshed." He continues, "The physical exertion can be as gentle or as vigorous as you care to make it.... Men and women in their seventies dance regularly without undue strain. On the other hand, dancers who feel the need to burn up more energy can add all the

kicks and flourishes they want. Colleagues who work in rehabilitative medicine tell me it's an excellent form of cardiac exercise."

An unexpected benefit from his introduction to square dancing was a noticeable improvement in his rapport with his patients. "I came to the conclusion that I had been something of a stuffed shirt.... Square dancers, as a group, are far more relaxed and outgoing, and I could only conclude that as my exposure to such people increased, I began relaxing and acting more friendly myself. My patients were responding by meeting warmth with warmth."

Ona Allen of Roanoke, Virginia, reports a successful intensive mini-course in rounds basics. In one weekend, from Friday night through Sunday night, twenty-three couples concentrated on the teaching of Ray and Bea Dowdy from Beckley, W.V. and graduated to form their own round dance club. They now dance twice a month, with the Dowdys returning once each month to review and teach new dances. Another compact course is scheduled soon for the eighteen couples who have their names on the waiting list.

This month's New Idea is Don Williamson's Flutter Wheel, destined to take its place among the basic figures.

Best Club Trick appears in the magazine for the first time this issue, and it spotlights a successful "experienced dancer" club that has good relations with other area clubs built into its by-laws. The Royal Sets of Kansas City, MO is a closed club of 20 sets (visiting couples are allowed but limited)

Continued on Page 76



NATIONAL SQUARE DANCE CONVENTION®

JUNE 25, 26, 27, 1981
SEATTLE, WASHINGTON



HOSPITALITY

Hospitality is the by-word for Seattle '81. All members of the Washington S&F/D Federation are part of a gigantic hospitality committee working towards the success of the 30th National Convention. Wearers of the hospitality ribbon will greet you at the airport, at the depot, at your hotel/motel, at the convention R/V area and at reststops on the highways approaching Seattle. Directional aides will be at all entrances of the Seattle Center complex to assist you in locating the registration area.

Hospitality headquarters will be located at the Centerhouse, while members of the committee staff the information booth and the lost and found in the main Coliseum. Areas will be provided for dancers to relax, mingle, greet old friends and meet new ones, ask questions and obtain answers. Message boards will be available for the delegates to leave messages for friends, arrange meeting places, or ??.

The committee members will be following the definition of hospitality from the dictionary: "Receiving and entertaining strangers with kindness and without reward."

Ila (Everett) Williams

PROGRAMMING

The programming of callers for a national convention is at best a difficult

process due to the number of callers required and the number available, the large number of dance locations, callers' individual preferences and the range of caller expertise. To these must be added the many levels of dancing demanded of a convention.

The goal of the 30th Convention is to present every caller, other than from the state of Washington, the opportunity to call if they desire. Every attempt will be made to place callers at a level and a time slot most beneficial to them while presenting the best possible program for the dancers. Washington state callers, as members of the hosting organization will not be programmed for the main dance areas, but will be used as fill-ins for "no shows" and for outdoor dancing areas, weather permitting.

To be programmed, callers must register and establish a self-profile. Callers desiring to be on the program should register immediately to allow time for the two-way mailing of the self-profile. Deadline to be programmed is February 1, 1981.

Marv and Bev "K"

REGISTRATION UPDATE

Latest figures released show 11,854 registered as of October 31.

Don and Sandu Zumbach

SQUARE DANCERS' ROUNDS

The round dance committees have developed the following list of round dances to be programmed and cued at the square dance halls: "Little White Moon," "Rose Room," "Til Somebody Loves You," "Chili Sauce," "All Night," "Calahan," "Morning Kiss," "Rainbows," "Music Is My Woman," "Carousel Waltz," "Maria," "Seattle on my Mind," "Dreamland Waltz," "Nickelodeon," "Very Smooth," "One More Time," "Waltz With Me," "Apron Strings," "The Last Waltz," "Tips of my Fingers," "Tic Toc," "Miss Frenchy Brown," "Lucky," "Pali Breezes," "Take One Step," "Basin Street." Classics are: "Dancing Shadows," "Neopolitan Waltz," "Folsom Prison," "Feelin'," "Mexicali Rose," "Birth of the Blues,"

"Walk Right Back," "Kon Tiki," "Siesta In Seville," "Pearly Shells," "Hot Lips," "Green Door."

Ted and Marie Haley

EDUCATION PROGRAM

Seminars, displays, panel discussions, showcases, clinics, exchanges and workshops are what set a National Convention apart from any other large square dance event. It is the special blending, coordinating and timing of these events into a varied program that promises to make Seattle '81 a most pleasant and memorable learning experience.

The list of participants is a blend of new names, exciting contributors and the "who's who" of the square, round and contra dancing world. Have you ever wanted to ask a national leader a burning question about what's happening in your favorite pastime? You'll get the chance in the Washington-style mini-Leadership Seminars being held on all three days of the convention. Have you ever wished they'd get new speakers, new subjects, new approaches to learning? You'll find all of that, in addition to the old standards, incorporated into the education program being planned.

Several innovations are: the integration of some clinics and workshops, requiring real cooperation between programming and education committees; a series of mini-sessions to show off Washington's annual leadership seminar and acquaint you with nationally known leaders as well as convey ideas for similar seminars in your home state; educators' forum for teachers and leaders interested in teaching modern square dancing. (This will accrue college credits for those who complete the 13-16 hour program.)

FEEDBACK

I would like to reply to Jane and Bill Peterson's "Feedback" article in the October issue, re National Convention housing and their objection to Seattle (and previous conventions) pre-registering their dancers before the previous convention opens. Somehow they relate this to why Memphis had to house delegates up to eighty miles

away.

Let's eliminate emotion and look at the facts: It is the total number of rooms requested by the delegates, not when they register, that determines how far out the housing committee must go for rooms. Any city can provide only so many rooms and when these are filled, there is only one place to go and that is farther out. This was the case in Memphis and it will be the same for Seattle and the conventions that follow. The last three conventions averaged 24,296 delegates. Convention attendance is increasing each year, so the situation will not improve.

Delegates can help ease the problem by filling every available bed in every hotel room, i.e. if you have a room with two double beds and there are only two of you, one bed goes to waste. This requires one more room to house another couple. If people would "double up," several hundred additional rooms would be made available.

The Petersons objected to Seattle's record of pre-registering 4307 dancers on April 12, at the conclusion of the Pre-Convention meeting, and proposed that conventions revert to the method of a few years back, when no one could register before the Thursday morning of the convention. Again they alluded to the housing problem and stated this was not fair to dancers registering (in Memphis) for Seattle, from other parts of the country.

The housing requests received in Memphis were combined with those obtained by the Washington advanced registration effort, and no room assignments were made until after Memphis. The people from Florida had equal opportunity for first choice of rooms. Further, only 300 rooms were requested by the 4307 dancers who registered on April 12, and 1616 rooms were requested by those registering in Memphis.

The suggestion to eliminate the practice of the host state pre-registering dancers within the state has no merit. If anything, this should start earlier. Registration fees are the convention's primary source of income. The committees have at that time been working for about three years and have had to resort to many methods of raising money to meet incurred expenses. All this extra effort is not too productive, moneywise.

Continued on Page 40

HEM-LINE

Featured in the photo are Becky and Roger Lowdermilk from McLeansville, North Carolina, wearing the state costume designed by Becky to be worn at the National Convention in Memphis last June. Becky was helped in designing the dress by Sylvia Metz and Billy Abernathy (the latter operates Pearl's of Raleigh S/D Fashions).

The dress was made from Authentic Pattern 276 and is white, made from a blend of polyester and cotton broadcloth. A 7" ruffle was added to the bottom of the skirt. Since North Carolina is known as the Tar Heel State, six sets of tar-heeled feet walk around the skirt. The

feet are made in light blue with black (for tar) heels. The bib worn by the women and the men's vests are made of light blue material. The bib has an silhouette of North Carolina; the vest has "tar-heels" on the front and the state pattern on the back. To complete the outfit, special petticoats of white organdy with blue ruffles were ordered. (Pearl's of Raleigh helped to coordinate this.) The pettipants matched the slips, with blue and white ruffles.

To complete the men's outfits, white pants and shirts were worn with special light blue ties, plus white towels with "tar heels" on them. 465 outfits were purchased, of which at least 200 appeared in the Parade of States in Memphis.

North Carolina dancers are proud of their outfits, and give special thanks to Becky Lowdermilk for suggesting the dress and spending many hours trying to find the right materials.



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STRAIGHT TALK

HATS OFF!

A topic was brought up for discussion at a square dance council meeting recently concerning the apparent modern trend toward the wearing of Western, or cowboy ten-gallon hats while dancing. Now, there is nothing wrong with the hats, or wearing them to and from the dance, but it was the general consensus of the majority present that wearing them while dancing was not exactly the most proper thing to do. This practice possibly serves only to fulfill the desire to let everyone know who owns the hat. This is highly uncouth, or rude, to say the least, and it shows a lack of concern for the others present.

Since it has always been the custom (at least in bygone days) for a gentleman to remove his hat upon entering an edifice in the presence of a lady for a meeting of any kind, a square dance falls into this category. This custom

follows the general custom of common courtesy that should be shown to the ladies present. I may add that a lot of such customs are falling by the wayside as time goes by. Nevertheless, such acts of courtesy shown toward the fair sex differentiate the gentlemen from the rest.

This could conceivably be considered as an extrapolation of the ever increasing trend toward getting away from the accepted dress code for square dances. The general trend toward "sloppiness," or carelessness, is permeating everything which is a deterioration of pride in oneself. When this occurs, there isn't much to look forward to.

Let's try to reverse this trend and keep square dancing on the high plateau where it has been, for the common good and enjoyment of all participants.

Al & Joann Moebus

feedback

While I always enjoy reading your magazine and the material that I can glean from it, and while your November 1980 issue was no exception to this, I had to write and say that I was extremely disturbed about the cover of the November 1980 issue.

The thing that disturbed me was the caller standing there and calling a dance while wearing a cowboy hat. Even though I wear cowboy hats myself quite often and have since as far back as I can remember, I would consider it extremely rude to wear a hat of any kind while I was square dancing let alone while I was calling a tip or an entire dance.

I could go along with it if there was a

specific purposes, such as the annual charity hat dance held in Utah every year, where a different hat is selected each year as the theme of that particular dance. But, as it pictured on the November cover, it to be shows a high degree of disrespect on the part of the caller for the dancers and at best sets square dancing back 50 years or more.

This is probably nit picking, because as I said, I look forward each month to receiving American Square Dance and reading it cover to cover, but I could not let it pass without expressing my viewpoint.

*Mike Dabbling
Ogden, Utah*



Dancing Tips

We often talk about "levels" in square dancing, and complain that this has had a divisive effect on square dancing. I agree that it has. However, it has done something else that is quite harmful; it has our callers striving to be high level callers.

Years ago a caller might boast that he was a directional caller—one who could call in such a way that he could direct the dancers through many complex calls without losing them. This was an accomplished caller, and one that everyone, new and veteran dancers, could enjoy.

Today we too often hear callers say "I am an Advanced caller," or "I am a challenge caller." Some refuse to call basic or mainstream programs. Of course, that is their choice, but to me they are more drill sergeants than callers.

When the directional caller could call basic level or challenge any dancer on the floor with more complex calls, we did not have the divisive element. We always booked a dance to call for all the dancers present, not for just a certain level.

Today when calling festivals, or other big dances, we are often asked to call a couple of "star tips," meaning that we call for the most advanced levels present. If I had my choice, "star tips" would be, not for the most advanced, but for those people who do all the work in the clubs and keep them successful. These are the stars to me.

Many areas are already paying the price of dividing dancers into levels. Club memberships are down, guests are fewer, and clubs are folding or on the verge of folding. And where are some of the dancers going? They are going to the caller who is brought in to cater to the "select." This caller probably does nothing to bring in and teach new dancers, the lifebloods of the clubs. He contributes little to the area clubs, but takes the members' money and goes back home, while he and his promoters

are creating dissension and hurting the area clubs. When these promoters finally damage the area to the point where the caller is not attracting crowds and they quit their operation, they may just quit square dancing and take up bowling. It is easy for dancers to find new interests, but the local caller who tries to keep things going, will still be there, starting classes and calling for less until things get back to normal. I wish we had statistics on the numbers of dancers who push for challenge and advanced dancing, and when things go badly, just fade away. I'll bet my bottom dollar very few of them ever go back and start classes and help rebuild the clubs in the area.

Some of our thinking callers and magazine editors have spoken out to try to slow down the number of new calls coming out, to no avail. Most of the experimentals could be called directionally by a good caller. But today who wants directional callers? Many of the regular clubs do, and that is what keeps them successful, because their dancers do dance, not stand. But I have been booked into clubs where the president would say something like this, "Our dancers are high level dancers; just call high level and don't call directional." One man told me he didn't want any directional calls or singing calls; just call the most complicated dance I could, even if I had to read the calls. However, I did some singing calls, and did call directionally. This is my style and I can't change that in an instant. When the dance was over, every dancer there came up and shook my hand and told me what a good time was had but I was never booked back with that man. He never asked me to. I guess we both had our own viewpoints and we both knew it.

The best thing Calleralb did was to limit the number of approved experimentals. Until they did that, I did my best to keep up on all experimentals; now I ignore almost all of them until they are approved. There are a few exceptions, but darn few! We don't need new calls; we need directional callers. We need leadership to straighten things out again.





Calling Tips

Carl Brandt sent an excerpt from the "Training Notes" of the Indiana S/D Callers Association, in which callers were asked to comment on "ways to cope with a mixed floor, where there is a marked difference between levels of dancing ability." Here are some of the answers;

Denny Bradford, Indianapolis: With so many new dancers entering the activity a caller may run into this situation at any club dance. You can only hope the new dancer has had enough lessons to properly dance the basics before attending an open dance. I personally do not find it difficult to entertain the whole floor by using basics from unusual but entertaining positions. If I am not careful, the seasoned dancer will become bored with the basics, so I adjust by calling quarterly selections and plus 1 and 2 movements, without giving these movements a name. I simply call them directionally and the entire floor keeps moving. New dancers may not know how to do a *dixie derby* but if it's called directionally, they have no problem. I also try to work in a movement I'm sure most of the floor has not had, again, without a name. *Linear cycle* is an above-mainstream movement, by name. If called directionally, it will provide the dancers with a very different traffic flow that is interesting to both the new and the seasoned dancer. The mistake many callers make is to try to impress the crowd with their knowledge only to have dancers sitting on the sidelines or standing on the floor. I do not cloud the minds of dancers with names of movements. I simply combine many basics and keep the floor moving.

Ed Foote (Guest): I call Mainstream material in unusual and fun combinations. This lets everyone succeed, but the way the material is presented keeps it interesting. Workshopping something which the dancers have not done always tends to "level out" the floor. I usually do this with one of the Callerlab Main-

stream or Plus calls from a different position, or the Callerlab quarterly selection.

Max Forsyth: Factors that influence a solution are: 1. Does the club have a reputation for dancing a particular level? If so, one would be forced toward that level of experience. If it is quite low, it is no problem. If it is higher, then one would either have to overlook the lower minority or resort to teaching some new things to all and then incorporate things all could do with that new material. 2. The questions implies that the lower-level group is the problem. If they belong to that group, then you call a dance all can dance. If the club sold them tickets, you call to all. If the new people are class people, we don't clobber them and all must understand. If it is a public dance, of course you call to the public. If the club wants a higher level, let them announce it, close the group and dance. The club should not invite dancers (anyone) not able to dance the level called, without warning, just to pay the bill!

Bud Henson: You must keep in mind the level of dance you have been hired to call or the level advertised if it is a caller-sponsored dance. If a dance is advertised as Plus 1 or 2, you must try to get to that level as early as possible and hold the majority of the floor there most of the time. The real problem is how to find out whether the floor can handle a given level. I like to start every dance with an old standard singing call, substituting some mainstream basics, watching the dancers to see whether they recognize and comfortably execute these basics with proper positioning and body flow, whether they know where a basic begins and ends. If the majority are fairly successful and moving with the music at this level, you can use the following method of mixing the basics to try to achieve the highest level possible: On the patter portion of the tip, throw two or three Plus 1 and 2 movements in, but be sure you know your get-ins and get-outs well. You may lose up to 95% of the floor at this point, but it lets the ones who hired you know your intentions. In the same tip, come right back with one or two of the same movements, but re-gear your brain to more directional calling. Do not stay on any one of these movements too long, twice through at the most. You may find yourself "spoon-feeding" the

Continued on Page 77



by Bob Howell

easy level

Dick Myers of Southampton, Pa. taught this mixer at a Bowling Green State University Workshop. He was inspired to write it by his youngest daughter, Cora Cecille, from whence the name came...

C.C. MIXER

FORMATION: Circle of couples facing LOD, open position.

FOOTWORK: Opposite

MUSIC: Grand Colonel Spin— Kalox 1112

All figures are done in counts of eight. Dance goes through seven times.

COUNTS:

- 8 Intro — Wait.
- 1-8 Walk forward 4 steps, turn to face partner on 4th, do 2 side-closes. (Step L, close R, step L, close R.
- 9-16 Repeat as above. On second side-close, pivot to face RLOD.
- 17-24 Same as 1-8 above in RLOD.
- 25-32 Same as 9-16 above in RLOD, end facing partner.
- 33-40 Hook left elbows with partner, turn full around in 6 counts, back away on 7-8
- 41-48 Hook right elbows as above.
- 49-56 Two hand turn as above.
- 57-64 Face slightly to your right, do-sa-do with next person on right. End facing LOD with new partner.

We believe that Don Armstrong of New Port Richey, Florida, has written his finest contra to date. He calls it...

THE JANUARY SEVENTH JIG

FORMATION: Contra lines 1, 3, 5, etc. couples active and crossed over.

MUSIC: LS 317

COUNTS:

- 1-8 — — — — Across the set the ladies chain
 - 9-16 — — — — Ladies lead like a reel of four
- Ladies lead like a reel of four. Ladies pass right shoulders in the center of the set, pass the opposite man left shoulder, circle left face to face center again. Start across, pass partner left, other lady right shoulder in the center, opposite man by the left, and circles left face to face the center again in the position from which she started. Men roll out left-face and follow partner's floor-pattern to pass opposite lady left shoulder, pass opposite man right shoulder in the center, partner left shoulder, circle left-face to face center again. Return, passing opposite lady by left shoulder, other man by the right in the center and circle left face to face the center in the position from which he started.
- 17-24 — — — — —
 - 25-32 — — — — — Ladies chain
 - 33-40 — — — — Same four go forward and back
 - 41-48 — — — — Same four slow square thru
 - 49-56 — — — — —
 - 57-64 New corner balance and then star thru, start of new sequence.

In a month that features the Tournament of Roses, here is a circle mixer sent by Steve Schnur of Trenton, New Jersey, which he calls...

DANCING ROSES

FORMATION: Circle of couples with near hands joined, facing LOD (CCW).

MUSIC: Any 32-bar reel is fine. Suggested are "Melancholy Baby," "In the Good Old Summertime," both on Lloyd Shaw labels, or "Marching Through Georgia" by Folkraft.

COUNTS:

- 8 BALANCE APART AND TOGETHER (with pas de basque or setting step) AND VINE APART, 2, 3, TOUCH;
 8 BALANCE TOGETHER AND APART, AND VINE BACK, 2, 3, TOUCH;
 8 WALK FORWARD FOUR, AND TWIRL IN FOUR (California twirl) in which partners change places in four steps without letting go of hands, as gent turns lady under his right arm to end facing RLOD (CW).
 8 AS YOU FACE, GO FORWARD AND BACK
 32 Repeat all the above with same partner, except that during the last musical phrase the lady does a normal "forward and back" while the gent walks forward eight steps to new partner.

NOTE: Progression to new partners can occur twice in each repeat of music, once in the 4th musical phrase and once in the eighth, if whoever is closer to COH walks forward 8 while the others do a normal "forward and back."

A great piece of music has been released in the past few months called "Mama's Got the Catfish Blues." Jeanne Moody Briscoe wrote the original but here is a simple figure taken from "The American Dance Circle," a publication of the Lloyd Shaw Foundation which adapts beautifully to the wonderful tune.

MAMA'S GOT THE CATFISH BLUES (Variation)

RECORD: Big Mac 015

OPENER, MIDDLE BREAK AND CLOSER:

Sides face grand square

I ain't had a bite cause the moon's too bright

Wish I had a big one or two,

My trout line's set and my hook's all wet

And mama's got the catfish blues.

Heads face grand square

Don't like to see her unhappy

She treats me like a wart on a tree,

I hate to see mama with the catfish blues

And the catfish lyin' in the river asleep!

FIGURE: Heads circle half, pass thru, separate

Around one, in the middle circle half

Pass thru, split the outside two around one

Pass thru, swing at home.



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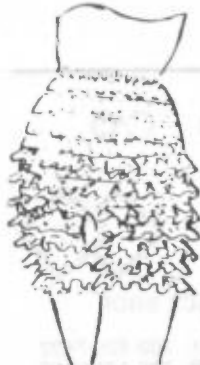
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FEEDBACK, Continued

How much simpler if registration money were available much earlier!

Advance registration of local dancers gives many committees (registration and housing) the opportunity to exercise their procedures for the first time and work out problems before being inundated with the mass of registrations at the convention. That smooth operation at the Advance Registration booth in Memphis was the result of many people working out the details and eliminating many problems in advance. It does not happen automatically.

One of the hardest things to do is get local people to commit themselves by registering or buying tickets in advance. They typically wait until the last minute. This puts a tremendous load on the door registration committee and can mess up planning because the last minute rush overloads the facilities. The Washington dancers and the convention should not be maligned for signing up 4307 dancers ten weeks in advance. They should be thanked and commended for demonstrating their faith in the convention by putting up their money. The convention proper should be congratulated for conceiving and executing a plan to cause this to happen. Future conventions may pick up and improve on this idea. To sell or promote any project, you must first commit yourself. Washington has done just that!

The Petersons are bringing their RV to Seattle to avoid the alleged hotel pro-

blem. We are glad because they will be participating in another Seattle first. Through the cooperation of the Seattle Public School Board and many other city departments, up to 2000 self-contained RV's and trailers may be parked on the athletic fields (grass) of six public school grounds 20 to 30 minutes from the Seattle Center. There will be no hookups of any kind, but each site has a gym and the washrooms, restrooms and shower facilities will be open to the campers 24 hours per day. The convention is providing security and fire patrols and information sheets as to the location of nearby stores, laundromats, dumping stations. We are also working toward providing bus transportation to and from the convention site for the campers. All this is available for a flat camping fee of \$50, from Tuesday, June 23, to noon Sunday, June 26. Seattle also has a May 1 deadline for any cancellations and refunds.

In all fairness, the Petersons expressed some dissatisfactions from "their viewpoint." Some were real and others pure conjecture based on incomplete information and a lack of understanding of the overall picture. I thank them for their thought, because it provided an opportunity to correct some wrong impressions and also provide additional information in some important areas. I only hope this information reaches as many people as read the original article and can set the record straight.

*Don and Shirley Blanchard
General Chairmen
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34. Holiday Inn Duwamish,	36	42	42	—	—	30
35. Double Tree Plaza Tukwila,	62	72	72	72-92	—	30
36. Ramada Inn Tukwila	(Under Construction)					30
37. Sheraton Renton Inn	35	42	42	42-54	57	40
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CHALLENGE CHALLENGER

We thank Jim Kassel for his contributions to this column for the past eight years. His promptness and efficiency were always appreciated, and we know his efforts were helpful to challenge dancers throughout the country.

Here are our new columnists. Welcome!

Hi! We are Russ and Nancy Nichols of Maumee, Ohio and we've been asked to write this column. We would like to introduce ourselves: We've been dancing for the last twelve years and have been active in square dance leadership for the past nine. We currently belong to four clubs, a C-1, C-2, C-3 and a C-4 club. We have attended eight National Conventions and are actively involved in the planning of the 1982 Convention to be held in Detroit, Michigan. We have been asked to serve as assistant chairmen of the Educational Committee. We've attended National Challenge Conventions and are currently an advisor couple to this convention. In addition to this we have two workshops in our garage and participate in another workshop in the Cleveland area. Yes, we are very busy and enjoy every minute of our square dance life. We have a great deal of experience in all facets of the square dance world, which we hope gives us the background and credentials to write this column.

In order to make this a national column, we need input from all over the country. We would encourage dancers of all levels to drop us questions pertaining to problems in their areas; we will attempt to answer these in the column. Also, we encourage the challenge dancers from all over the country to contribute articles and tidbits about their individual areas. We will try to do our best to make this a national column; however, it may occasionally have an Ohio slant. Because we are active

dancers, it will definitely have a dancer's viewpoint.

We too would like to publicly thank Jim Kassel for his dedication and contribution to keep this column alive and well. At our house, "Challenge Chatter" was the first feature to be read. Also, thanks to Jim's predecessors, Dewey and Martha Berry, for getting this column off the ground. These are tough acts to follow but we hope we can fill their shoes and keep readers informed and interested in "Challenge Chatter."

We are accepting this challenge knowing we will not please all of you, and knowing that you may not always agree with what we have to say, but it will be up to you to let us know your feelings. We are real people too and will make our share of mistakes.

Russ & Nancy



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Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

Probably no single basic in modern square dancing has had a greater influence on choreography than *swing thru*. It literally changed the thinking of square dance callers worldwide. Much of today's choreography is based upon the *ocean wave* and incorporates some part of the *swing thru*.

In recent years, *ocean wave* choreography has flourished and this writer believes this is mainly due to the introduction of *swing thru* around 1961. An interesting fact about *swing thru* is that the author, Del Coolman, of Flint, Michigan, wrote the original description as: "from ocean waves, ends always arm turn their adjacent centers half and then the new centers arm turn half." In this way, no right or left designation was needed.

Over the years, callers injected their own "rules" and for a time we had two versions of *swing thru*. Now, thanks to Callerlab and its basics committee, we have a uniform description. Although it does not conform to the author's original, it does eliminate the controversy and everyone should be teaching *swing thru* the same way.

Callerlab definition: Starting in any parallel or crossed (thar) waves of three or more dancers or in an alamo ring, dancers with right hands joined arm turn adjacent (dancer) half by the right and

then those who can, arm turn half by the left. From an alamo ring, all dancers can and should execute both arm turns. On the call *left swing thru*, dancers with left hands joined arm turn adjacent (dancer) half by the left and then those who can arm turn half by the right. NOTE: A call to *swing thru* from left hand waves or *left swing thru* from right hand waves, will have the centers turning first.

Examples will be found in the Review section.



SWING THRU (right hand parallel waves)
Heads square thru four, swing thru
Boys run, girls trade, couples circulate
Wheel and deal, swing thru, boys run
Girls trade, wheel and deal
Left allemande.....

Heads pass thru go round one to a line
Pass thru, wheel and deal
Centers pass thru, swing thru
Ends circulate, boys run, partner trade
Crosstrail thru, left allemande.....

Heads square thru four, sides rollaway
Swing thru, boys run, pass the ocean
Recycle, square thru three-quarters
Trade by, left allemande.....

Heads pass the ocean, swing thru
Extend, swing thru, boys run
Partner trade and roll
Right and left grand.....

Heads rollaway, square thru four
Swing thru, boys run, partner trade
Pass thru, wheel and deal, zoom
Pass thru, left allemande.....

Heads square thru four, ocean wave

Left swing thru (centers first), boys run
Half tag, trade and roll
Left allemande.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal
Centers pass thru, ocean wave
Left swing thru (centers first)
Ends circulate, centers run, ferris wheel
Centers star thru, others partner tag
Circle to a line, crosstrail thru
Left allemande.....

Heads rollaway, square thru four
Ocean wave, left swing thru, boys run
Pass thru, wheel and deal,
Centers pass thru, left allemande.....

Heads square thru four, sides rollaway
Ocean wave, left swing thru, boys run
Partner trade, pass thru, wheel and deal
Centers square thru three-quarters
Left allemande.....

Heads pass the ocean, swing thru
Extend, left swing thru, boys run
Crosstrail thru, left allemande.....

(Left-hand parallel waves)
Heads square thru four, ocean wave
Trade the wave, left swing thru
Recycle, swing thru, recycle
Pass to the center, square thru $\frac{3}{4}$
Left allemande.....

Heads pass thru, go around one to a line
Pass thru, wheel and deal
Centers pass thru, ocean wave
Trade the wave, left swing thru
All trade and roll, swing thru
Boys run, partner trade
Half square thru, trade by
Square thru three-quarters, trade by
Left allemande.....

Heads square thru four, sides rollaway
Ocean wave, trade the wave
Left swing thru, split circulate
Trade the wave, boys run
Square thru four, trade by
Left allemande.....

Heads pass the ocean, swing thru
Extend, trade the wave, left swing thru
Eight circulate, trade and roll
Square thru three-quarters, trade by
Pass thru, left allemande.....

Heads rollaway, square thru four
Ocean wave, trade the wave
Left swing thru, single hinge
Trade the wave*, recycle
Left allemande.....

*Second trade the wave is optional.

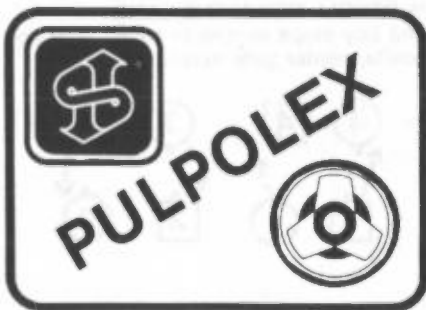
Heads square thru four, ocean wave

Trade the wave, swing thru (centers first)
Recycle, swing thru, recycle
Left allemande.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal
Centers pass thru, ocean wave
Trade the wave, swing thru (centers first)
Eight circulate, all trade and roll
Square thru three-quarters, clover and
Slide thru, swing thru, boys run
Girls trade, wheel and deal
Left allemande.....

Heads square thru four, sides rollaway
Ocean wave, trade the wave
Swing thru (centers first), girls trade
Square thru four, clover and slide thru
Swing thru, boys run, pass thru
Wheel and deal, centers square thru $\frac{3}{4}$
Left allemande.....

More Next Month



STROLL DOWN THE LANE

by Lee Kopman

Description: From facing lines of four, ends and centers each have a separate, three part action. We will use a standard (OL) here for ease of description. END'S PART: 1. Each end man walks straight across to join right hands with the opposite girl; 2. These two dancers do a *recycle* behind the centers; 3. These same two veer left to become the in-facing couple of the finished two-faced line. CENTER'S PART: Simultaneously, each center girl (1) extends to join right hands with the other center girl, and without stopping (2) they trade with each other. As they trade, they pick up the center man from the other line (as in *flutter wheel*) to form a momentary two-faced line in the center, and (3) each pair in this two-faced line extends to become the out-facing couple of the finished two-faced line. Since each dancer engages

in a three-part action, the movement can be fractionalized. $\frac{2}{3}$ stroll down the lane produces a $\frac{1}{4}$ Line; ends only $\frac{2}{3}$ stroll down the lane as the centers swing thru produces a $\frac{1}{4}$ Tag formation.

EXAMPLES by Bill Davis:

From any line: *Stroll down the lane*
Couples circulate, centers trade,
Bend the line (= zero)

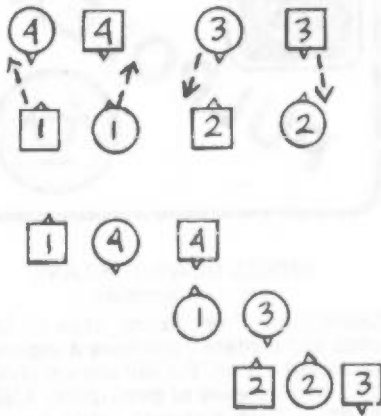
From any two-faced line:
Centers trade, bend the line
Stroll down the lane
(= couples circulate)

Couples circulate, centers trade
Bend the line, *stroll down the lane*
(= zero)

Centers trade, bend the line
Stroll down the lane, couples circulate
(= zero)

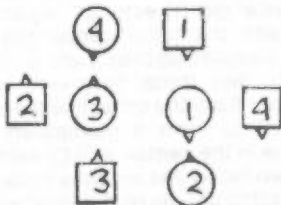
$\frac{1}{2}$ STROLL DOWN THE LANE:

End boy steps across to touch with opposite, center girls extend and touch

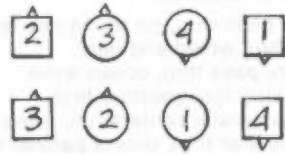


$\frac{2}{3}$ STROLL DOWN THE LANE:

Ends recycle as girls trade; in trading, they pick up center boy from the other line to form a momentary two-faced line in the center



Complete STROLL DOWN THE LANE:
Recyclers veer left as others extend



EXAMPLES from *Choreo Breakdown*:
Heads lead right and circle to a line
Stroll down the lane, ferris wheel
Centers right and left thru, pass thru
Star thru, left allemande.....

Heads square thru four, slide thru
Stroll down the lane, ferris wheel
Centers right and left thru, pass thru
Left allemande.....

Heads square thru four, swing thru
Boys run, bend the line
Stroll down the lane, girls trade
Wheel and deal, left allemande.....

Heads square thru four, slide thru
Stroll down the lane, couples circulate
Girls trade, bend the line,
Stroll down the lane, ferris wheel
Centers square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Stroll down the down, boys circulate
Girls trade, bend the line,
Stroll down the lane, girls hinge
Diamond circulate, flip the diamond
Recycle, left allemande.....

Heads square thru four, swing thru
Boys run, tag the line in, pass thru
Wheel and spread, *stroll down the lane*
Couples circulate, tag the line in
Pass thru, wheel and spread
Stroll down the lane, couples circulate
Wheel and deal, left allemande.....

Heads star thru, pass thru, curlique
Scootback, boys run, *stroll down the lane*
Bend the line, pass thru, chase right
Boys run, *stroll down the lane*
Crossfire, triple scoot, boys run
Left allemande.....

Heads square thru four, split two and
Line up four, *stroll down the lane*
Boys hinge, center boys trade
Diamond circulate, flip the diamond
Boys trade, boys run, tag the line in
Stroll down the lane, bend the line
Star thru, centers pass thru, star thru
Left allemande.....

Heads pass the ocean, spin the top
 Step thru, separate go round one to line
 2/3 stroll down the lane,
 Centers wheel and deal, double pass thru
 Peel off, pass thru, same sexes trade
 Ends only 2/3 stroll down the lane
 Centers swap around, left allemande.....

EXAMPLES from Ed:

Heads square thru four, touch a quarter
 Walk and dodge, partner trade
 Stroll down the lane, crossfire
 Trade and roll, slide thru
 Left allemande.....

Heads lead right and circle to a line
 Dixie style to a wave, trade the wave
 Recycle, sweep a quarter
 Stroll down the lane, wheel and deal
 Sweep a quarter, crosstrail thru
 Left allemande.....

Sides rollaway, heads square thru four
 Split two and line up four
 Stroll down the lane, half tag
 Scootback, boys fold, two ladies chain
 Pass thru, wheel and deal
 Centers square thru three-quarters
 Left allemande.....



QUICKSTEP
 by Lee Kopman

Description: From a box circulate four-
 some between facing couples (the forma-
 tion reached after heads *curlique*
 from a squared set), the box circulate
 leader and the dancer he/she faces
 touch right hands and do an *ah so* (out-
 facer crossfolds and without releasing
 hands the in-facer goes along); mean-
 while, the other four dancers extend for-
 ward one position to form a right-facing
 column.

FIGURE 1. Heads curlique

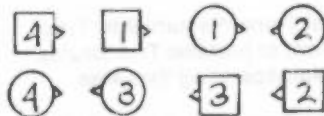
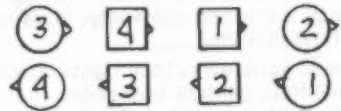


FIGURE 2. Quickstep



Examples by Ed:

Heads curlique, *quickstep*,
 Eight circulate, boys run
 Centers pass thru, swing thru, boys run
 Girls trade, ferris wheel, zoom
 Square thru three-quarters
 Left allemande.....

Heads rollaway, curlique, *quickstep*
 Boys run, track two, recycle
 Pass to the center, star thru
 Others lead right, left allemande.....

Sides rollaway, heads touch a quarter
Quickstep, track and trade
 Wheel and deal, pass thru
 Left allemande.....

Heads square thru four, sides rollaway
 Swing thru, centers run, ferris wheel
 Centers sweep a quarter, touch a quarter
Quickstep, track and trade
 Bend the line, slide thru
 Left allemande.....

Four ladies chain three-quarters
 Heads touch a quarter, *quickstep*
 Eight circulate, boys run
 Double pass thru, track two, recycle
 Half square thru, crosstrail
 Left allemande.....

Heads lead right and circle to a line
 Ocean wave, single hinge, circulate
 Side men run, *quickstep*
 All trade and roll, pass thru, boys run
 Single hinge, girls fold,
 Boys square thru three-quarters
 Slide thru, partner trade, promenade.....

Heads touch a quarter, *quickstep*
 Transfer the column, boys run
 Ferris wheel, centers sweep a quarter
 Bow to partner.....

Heads touch a quarter, box circulate
Quickstep, track and trade
 Boys cross run, wheel and deal
 Left allemande.....

Heads square thru four, sides rollaway
 Touch a quarter, centers run
 Ferris wheel, centers sweep a quarter
 Touch a quarter, *quickstep*, coordinate
 Girls hinge, diamond circulate
 Boys swing thru, flip the diamond
 Girls trade, recycle, left allemande.....
 Sides right and left thru, heads pass thru

Go round one to a line, pass thru
Wheel and deal, girls spin the top
Hinge a quarter, quickstep, boys run
Left allemande.....

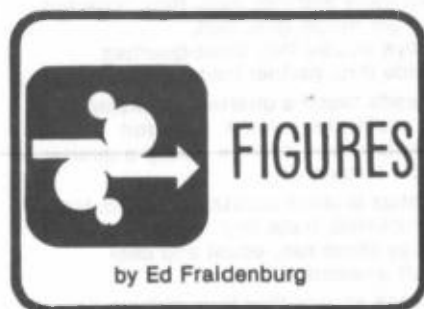
Heads square thru four, right and left thru
Pass thru, centers only zoom,
Others chase right, *quickstep*
Triple scoot, track and trade, girls hinge
Diamond circulate, boys swing thru
Girls quarter in, boys extend and run
All pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

FIGURES from Bill Peters, *Choreo Breakdown*:

Heads curlique, *quickstep*
Girls facing out run, *quickstep*
Coordinate, bend the line, star thru
Square thru three-quarters
Left allemande.....

Four ladies chain, all promenade
Heads wheel around, pass thru
Wheel and deal, centers slide thru
Curlique, *quickstep*, all circulate
Trade and roll, pass thru
Wheel and deal, four boys spin the top
Hinge a quarter, *quickstep*
All circulate, boys run
Left allemande.....

One more by Ed:
Heads pass thru, round one to a line
Pass thru, wheel and deal
Girls spin the top, hinge a quarter
Quickstep, boys run
Square thru three-quarters, trade by
Left allemande.....



FIGURES by Ed:

Heads square thru four, ocean wave
Girls run, quarter tag, center boys run
Half tag, hinge a quarter, extend
Boys run, left allemande.....

Heads square thru four, sides rollaway
Ocean wave, centers run, quarter tag
Recycle, pass thru, split two and
Line up four, touch a quarter, circulate
Boys run, trade by, left allemande.....

Heads square thru four, swing thru
Boys run, three-quarter tag
Girls quarter right, diamond circulate
Flip the diamond, boys trade, swing thru
Boys circulate, recycle, sweep a quarter
Left allemande.....

Heads square thru four, ocean wave
Centers run, three-quarter tag
Boys quarter right, diamond circulate
Flip the diamond, recycle
Pass to the center, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, sides rollaway
Ocean wave, centers run
Three-quarter tag, clover and recycle
Sweep a quarter, double pass thru
Track two, recycle, left allemande.....

DIAMOND DILEMMA by Don Beck, Mass.
Allemande left and allemande thar
Forward two and star, shoot the star
Go forward two to make another thar
And stop, original heads identify your-
selves

You have a facing diamond (same for
sides)

All diamond circulate, flip the diamonds
Promenade home.....

Honest, it really works!

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tures original material submitted to the editor. New
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tive material to Ed Fraldenburg, Workshop Editor,
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SPARKLING TIES

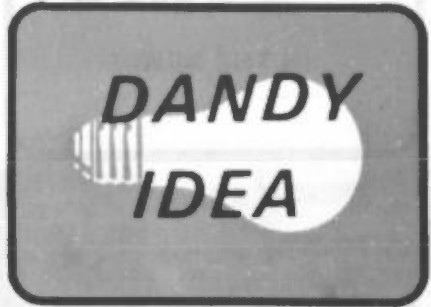
Formerly by Arlyn

Jewel Stone Western Bow Tie of
Peasant or Metallic Trim Braids.
Non-Sparkling Ties Also.

FINAL EXAM FOR SQUARE DANCE CLASS

Before many months, class members will graduate. Here is a "tongue-in-cheek" exam that Edwin Miller of Marshalls Creek, Pennsylvania, used for his student dancers as part of the graduation exercises of the Leisure Squares of Stroudsburg. It's all in fun. Try it this spring or whenever.

1. A call used in describing one of our moves is:
 - A. Hi-ho Silver
 - B. Geronimo
 - C. Left allemande
2. How many persons in a square?
 - A. 10
 - B. 8
 - C. 4
3. In a square the couple with their backs to the caller is couple no.
 - A. 1
 - B. 2
 - C. 3
 - D. 4
4. When a mixed couple promenades, do you
 - A. Walk toe-heel
 - B. Hold hands
 - C. Filrt
 - D. All of the above.
5. If you are a consumer of intoxicating beverages, modern square dance rules say you can do your thing
 - A. Before a dance
 - B. During a dance
 - C. Pollute yourself after a dance.
6. Another rule says, "Cleanliness is next to Godliness," and speaks of personal hygiene. Does this mean:
 - A. That's a good motto.
 - B. Bathe and deodorize often.
 - C. Pull your jeans up high.
 - D. A & B
7. Men, except for your partner, the most important person in a square is:
 - A. Your opposite lady
 - B. Your corner
 - C. Any 36-30-38 in the square.
8. Proper square dance attire for men is:
 - A. Bathing trunks
 - B. Birthday suit
 - C. Long sleeved shirt and tie
9. Ladies' proper attire includes fluffy petticoats because:
 - A. Flatters the figure
 - B. Follows tradition
 - C. Makes pettipants easier to see.
 - D. A & B above
10. Ladies' proper attire also includes the right kind of shoes. What kind?



- A. Spike heels
 - B. Beach sandals
 - C. Sneakers
 - D. None of the above.
11. Square dancing means
 - A. Fun
 - B. Exercise
 - C. Friendship set to music
 - D. All of the above.

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People

IN THE NEWS



A beautiful hand-lettered proclamation by a square dancer, **Theron Smith** helped to proclaim National Square Week in Jacksonville, Florida and the northeast area, as reported by **George** and **Judy Garland**, Education Chairmen of the NEFSDA.

Mayor **Jake Godbold** of Jacksonville signed the proclamation in time for the "kickoff," which created much good publicity for the activity.

Shown in the office of the mayor are: **George & Judy Garland**, **Theron Smith**, **Ruth & Frank Hamway** (NEFSDA prexies), **Eddie & Ann Millan** (Gateway Callers prexies), **Jake Godbold**, **Barbara & Wayne Blackford** (Round Dance Council of Florida) and **Sally Thompson** (Florida Clogging Council).

The Shamrock Squares Western Square Dance Club, Dublin, Ohio, is sponsoring the Eighth Annual Leprechaun Award Dance on Sunday, March 15, in Dublin, Ohio, according to **Jim & Sylvia Cain**.

This annual award dance honors a person or persons for outstanding service to western square dancing in Central Ohio.

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The 1974 award went to Mrs. Sara Carroll, dance editor, the *Columbus Dispatch*. The 1975 award was presented to callers Bill Burnside and Bud Swisher. The 1976 award was presented to Dewey Hart, caller and *Cues and Tips* editor. The 1977 award was presented to Jim Teal, caller and instructor. The 1978 award went to Bob and Betty Kral. The 1979 award went to Helen and Larry Long. The 1980 award went to Ted and Lannie McQualde, caller and contra prompter.

Leonard Rausch, owner of the Quality Square Dance Shop of Clearwater, Florida, was recently nominated and commissioned by Kentucky governor John Brown as a "Kentucky Colonel," an Order of distinguished individuals with a "humanitarian concern for the welfare of their fellow citizens." (Your ASD editors blushing admit that both are also members of this Order.)

Another highly successful series of square dance weeks took place this past fall at Fontana Village Resort in Fontana Dam, NC, according to "Tex" Brownlee (see also cover story) and caller/cuers participating read like a "Who's Who" list:

Bob & Amelia Augustin, Tex & Jean Brownlee, Marvin & Emily Boatwright, Ray & Louise Bohn, Fred & Shorty Goodner, Tom & Lib Hubbard, Ruth Jewell, Helen Pate, Damon & Sue Coe, Keith & Doreen Haellip, Tom & Betty Huggett, Bill & Dot Norton, Lawrence & Annette Pulley, Bob & Lou Rust, T.J. & Pam Talley, Bob & Willie Baker, Jack & Grace Livingston, Chuck & Bobbie Myers, Buzz & Dianne Pereira, Bill & Betty Volner, Jack & Karen Wattle, Johnny & Janie Creal, Dave & Ruth Ann McAllister, Marty & Byrdie Martin, Webb & Elsie Mills, John & Kathy Steckman, Carl & Pat Smith, Bill & Mary Anne Copeland, Andy & Flo Hart, Richard & Jo Anne Lawson, Al Boehringer, Pauline Coleman, George & Mady D'Alonso, Mel & Jean Estes, Harry & Clara Lackey, Mel & Peggy Roberts, Allen & JoAnn Tipton, Ray & Joy Bloom, Johnny & Charlotte Davis, Cecil & Mary Jane Sayre, John & Modine Barrett, Dave & Freida Brown, Ralph & Nadine Curry, Jerry W. Dewe, Dave & Shirley Fleck, Sally & Blaine Rhodes, Virg & Arline Troxell, Bob & Norma Vinyard and John & Bobbie Brennan.

ASD staff member Bob Howell appeared on "PM Magazine" in the Cleveland, Ohio, area on Dec. 4. Bob taped the show, which highlighted his calling and teaching activities, in early fall of 1980.

Congratulations to *Here 'Tis*, Wisconsin's Magazine for Square and Round Dancers and its editors, Bill Wilton, Elmer & Rosemary Ellas and Coleen Wilton.



FALL FESTIVAL

The 26th Annual Illinois S/D Callers Assoc. Norther District Fall Festival was held in November, 1980, at Elk Grove High School with approximately 600 dancers participating in the day long event. The festival included a new-dancers' hall, and a mainstream-through-plus-two hall for the dancers. The program also included round dancing, line dancing, mixers and an assortment of contras. The Callerlab program of square dance plateaus was used successfully at this festival. Marvin Labahn of Chicago Ridge was general chairman

with Harry Glass of Elk Grove Village as assistant chairman.

*Marvin Labahn
Chicago Ridge, Illinois*

NEW OFFICERS IN NEW ORLEANS

Joe and Dolores Steinkamp were elected presidents of the Metropolitan New Orleans S&R/D Assoc. for 1980-81. Other officers elected at the association's annual meeting were Ed and Arline Wandell, first vice-president; Fred and Regina Herzog, second vice-president; Donna and Pete Oddo, recording secretary; Richard and Frances Matthews, corresponding secretary; Celeste and Hurley Hughet, treasurer.

The associations 24th annual festival will be held at the Rivergate on August 14-15, 1981. Featured callers will be Johnnie Wykoff and Nelson Watkins, with Jerry and Barbara Pierce handling the rounds.

*Fred Herzog
Metairie, Louisiana*

RUY CAMP DANCE

The 13th Annual Ruy Camp Dance (Callers Memorial Dance) will be March 21, 1981, at the World Congress Center

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in Atlanta. The dance is held each year in memory of Ruy Camp, a local caller who died of cancer, and of Jamie Newton and Paul Pate, also deceased. All proceeds from the dance are given to Our Lady of Perpetual Help Free Cancer Home for terminally ill patients.

The dance will be called by the Atlanta Area Callers Association with guest callers from throughout Georgia and the southeast. The dance program will consist of afternoon and evening squares, rounds and clogging. Clubs in the Metropolitan Atlanta S/D Association are undertaking projects throughout the year to raise funds for this worthy cause. A flea market and arts and crafts sale will be included in the day and evening program. For further dancing information, contact Dan Jenkins, 949-1593, or John Swindle, 436-3664, in Atlanta.

WORLD'S LARGEST SQUARE DANCE

Last October during halftime of the Marshall University football game at Fairfield Stadium in Huntington, WCTR Radio and Marshall University sponsored the world's largest square dance, to be so recorded in the Guinness Book

of World Records. No such record presently exists and a Guinness representative was there to make it official. The NBC "Real People" show covered it. Marshall's band worked out various appropriate formations and played music to accompany the square dancing. Square dancers who participated received free tickets to the game. The dance was part of Marshall's Country Western Day Celebration and WCTR is the second largest country-western station in the country.

From *Lowdown on Hoedown*
Charleston, West Virginia

DANCE-A-THON

The 5th Cancer Dance-A-Thon— an 18 hour continual square & round dance to raise funds for research into a cancer cure— will be held at the Fairfield Inn in Chicopee, MA on January 24th & 25th 1981.

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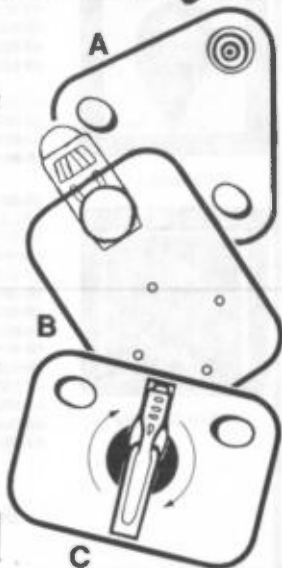
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162 round dance leaders from twenty-five states, two Canadian provinces and the Netherlands attended the fourth annual Roundalab (International Association of R/D Teachers, Inc.) Convention in Philadelphia in October, 1980. The interest and willingness of leaders to share their knowledge, expertise and talents is highly evident in the accomplishments of this convention.

A standardized cue word list, an abbreviation list, and the teaching aids requested by Callerlab for Phase I and Phase II of round dancing were adopted for a one-year period. The format for the selection of a Roundalab list of classic round dances was approved.

Roundalab members present voted to eliminate the attendance requirement necessary for maintaining membership for teachers who have been teaching for more than three years.

A Publications Committee, an Ethics Committee, a committee on drafting contracts, and an Accreditation Committee for both schools and teachers were established. The Education Committee provided educational sessions and two teaching clinics on Monday.

Most areas of Phase I through Phase V of round dancing, including the Latin rhythms as defined by the Standard Definition and Description Committee, were accepted by the membership.

Jack Chaffee of Arizona was elected chairman for a second term. New additions to the group shown below are Don and Pete Hickman and Charlie and Madeline Lovelace.

The fifth annual meeting of Roundalab will be in San Antonio, Texas, October 25 through 27, 1981.

Pictured are the Board of Directors who conducted the fourth meeting of Roundalab in Philadelphia, Pa., last October. Standing (L to R) are Bruce Bird, Irv Easterday, Corky Pell, Wayne Wylie, Peg and Doc Tirrell, Charlie Capon, Jack Chaffee, Bud Parrott, Dave Fleck, Clancy Mueller. Sitting (L to R) are Roberta Bird, Betty Easterday, Ruth Lanning, Norma Wylie, Edith Capon, Darlene Chaffee, Shirley Parrott, Shirley Fleck, Betty Mueller. Missing are Frank Lanning, Paulette Pell, Harmon and Betty Jorritsma, Charlie and Bettye Procter.





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Choreography by Ken Croft & Elena De Zordo
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DAYTRIP TO BANGOR— RCA 4528

Choreography by Jac & Yvonne Fransen
Catchy music with a vocal and a lilting easy-intermediate two step written by round dance teachers from the Netherlands.

SWEET SUGAR— TNT 163

Choreography by Dave & Shirley Fleck
Real swinging "Sugar Blues" music and a three-part easy-to-easy-intermediate two step.

IN OLD NEW YORK— Grenn 15019

Choreography by Ken & Viola Zufelt
Good music; two two-step routines, one very easy and the second an easy-intermediate version of the same routine.

ALL MY LOVE— Grenn 15019

Choreography by Charlie & Nina Ward
Haunting music with a basic waltz routine that flows well.

IT'S ALL OVER NOW— Grenn 14289

Choreography by Herb & Harriet Gerry
Good music and a flowing easy two step.

I HUM A WALTZ— Grenn 14289

Choreography by Joe & Es Turner
Very pretty music and a good intermediate waltz routine. (A repress of an old favorite.)

STRUTTIN' IN THE GLOAMIN'— Grenn 14290

Choreography by Mike & Diana Sheridan
Good swinging music and a good easy two step.

LOTUS BLOSSOM WALTZ— Grenn 14290

Choreography by Herb & Clara Mae Duguay

Pretty music and an interesting easy-intermediate waltz.

MY WORLD— HI-Hat 989

Choreography by Stan & Ethel Bieda
Pretty music for "You're the Only World I Know" and a nice easy two step.

I'M IN LOVE— HI-Hat 989

Choreography by Clara & Harry Thorn
Good "Nevertheless" music; an easy-intermediate "quickie"-type easy-going two step.

SINCE YOU WENT AWAY— Epic 9-50912

Choreography by John & Bev Chunka
Real country music with a Slim Whitman vocal; a slow, flowing, easy-intermediate waltz.

ON MOONLIGHT BAY— Belco 295

Choreography by Richard & JoAnne Lawson
Good music and an interesting easy two step with a change of rhythm. Flip is cued by Richard.

LOVELY ONE— Epic 9-50938

Choreography by Jay & Ann Keefer
Disco-type music by the Jacksons; an easy-intermediate three-part two step.

SHADOW OF YOUR SMILE— Roper 223

Choreography by Hap & A.J. Wolcott
Excellent music and a nice, flowing, easy two step.

I WISH YOU LOVE— Roper 286

Choreography by Hap & A.J. Wolcott
Pretty music and a good intermediate two step-foxtrot routine.

CHAMPAGNE WALTZ— Roper 272

Choreography by Hap & A.J. Wolcott
Pretty music on the flip of "Que Sera Sera;" a Wolcott-flavored intermediate waltz.

CAB DRIVER— Dot 250

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Flip Side

SQUARE REVIEWS

by John Swindle

The record producers really helped us get this year off to a great start, with 30 flip singing calls for our dancing enjoyment. We hope you have twelve enjoyable months of square dancing ahead.

LADY IN THE BLUE MERCEDES— Hi-Hat 5022

Caller: Tom Perry

We've heard a lot of records with harmony on the flip side but this one gets our vote for the best. Tom does the calling and sings the two-part harmony. The instrumental sounds like Hi-Hat music and then it doesn't; there is just a little bit of different sound there. On the cue sheet there is an alternate plus 1 and 2 figure. FIGURE: Heads promenade half, square thru, swing thru, boys run, couples circulate, half tag, scoot back, scoot back, swing, promenade.

I FEEL BETTER ALL OVER— Jo Pat 206

Caller: Joe Porritt

JoPat has been putting out some fine records for the past few years but this is by far their best effort. The music really had the dancers bouncing and Joe's figure and calling put them through their paces. A key change at the end of the record topped off a nice piece of music. FIGURE: Heads pass the ocean, ping pong circulate, extend the tag, linear cycle, pass thru, bend the line, star thru, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

HELLO MARY LOU— Roadrunner 302

Caller: Jerry Story

Another fifties' rock number makes the scene, but this is not the first time. This song was on another label a few years back. The instrumental on this release has a good clean sound, strong beat and a key change to add that extra drive. Jerry didn't go too far out with this figure but the dancers enjoyed his use of the basics. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, wheel and deal, right and left thru, make a right hand star, turn one half, girls turn back, swing, promenade.

GOOD HEARTED WOMAN— Red Boot 260

Caller: Wayne McDonald

This is a popular country western tune from a few years back that is very well done instrumentally. Two key changes give a caller that opportunity to add that extra drive. Wayne's side was well done and his figure was well timed.

CHIME BELLS— D&R 156

Caller: Nelson Watkins

Nelson and D&R have gone back and remade an old square dance tune. Nelson used a standard figure but does an outstanding job on the flip with his great ability to yodel. The instrumental is well done with good clean lead instruments and nice strong dance beat. FIGURE: Heads square thru, right hand star, heads star left, same two do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

THAT'S WHAT I GET FOR LOVING YOU— Red Boot Star 1257; Elmer Sheffield, Jr.

This is not the first time we have reviewed this song and it is not the only release this month. Duplicate releases of the same song cannot help but hurt the overall sales of each. Each of the three reviewed have their good points, but in this reviewer's opinion, this is the best. Junior uses a double split circulate in his figure, but comes back with a couple up which sounded better and danced better. FIGURE: Heads square thru, do-sa-do, touch a quarter, split circulate, split circulate again, girls turn back, right and left thru, square thru three-quarters, swing, promenade. ALTERNATE: Use couple up instead of second split circulate and girls turn back.

DON'T ASK FOR ME TOMORROW— Thunderbird 210; Caller: Bob Shiver

Bob went back and picked out a nice smooth number for his and Thunderbird's release this month. The music is more than adequate and Bob's figure is simple but gives one a chance to sing some lines from the original tune. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

DELTA QUEEN— Roadrunner 502

Caller: Randy Dougherty

Again from the Chaparral stable comes a nice easy-moving dance. The tune is a bit slow but would be a nice change of pace. Randy used two figures on his side; the first was interesting but the second easier to dance. FIGURE: Four ladies chain, heads promenade half, lead right, circle to a line, pass the ocean, all eight circulate, go once and a half, swing corner, promenade. ALTERNATE: Four ladies chain, heads promenade half, lead right, circle to a line, go up and back, slide thru, eight chain three, swing, promenade.

DO YOU WANNA GO TO HEAVEN— Red Boot 261

Caller: Don Williamson

This is not the first time the review dancers have danced to this tune. Again, in the opinion of the review writer this is the better of the two. The release has vocal harmony on the instrumental side but not to the point where the user cannot change the figures. A bass back-up in the tag lines added to the overall effect of the song.

FIGURE: Four ladies chain, heads promenade half, sides star thru, pass thru, do-sa-do, eight chain five, left allemande, promenade.

SAME OLD WAY— Hoedowner 102

Caller: Daryl Clendenin

Speaking of smoothies, this one was super. A nice smooth beat, good clean music and just a subtle hint of vocal harmony in the background made it very enjoyable. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, boys cross run, ladies trade, wheel and deal, pass thru, left allemande, promenade.

JINGLE BELLS— Gold Star 713

Caller: Cal Golden

Wish we could have gotten this record reviewed for you prior to Christmas. There is vocal harmony on the tag lines. Cal gave us an interesting figure. FIGURE: Heads square thru, sides rollaway, swing thru, boys run, right and left thru, pass thru, wheel and deal, square thru three-quarters, left allemande, turn thru, promenade corner.

AFTER YOU'VE GONE— Red Boot 256

Caller: Lee Kopman

The dominating instruments in this release are the organ and piano, giving this old tune an old-fashioned sound. Lee put together an interesting figure. FIGURE: Heads square thru, curlique, scoot back, boys run, star thru, veer left, ferris wheel, pass thru, box the gnat, right and left grand, promenade.

BYE BYE BLACKBIRD— Old Timer 1301

Caller: Larry Ingber

This is not the first time this tune has hit the S/D market, but it is a nice tune to be remade. The instrumental side has a good clean sound and is quite different from the old-timey sound Old Timer records has become known for. FIGURE: Four ladies chain three-quarters, sides roll half sashay, heads right and left thru, pass the ocean, scoot back, swing corner, left allemande, promenade.

ON THE ROAD AGAIN— D&R 155

Caller: Nelson Watkins

The music is pretty and Nelson does a nice job on the flip. The beat is not easy to dance to; slowed down, the dance moved much better. FIGURE: Heads promenade three-quarters, sides square thru three-quarters, do-sa-do, swing thru, turn thru, left allemande, do-sa-do, swing corner, promenade.

BLUE MOON OF KENTUCKY— Lore 1190

Caller: John Chavis **Key: E Flat**

John chose a very old tune for his release. In fact, this was Elvis' first record. The instrumental has a nice country flavor. FIGURE: Heads pass thru, go around one to a line, forward and back, pass thru, tag the line, cloverleaf, square thru, three-quarters, left allemande, do-sa-do your own, swing corner, promenade.

HELLO, GOOD MORNING, HAPPY DAY— Prairie 1029; Caller: Chuck Donahue

Chuck uses the very long introduction in a very effective way. This is one of Prairie's better instrumentals. Chuck gave us the impression he was really living the title. FIGURE: Heads promenade half, lead right, do-sa-do, curlique, partner trade, right and left thru, square thru three-quarters, swing, promenade.

SUPER LADY— Dance Ranch 656

Caller: Speedy Splvacke

Key F

The instrumental on this recording is typical of Dance Ranch. The tune is interesting with some cute tag lines. FIGURE: Heads square thru, make a right hand star, heads star left, right and left thru, swing thru, swing thru, swing, promenade.

I WANT A GIRL— Lore 1189

Caller: Jack Reynolds

Key: G, A

Jack also chose an old tune. The instrumental is adequate and the beat is right there. Jack's rendition was good, with harmony on the flip side only. A key change added to the tune. FIGURE: Heads flutter wheel, sweep a quarter, pass thru, do-sa-do, touch a quarter, walk and dodge, partner trade, Dixie style to an ocean wave, boys trade, swing, promenade.

BELLS ON MY HEART— TNT 160

Caller: Al Brundage

The instrumental on this recording is typical TNT music. Al's figure is what really makes this tune. There is a key change that helped the tune immensely. FIGURE: Heads pass thru, split the ring, round one, line of four, forward and back, pass thru, wheel and deal, girls pass thru, star thru, couples circulate wheel and deal, pass thru, trade by, swing, promenade.

I CAN'T SQUARE DANCE BY MYSELF— FTC 32036; Caller: Curley Custer

The instrumental starts out with harmonizing trumpets giving this tune that south of the border flavor. Curley used a very simple figure that would make this a nice tune to use during class or for a change of pace. FIGURE: Heads promenade half, right and left thru, star thru, pass thru, do-sa-do, right and left thru, dive thru, pass thru, swing, promenade.

THAT'S WHAT I GET FOR LOVING YOU— Prairie 1031; Caller: Johnnie Scott

On this third release of this tune, the Prairie instrumental is quite good but gives the impression of changing tempo. Johnnie does a fine job. FIGURE: Heads flutter wheel, sweep a quarter, right and left thru, square thru three-quarters, do-sa-do, swing thru, boys trade, scoot back, swing, left allemande, promenade.

FASTEST RABBIT DOG IN CARTER COUNTY— Big Mac 018; Caller: Jay Henderson

Continued on Page 80

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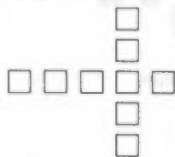
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CALLERLAB APPROVED EXPERIMENTALS

- Extend (the tag)
Ping pong circulate
Roll (as an extension from)
- Adjacent columns trade and roll
 - Centers of wave or two-faced lines trade and roll
 - Half tag trade and roll
 - Partner trade and roll
- Track two
Track and trade
Dixie derby
Linear cycle
Couple up

ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for dancers below PLUS level activity.

⊗ ASD— Not a Callerlab level

PLUS ONE

- Anything & roll
- Chase right
- Coordinate
- Diamond circulate
- Flip the diamond
- Pair off
- Peel the top
- Single circle to a wave
- Spin chain the gears
- Teacup chain
- Trade the wave
- Triple scoot
- Triple trade
- Turn & left thru

PLUS TWO

- All eight spin the top
- All eight swing thru
- Anything and spread
- Crossfire
- Curley cross
- Dixie grand
- Explode the wave
- Follow your neighbor
- Load the boat
- Relay the deucey
- Remake the thar
- Swap around

- Slant, touch and anything
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- Stroll down the lane
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3. Calahan
4. Goody Goody
5. By the Light of the Silvery Moon
6. All Night
7. Little White Moon
8. Till Somebody Loves You
9. Good Luck Charm
10. There Goes My Everything/
Shanty Town

ROUND DANCERS' ROUNDS

1. Hallelujah
2. Apres L'Entreinte
3. Sheik of Araby
4. Memories
5. Non Dimenticar
6. Together
7. Carolina Moon
8. All or Nothing At All
9. Smoke Gets In Your Eyes
10. Lazy Sugarfoot/Girl That I Marry

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2. Feelin'
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10. Roses For Elizabeth

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3. Wine, Women and Song (Stier)
4. Para Esto (Roberts)
5. Aphrodisia (Ward)
6. Apres L'Entrinte (Dahl)
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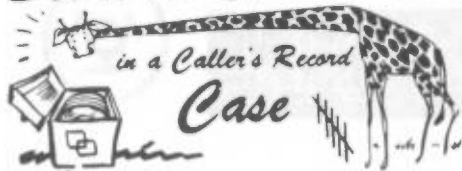
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UNDERLINING

THE CALLER NOTE SERVICES

The **Southern California Notes** has a very good article by Harry Greear on teaching beginners. Here's a quote from it: "If at the end of the first night the class has really had fun, they will want to bring their friends the following week. If you have encouraged them to do so, then you will find on the second night that your class has grown. On the third night, as your class closes its registration, you may safely start to teach square dancing.

"There is only one reason that anyone comes to a square dance class and that is because they want fun. To keep them coming it is essential that you give them *fun*, not after they learn to dance, but from the very first minute they get on the floor. The first few weeks are the most important and the ones that you spent the most time planning.

"You can open your classes the first few nights with a little history of square dancing and a short discussion of what to wear and the accepted standards concerning behavior. From there on out, the classes should be devoted to teaching square dancing in a fun manner."

MCR Notes by George Jabbusch has a summary of facts gleaned from a readers survey. One third of the subscribers are members of Callerlab. Almost 100% use the Callerlab level lists as guidelines. 90% of the callers use sight calling all or part of the time. More than 80% are involved in Plus 1 and 2 as well as QS. Very interesting.

In **Figuring** from Barry Wonson ("down under") we find the usual good choreography. We especially liked his preset position stuff, like:

Doing figures "as couples" ...
 Heads star thru, pass thru
 Swing thru, boys run right
 "As couples" scoot back
 Wheel and deal, dive thru
 Centers star thru...(at home)

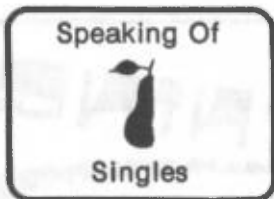
From two-faced lines to promenade...
 (B1-4) Touch a quarter, walk and dodge
 Bend the line, curlique, cast off
 Fan the top, spin chain thru
 Boys run, partner trade, promenade....
 From lines to promenade, using tag the line:
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off, star thru, pass thru
 Swing thru, boys run
 Tag the line left, promenade....

SDDS from John and Evelyn Strong In California features these new moves: *turning point, pass the diamond, release recycle, swing/slither, and spin the wind-mill*. This comment was of interest:

"I support the concept of Callerlab levels, and although I could nit-pick here and there, the good they have added to square dancing far outweighs any negatives. Starting with the last reason first, now that Callerlab offers associate memberships, more callers than ever before have the opportunity to help form the basics that will be included. All you have to do is send in your comments when requested, or for that matter at any time. The fact that callers do not stick to the advertised basic lists is certainly not Callerlab's fault; this is an individual problem and normally can be corrected at the local level. I would call upon the "big name" callers, however, to set the example; their actions can do more good or harm than even they realize. Finally, the fact that the lists can be changed in an orderly manner gives us an opportunity to add variety that reaches all areas of the square dance world.

Mainstream Flow from Gene Trimmer suggests we ought to use *veer right* more often. For instance:
 Heads pass the ocean, swing thru
 Boys run, veer right, spin the top
 Cast three-quarters, column circulate

Continued on Page 75



The Swingles Club of Western Massachusetts celebrated their seventh anniversary in September. Congratulations!

New officers of the Single Square Dancers U.S.A., elected in September, are Rex McKinsey, Oklahoma City, president; Chuck Johnson, Orlando, Florida, vice-president; Carolyn Von Goetz, Denver, secretary; Fannie Geaslin, Baytown, Texas, treasurer.

For the past several years, the Single Square Dancers USA has published, on a non-profit basis, the *Yellowrock*, a directory of square and round dance clubs for singles throughout the USA and Canada. All profits from the sale of these directories are used to fund college scholarships. The directory lists singles clubs in 40 states and 1 Canadian province. No listings have been submitted for Alaska, Arkansas, Delaware, Maryland, Nebraska, North Carolina, North Dakota, South Dakota, West Virginia and Wyoming. The goal is to list schedules for all North American single square and round dance clubs (at no cost to the club) in the next edition of the *Yellowrock* so it will be as complete as possible. A new edition is published annually and includes only club listings that are submitted directly. The next edition will be published in May 1981 for distribution by the National Convention dates in June. Send the official club name; name, address, and phone number of the dance hall; the day(s) of the month on which the club dances, starting time, and the name, address and phone number of two contacts who can provide further information. These contacts need not be club officers; the caller or anyone else who is readily available may serve. All information for inclusion in *Yellowrock*, suggestions for its improvement, or questions should be sent to L. Richard Woodyatt, PO Box 341, Bethlehem PA 18016. Copies of the current edition are for sale at \$2 each, postpaid, from the above address.



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FEEDBACK

The "Challenge Chatter" column in the November magazine suggested advanced dancers think twice before being disrespectful to the caller. The advice is good for any level of calling/dancing. On the other side of the coin, the club caller has a frequent opportunity to think twice, also. I have stated these on an enclosure, which I hope you can use.

A caller should...

...think twice before graduating students who do not come up to standard.

...think twice before registering disgust when students do poorly.

...think twice before starting the dance late when waiting for more squares.

...think twice before making a habit of calling three numbers in a tip.

...think twice before taking 15 to 30 minute breaks between tips.

...think twice when every call that has been taught is not used during a club dance.

...think twice when using only singing calls during the last half of the evening.

...think twice before telling off-color jokes and modifying calls, i.e. "touch *her* quarter."

...think twice about delaying calling a tip after the squares are formed.

Fred Fulton
Montgomery, Alabama

Mike Sikorsky's article in August, 1980, was excellent in describing the dropout problem. I would like to explain what I think is the true cause of the problem.

First, let me explain that in my profession I specialize in problem solving. Over the past 15 years, I have developed a highly effective analytical system for solving problems and have trained several hundred people to use it. It is from the perspective of the problem analyst that I wish to comment. I have painstakingly documented my analysis only to conclude that no one would be interested in such detail. So I will skip the details and get right to the point.

It is my conclusion that the true cause of the problem is poor leadership on the

part of club callers. To substantiate this conclusion, I offer the following arguments:

1. It is a fact that new dancers are poorly prepared. The reason for this is that callers are trying to teach more in less time. But is someone holding a gun to your head or holding your family hostage to force you to do it? If you are not being forced to do it, then why are you doing it? Is that not poor leadership?

2. As Mike mentioned in his article, there is a "push" to go from mainstream to the plus levels for status. Who started this? Did the dancers start dancing Plus 2 on their own while you were calling mainstream? No, callers started this competition and only callers can end it. If you are claiming to be calling a level higher than most of your dancers can do, is this not poor leadership?

What is leadership? Leadership is simply the ability to make people want to do what they should do. This implies two essential ingredients. One is knowledge of what should be done. The other is that intangible ability to inspire action.

Knowledge can be learned. It is doubtful if leadership can be learned, but it can be improved upon.

Leadership is dynamic. That means action. Action means going somewhere. To be effective, you must know where you are going. That means purpose.

What is your purpose in calling? How much are you willing to give to achieve your purpose? Are you willing to take a stand for what you know is right? Just how committed are you?

Write down on paper your purpose. Write a plan for achieving it. Once you know what your purpose is and how you are going to achieve it (including how much you are willing to sacrifice in the short term), you should be ready to put your plan into action and demonstrate good leadership.

You may lack confidence. What is confidence? Confidence is what you have when you do not have doubts. So, building confidence is a matter of whipping doubts. This is easier than you may think. You need only two things: one is knowledge of what should be done. There is no excuse for any caller to lack this knowledge because Callerlab has furnished us with excellent guidelines in so many areas. The second thing you need in order to whip doubts is en-

square line



Our Moon Shine Squares dance club has been operating for about seven years, near the Canadian border in northern New York state. Our fifty members come from both sides of the border in about a thirty-mile radius of our dancing location at Cateaugay (N.Y.) Central School. In recent months we have lost two active members by death and the dancers have attended in a group to pay their respects, but we feel there should be something more to express our sentiments. We wonder if any clubs have devised or used an appropriate memorial service. We would welcome comments and/or suggestions.

*Mrs. John Farquhar
North Bangor, New York*


thusiasm. The nice thing about enthusiasm is that it is contagious.

It has been my experience as a problem analyst that it is human nature to tend to overlook simple, obvious solutions to problems. It is my conviction that if callers would implement Callerlab guidelines with enthusiasm and confidence, there would be little hint of the problems we now face.

I challenge callers to take a stand for what you know is right. Let us put competition into doing the right things for square dancing. I suggest that it is easier (and more rewarding) to take a stand for right for a short time than to live with wrong forever.


*Arnold Morgan
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UNDERLINING, Continued

Boys run, veer right, couples circulate
Boys run, swing thru, boys run
Veer right, allemande left....

Each caller, Gene says, should choose his method carefully (sight, image, module, etc.) and not be pushed into one or the other by over-eager caller-specialists at Caller Colleges. Amen!

In **Notes for Callers**, Jack Lasry has a good thought to pass on, as follows:
"We keep hearing reports about callers who when guest calling for clubs or call-

ing big dances for dancer associations continue to abuse the advertised level of the dance by calling basics not on the Callerlab program or using "popular" experimentals without a walkthru. I can't for the life of me understand these callers. It must be that they think by showing the dancers they know more than the dancers do, they are good. The attitude of these callers can only be changed by hitting them where it hurts, *in the pocketbook*. I suggest that at all club or federation dances that a commit-



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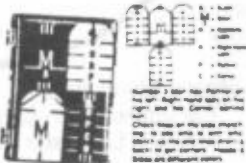
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SRR5001 SOUNDRA
Flip Side Called by Jerry

tee of dancers and callers talk with the guest caller and review the desire of the programming body. If the caller fails to live up to his contract he should be told that he will not be booked back... It might help change a few attitudes!"

The **Toronto & District Notes** has a nice study of *swing thru*-APD by John Charman. Also, all of the previous year's moves-of-the-month are presented, as follows: *dixie derby, linear cycle, grand linear cycle, peel and star to a diamond, steeple chase, and squeeze the trigger.*

ENCORE, Continued

and the by-laws insist that every member must belong to another square dance club. The club dances once a month to "travelling callers" only, maintaining a good "seasoned" (not hot rod) dance level for those who want it and are capable of it. This club does not conflict with but urges support of other clubs in the area.

Confusion say: There are dancers who can lead a horse to water but can't make a ewe turn back.

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CALLING TIPS, Continued

entire dance otherwise. Use one or two tips of patter at mainstream or lower for relaxing periods. If several newly-graduated dancers or some not even graduated are in attendance, this requires the reading of another chapter in the book entitled, "How to be an Unsuccessful Caller in One Easy Lesson." Take your chances. If the situation is such that you must hold to a twoer level for any reason, use your skills in applying the basics in a more challenging sequence. Above all, remember one thing: the name of the game is *fun*. You will be rewarded for it.

Ken Hutchins: When I am calling a dance where there is a marked difference between the levels of dancing, I usually back off and call pretty "basic" for the first two tips until I get everyone listening. Then I gradually add material and raise the level of the dance as far as possible and try to hold that level for the balance of the dance.

Ted Valle: It is the responsibility of the caller to keep 80% of the floor dancing at all times. In calling a Mainstream

dance, if the lower-level dancers are new dancers or guests, you do not want to drive them away.

If hired to call a Plus 1 or 2 or higher level dance advertised as such, you should abide by the wishes of the club. Consult the club officers; they should make an announcement to that effect if they want you to call the level advertised.

At any level, if a mixture of 3 to 1 older dancers to newer dancers is present, hold the level fairly high. Good basic selection and smooth flow will aid in keeping people moving. Although dancers may not be proficient in executing a basic, if they have been introduced to it, a caller can, with a little extra effort, talk and guide them through a figure. Good sense and judgment are necessary to try to please the majority and not alienate anyone. Sometimes dropping the level very slightly can make the dance more enjoyable for all. If the dance is not enjoyable, the dancers, the club and the caller all lose. The dancers lose a night, the club loses guests and members, the caller loses followers.

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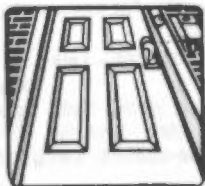
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SQUARE DANCE STYLING Edited by Stan Burdick

Inspired by the smooth dancing clinics presented at the 27th National Conventions in Oklahoma and the 29th National in Memphis, Stan has put together a very useful booklet which sells for \$4. This publication is good for all dancers from beginners to most experienced, including callers!

Ed Gilmore said there are only *three* basics, "1. We can WALK. 2. We can TURN ourselves. 3. We can TURN SOMEONE ELSE." Regardless of what we are dancing, what level, where or when, we are using these three basics only.

Would classes be overcrowded if we were to tell people, "There are only three basics used in modern square dancing but we must take several lessons to learn the various ways of doing these three basics!" At least it would sound really easy and quite simple!

In some areas callers are still teaching and dancers are still using forearm grips (and grips they are in many cases!)

for *ocean waves, swing thrus, alamo styles, and balances*. The SIO Manual says "hands up." Callerlab directives say "hands up." Let's use "hands up!"

Callerlab has printed a styling booklet of guidelines for smooth dancing. Ladies' skirt work is important to good styling and smooth dancing. Wouldn't it be great to see ladies holding skirts when hands are not in use instead of seeing arms dangling loosely and limply or swinging at their sides?

You may be surprised at some of the changes in *flutter wheel, eight chain thru and curlique*.

Styling points, "gleaned from various sources" will be reminders for some but new information for others. Several reprints on styling from *American Squaredance* magazine are included in this helpful booklet. Thanks, Stan, for putting it all together!

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LOVING UP A STORM— Prairie 1033

Caller: Renny Mann

On this instrumental which is quite adequate for dancing there is vocal accompaniment on the tag lines of the figure only and during the opener, middle break and closer, for a grand square. Renny gave a choice of two figures. FIGURE: Heads pass thru, cloverleaf, double pass thru, track two recycle, star thru, pass thru, wheel and deal, zoom, square thru three-quarters, swing, promenade. ALTERNATE: Heads square thru, star thru, pass thru, bend the line, load the boat, right and left thru, dive thru, square thru three-quarters, swing, promenade.

SOMEBODY'S BEEN BEATIN' MY TIME— Old Timer 1501; Caller: Dick Kenyon

FIGURE: Heads star thru, ladies zoom, double pass thru, first two left, next two right, right and left thru, pass thru, bend the line, star thru, square thru three-quarters, allemande, do-sa-do, promenade.

LOVE'S SWEETER THE SECOND TIME AROUND— Old Timer 1502; Caller: Dick Kenyon

FIGURE: Heads curlique, walk and dodge, circle up four, break to a line, pass thru, boys fold, do-sa-do, swing thru, swing thru, boys run, swing, promenade.

TRAVELIN' ON— Old Timer 1102

Caller: Smokey Snook

Smokey gave us a very unusual figure on this

recording (lots of circle left). The instrumental is typical of Old Timer sound.

THE BEST YEARS OF YOUR LIFE— Lore 1188

Caller: Paul Greer

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FIGURE: Heads pass thru, partner trade, square thru, do-sa-do, swing thru, boys run, ferris wheel, square thru three-quarters, swing, promenade.

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Caller: Gene Trimmer

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PISTOL PACKIN' MAMA— Old Timer 1103

Caller: Smokey Snook

FIGURE: Heads chain, heads promenade three-quarters, sides right and left thru, pass thru, do-sa-do, make a wave, girls trade, swing thru, swing, promenade.

BEFORE THE NEXT TEARDROP FALLS— Mountain Recording 1; Caller: Eddie Millan

On this new label out of the Prairie stable, the music is pretty and Eddie does a nice job, but the beat is not one that is comfortable to dance to. FIGURE: Heads promenade three-quarters, sides promenade half, pass thru, touch a quarter, walk and dodge, partner trade, right and left thru, slide thru, square thru three quarters, swing, promenade.

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- ME-103 AFTER THE BALL— Bob (Great Hoedown)
- ME-105 SLIPPING AWAY— Harold
- ME-107 LOOKOUT MOUNTAIN— Jerry
- ME-108 CAN'T WAIT ANY LONGER— Harold
- ME-109 DON JUAN— Danny
- ME-110 WE BELIEVE IN HAPPY ENDINGS— Bob
- ME-112 THAT'S ALRIGHT— Bill
- ME-113 LISTEN TO A COUNTRY SONG— Aaron

CO-EDITORIAL, Continued

trip to Sandusky which was necessary in the past.

We feel giant steps have been made in managing the publishing end of ASD in the latter part of 1980: a new typesetter, a new mailing and expiral process, a new arrangement with a different printer and a new post office terminal. All mean increased economy and efficiency, as well as new techniques and systems. Since we are trying to streamline the ASD operation extensively, let us say we

hope this is also the month of a "last." We sincerely hope this is the *last* time we have to raise subscription prices in order to make income balance expenses. Ad prices also increased slightly during 1979, with these going into effect now with 1981 contracts. Let us all hope that in 1981 we see a stablizing of the economy, an inflation "deflation," and a surge of square dance activity that will enrich the lives of both new and veteran dancers.

Happy New Year!



Daryl Clendenin



Jim Hattrick

CHINOOK RECORDS



Randy Dibble



Gordon Sutton



Joe Saltel



Jim Davis

- C-043 YOU AND ME by Jim Hattrick
- C-042 YOU'RE THE ONLY ONE by Joe Saltel
- C-041 HOME LOVIN' MAN by Jim Davis
- C-040 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

Rounds:

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



Marlin Hull

- H-101 I'LL LOVE YOU TONIGHT IN MY DREAMS by Marlin Hull
- H-102 THE SAME OLD WAY by Daryl

Order Direct or from your Nearest Record Dealer

Produced by Clendenin Enterprises, 7915 N. Clarendon, Portland OR 97203

LINE-O'-TYPE

SQUARE DANCE BOOK SERVICE

CALLER AID SERIES BOOKS AVAILABLE ARE

EASY SING-A-LONG CALLS	\$3.00
PROGRESSIVE WORKSHOP	\$3.00
CALLER CLINIC	\$6.00
CHOREOGRAPHY GIMMICKS	\$6.00
SET-UP AND GET-OUT	\$6.00
MAINSTREAM SQUARE DANCING	\$4.00
PLUS ONE AND TWO	\$4.00
MODERN CONTRA DANCING	\$3.00
TEACHING TOTS TO DANCE	\$3.00
WINDMILL SYSTEM	\$3.00
FIRST STEPS TO CONTRA	\$3.00
ACCOMPLISHING BETTER CALLING	\$4.00
WHEELING AND DEALING	\$3.00
HOEDOWN HERITAGE	\$3.00
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MODERN MODULE MODE	\$3.00
ALLEMANDE LEFT with the Mentally Handicapped	\$5.00
SOLO DANCES	\$7.00
LEADERSHIP-SHAPE	\$7.00
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TEACHING CLOGGING	\$7.00
S/D STYLING	\$4.00

CLIP ART I	\$3.00
CLIP ART II	\$4.00
CLOGGING	\$4.00
THE FUNNY WORLD OF SQUARE DANCING	\$4.00
ABC'S OF ROUND DANCING	\$10.00

DIPLOMAS	
Square/Round	10¢; 100—\$8.00
Clogging	15¢; 100—\$12.00

Promotional Folders

100/\$6.00

IN-forms (guides, helps)

25¢/1

(Ask for complete list & quantity prices)

Add \$1.00 postage & handling
ON ALL ORDERS
Postage on ABC'S—\$1.50

Inquire about Quantity Prices

ORDER FROM AMERICAN SQUARE DANCE MAGAZINE
P.O. Box 488 HURON OH 44839

FINISH LINE

So teach us to number our days,
that we may apply our hearts unto
wisdom.

Psalms 90:12

HALPO INDUSTRIES

TRIANGLE DISTRIBUTORS, INC.
3865 Signal Dr., Columbus OH 43227
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MITY MITE SPEAKER

- Compact Size
- Super Sound
- Light Weight - Only 20 lbs.
- Ideal For Traveling Callers

This speaker dares to be different! Our sound-secret is the hi-compliance full-range 6x9 oval speakers working in unison to generate rich bass and midrange sounds. The super tweeters extend the clear, crisp highs to the limit. 60 watts RMS power capacity (120 + peak). Covers up to 30 squares easily. 4 ohm impedance. 30-18k hertz frequency response. Sturdy particle board cabinet covered with cherry wood formula for lasting beauty. Contrasting grille covering. Built-in stand holder with slight forward tilt. Dimensions: 8" w x 8" d x 22" h. Shipping weight 25 lbs.

ALL ALUMINUM SPEAKER STANDS

- Light Weight - Only 11 lbs.
- Folds To Compact Size.

Heavy duty structural aluminum; full adjustable telescoping post with knob screw locks; folding tripod legs; gold trimmed to match speaker system; fully anodized for protection and beauty. Folded length 37". Extended height 84". Shipping weight 12 lbs.

NOTE: The figures stated with speakers indicate the speaker may be used with receivers and amplifiers delivering up to the stated (RMS) continuous power per channel, driven to clippings 10% of the time, on normal music source material.

Call or Write for Further Info.

VISA & MASTER CHARGE WELCOME

THESE SPEAKERS MAY BE USED WITH ANY KNOWN
SQUARE DANCE AMPLIFIER ON THE MARKET TODAY.

SQUARE DANCE DRESS PATTERNS



Single Size Patterns
8-10-12-14-16 (9 Pieces)

Petal dress pattern. This dress has a double skirt with the top skirt made of 10 flower petals. The bottom skirt has 10 gores with a bottom ruffle. The petals each have a bow to match. The bodice is a peasant-style with midriff. This dress can be made with solid color, print or checked material with white eyelet petals and a midriff of white eyelet.

Dealer Inquiries Welcome

Pattern No. 5 \$4.00

Mail to: THE DO-SI-DO SHOP
1138 Mosby Rd., Memphis TN 38116

Pattern No. 5 \$4.00 ea. Size _____

Name _____

Address _____

City _____ State _____ Zip _____

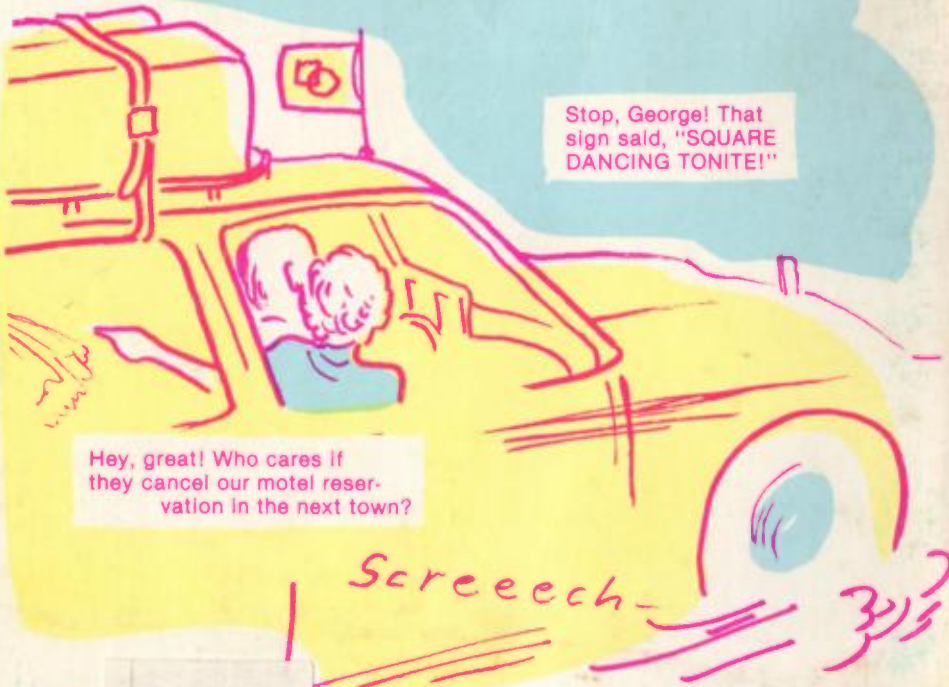
Add \$1.00 per pattern for handling and postage.

Tenn. Residents, please add 6% state tax.

Send for free catalog.

Laugh

Line



Stop, George! That sign said, "SQUARE DANCING TONITE!"

Hey, great! Who cares if they cancel our motel reservation in the next town?

Screech-

Cartoon

June 1981
 S M T W T F S
 1 2 3 4 5 6
 7 8 9 10 11 12 13
 14 15 16 17 18 19 20
 21 22 23 24 25 26 27
 28 29 30



NATIONAL SQUARE DANCE CONVENTION®

**JUNE 25, 26, 27, 1981
 SEATTLE, WASHINGTON**

**ADVANCE REGISTRATION
 APPLICATION**

NO. _____
 (Do not use)

PLEASE PRINT CLEARLY IN BLACK (Pen or Pencil),
 PLACING ONE CAPITAL LETTER, OR NUMBER, PER BLOCK.

LAST NAME ONLY
ADDRESS
CITY
STATE
ZIP
AREA CODE AND TELEPHONE NUMBER

(U.S. FUNDS ONLY)
 Make Check or Money Order Payable To:
 30th NATIONAL SQUARE DANCE CONVENTION

Return Form To: ADVANCE REGISTRATION DIRECTOR P.O. BOX 898 LYNNWOOD, WA 98036 REGISTRATION FEES PER DELEGATE 3 DAY PACKAGE ONLY IN ADVANCE \$10.00 per delegate AFTER MAY 1, 1981 \$12.00 per delegate Applicable tax and badges incl	Admission to all Dancing Areas Will Be To Registered Delegates Only— Under 2 Years Of Age Free
---	---

IMPORTANT:
 MEMBERS OF THE WASHINGTON STATE
 SQUARE & FOLK DANCE FEDERATION.

Club Name _____
 Council _____

CHECK PAST CONVENTIONS ATTENDED

<input type="checkbox"/> 1952 Riverside	<input type="checkbox"/> 1967 Philadelphia
<input type="checkbox"/> 1953 Kansas City	<input type="checkbox"/> 1968 Omaha
<input type="checkbox"/> 1954 Dallas	<input type="checkbox"/> 1969 Seattle
<input type="checkbox"/> 1955 Oklahoma City	<input type="checkbox"/> 1970 Louisville
<input type="checkbox"/> 1956 San Diego	<input type="checkbox"/> 1971 New Orleans
<input type="checkbox"/> 1957 St. Louis	<input type="checkbox"/> 1972 Des Moines
<input type="checkbox"/> 1958 Louisville	<input type="checkbox"/> 1973 Salt Lake City
<input type="checkbox"/> 1959 Denver	<input type="checkbox"/> 1974 San Antonio
<input type="checkbox"/> 1960 Des Moines	<input type="checkbox"/> 1975 Kansas City
<input type="checkbox"/> 1961 Detroit	<input type="checkbox"/> 1976 Anaheim
<input type="checkbox"/> 1962 Miami Beach	<input type="checkbox"/> 1977 Atlantic City
<input type="checkbox"/> 1963 St Paul	<input type="checkbox"/> 1978 Oklahoma City
<input type="checkbox"/> 1964 Long Beach	<input type="checkbox"/> 1979 Milwaukee
<input type="checkbox"/> 1965 Dallas	<input type="checkbox"/> 1980 Memphis
<input type="checkbox"/> 1966 Indianapolis	

TOTAL ATTENDED

FIRST NAME FOR BADGE	AGE	SOLO	FEE
HIS			
HERS			
CHILD			
CHILD			
CHILD			
CHILD			

Quantity	SUB-TOTAL \$
<input type="checkbox"/> CONVENTION PROGRAM BOOK	@ \$ 1.50
<input type="checkbox"/> "NATIONAL SQUARES" MAGAZINE	@ \$ 3.00
<input type="checkbox"/> COOKBOOKS	@ \$ 6.50
<input type="checkbox"/> R/V RESERVATION (5 Day Pkg Only)	@ \$50.00
(U.S. FUNDS ONLY) TOTAL AMOUNT ENCLOSED \$	

*A National Square Dance Magazine subscription published in the interest of the National Square Dance Convention.

DEADLINE FOR CANCELLATIONS FOR REFUNDS MAY 1, 1981
 (\$1.00 charge per person for each cancellation)
NO REGISTRATION WILL BE CONFIRMED AFTER MAY 1, 1981

RECREATIONAL VEHICLE PARKING
(SELF CONTAINED UNITS ONLY—NO HOOK UPS)
 (PRICES SUBJECT TO CHANGE)

Please send \$50.00 (for 5 days package only) with this registration and include a total remittance.
 Tue. till Noon Sun. on a "first come, first served" basis.

Dancers planning to camp together
MUST BE REGISTERED AND ARRIVE TOGETHER.

Travel Trailer Pop-Up Trailer Tent
 Pick-Up Camper Motor Home Other _____

Yes No

Self Contained Length of unit: _____ feet

PLEASE SEND INFORMATION ON COMMERCIAL TRAILER PARKS AND CAMPING AREAS

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

RECEIVED & PROCESSED TO HOTEL	CONFIRMATION SENT FROM HOTEL
DATE _____	DATE _____

PROGRAMMING (Callers, Leaders and Prompters)

Check Calling Codes to be Used

<table border="1" style="width:100%; border-collapse: collapse;"> <tr><td style="width: 10%;">1</td><td style="width: 10%;">2</td><td style="width: 10%;">3</td><td style="width: 10%;">4</td><td style="width: 10%;">5</td></tr> <tr><td> </td><td> </td><td> </td><td> </td><td> </td></tr> </table>	1	2	3	4	5						<table style="width:100%;"> <tr> <td style="width: 10%;">1</td> <td style="width: 10%;">Square Dance</td> <td style="width: 10%;">CHECK</td> <td style="width: 10%;"> </td> <td style="width: 10%;"> </td> <td style="width: 10%;"> </td> <td style="width: 10%;"> </td> </tr> <tr> <td>2</td> <td>Round Dance</td> <td>DAYS</td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> <tr> <td>3</td> <td>Contra Dance</td> <td>AVAILABLE</td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> <tr> <td>4</td> <td>Exhibition</td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> <tr> <td>5</td> <td>Panels</td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> </table>	1	Square Dance	CHECK					2	Round Dance	DAYS					3	Contra Dance	AVAILABLE					4	Exhibition						5	Panels					
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4	Exhibition																																													
5	Panels																																													

Check appropriate Calling Codes in squares at left and check days available in boxes at right.

DEADLINE FOR PROGRAMMING—FEB. 1, 1981

HOUSING

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

6/21	6/22	6/23	6/24	6/25	6/26	6/27	6/28
SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.	SUN.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Please check nights accommodations needed

Check if housing is not required

Indicate number of rooms required

Room(s) with two twin beds for two persons (twin)

Room(s) with one double bed for two persons (double)

Room(s) with two double beds for 2, 3 or 4 (Dbl -Dbl)

Room(s) with full size bed for one person (Single)

Suite(s) with one bedroom

Campus housing (two beds per room)

Children. Ages _____

Tour or Group
 Housing Name _____

INSERT CODE NO. FROM REVERSE SIDE

	1st	2nd	3rd	4th
	Choice	Choice	Choice	Choice
Hotel				
Motel				

Please do not send a Housing Deposit with this Application

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