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AMERICAN SQUARE DANCE

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FEBRUARY 1981



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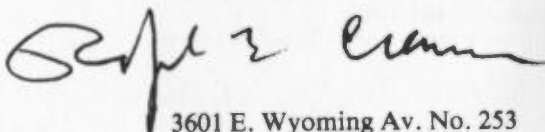
Now, why is Friday, the 26th, so really important? Well, because on the 27th (Saturday), two bluegrass bands and my clog dance exhibition team put on a show in St. George, Utah. All the sound equipment for the bluegrass musicians was furnished but none for the dancers. Sure, I have a 920 year old Bogen which works OK in small rooms, but we were going to perform in one of those big old gyms. (You're in the sound business, so you know all about the super, super, super acoustics of gyms.)

Today, Monday, I just got feedback from people who were in the audience. They confirmed loudly and long what I felt was true: "*The sound was grrreat!*"

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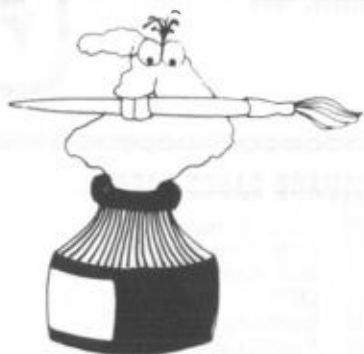
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Did you notice the "new look" on the preceding page? We've followed the lead of many popular general interest magazines and grouped this month's articles by interest. Partially prompted by the need to reset the page, this move is also the result of comments we often hear. One is that ASD is a "caller's magazine"; the other is the suggestion that we should print more information for round dancers.

Let us recap two typical conversations:

S/D Caller: Your magazine is really for callers.

ASD Editor: Oh, do you think so? We try very hard to print something for everyone in the activity.

S/D Caller: Well, I guess what I mean is that as a caller I get a lot out of your magazine.

ASD Editor: That's a whole new cup of tea.

And the second:

R/Dancer (usually a cuer): You don't have enough material on rounds. Why don't you print more?

ASD Editor: We're glad to print information and articles about round dancing. Why don't you write something and submit it?

R/Dancer: Well... ah... maybe... sometime.

Now, with our new format, callers, cuers and all the readership will be able to watch the balance of material geared to each phase of the activity. And if *you* think *your* group is being neglected, *you* can correct the situation by submitting and/or writing copy on that phase.

When you read this, the U.S.A. will have a newly-inaugurated president.

CO-EDITORIAL

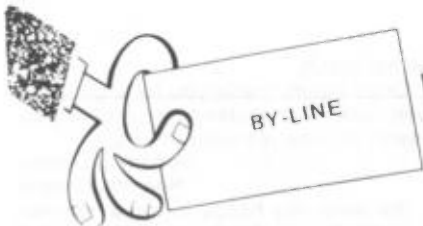


When it was written, the new cabinet and advisors were being selected. Since February is President's Month, some thoughts about selecting co-workers seemed also to relate to our square dance activities.

Not enough can ever be said about finding the right person for a job, any job, from refreshment chairman to coordinator of a state festival. Too often we are content with "warm bodies" to fill vacancies on slates; not enough thought is given to later performance. Presidents must consider qualifications, personality, physical ability and mental capability.

A burden also rests with the appointee. If one accepts an assignment, one must be prepared to follow through, give his/her best efforts to the task, seek help if necessary. If one cannot fulfill the functions of the positions, one should resign gracefully and open the role for a successor. Being honest about inability to complete a job is not a disgrace. Resigning may be a wise move, showing real interest is getting the job done.

Since February is also the month of Valentines, let us remind all presidents and their appointees that dealing in human relations requires huge helpings of "heart." The best leaders combine wisdom and love, and their followers will follow them anywhere. Here's to a happy trip along the road to the Wonderful World of S/D.



BY-LINE

Big red hearts are appropriate plaudits for ASD contributors this month. We appreciate those readers who take the time to be writers, too, and submit their thoughts for publications.

Jim White is a LEGACY board member and the co-owner of Promenader Shoes; he also tries his hand at calling. **Paul Hartman**, also a caller, finishes his look at dancing in Europe in this issue.

Styling is important in all kinds of dancing. **George and Joyce Kammerer** discuss styling in round dancing. They are well-known to convention-goers for their work at recent national conventions.

Arnold Morgan, a problems analyst who wrote for "Feedback" in January, has devised a chart gauging dance capability. It works; get a straight edge and try it! Another "test" was composed by **Jack and JoAnn Sadwick**, and sent to us by **Mike Callahan**. All three are members of the Rochester Callers Co-op.

Vic and Peg Wills, members of the National Executive Committee (having been chairmen of the Philadelphia National Convention), urge dancers not to "mourn dropouts," but move on with a positive outlook.

Considering the regular ASD features: **Russ and Nancy Nichols** are writing "Challenge Chatter," but need contributions for their column. And in a switcheroo, **Lill Bausch** this month authors "Dancing Tips," while husband Harold speaks up in "Calling Tips."

Valentines of appreciation to all our writers for February!

H

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Grand Zip



Just saying "thank you" doesn't seem adequate, but we do appreciate your article featuring Ron Welsh in *American Squaredance*. Ron is a super caller and, we believe, very deserving of recognition. We sincerely enjoy your magazine and are amazed at Stan's "Meanderings." He "do" get around. The article about Ron and Rita Vizard was especially interesting as we met Ron at Lake Havasu in 1971 when the London Bridge was dedicated. We...wish you continued success in your many endeavors.

Anita Brown
Modesto, California

Enclosed is our subscription for another year...I'm sure that with Stan on the road so much, most of the work falls to Cathie and her staff! But thank you both for a wonderful job, particularly for the nice writeup in "Book Nook" about my manual. Number 2 is now in print. The two books were part of a three-phase program that started with placing books, records and tapes of modern western square dancing in at least one public library in the major centres of our area (this was completed about two years ago), the writing of the two manuals to serve as teaching aids for phase three, which was a caller's college. Unfortunately the allotted time had run out, so we ran out of money. However, phase one and two of the program will help (as intended) to "bridge the gap between the dancing and the non-dancing public) by placing more information on our wonderful activity

within reach.

Once again, thank you for a good job well done, and please keep it up (if your health and nerves will allow it).

Johnny Davidson
Hannon, Ontario

We were very happy to win a two-year subscription to the magazine at the 2nd National Canadian S&R/D Convention in Ottawa last August. We have been subscribers for several years....Will you please send it to our address here in Tucson...

Jane W. Downing
Tucson, Arizona

Thank you for giving us the opportunity to renew the *American Squaredance* magazine. We had our fiftieth anniversary dance and open house at Yellow Rock. It was attended by over 200 people. A mock wedding was performed at mid-break with one of the local callers, Clyde Wood, as preacher, and our own caller, Ted Marsh, as father-in-law...It sure was a fun day. We got our idea from the script of the Weillers' in your July 1971 magazine.

We especially enjoy the editors' page and Stan's "Meanderings." We don't travel much so we certainly enjoy his visits through his eyes. The December issue was great.

Mary and Oliver Walker

Enclosed please find cheque for subscription...We are regular dancers here in our club. Our tenth anniversary is (coming in) November, 1981 and we hope to do something special. We have one big dance a year, our annual Spring Fling. It will be March 7 this year (always the first Saturday), with mainstream squares by Don Sherlock and Neal and Arthurlyn Brown doing rounds...we are usually fortunate and get twenty-plus squares, which is all this particular school holds, and is a nice crowd for a small club to handle and socialize with.

Jack & Thelma Bousfield
Milton, Ontario

Please find enclosed my subscription to *American Squaredance*. There are certainly a number of items that I read every month...I like Ed Fraidenburg's review and look at new and old-not-used-so-much features, but I am a little concerned about the workshop material offered. When Will Orlich did the column, he would do very similar material on ex-

Continued on Page 79

Meanderings



February, 'tis said, is the time for love. Indeed, a lot of it may be needed in our frigid Ohio climate just to keep a body warm.

Now is the time for expressions of fond endearment... (Just between us, Venus— Co-ed.)

'Tis said that love makes the world go 'round... (L'amor— ah, *more!*— Co-ed.)

Love is a catalytic agent that binds square dancers together... (Did you *yellowrock* your neighbor today?— Co-ed.)

That pulse-quickenning passion makes a man a man and a woman a woman... (Have you kissed a dainty dish today?— Co-ed.)

That timeless ingredient knows no geographic boundaries... (Romeo, oh, Romeo— oh, Shaw!)

Do you suppose the day will ever dawn when all square dancers are lovers and all lovers are square dancers?... (Fat chance, Cyrano, don't be stupid, give a cue to Cupid.— Co-ed.)

Enough nonsense. Just one final observation. Those of us who are totally engaged to the splendid, blended, kindred square dance activity are having an "L" of a time— Living and Laughing and Loving "aptly" ever after!

Summing it up another way (This could be *verse*):

- "L" is for Loyalty to our calling,
- "O" is for Others, giving us a chance,
- "V" is for Vocabulary, enthralling,
- "E" is for just Everywhere we dance!

Put them all together, they spell LOVE, my friend, and that's the cure for this world's ills, perchance.

Let's see, where did we leave off with our jaunty journey journal last month? Yes, the northwestern excursion in mid-November. After Portland, I flew into O'Hare and met with twenty-or-so 1981 four hosts (callers & cuers) in a nearby motel for a day, to talk Swiss blz and British stint stuff (see "People," this issue) and bounced home to teach my class one night and drive eastward to Canada the next.

St. Catharines, Ont., Canada— A five-day, four-stop driving trip with the family Fairmont buggy in and out of Canada, starting with the Garden City. Thanks to caller Orphie Easson (ASD, July '78) for the hospitality and fun (Wow— what apple pie!) of a night with the Mainstream group of Swing & Whirl Club again. Congrats to Orphie as a new member of the Board of Callerlab. About time a woman (and another Canadian) got a board post at the old 'Lab corral!

Niagara Falls, Ontario— Down the road a piece from St. Catharines falls the fabled Falls, haunted by honeymooners, hard hit by hawkers, and "Sakes Alived" by little old ladies on busses. And only a stone's throw from the Falls live callers "Tiny" and Margie McBurney, who turn the tap on a whirlpool of mini-activity in the coziest little square dance hall you can imagine, behind their house, called the Cascade Corral. Two sets is a crowd, and we had a crowd-and-a-half for my dance there. "Tiny" is an admitted "maverick" who prescribed a healthy *docidose* of "traditional" medicine, and a JIG-ger two surely agrees with his REEL-happy clients, take it from me.



Hilton (Rochester), New York— Another great time (maybe the sixth time) at the Boots 'n Slippers club in Kodak/Xerox country, which is also Mike Callahan country. There's a club that likes a good MS, QS, and a touch of Plus. Wish there were more that "level" off there! Thanks to hosts Jan & Paul Weitz. (Great steak!)

Point Claire (Montreal) Quebec— This has gotta be about the seventh time I've called for the Circles & Squares. It was a beautiful, smooth-as-velvet Canadian Club experience in a hall packed to the plaster. Trevor & June Tripp hosted me. She's equally good with oil-on-canvas or cooking oils. The next day I sucked in a deep breath and drove twelve hours home for Thanksgiving and two sweet days of rest, the only two "home" days in a row in November. Maybe that was the time Cathie greeted me with "Advance and be recognized!"

No sooner was the Thanksgiving turkey stashed in the fridge than I rebounded to Maple Leaf country, flying this time, for another four-day tour. I landed in Toronto and drove a spirited Spirit eastward to...

Port Hope, Ontario— Caller John & Caroline Charman of Ennismore were my hosts on a stormy night with a small but eager crowd of Lake Shore Waves. John's a baker. He makes those do-ci-doughnuts. They're also England-bound in '81.

London, Ontario— A full hall of fifteen sets greeted me at the Centennial Beavers (eager beavers) club for a festive event. Caller/hosts were Ken & Mary Brennan. Stan & Ruth Melling provided signs (caricatures, yet), promotion, and door coverage.

Brantford, Ontario— I called for the Square-a-Naders, a really flourishing club with Ernie (caller) and Joan (cuer) Carviel "on stage." Front and center antics were something to behold! Thanks, Mary & Gerry Gregory for hosting me and for the stunning Indian bolo tie.

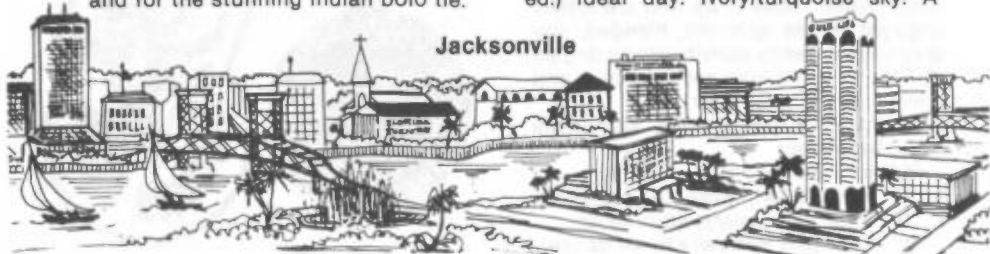
Farmer City (Mansfield), Illinois— Wow. Here comes another long-play day, but I'll run it by in double time. Up at seven. Drive from Brantford to Toronto airport. Return rental car. Fly to Chicago. Drive down with Roger Barlow (3 hrs.) to Farmer City. Call dance (3 to 6 p.m.) and end a coupla minutes early. Dash with Barlows to Champaign airport. Catch 6:45 plane to Chicago. Eight o'clock plane to Cleveland delayed two hours for repairs. Finally land in Cleveland at 11:30 p.m. Drive home in my car. Hit sack at 1 p.m. Thanks, Virginia, for another good one. Ozzie Pearl, local caller, set up sound and danced all afternoon with us, then called for his class that evening in the same hall. Unusual? Maybe. Next day was his wedding day with Linda.

My first Florida trip of the winter was planned just at the right time— on December 3 it zero'd in icily and white stuff-edly on Lake Erie, as I jetted southward toward 80° temperate temperature.

First stop was Fort Lauderdale, where I rented an Alamo for a six-day drive statewide, touching on five major areas of s/d activity— the southeast, the northeast, the Gulf (Tampa), Central, and the Panhandle. That particular Alamo Monza drove like it had gotten spaced out on Mexican jumping beans, but I managed the 1,000 mile trip with no delay (Ole— Co-ed.)

Fort Lauderdale, Florida— Caller Vern & Wanetta Johnson were responsible for the ASD dance in the Holiday Park hall, and it all began with steak in their home. I've enjoyed dances in that little social hall for one club or another at least half a dozen times. Always fun. Nice to see caller Jerry Seeley, the Justices, and all.

Zephyrhills, Florida— Next morning I rolled north past the Everglades, cane lane, fruit route, and Alley-'gator. (Is that what they call an Alley-meander?— Co-ed.) Ideal day. Ivory/turquoise sky. A



small thrill was seeing a genuine, live bald eagle— white head and all— perched on a high branch. I thought it was a western bird. That sight took me way back to birding days in Connecticut and Maine Nature Camps. (No, Aunt Hep-sibah, not *that* kind of nature camps!) Bob & Dee Barnes cooked up a super ASD dance with his Paradise Dancers at Bahr's mobile park. "Barnstorming" Barnes has a story you're gonna hear soon— 2 or 3 dances a day, every day? Unbelievable.



We interrupt this odd odyssey to bring you a hysterical, tintillating tidbit in honor of George Birthington's Washday (sic). When George was a small lad his father said, "George, did you really throw my fifty-cent piece into the Potomac?" George allegedly replied, I can't tell a lie, pop, I did more than that. Remembering that fun dance we do at the Virginia Reelers Club, the Sir Roger de Coverly, I *cast three quarters* into the Potomac." (very sick!— Co-ed.)



Jacksonville, Florida— For the second time in a biannual row or so, the Challengers of Jax had me back. New dance site at Woodstock in a suburban park. Small hall. Friendly, sharp-shootin' shindiggers, shining bright for the start of the holiday season. Wayne & Barbara Blackford rounded things off.

Fort Walton Beach, Florida— Those Interstates make driving a snap, but they're a long, yawn trail a'winding, so from Jax towards 'Cola I routinely rode the ribbon, I-10, all across Florida's northern panhandle, and hit the Beach in time for a prime rib dinner out with hosts Frank & Betty McAllister, plus Joe Vaccari and Joy Richardson. A good dance followed in that cool PASARDA hall (another s/d-bullt s/d hall) where young



caller Rick (flashy shirt) Miller grinds out the thars 'n stars, wheels 'n deals, and gears 'n cheers. Cloggers performed. Thanks, Bayou Shufflers.

Plant City, Florida— Another long drive took me south and east down Tampa way to Plant City (the rip-ripening strawberry capitol) where an afternoon ASD "dessert" dance at Strawberry Square mobile home park had been deliciously set up by owners/cuers/Swiss-bounders Marty and Byrdie. (Yes, Virginia, Martins *do* fly south, and builde beautiful "nests" like Strawberry Square.) Thanks to Colonel Sid and Florence Jobs (Ky. Septemberfest fame) for my overnight "nest."

All too soon it was time to say "Bye, bye, Byrdie" and "Goodbye, Florida" for another few weeks, so I flew home from Orlando and prepared for a couple of northern (Minnesota, Wisconsin and North Dakota) adventures, which I'll "put on ice" until next month. See you then.



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Scott Smith



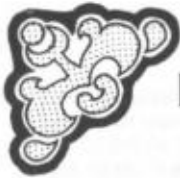
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Buddy Allison



WHAT'S YOUR OBJECTIVE— FAME, FORTUNE OR SERVICE?



by Jim White
Winder, Georgia

It took a long time for my old college professor to pound into my head his favorite quotes. All of us can remember teachers, preachers, fathers and mothers, all seemingly with a favorite quote. My favorite prof's quote was "Service is the objective of any organization." He said it so many times it was impossible to forget. The meaning, however, eluded for me for sometime. I was lucky; I finally got the message.

It goes like this: Regardless of our deep down desires, regardless of our hopes of becoming world famous callers, wealthy entrepreneurs, the most remembered and respected club officers or any other positions in which recognition may occur, the **provision of service** is the only means of achieving the goal.

Most of us probably never think, ob-

jectively and analytically, about our goals. We simply plod on hoping to gain them. But a square dance, be it a small Friday night club session or the next National Convention requires organization. A caller, to have a good dance, must plan activities. The retail shop that supplies our apparel must make many arrangements (organize) to have available the items we want.

So I offer for your consideration that **service must be the objective**. Want to have a fun dance this weekend? Think about it as a **service**. The dancers want to come and enjoy themselves. They want **service**. They want the building open (and clean), the lights on and music in the background. They want the caller there on time, the coffee hot, the kool aid cold, the cookies fresh. They want **service**.

TO SERVE OR BE SERVED?

by Jack & JoAnn Sadwick
Rochester, New York

Submitted by Mike Callahan



Written by two members of the Callers' Cooperative of Rochester, New York, this is applicable to membership in many callers organizations and dancer federations.

1. a. What professional knowledge can I obtain from others?
OR
- b. What kind of knowledge can I offer others?
2. a. Have I been critical of past, present and possibly future moderators?
OR
- b. Do I realize without these members taking on the responsibility for a year this program would not be in existence today?
3. a. Have I become so professional that I have no time to assist a new or future member meet his needs and express his ideas?
OR
- b. Do I remember a time when the good men before me gave of their time, recommendations and kind professional criticism to help me get where I am today?
4. a. Do I feel that because my dues are paid and I never show up for a meeting except an exceptional one or two a year, my obligations as a member are complete?
OR
- b. Do I realize my co-workers' schedules are just as full as mine in their own way, and if they can make the effort once a month for three hours, I guess I can also?

5. a. Do I or my spouse complain when she is one of few women to show up at a meeting and is asked to help out with the program?

OR

b. Do we both remember the picnic, pot luck suppers and refreshments at meetings where I was alone, because she could not or did not want to attend and the other girls had all the work to do never saying a word about it?

6. a. Am I jealous of the success of another member in regards to the classes and clubs he has been offered?

OR

b. Do I make a special effort to congratulate him and think, after much hard work on his part, he is finally being recognized by the dancers?

7. a. Do I get upset when committees I serve on for special affairs are not going my way?

OR

b. Do I take into consideration that members in charge of this big event with so many committees under them, may have to make split minute decisions without being able to explain at that moment, due to the pressures (unexpected) from dancers or management?

8. a. Knowing well ahead of time what it will be, do I complain that a planned meeting for the day, wastes the efforts of the program chairman and the time of interested members?

OR

b. Do I think "Well, you can't please everyone" and try to contribute to make it more interesting, keeping in mind my program for the coming months is coming up and I sure would hate to see it ruined when I put so much time into it?

9. a. Am I constantly criticizing others' ideas and make sure I speak out about my views sometimes longer than I need to, taking away time from others to speak?

OR

b. Do I realize that if I don't agree but listen more and not express my own view so much, I just might find something new and interesting to think about?

10. a. Do I complain about the new season's program when I had been asked to contribute new ideas for the coming year, and yet did nothing to better it?

OR

b. Do I think it might not be what I would have planned but a lot of time must have been put in by the officers this year?

Maybe— just maybe I will consider running for office next year!!!



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by George & Joyce Kammerer
McHenry, Illinois



A good relationship has a pattern like a dance and is built on some of the same rules. The partners do not need to hold on tightly, because they move confidently in the same pattern, intricate but gay, swift and free, like a country dance of Mozart's. To touch heavily would be to arrest the pattern and freeze the movement, to check the endlessly changing beauty of its unfolding. There is no place here for the possessive clutch, the clinging arm, the heavy hand; only the barest touch in passing. Now arm in arm, now face to face, now back to back, it does not matter which. Because they know they are partners moving to the same rhythm, creating a pattern together and being invisibly nourished by it.

Anne Morrow Lindbergh

A dear friend gave the above passage to us saying that it sounded like what we tell our dancers, so we thought it only fitting to start out with it. We'd like to pass on some tips on styling and comfortable dancing.

Partners in dancing are a team, and must work as a team, as they take comfortable and beautiful dance positions on the floor to start the dance as well as throughout it. If one is to put styling into a dance he must dance the figures accurately and with ease. Dancing is an expression of oneself. You can learn how to do a figure and the proper footwork from someone else but you must learn to adapt it to yourself. That then becomes your style.

Styling starts with good posture. Stand tall and maintain your own balance. Don't depend on your partner to hold you up. The man, in closed position, should position himself slightly to the right side of the woman. A good rule is to stand with the buttons of the man's shirt about in line with the woman's right side. There should be body contact in

this position. The man's arms, from the shoulder to the elbow, should always be parallel or straight across and even with his back. The right hand should be placed on the lower part of the woman's shoulder blade, with the fingers closed, for proper positioning and lead. Lead hands are held at about the woman's eye level, with some resistance between them. The head should be held so the man looks straight ahead over the woman's right shoulder. Never look down, keep the head up and look ahead.

The woman should also stand tall with her back slightly arched from the waist up, maintaining a position with her head tilted back slightly and looking over her partner's right shoulder. The right hand should be placed in the man's left in a relaxed way, not heavily, but holding up her own arm and hand. The left arm should be placed on the man's right arm following the contour of his arm with the hand placed (again in a relaxed manner) on his shoulder. Do not grip, squeeze or hang on to his shoulder.

Good posture will make for greater ease in maintaining balance. Keep the body weight well over the standing foot, keeping in mind the figure to follow. Here again, the head and arm position play an important part in maintaining the balance, which is not maintained by carrying the free arm limply at one's side. One may also be put off balance by extreme kicks, lifts, or fans.

Use your free hands and arms attractively while at the same time positioning them to help in balance and weight control. Keep a slight curve at the elbow, at the same time keeping the elbows fairly close to the body, extending arms with palms down. Don't pump lead hands in time to the music.

Accurate footwork is a must. We use heel leads for both man and woman at

the proper time, toe to heel or heel to toe. That's what gives a gentle rise and fall when dancing. The man is the leader and sets the lead for the woman. She must develop the ability to recognize and respond to the move the partner makes. She should never anticipate even though she know the routine of the dance. If the man goofs, she should follow along rather than create a wrest ling match on the floor.

One important concept of leading that should be studied by round dancers is that involved in a forward action of a couple in closed position. Often there is the problem of the person leading forward stepping on the toes of the person backing up. When this occurs, it is the fault of the partner backing up. This can also happen on actions such as pivots and heel turns. If the person moving backward takes a short step and the partner moves forward in a longer step, body conflict takes place, and both lose their balance. Even the most basic movement cannot be done easily and smoothly. The person leading should not lean forward but remain in a stand-tail,

naturally erect body position as the forward step is taken. The partner going backwards should take a long enough step so that his/her toes will not be stepped on. Practice walking in a closed position with a heel to toe step until you can both move comfortably in a backward movement.

A smooth dancer blends from one position or figure to another smoothly and gracefully. Listen to the music and dance to the beat.

After you have put some of these tips together and started dancing with a more smooth and fluent movement, the man must always remember not to out-dance the woman. The woman is the pretty partner in the dance team and the man should show her off in his leading. Her beautiful frilly clothes and her pretty smile will always attract attention; show her off, men, because she'll make you look good.

Styling is correct footwork, posture, position and timing, coupled with one's own personality set to music. Enjoy yourself and have a good time. Dancing is your recreation!

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WHY MOURN DROPOUTS ANYMORE?

by Vic & Peg Wills
Springfield, Pennsylvania

25 years ago I gave up bowling to join a square dance club, and no one ever mourned about me or accused me of being a "dropout" from bowling. Possibly my bowling average of under 150 was one reason why I gave up this activity. If I were capable of maintaining a 200 average, I may have been bowling regularly today, and never would have been involved in square dancing.

Certainly, most all recreational activities have their "dropouts," and why people decide to continue or not to continue in what they are apparently enjoying has always been a mystery to many. True, our publications hint at the reason for the increase in "dropouts"—unfriendly clubs, cliques, caller/teacher not following recommended levels, rat-race programming, lack of leadership, and so on. However, this seems to me to be only Monday morning quarterbacking or a way of passing the buck. There certainly are other deep-seated reasons why persons drop out of our activity which we do not allude to, and some of these are: *embarrassment*, by not being able to keep up with their friends; *commitments*, which they can't or won't give up; *health problems*, which are understandable; *remembrance problems*; *avoidance of responsibility*; *fear* of breaking down a square; *learning capabilities* (Many dancers are just satisfied with the basics, and do not want to learn new figures all the time). There are numerous other equally good reasons why some folks don't wish to continue and, consequently, drop out of square dancing.

Many square dance magazines devote a great deal of copy to "dropouts," and one wonders whether all these well-written articles have actually brought any back into the fold again. Last year, Peg and I served as "angels" at a beginners class in hope of encouraging some of our old square dance friends to rejoin the hobby they once enjoyed. Well, we saw them through graduation, and they joined the sponsoring club, but once again, they have dropped out. Sure, we have called them from time to time, but they always have a good excuse not to join us at a dance. Whether our friends

could be called "dropouts" or "dropins" is a good question, and, hopefully, square dance clubs will find a solution to this problem if it really is a problem.

Possibly, less time should be spent in mourning the loss of "dropouts" and more time devoted to encouraging dancers, both old and new, to stay with our activity. Here are a few suggestions we might consider:

(1) A club should hire only qualified callers, and those who have taught actively over the years and have proven themselves, to instruct.

(2) The sponsoring club must find room for the new dancer to join their club after graduation.

(3) The club members must share with the responsibility of bringing the new dancers up to the club's dancing level by splitting the graduates up, and not let them dance together all evening.

(4) It should be understood that the graduate must share in the responsibility for the operation of the club.

(5) Before a new dancer graduates, one evening should be devoted to explaining the operation of the sponsoring club, the federation or council of which the new dancer should become a part. Also, how the state organization operates, if one exists, and how both local and state festivals are conducted, as well as the National Square Dance Convention.

No doubt, this won't solve the "dropout" problem, but it is a start. Before encouraging our friends to take lessons, wouldn't it be a good idea to give them a little background information of what should be expected of them after they graduate since we, as experienced square dancers, do know what to expect.

"Dropouts" are akin to the unemployed because, as the population increases, so does the total unemployment. The number of folks joining our activity is increasing all the time, and as long as the percentage of "dropouts" stays the same, our square dance activity will remain healthy.

So, it's about time we stop mourning the "dropouts," and begin encouraging those folks whom we sincerely believe will be an asset to square dancing and not leave before they find out what our hobby is all about.

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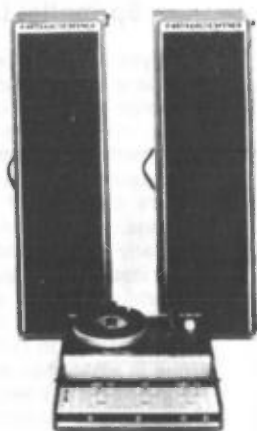
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EXPERIENCE + FREQUENCY = CAPABILITY

by Arnold Morgan
Covington, Virginia

How many students could successfully perform high school work if they were to go directly from the fourth grade to high school? Surely, not many; the drop out rate would be enormous. To prevent a hundred percent drop out rate, standards for both student performance and school curriculum would suffer drastically. Yet we are accepting and promoting the equivalent of the above in square dancing.

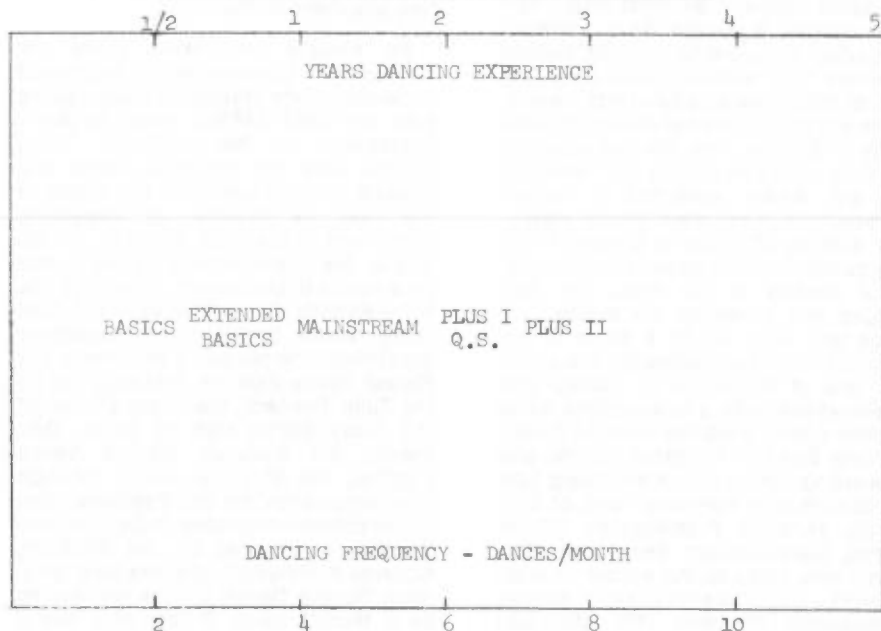
I believe I have developed a tool that can be a valuable guide for moving dancers through the various levels at a rate that will assure their success, pleasure, and continued participation in square dancing. This tool is a chart that approximates what a dancer should be expected to dance based on his years experience and dancing frequency. The concept of experience and dancing frequency versus dancer capability is common sense. The specific values on the chart are a combination of Callerlab guidelines and experience, both mine and other callers with whom I have talked.

To use this chart, draw a line from the years experience at the top of the chart to dancing frequency at the bottom of the chart. The level intersected by this line is a close approximation of the level the dancer should be expected to dance properly and confidently.

Not only does this chart serve as a guide for moving dancers through the various levels, but also it can serve as a tool for evaluating the varying capabilities within a club. This chart can vivify extremes in level capabilities within a club. Depicting these extremes graphically, I hope, will stimulate action by the club members and caller to close the gap by properly training the less experienced dancers.

Let me point out that this chart is not a measure of a given individual's ability to learn. It is a close approximation of the rate of progression through the levels that will assure an average group the success and pleasure required to continue participation in square dancing.

LEVEL VS YEARS EXPERIENCE & DANCING FREQUENCY



Square Dancing In Europe

by Paul Hartman
Wheaton, Maryland

The level of dancing in Europe can usually be termed as Mainstream, although, not unlike the United States and Canada, there are many dancers who are not capable of responding to some of the less used Mainstream basics and who would also run into difficulty doing some of that plateau's APD. By and large, in Europe there are very few Plus I and Plus II clubs in the true sense of the term, and the number of true Advanced level clubs in Europe can be counted on the fingers of one hand. The number of dancers with capabilities beyond the Mainstream level is growing, however, and more callers than ever are experimenting with calling at a higher level than Mainstream. The average European dancer is every bit as good a square dancer as his American namesake, and there are some clubs that, as a whole, contain even better dancers than many American clubs. Rounds between tips are fairly common at most clubs and open dances in Europe. As a matter of fact, often there are two rounds danced between tips without identifying the club or the dance as a two-by-two event. There are also a number of round dance clubs in Europe, and the cuers/leaders are very active in cueing and teaching and are readily accepted in callers' associations in full membership status.

A number of clubs in Europe boast very colorful names based on the locality or country of the club. The club badges and emblems are similarly unique and often evoke a smile of appreciation for their originality. For example, one of the clubs in Turkey was known as the Ankara Allemanders, while another one sported the name of Turkey Trotters. Some of the other colorful and interesting names are: Ahrensburg Castle Ghosts (the Hamburg area of Germany), Pyramid Promenaders (Cairo, Egypt), Border-U-Turn Back (Hof, Germany, very close to the border of communist Czechoslovakia), Abbey Allemanders (Crooked Mile, Waltham

Abbey, Essex, England), Crossing Swords (of Solingen, Germany, the town of world-wide fame for its superior steel cutlery), Glow Worms (Worms, Germany, where Martin Luther made his unforgettable proclamation in the 16th century), Hamburgers (naturally of Hamburg, Germany), Cheeseheads (Huissen, Holland), Fjord Frollickers (Norway), Honeycake Squares (Nuereberg, Germany, a city famous for its honey cakes and cookies, especially of the Christmas variety), Berlin Dancing Bears and also the Swinging Bears of Berlin (the bear being the official symbol of Berlin, Germany), Holland Windmillers, Piazza Promenaders (Lago Patria, Italy), Ramblin Romans (Rome area, Italy), O'Beck Allamenders (abbreviation for the town Osterholz-Scharmbeck, Northern Germany), Donau Diamonds (dancing in the Ulm area of Germany, a city on the Danuade, i.e. Donau, river), Heyford Hoofers (Upper Heyford, England), and Kensington Kountry Kousins (Kensington, England). Honorable mention should also go to the SHAPE Shuffling Squares, which dance in Mons, Belgium, the location of the SHAPE western military alliance. The club consist mainly of SHAPE personnel, making it very likely the club that has more members of different nationalities than any other one anywhere in the world.

As already mentioned, there are various open dances, usually sponsored annually by one or another club, dances that are held almost every weekend somewhere on the continent. These dances have also colorful names and themes, usually keyed to the name of the club, its location, or something significant in the area. There is, for example, the Frankenstein Castle Dance (in a castle in Darmstadt, Germany), the Klein Kanada dance (in Soellingen, Germany, where predominantly Canadian government personnel is stationed), the Flower Dance (Harlem, Holland, run by the Tulip Twirlers), the Crazy Dance (of the Crazy Eights club of Berlin, Germany), the Bavarian Square Dance Festival, the Maypole Dance (Munich Germany, named for the traditional raising of colorful maypoles in Bavaria), the Shufflex (sponsored by the Shuffling Squares in Belgium), and the Mediterranean Square Dance Cruise (conducted by a Munich club). Britain also has a

number of similar special events. The square dance population in other areas is essentially too small for such purposes or the locations are too distant from large square dance population centers to attract a sufficient number of traveling dancers. There are also periodic jamborees, held in various areas, usually attracting large crowds. And the largest European event, the so-called Round Up, now 26 years old, is held annually at different locations during the Labor Day weekend. It is organized by an association of European clubs (EAASDC) and has been drawing increasingly large crowds.



Badges of all sorts are standard fare at the various events described above. They are usually very clever and attractive and many dancers proudly display their large collections which they have acquired through attendance at these extraordinary events. Some clubs also provide visitors with special badges and there is even one club, the Bavarian Stompers of Augsburg, Germany which awards visitors a miniature replica of their regular club badge. The club badge is in the form of a foot imprint and carries the usual information, while the guest badge is in the same format, but of smaller size. Because of its diminutive size no information appears

on the badge, except for the initials of the club's name, BS. Another most unusual badge is the one awarded to visitors who dance in Berlin. "I Danced Behind the Iron Curtain," says the badge, and you indeed have done so when you *square thru* in the western segments of the divided former German capital that is situated smack-dab inside communist territory.

There are three important square dance associations in Europe: The European Association of American Square Dance Clubs (with headquarters in Germany), the British Association of American Square Dance Clubs, and the Mediterranean Area Square Dancers Association. There are also smaller, more localized affiliations such as the one that exists in East Anglia, England, and the one in Berlin, Germany. Just as in the United States, Canada, and elsewhere, the aim of these associations is essentially the well-being and furtherance of square dancing. There are also three major callers associations (including cuers) in Europe which more or less parallel the overall dancers' organizations. There is the European Callers and Teachers Association with headquarters in Germany, the Callers Club of Great Britain, and the Mediterranean Area Callers and Teachers Association.

Two major square dance publications provide additional cohesion to the square dance movement in Europe. *Let's Square Dance* is the official organ of the British Association and is published monthly by a British square dancing couple in the London area. It enjoys a wide readership in Great Britain and includes club write-ups, coming events, letters-to-the-editor, and various articles regarding square dancing in Great Britain and elsewhere. The *Chatterbox* is published by a German square dancing couple in Hamburg, Germany and can boast of the widest circulation in Europe. It is printed in side-by-side columns in English and German and carries various features, news from clubs as well as from the major square dance centers in Europe, coming events, news from the US, including Callerlab and National Convention press releases as well as information from the overseas dancers organization, bi-monthly

Continued on Page 76

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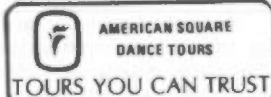
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SQUARE DANCERS OF AMERICA

The Square Dancers of American presented their sixth float in the New Year's Day Tournament of Roses Parade, to be viewed by millions of people. Lorne Greene was Grand Marshal; the theme of the parade was "The Great Outdoors" and the theme of the square dance float was "Bonanza."

The float is paid for by thousands of square dancers who make this possible. An average of 500 dancers decorate the float each year. The following associations each take a day to feed the decorators: Associated Square Dancers, Cow Counties Hoedown Association, Western Square Dance Association, South Coast Square Dance Association, and Bachelors 'N Bachelorettes, Intl. Also, the Presidents of each association emcee and pick the callers for a portion of the Float Ball, December 28th, at the South Gate Civic Auditorium. The callers for the Ball were Johnnie Scott, Larry McBee, Dick Rask, Bill Coy, Monty Wilson and Bill Kramer. Round dance callers were Merle Cramlet and Gerry Boswell.

Millard Davidson, President of the Tournament of Roses, drew the first name for the 1981 float dancers at the National Convention in Memphis, Tennessee. There were 250 entries, including three entries from Canada. The names drawn were: John & Florence Hroziencik, Brookfield, Connecticut; Henry & Alice Thiessen, Dumont, New Jersey; Herb & Carol Arkin, Pine Brook, New Jersey; Larry Evans & Judy Swanson, Orange, Calif.; and Richard & Kathleen Chapman, Freedom, Calif.

The sound system on the float had a

Coming Up Roses

set of donated Yak Stak speakers, also 8 track tapes, all edited and installed by Art Haufe and John Fogg.

The clothes donated for the dancers are: dresses, slips and shirts by Do-Sa-Do Shop, San Gabriel, Calif.; men's trousers by H Bar C, California Ranch Wear; women's shoes by Promenaders, Winder, Georgia; men's boots by Coast Shoe Company, Los Angeles, Calif.; belt buckles and jewelry by Norsell's, Reseda, Calif.; and sissy pants by Square Dance Land, Highland, Calif.

The following twelve callers were recorded on tape for the dancers on the float and at Victory Park: Don Pfister, Herb Leshner, Johnnie Scott, Dave 'Happy' New Year, Harold Graves, Bill Berry, Ron Black, California; Stan Burdick, Ohio; Happy Hal Petschke, Connecticut; Bob Prescott, Missouri; Herb Egender, Colorado; John Kaltenthaler, Pennsylvania. The piece 'Bonanza' was rewritten and called by Don Pfister.

The drawing for the round trip for two for five days to Pasadena was won by John & Arlene Pagano, Matamores, Pa. The trip includes motel, Float Ball, two parade seats, Grand Marshal's luncheon and two tickets to the Rose Bowl game. Bond winners were: K. & G. Steinman, Pine Bush, N.Y. (\$100); Ken Watts, Colonia, N.J. (\$75); Glenn Cooke, Sea Girt, N.J. (\$50).

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>
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<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>



NATIONAL SQUARE DANCE CONVENTION®

JUNE 25, 26, 27, 1981

SEATTLE, WASHINGTON



SQUARE DANCE PROGRAM

Mainstream through challenge dancing will be offered at the Seattle Center all three days of the convention. Each hall will present the same program, timewise, each day to enable dancers to better plan their dancing times.

Continuous square dancing, MS plus QS, will be presented in the Center House from 9 A.M. until 11 P.M. each day. The only break will be from 6 to 7:30 P.M. on Saturday, when all dance activities cease for the Parade of States. The program at this location will feature one S/D round between each tip.

The Coliseum will feature Plus 2 from opening until noon, Plus 1 from 2 until 11 P.M. with a break from 6-7:30. The Exhibition Hall will program Plus 2 from 7:30-11

P.M. No rounds are programmed for these two halls.

Advanced level dancing is scheduled for the Flag Pavilion and will alternate from A-1 to A-2 on an hourly basis. Challenge dancing at the C-1, C-2 and C-3 levels will be conducted in the Olympic Room on an alternating time schedule. Outdoor dancing, MS plus QS, will be held on the Flag Plaza from opening at 9 A.M. until closing at 11:00. Due to the number of advance registrations, plans are being formulated to use Memorial Stadium on the grounds if necessary.

Dancing in all halls except Center House will cease between 6 and 7:30 P.M. Ten minutes of MS plus QS will be presented in each of the R/D halls each evening at 8, 9 and 10 o'clock.

All dance locations will be sounded by Hilton. This, combined with the number and quality of the leaders/callers already confirmed as part of the program, and the superb setting of the Seattle Center assures a memorable convention.

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Continued on Page 77

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Perhaps this will give you an idea of the major emphases. Just imagine what being together with a group of dedicated square dance leaders for a whole week can do for you and your club! Don't wait to sign up for this one. Use it as a stepping stone to an even more wonderful square dance world!

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The third LETS held in the Kentuckiana Square Dance Association area reached a peak in attendance and quality. The committee included Don and Ginny Copley, chairmen, Reuben and Joyce Timberlake, secretary, Bud and Ann Flora, Ed and Alice Colin, Roy and Marita Davis, Jim and Isla Gloor, John and Willie Stigler.

The Timberlakes report that "the people who attend always come away with so much enthusiasm, and they in turn relate their experiences to others."

Keynoter for the seminar was Bob Osgood, editor of *Square Dancing* magazine. The theme, "Let's Go in Eight-O" spurred the interest of 86 dancers, some sent by clubs, some attending on their own, but all concerned about the future of the square dance movement.

"Leadership includes thinking, doing, communicating, believing, expressing and helping," stated Bob Osgood in his keynote address. He emphasized that statements and recommendations from LETS are not guidelines for this week, month or year, but are indications of many exciting happenings over the next several years.

Many mini-spiels were interspersed during the program. Topics included singles, Professional Callers Association objectives, dancers association structure and programs, and a report on the structural outline, fund-raising projects, involvement and success of the 32nd National Convention, which will be held in Louisville in 1983.

Harry Broadhurst, a professional trainer and sales motivator, spoke on

"communications" and its relation to square dancing. Harry stated that communications is one of the most important tools we have and is not used to its full advantage. Communication always begins with a thought or idea. Various methods are then employed to send this idea, but it must be received and implemented to be useful. Too often the idea is tossed aside before it reaches its destination or is used by the recipient.

The thoughts and ideas that evolve from LETS and other seminars should have a useful meaning within the square dance community. Those who attend should encourage fellow dancers to read the reports and urge the incorporation of at least part of the recommendations in clubs and organizations. In this way, important thoughts do not become lost in transition.

Round robin sessions focused on classes and the retention of dancers, the new dancer's viewpoint and the other side of the mike. Special interest groups were presented on conducting a club business meeting, squares and rounds together, keeping fun in square dancing and the KSDA.

Dancing was included after the banquets on both evenings. A hospitality room was manned after the dances, where the socializing continued.

At the wrap-up session, it was noted that the word *fun* popped up continuously during the LETS program. *Fun* can mean being with people you love or are interested in; *fun* can be moving your body to music; *fun* can be dancing to movements that seem impossible. Even though each of us has a different interpretation of *fun*, it should never be so personalized that it detracts from someone else's enjoyment of the activity.

One of Bob's impressive statements summed it up, "Square dancing belongs to me." If each of us can say this to ourselves and truly feel we will promote it, protect it, perpetuate it and do everything we can to make it enjoyable for others, we will make our own *fun*.

LETS is *fun*... and LETS is looking at tomorrow...and tomorrow is only a day away!

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— FEBRUARY 1956

In "Thread the Needle," Anida Seele describes a patchwork skirt designed by tailor Herman Zuts which is made up of patches measuring one inch on top, two inches on the bottom and six inches in length when completed. (Seam allowance should be added on all sides.) On the bottom of one patch, sew two patches side by side; on the bottom of these two, sew four; then add eight. For each inch of waistline, you will need one panel as described. If you have "a larger waistline," it is suggested you make the first patch (only) of each panel one and a half inches wide at the top instead of one inch. Add band and zipper and a bias facing at the bottom for a beautiful flared patchwork skirt.

From Rickey Holden: "As I travel around the country, I meet and talk with many dancers who seldom get a chance to dance to a live caller. While records with calls are fun for a change, I feel strongly that the poorest club caller is better than only recorded calls. The club caller will improve with age; the record becomes memorized and the dancing loses its spontaneous quality. When it comes to calling, do it yourself if there is no one else to do it for you. You'll be surprised at the results."

More on the subject of records with calls comes from "De" Harris after visiting with several clubs in New Orleans that used records and "ran themselves ragged with dancing hash records." His quote is, "This leads me to my New Year's wish for all hash records— there is a bus leaving town in twenty minutes— be under it!"

10 YEARS AGO— FEBRUARY 1971

Web Witter of Texas writes on a subject that needs saying every now and then. And he sums it all up with, "Why

not take a caller's law to lunch— or at least let her know you appreciate her.

Charles Naddeo of California says it's up to us to decide "Which Way?" He writes, "Square dancing is a clean, social recreation which all members of the family can enjoy...it needs repeating to remind us that we, the dancers, must be ever alert to preserve and protect this symbol from those who would sometimes innocently, degrade and demean it."

It has taken years of hard work to remove the taint of hob-nailed boots, a jog or a bar room, fist fights, etc., and to make square dancing acceptable anywhere, in church, school or public functions. It took serious effort and courage to achieve these high standards, and it will take courage to maintain them; courage to refuse admittance to those obviously in no condition to dance or improperly dressed, courage to remove those whose behavior is disrupting the majority, courage to stop suggestive advertising in flyers or publications.

Shall we relax the rules or observe them and watch our activity grow, not only in numbers, but in the respect it commands from everyone? Which way?

Did you know that the banjo was originally constructed in the 18th century by slaves to resemble North African instruments called bandore or pandeira? With its increased use in this country, the banjo took on a distinct personality, and it is considered the only musical instrument native to America. Darrell Rowlett of Tennessee traces the origin and history of this instrument which figures so strongly in our American folklore.

Lil Bausch gives a formula for a circular skirt: take your waist measure-

Continued on Page 78

STAN & CATHIE BURDICK & HOLLOWAY TOURS

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JEANS AND QUEENS S/D CLUB

During the 1940's, the Promenaders Club of Bogalusa, Louisiana, put a little fun into the comings and goings of the wartorn relations of its members. After the war, when members returned and new classes were organized, a new name was called for. Most of the Promenaders had moved on or were no longer active. Jeans and Queens was decided upon, to suit the enthusiasms of the modern younger generation of dancers now attending. In those days twelve or more squares filled the warm southern evenings with happy sounds and busy feet. The club had its ups and downs until finally, late into the sixties, the faithful few agreed it was no longer possible to keep the club going, but kept their dancing active by using records and visiting dances out-of-town.

In late summer of 1977, a friend from the square dance class of 1961 called Jo Rogers. Would she be interested in helping form a local group of square dancers? Would she! The long dry spell was over. Six couples and a spare formed the nucleus of dancers who voluntarily set up offices. The spare, who was secretary-treasurer when the club disbanded, persuaded the local bank into keeping, service-free, a meager balance on hand. This was turned over to the new group for postage and supplies. Laura B. Alford deserves credit for her belief in the dancers. She and Nick Bender are the remaining Promenaders who still actively support and attend all square dance events.

The publicity pulled several old dancers out of their easy chairs, and several new couples into classes. The new club now has seventy dependable, enthusiastic members.

Jo Rogers says, " Our endeavors to make money extend to almost anything legal, from garage sales to selling pencils." The club goal is to have a home of

their own. The members feel this is the way to keep the club "green and growing." They are determined to see that it will continue this time around.

A first was a most successful Dogwood Festival in March, 1980, which was well-attended and enjoyed despite the rain that constantly poured down. Plans for a repeat festival in 1981 are well underway.

The first "furnishings" for the home are already in hand: a pair of trophies won for first place, 1979, and a special award, 1980, as winners in the float category of Bogalusa's 4th of July parade. '79 found many Jeans and Queens aboard a huge, decoated riverboat, costumed and throwing favors to the crowds. 1980's trolley car, named Independence '76 and carrying 52 flags in remembrance of the imprisoned Iran hostages and wildly cheering club members, won the coveted special award.

The Jeans and Queens support and help other area clubs. They have a reputation for genuine welcomes and warm hospitality. Dancing improves with each class, as nearly all the members turn out to help as angels with the new group. This time, square dancing is home in Bogalusa to stay!

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feedback

In the October, 1980 issue of *American Squaredance*, Al Eblen wrote an article which I felt was mistakenly placed in the "Straight Talk" column since the article was totally filled with misstatements and inaccurate conclusions.

Ed. Note: The article reflected Al's thinking. This letter reflects Mike's reactions. Both men are entitled to their opinions and both are right—one of the paradoxes of human relations. "Straight Talk" and "Feedback", the columns in which readers speak out, are the right places for their opinions.

First, dancers should be free to choose any level they wish to dance. They are the ultimate judges of what they want to dance. Our job as callers is neither to pressure them into pursuing a higher level nor to discourage them by setting up meaningless series of figures as final exams of whether they are "good enough" or not. The levels are there for people to enjoy to the extent of their interest in the activity, not to separate good dancers from the average or inexperienced ones.

Secondly, his statement concerning his ability to duplicate calls used on advanced levels by using so-called "plain English"...Sure you can duplicate the position, maybe even the exact parts of the move, but we can do that with almost every mainstream call with just seven or eight moves. But in the actual execution of the move by the dancer, the

parts of the command take on their own unique dancing flow. I can cue all the parts of a *spin chain thru* or *load the boat*, but there is a great difference in the body flow movement of a dancer dependent on the cue and one who knows the call. You could call *ends circulate* and *centers trade*, but the flow is very different from *acey deucey* and a variety of things can be done by fractionalizing the call.

Finally...calling definition sources (*Burleson's Encyclopedia*, *Sets in Order Handbook*, etc.) [do not] talk about "boys and girls" in their definitions (with a few exceptions). The definitions have always talked of ends and centers and right and left hand dancers, while the examples talk about boys and girls as an easy reference. No one minds you talking about boys and girls in dancing, but (and an important but) your dancers need to be exposed to the definition itself. If not, you as a caller are lax in your duty to prepare your beginner dancer to participate in our world of square dancing. Any caller who fails to do so is derelict in his responsibility to his dancers and engaging in a consumer ripoff when he deceptively takes their money claiming to teach square dancing.

Overall, to paraphrase the bard, "Methinks Mr. Eblen doth protest too much."

Mike Jacobs
Louisville, Kentucky

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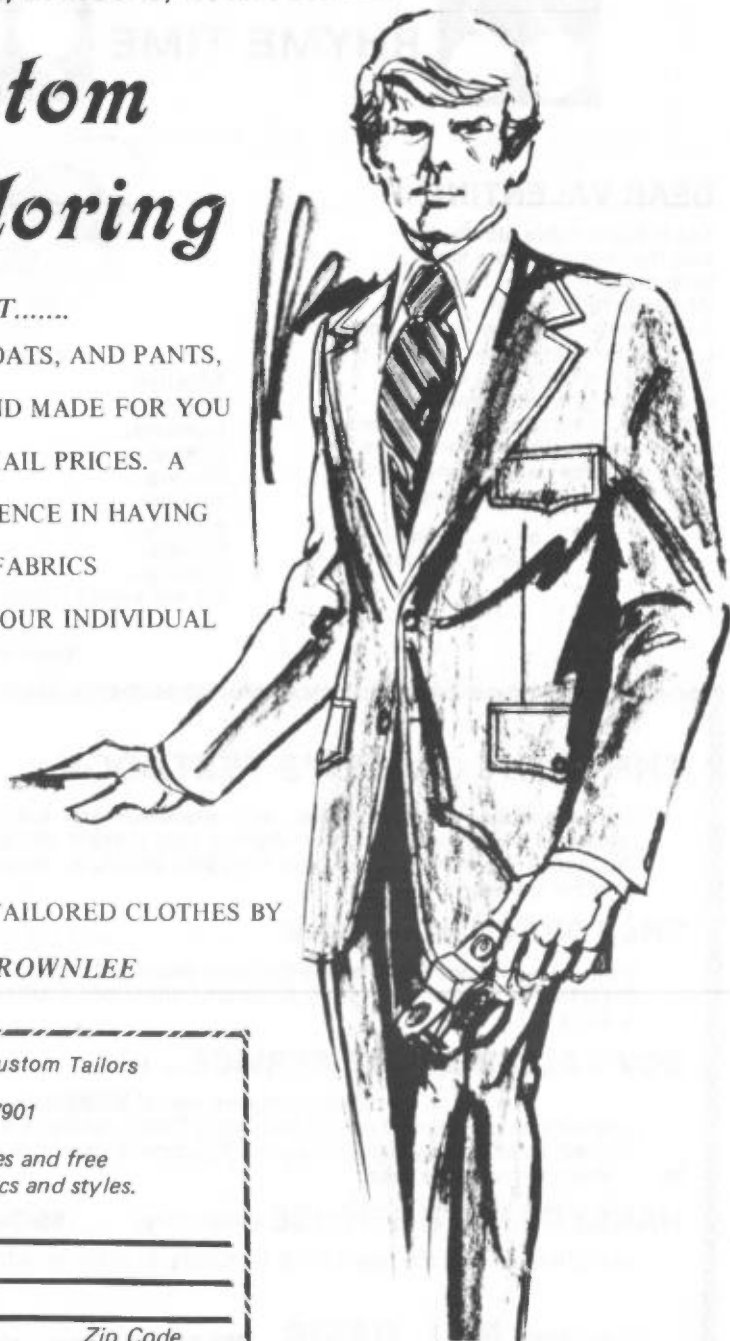
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The brilliant lights slowly dim
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 With the unmistakable melody
 Of an old familiar call.
 Friends start to gather on the floor
 Looking forward to the dance
 And find the unity that comes
 In a greeting, smile or glance.
 What fun to be dancing in a square
 With friends both yours and mine,
 What joy to be dancing anywhere
 With my own dear Valentine!

*by Ida Reilinger
 Fairfax, Virginia*



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GRAND SQUARE DANCER

(CALLER)

Calling the opening tip at the Square Dance Resort at Andy's Trout Farm in Dillard, Georgia, may sound simple to many callers but it wasn't for Jack Flanders. Jack had been involved in a near-fatal automobile accident last August, spent four days in the intensive care unit, and was told that he would be in traction until October 18th. He had a crushed left elbow, several broken ribs, a broken left leg, two crushed heels, a punctured lung, and during his hospital confinement, developed a penetrating ulcer.

Jack and Ernie Bass and their wives (they are married to sisters) have closed the season at Andy's the past two years and Jack was determined that his accident wouldn't change anything this year. His injuries were so extensive that some couples from his area knew he wouldn't make it and cancelled their reservations. Jack didn't agree with them.

Due to his determination and, to the surprise of his doctors, he was released from the hospital on September 27, and, on October 19 at 7:30 p.m., Jack had the mike and called the opening tip for eight squares of enthusiastic dancers. Gloria Flanders beamed through misty eyes, as did Ernie and his wife Helen, along with all the dancers who knew his story. Jack thanks all his square dance friends for their prayers, encouragement and cards. He says without them and help from the Man upstairs, he would not



have made it.

Jack faces many more weeks of healing and therapy, but no one doubts him any more. Jack is back, and square dancers everywhere are better because of people like him.

*Bob Greene
Boynton Beach, Florida*

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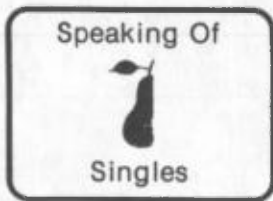
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TEXAS

February 13 and 14 are the dates for a fun-filled weekend! Dallas, Texas is hosting the Annual Texas Association of Single Square Dancers at the North Park Inn, with Ken Bower and Billy Lewis calling and Ed and Sharon Campbell on rounds.

FLORIDA

The Florida Association of Single Square and Round Dancers second Single-Rama last fall showed a large increase in attendance over the first such convention. Jack Lasry was the headline caller, with Dick and Darline Nordine cueing rounds. Mark and Jacky Lane directed two clogging sessions. The Friday dance was called by George and Rita Deschambeau. Sam Allison emceed and called for the afterparty, with Carl Curewitz calling. Area coordinators presented skits on Saturday evening. A highlight of the weekend was the fashion show directed by Barbara Holt. Harriet Young signed up new members during the convention, while Louise Davis kept busy taking reservations for

the 1981 convention to be held at Lehigh Acres in October. Ila Bowen and Millie Bullock were in charge of the hospitality room.

New officers elected were Bill Lansberry, president; Millie Griffin, vice-president and Jean Sory, treasurer.

*Beulah Hatchett
From Bow and Swing*

IDAHO

The *Friendship News*, presented by the Single Swingers of Boise, reports that the Swingers are celebrating the tenth anniversary of their Friendship Dance. The club was formed in January, 1970, by the officers of the Single Parents and Adults Club of the YWCA of Boise, Idaho. The first caller-instructor for the group was Doug Hyslop of Nampa, with his wife Julie, and the group met in the community room of the Home Federal Savings Bank in Boise. Three squares started the first class, and March, formed the club. In May the Single Swingers joined the Intermountain S&R/D Association. In September that year the club saw its first marriage: Vice-president Lloyd Sievert and publicity chairman, Lucille Marshall. This started a trend that has continued.

A good idea for a dance theme came from the *Friendship News*. In December, the Singles had a Hot Fudge Thursdaes Dance. Make up your own special. How about Butterscotch Fridaes?

RAVE



Once in a while something nice comes along in square dancing. A new hall is made available, or a pest drops out of the club, or all the ladies decide the only place in the world they can wear their square dance dresses is at the square dance, so nice things do happen. The nicest thing that has projected itself on our club, the Confederate Squares, is our new caller. When I say *new*, I mean *new*. Ralph Echols has been playing around with calling for a short time, about two years, but already he has the markings of a great caller. He did not stumble once, and he watched the

squares intently, switching to other calls at once when he saw squares breaking down. His voice is strong and clear, and his personality and that of his lovely wife, Molly, are such that he will be in demand everywhere he is heard. Some callers seem to love to throw tricky things at the dancers to see them break down. Not this man. He says they came to dance, and dance they shall. If he sticks with it, this man Ralph Echols will become another Cal Golden or Jerry Haag.

*Jack Thompson
Mechanicsville, Va.*



At its fourth annual convention in Philadelphia, Pa., the membership of Roundalab honored two couples who are pioneers in and cornerstones to the round dance activity as we know it today— Forrest and Kay Richards and Manning and Nita Smith.

Both couples have traveled extensively throughout the world sharing their knowledge, enjoyment and expertise with teachers and dancers. Because they believe round dancing and square dancing should remain together, both the Richards and Smiths have contributed greatly to various institutes for square dance callers. They have been involved in leadership responsibilities with organizations and associations and have headlined many festivals and institutes across the country.

The Manning Smith Conference on American Round Dance, which began in 1951, was one of the first to conduct a week-long training program for prospective, as well as experienced, teachers. The Smith's "Mannita Waltz" and "Tango Mannita," written in the 60's, are still being programmed worldwide. Elected to the first board of directors of Roundalab, Manning and Nita were responsible for laying the groundwork for Phase 1 and Phase 2 of Round Dancing, which was adopted by Callerlab last year. After traveling extensively for thirty years, the Smiths have gone into semi-retirement, continuing to teach classes at Texas A & M and at their institute in Oklahoma.

Until 1967, the Richards traveled extensively through the United States, Canada and Europe, participating in conventions, clinics and weekends, sharing their enthusiasm and knowledge. Gradually concentrating their efforts closer to home, they retired several years ago. Their classic "Summer Breeze," written in 1959, is an all-time favorite.

Others honored in previous years

RED BOOT STAR RELEASES:

- RBS1257 That's What I Get For Loving You, Elmer Sheffield
- RBS1256 You're Never Goin' to Tampa, Elmer Sheffield
- RBS1255 Sugar Daddy, Elmer Sheffield

RED BOOT RELEASES

- RB262 That's All That Matters to Me, Don Williamson
- RB261 Do You Wanna Go To Heaven, Don Williamson
- RB258 I Wish I Was 18 Again, Don Williamson
- RB255 My Home's In Alabama, Johnny Jones
- RB254 J.R., Don Williamson
- RB309 Son Of Butch, Hoedown/Class Wkshp, Don Williamson
- RB256 After You've Gone, Lee Kopman
- RB257 Shortnin' Bread, Ron Dunbar



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- | | |
|-------------------------------------|---|
| GS712 God Bless America, Cal Golden | GS710 My Heart Skips A Beat, Cal Golden |
| GS711 Driftwood, Cal Golden | GS709 Shirley Jean Berrell, Cal Golden |
| | GS402 Ragtime Annie/S.K.G. (hoedowns) |

COMING:

- | | |
|---------------------------------|--------------------------|
| Rose of San Antone | Could I Have This Dance |
| Loving Up A Storm | Your Cheatin' Heart |
| Petticoat Junction (Hoedown) | Sunny Side of the Street |
| Cruising Down the River (Round) | |

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Dancing Tips

by Lill Bausch

What do these psychiatrists know? One psychiatrist (I even have trouble spelling it) says your "physique reveals your personality." Are you tall and slender? Then you are sensitive and thoughtful. You care about others and are always helping people around you. How about a club just made up of people with just this physique? He also says they tend to be easily wounded. Pretty soon everyone would be crying on

were Frank and Carolyn Hamilton, Ralph and Eve Maxhimer, Dorothy Stott Shaw and Jack and Na Stapleton.

For several years, Roundalab members have been studying various cue sheet formats. Opinions and preferences from leaders, choreographers, dancers and record producers were recorded and tabulated. At the convention in San Diego, a cue sheet format was accepted for a year's trial basis. In Philadelphia the membership voted to adopt the format on a permanent basis.

everybody's shoulder. We'd all be having a bawling good time.

Then there are the tall and heavy (my category)— these are strong, forceful people. They're secure and are old-fashioned family people who believe in raising children. These are his words, I didn't make them up. Can you imagine a club made up of just these people? They'd be all telling each other what to do and swinging with a dozen kids hanging onto their skirts and pants.

I don't know how I ever got on a stupid subject like the above. I guess I got frustrated and should see a psychiatrist.

Here's a great calorie burner-upper. Each time you goof at a square dance, don't just stand there. You're not losing calories, so jump up and down. Who knows, maybe the caller will call *jump up and down*. Meanwhile, the other seven people in your square will call a psychiatrist.

To help clarify cue sheets further, the membership accepted for a one-year trial period, a standardized cue word list and an abbreviation listing. Throughout this year the membership will use these lists and carefully note any changes and/or additions needed.

To secure the Fleck Point Rating for inclusion on the cue sheet, a choreographer need only send the typed cue sheet and record if possible, to Dave and Shirley Fleck, 3444 Orchard Trail, Toledo OH 43606. There is no charge for this service which takes only a few days.

ROUNDALAB CUE SHEET FORMAT

A. Lead Information

1. Name of dance.
2. Composer— name and address with zip, phone number with area code.
3. Label and record number; artist, flip side of ---- (if applicable).
4. Cue sheet release date, playing speed (if other than 45); rhythm.
5. Footwork
6. Sequence. (Ex.: INTRO ABC ABC ENDING) Put spacing in for logical breaks.

B. Cue Line

Ex.: Meas. 1-4 (CP LOD) C,U,E,S; 1,-,N,-; B,O,L,D; T,Y,P,E.

Or: (1) (CP LOD) C,U,E,S; (2) 1,-,N,-; (3) B,O,L,D; (4) T,Y,P,E.

1. Use Roundalab approved basic terms in CAPS and Standard Round Dance Abbreviations in describing dance steps and positions, taking care to use proper punctuation.
2. Cue words shall be underlined.
3. Space shall be left between each measure for clarity.
4. Supplementary information in parenthesis shall be included when necessary.

C. Explanation of the Cue Line

1. Detailed explanation of each measure shall be placed on its own numbered line except for partial or multiple measure patterns.
2. The timing of each measure may be placed to the left side of the explanation when deemed necessary (Ex. QQS)
3. Include body mechanics and posture when appropriate.
4. Explanation shall be such that the dancers can understand it.
5. Supplementary information in parenthesis shall be included when necessary.

D. Other information

Roundalab-approved Fleck Point System, if included, should appear at the bottom of the cue sheet page.



Calling Tips

by Harold Bausch

In a letter written by a dancer to one of our magazines recently, he wondered why callers make such an issue of the arm-around *do-sa-do*. He stated that he finds it much smoother and so much easier on his knees. He stated that callers should not object when dancers seem to prefer it. He has a point we shouldn't overlook—dancer's acceptance. After all we callers are here to entertain and bring pleasure to the dancers.

While I am not one of the "hardliners" who worries about this call so much, I do think we should keep in mind that there are some differences in timing and in facing directions. Experienced dancers usually can adjust and handle this, but newer dancers often get confused and breakdown because of facing in the wrong direction. Of course in time they will learn to adjust, too. But let us hope that in the future we can come to some common sense settlement on this subject. I hope Callerlab will really study it and perhaps come up with something. Perhaps we callers can adjust a bit, too.

Of more importance is the amount of time being wasted on experimentals. For example, on the list of the top ten experimentals in January, 1980, was *linear cycle*. Callerlab has accepted this call as an approved experimental, giving it a two-year trial period. The rest of the list lasted just a few months; the November list had dropped almost all: *magic column*, out; *tally ho*, out; *load the windmill*, still on list but down to #9 which means it will probably fade away, too; *presto*, out; *mini chase*, out; *change-o*, out; *grand track* (this one I liked and used for a time), out; *ah so* (this one lasted a long time), out; *something new*, out. Just think of the amount of time wasted in Mainstream clubs on these calls, and the number of "grey hairs" brought out.

Why worry our dancers with this stuff? Why not spend time on approved calls from Plus I and Plus II instead? At least these are calls that will be here next year.

I appreciate the Callerlab-approved experimental list. At least, a call on this list will be around a couple years, and they have been tested by experienced callers and found to have some merit. Let those callers and dancers who have learned all the Plus calls and the A-level calls spend their time on experimentals, but don't worry our Mainstream dancers with them. Use some sense, callers; don't chase your dancers away. The basis for our square dance program is our Mainstream program. This should be standardized and left alone, then we will keep more dancers. Also, do not carry this all-position dancing too far. A few calls like *right and left thru*, *square thru*, and maybe *wheel and deal* are fine in all positions, but go beyond that and you just irritate and frustrate our main group of dancers. I agree with the man who said, "I like being a boy, and I like dancing with girls." I go along with that 100%. Again, if you want to have your A-level dancer doing this, go ahead, but leave our Mainstream dancers alone. They are usually a happy bunch if we don't frustrate them, and any caller who frustrates the Mainstream group will get, and deserve, a smaller crowd at his dances.

We can get good smooth dancers to Mainstream level in twenty weeks, but we don't claim to get them ready for the all-position plus-level that some folks think we should do in that time period. Clubs usually won't stay with classes more than 20 weeks, so realize that we are graduating Mainstream level, not plus-level dancers. Give them a chance to enjoy Mainstream; don't frustrate them right after they graduate with higher level material, necessarily. The strength of square dancing is Mainstream. Don't knock it, don't belittle it. I can call Mainstream the rest of my life and enjoy it. I can call many of the advanced calls directionally and not lose my Mainstream dancers. Mainstream can be very interesting, and very enjoyable. Mainstream is where the majority of dancers are comfortable and enjoying themselves. Why keep pushing?



by Bob Howell

easy level

Bill and Connie Kattke of Mineola, N.Y., taught this solo dance at Binghamton and Ruth Ann Knapp of Saginaw, Mich., passed it on to me. This routine makes good use of a popular round dance.

HALLELUJAH

RECORD: CURB WBS8877

FORMATION: No partners necessary.

COUNTS

- 1-4 Sway L, R, L, R. (Hands up in praise attitude.)
- 5-8 Walk to R, starting on L: L, , L, R.
- 9-12 Sway L, R, L, R.
- 13-16 Walk to L, starting on L: L, R, L, R.
- 17-20 Walk forward: L, R, L, R heel fwd (lean back, hands up)
- 21-24 Walk bkwd: R, L, R, L toe touch in back,
- 25-28 Walk fwd L, R; cut L over R, step back on R.
- 29-32 Repeat meas. 25-28.



CODA: As music begins to fade near the end of the record, dancers form into conga lines (file) and the leader of the file turns and begins a grand right and left with each person behind. As soon as leader has passed, the No. 2 person turns; each in turn follows into the grand right and left until the music ceases.

*Over a year ago, we "researched" a dance from Chip Hendrickson's column in **The New England Caller**. The author was unknown to him but he learned it from Hugh Rippon of Coventry, England. It is written to be danced by a threesome of one man and two women. However, we have been using with a slight variation with three of anything: three boys, three girls, two boys and a girl or two girls and a boy. Try it using the delightful new record that Cal Golden has released, "God Bless America." This makes a great dance, very spirited and good for our "month of presidents."*

REBECCA'S ROUNDABOUT (Variation)

RECORD: Gold Star GS712

FORMATION: Threesome, all facing CCW.

COUNTS:

- 1-16 All promenade
- 17-24 Make a right-hand star.
- 25-32 Back by the left.
- 33-40 Threes circle left.
- 41-48 Circle right (outside two persons keep hands joined to form an arch on count 48, with the center person still facing CCW)
- 49-64 Center person ducks under arch and goes around right-hand person. He/she then tunnels under again and goes around left hand person. He/she tunnels under for the third time and moves straight forward to form a new threesome with the couple in front.



Our contra this month was written by Carol Kopp of Streetsboro, Ohio, and is a really fun dance. She calls it...

AW SHUCKS

MUSIC: Any lively jig or reel.

FORMATION: Alternate Duple, 1,3,5, etc., active and crossed over.

- 8 Actives sashay down in four, come back in four
- 8 Sashay down again, come back up and end standing between inactives below (2's)
- 8 Actives clap own hands together once, the partners right, own together again, then partners left. Make a half turn to face those on the outside of the set (2's) and repeat the same patty-cake routine with them.

- 8 Swing the one you face (the original active below).
- 8 Put her on the right, go down in fours, wheel turn
- 8 Come back up and cast off.
- 8 Ladies chain
- 8 Ladies chain back



Tiny and Margie Mcburney of Niagara Falls, Ontario, send along this interesting little square dance called the...

MARITIME SQUARE

MUSIC: Crooked Stovepipe

Opener: Musical introduction

Figure:

Second couple go forward and back

Forward again and pass right thru

And come right back

And swing your partner.

Repeat for third, fourth, first couples.

Break:

Promenade to the right of the ring

Whirl around, promenade back to the left

Square your set

You're not through yet.

Figure:

Second lady go forward and back

And swing with your partner

Repeat for third, fourth, first ladies.

Break:

Right hand to your partner

Grand change all the way round the hall

Meet your own and swing her around

Swing her right off the ground

Figure:

Second couple sashay into the center

And sashay back

Repeat for third, fourth, first couples.

Closer:

Right hand to partner and grand change

All the way around the hall

Swing your partner when you get home

All promenade to the right of the ring

Whirl around, promenade back again

And there you are, that's it, that's all.

NOTE: In this change, the head couple is the last to dance.

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HANDSOME

CALLERS TODAY COME IN A

In recent years four very distinct types of callers, both men and women, have emerged in the world of square dancing. We're concerned here with the geographic range of their individual calling styles, or qualifications, or popularity, or their range of travel, certainly. Here are those VOICE-IFERS:



LOCAL AREA CALLER

This guy/gal is the real "grassroots" hero of our activity. His numbers are in the thousands. He generally holds down a full time job other than the calling work, and may call for one, two, three or more clubs in an area of perhaps 100 miles. He's the "backbone," the catalyst, the foundation of our activity—may his "tribe" increase.

42



SHORT/LONG SHUTTLER

This fellow holds down another full-time job, calls for many area clubs, and has become so popular he flies out or drives out on weekends for clubs, specials and festivals in a multi-state area, often doing as well or better financially than the full-time traveler. He may be in a family-type business that allows some time flexibility to get away.

FOURSOME

AT LEAST FOUR STYLES

Men and women, have emerged in the world of square dance and vocational balance of these callers, rather than parity. However, those later traits come into play to affect FEROUS foursome:



TRAVELING CALLER

Usually a full-time "pro," this caller books widely-scattered, week-long or month-long "loop" or "fan" type dates for a good portion of every year. Generally he started as a good area caller. Sometimes, if he calls nation-wide, and is engaged for many festivals, he's called a "national caller." These pros are not moving in great numbers these days, due to high cost of travel.



RESORT RESIDENT (SOMETIME "SNOWBIRD" CALLER)

A phenomenon that has gained many advocates in the last decade is exemplified by this guy, who runs classes, workshops and other programs daily for six months each winter as a permanent staffer in a southern area resort, generally catering to "snowbird" or permanent resident retirees. He may or may not also be a northern state traveling caller in the summertime.

OF SPECIAL INTEREST TO THE
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CHALLENGE CHALLENGER

Advanced and Challenge Dancing is growing like wildfire. We hear reports from every section of the country that groups are popping up all over. We thought it might be helpful to print some of the proven guidelines for these groups. They are 1. *Burleson's Square Dance Encyclopedia* and/or Kopman's *Glossary of Square Dance Calls*. Either or both of these references are a must as you progress up the ladder. We have never been a part of a workshop that has not had to refer to one or both of these references at one time or another. Instructions on how you can obtain your copy can be found elsewhere in this magazine. 2. Ed Foote's *How To Run A Successful Tape Group*. This publication introduced in June 1979 is a valuable asset to both old and new workshops. You may not want to use everything covered in this book, but we're sure you'll pick up helpful ideas. 3. In our experience, each group needs a leader. We have heard of groups where different couples rotate as leaders each week, but whether it is an alternating or permanent leader does not matter, just so everyone knows who is in charge. The leader does not have to be the best or most popular couple, but someone who will be listened to and respected, and will do his homework. You will find that this leader will be a better dancer eventually, because of the extra effort put forth. 4. Keep your rules and regulations very simple such as: A. Call to cancel time. In our area, dancers drive up to two hours to a workshop, therefore a cancellation time must be prior to the time the dancers living farthest away would be leaving for the workshop. B. Don't talk. If you have more than one square, don't talk when you break down; give the others a chance to strut. Don't talk when your leader is trying to explain a call or a sequence. If you disagree, try it his way

then offer your suggestion. C. Most groups are not social events; you are there to learn, work hard and play hard. Workshops should start on time and end on time, with time to play set aside either at the end or some time in between. We know of several groups from both coasts and in between that have a time after the workshop to socialize, relax and enjoy themselves. D. Don't forget to thank your host and leader for the evening even though you might have had a bad night (and we all do from time to time). Hosting a workshop does take extra effort and your bad night wasn't the fault of the host or leader. 5. Tape workshops can only be considered practice for the live caller dance. When you have a live caller, you must support his or her dances.

CANADIAN DIRECTORY

We received the second edition of *Chain Reaction*, the new Canadian High Level Dance Directory. The editors are planning a bi-monthly newsletter updating the directory information, and welcome short, concise articles covering new developments in Advanced and Challenge level dancing in Canada and elsewhere. As reported in *Chain Reaction*, the 19th annual Toronto and District S&R/D Convention held last May demonstrated that many dancers are moving into the Advanced and Challenge levels of dancing.

To provide a "highlight" dance for these levels, an Advanced and Challenge Convention has been organized by a committee of four couples. It is their hope to provide as much enjoyment for these dancers as the T & D Convention does for the levels from basic to challenge. The two conventions, separated by six months, will provide two great dancing events. The Advanced and Challenge Convention will offer full time halls for A-1, A-2, C-1 and C-2, with several hours of C-3, and will be held on November 6, 7, 8, 1981 at the new Hamilton Convention Centre. The staff consists of Keith Gulley, Dave Hodson, Ross Howell, Lee Kopman, Ron Libby, Don Moger and Johnnie Preston. This Canadian Challenge Convention is limited to 100 squares, approximately 25 at each level. To prevent overcrowding, registration will be cut off as each hall is filled. For more information, contact Reg and Shirley Adames, 81 Sunning Hill Avenue, Hamilton, Ontario L8T 1B6.

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CHOREOGRAPHY



Right and Left Grand Get-Outs Using Plus 2 Basics:

Allemande left, come home and
Box the gnat, all eight spin the top
Right and left grand.....

Four ladies lead and flutter wheel
Four ladies star left full around
All eight swing thru, right and left grand..

Heads star thru, pass thru
Circle four to a line, curli-cross
Right and left grand.....

Heads lead right and circle to a line
Box the gnat, load the boat
Right and left grand.....

Heads lead right and circle to a line
Two ladies chain, ends box the gnat
All swing thru, centers run, crossfire
Right and left grand.....

Heads lead right, right and left thru
Swing thru, trade the wave
Single hinge, follow your neighbor
Right and left grand.....

Heads lead right and swing thru
Relay the deucey, right and left grand.....

Heads square thru four, swing thru
Pass to the center, swap around
Right and left grand.....

Allemande left, allemande thar
Right and left and form a star
Shoot the star a full turn around
Right to corner wrong way thar
Remake the thar, remake the thar
Right and left grand.....

HINGEBACK

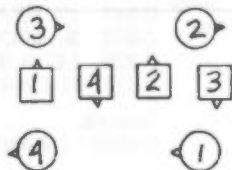
BY Lloyd Priest, Ontario, Canada

DESCRIPTION: From parallel ocean waves, all single hinge; those now facing out quarter right, those facing in, extend and hinge a quarter, then cross run to end in two-faced lines.

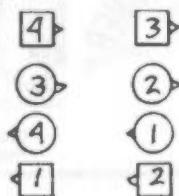
Box 1-4, ocean wave, single hinge



Facing out quarter right,
Facing in extend



Center four hinge a quarter
And cross run



EXAMPLES by Lloyd

Heads square thru four, ocean wave
Hingeback, bend the line
Right and left thru, slide thru
Left allemande.....

Heads square thru four, ocean wave
Scoot back, *hingeback*
Tag the line right, bend the line
Slide thru, left allemande.....

Heads lead right and circle to a line
Pass the ocean, *hingeback*, crossfire
Triple scoot, boys run, star thru
Left allemande.....

Heads lead right and circle to a line
Right and left thru, pass the ocean
Hingeback, crossfire, coordinate
Boys trade, wheel and deal
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, girls trade
Hingeback, ferris wheel
Centers pass thru, star thru
Left allemande.....

Heads square thru four, ocean wave
Scoot back, *hingeback*
Bend the line, left allemande.....

Heads square thru four, swing thru
Boys trade, *hingeback*
Bend the line, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, track one
Center boys trade, *hingeback*
Bend the line, left allemande.....

Heads square thru four, ocean wave
Hingeback, girls cast three-quarters
Diamond circulate, flip the diamond
Recycle, left allemande.....

Heads square thru four, ocean wave
Hingeback, girls hinge
Diamond circulate, flip the diamond
Pass to the center, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, ocean wave
Girls trade, *hingeback*
Girls hinge a quarter, diamond circulate
Flip the diamond, recycle
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal,
Double pass thru, track two
Hingeback, boys trade
Bend the line, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal

Double pass thru, track one
Center boys trade, *hingeback*
Left allemande.....

Heads square thru four, ocean wave
Boys trade, *hingeback*
Wheel and deal, left allemande.....

Heads square thru four, ocean wave
Scoot back, *hingeback*, bend the line
Star thru, California twirl
Left allemande.....

Heads square thru four, swing thru
Boys trade, *hingeback*, bend the line
Star thru, California twirl
Left allemande.....

Heads square thru four, curlique
Hingeback, tag the line in
Slide thru, left allemande.....

Heads square thru four, swing thru
Hingeback, half tag the line right
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, *hingeback*
Bend the line, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Right and left thru, pass thru
Wheel and deal, double pass thru
Track one, center girls trade
Hingeback, bend the line
Left allemande.....



MORE SWING THRU

Right-hand tidal waves:
Heads lead right and circle to a line
Swing thru, boys run, couples hinge
Couples circulate, bend the line
Left allemande, bow to partner
You're home.....

Heads lead right and circle to a line
Rollaway, swing thru, recycle
Left allemande.....

Heads pass thru, go around one to a line
Swing thru, four boys swing thru
All pass thru, girls fold, touch a quarter
Girls trade, recycle, sweep a quarter
Crosstrail thru, left allemande.....
Sides rollaway, heads pass thru

Go round one to a line, swing thru
Recycle, slide thru, left allemande.....

Heads square thru four, spin the top
Swing thru, recycle, pass thru
Boys run, split circulate, boys run
Slide thru, left allemande.....

Heads lead right and circle to a line
Ocean wave, left swing thru (centers first)
Pass thru, wheel and deal,
Double pass thru, track two, boys run
Bend the line, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Rollaway, ocean wave, left swing thru
Recycle, rollaway, ocean wave
Left swing thru, recycle,
Left allemande.....

Heads pass thru, go round one to a line
Ocean wave, left swing thru, pass thru
Boys fold, star thru, ferris wheel
Centers square thru three-quarters
Left allemande.....

Left-hand tidal waves:

Heads lead right and circle to a line
Ocean wave, trade the wave
Left swing thru, pass thru, tag the line in
Pass thru, partner trade
Reverse flutter wheel, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Rollaway, ocean wave, trade the wave
Left swing thru, pass thru, chase right
Single hinge, recycle, pass thru
Left allemande.....

Heads pass thru, go round one
To a line, ocean wave, trade the wave
Left swing thru, four boys left swing thru
All pass thru, girls crossfold, star thru
Partner trade and promenade.....

Sides rollaway, heads pass thru
Go round one to a line, ocean wave
Trade the wave, left swing thru
Boys cross run, recycle, pass thru
Wheel and deal, centers square thru
On the third hand, Dixie grand
Left allemande.....

Heads square thru four, spin the top
Trade the wave, left swing thru
Boys cross run, fan the top, swing thru
Boys run, wheel and deal
Left allemande.....

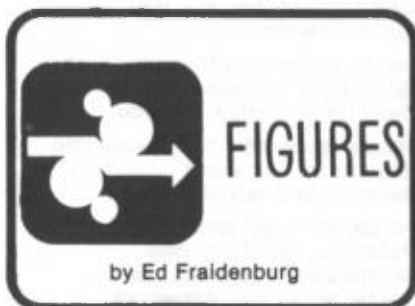
Heads lead right and circle to a line
Dixie style to a wave
Swing thru (centers first), trade the wave
Boys run, bend the line
Left allemande.....

Heads lead right and circle to a line
Rollaway, ocean wave, trade the wave
Swing thru (centers first), pass thru
Chase right, single hinge, girls trade
Recycle, sweep a quarter
Crosstrail thru, left allemande.....

Heads pass thru, go round one to a line
Ocean wave, trade the wave, swing thru
Four girls swing thru (centers first)
All pass thru, boys crossfold, star thru
Promenade.....

Sides rollaway, heads pass thru
Go round one to a line, ocean wave
Trade the wave, swing thru
Boys cross run, recycle, pass thru
Wheel and deal, centers pass thru
Left allemande.....

Heads square thru four, spin the top
Trade the wave, swing thru
Boys cross run, recycle
Load the boat, left allemande.....



by Will Orlich

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three-quarters, partner trade
Wheel and deal, double pass thru
Centers in, cast off three-quarters
Partner trade, wheel and deal
Double pass thru, centers in
Cast off three-quarters, crosstrail thru
Left allemande.....

Four ladies chain, heads lead right
Circle to a line
Center four square thru four
Centers run, all star thru
Sides lead right and circle to a line
Center four square thru four
Centers run, all star thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, boys run, spin chain thru

Ends circulate, ends fold, peel off
Bend the line, pass thru, tag the line
Cloverleaf, Dixie chain, lady go left
Gent go right, left allemande.....

Heads square thru four, pass thru
Clover and partner trade
Clover and partner trade, dive thru
Pass thru, left allemande.....

Heads partner trade and quarter more
Dixie style to a wave and balance
Boys turn back and star thru, dive thru
Swing partner, face the sides
Left allemande.....

Heads square thru four, swing thru
Centers run, centers trade, centers run
Spin the top, step thru, bend the line
Swing thru, centers run, centers trade
Centers run, spin the top, pass to center
Pass thru, left allemande.....

All four ladies chain across
Rollaway half sashay
Sides face, grand square, 1-2-3-turn
1-2-Grand right and left.....

Head couples half sashay, swing thru
Tag the line, split the sides
Go right around one, in the middle
Dixie chain, lady left, gent right
Left allemande.....

Sides lead right and circle to a line
Pass thru, tag the line, cloverleaf
Face your partner, box the gnat
Crosstrail thru to left allemande.....

Head couples square thru, swing thru
Tag the line in, pass thru, bend the line
Tag the line out, wheel and deal
Centers swing thru, tag the line right
Wheel and deal, centers square thru $\frac{3}{4}$
Outsides half sashay, left allemande....

by Ed Fraidenburg

Heads do-sa-do to a wave, linear cycle
Sweep a quarter, pass thru
Swing thru double, linear cycle
Slide thru, pass to the center
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Swing thru double, linear cycle
Square thru three-quarters
Left allemande.....

Heads square thru four, sides rollaway
Swing thru, linear cycle
Sweep a quarter, pass to the center
Turn thru, left allemande.....

Four ladies chain, heads rollaway
Half square thru, swing thru
Linear cycle, sweep a quarter

Touch a quarter, centers trade
Swing thru, ends circulate, boys run
Pass thru, bend the line, star thru
Circle four to a line, left allemande.....

Heads square thru four
Right and left thru, rollaway, swing thru
Linear cycle, sweep a quarter
Left allemande.....

From *Choreo Breakdown*:
Heads lead right and circle to a line
Pass the ocean, linear cycle
Left allemande.....

Heads square thru four
Swing thru, scootback, linear cycle
Pass the ocean, recycle
Left allemande.....

Heads lead right and circle to a line
Right and left thru, star thru, veer left
Ladies hinge, diamond circulate
Flip the diamond, girls trade
Linear cycle, left allemande.....

Heads pass the ocean
Ping pong circulate, centers linear cycle
Pass thru, separate round one to a line
Star thru, centers pass thru, swing thru
Girls circulate, boys trade, scootback
Linear cycle, left allemande.....

NOTE: Don't be afraid to use *linear cycle*. After all, with the single exception of the *single hinge*, it's exactly a *recycle* and *sweep a quarter*, and can be substituted for same from any four-dancer ocean wave.

A joke is not a joke when...
...a man or woman blushes with embarrassment.
...a heart carries away an ache.
...something sacred is made to appear common.
...a man or woman's weakness provides cause for laughter.
...profanity is required to make it funny.
...a little child is brought to tears, or anyone else, for that matter.
...when everyone can't join in the laughter.
Think about it!

From *Square Up*,
Magic Valley S&R/D Assn.

square line



As a caller in Trenton, New Jersey, I have been baffled for years trying to understand why one-niters predictably fail to attract new dancers to become regulars. It seems to be a fact-of-life with any caller I've ever discussed it with. I can prepare a one-niter, and make a great hit with a crowd, but the most I can hope for is that someone might ask where we meet, etc., but they never make it to a dance. We have a weekly fun-level country dance with live music where new dancers can join in any week, but the new dancers always come as friends or relatives of present dancers. Advertising also seems pointless. We have a great weekly dance, but I can't say that any of our regulars come to us

by way of a one-niter.

Does anyone understand this? Is there a caller somewhere who can attract new dancers from one-niters?

I would love to hear your views, and your readers'.

Steve Schnur
Trenton, New Jersey



ANSWERS TO LAST MONTH'S PUZZLES:

1. ROUND DANCE
2. Code words:
FANDANGO
HORNPIPE
MINUET
WALTZ
JITTERBUGGING
TURKEY TROT
MAZURKA
BUNNY HOP
CHA-CHA
BLACK BOTTOM
SQUARE DANCE
POLKA



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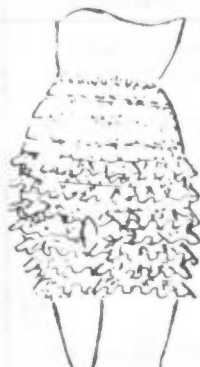
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STRAIGHT TALK

...I thought I would get a couple of things said to invite others to comment and perhaps get some improvement in our hobby.

1. About New Calls— It must have been awfully awful before Callerlab got into the act and began to try to limit them, but it is still awful. Every article I have seen in the several publications I read deploras the plethora of new calls being inflicted on us, but nobody does much about it. Whose fault is it? I blame the callers themselves more than I do the dancers, mostly because the callers are fewer in number and do have a national organization. No single dancer nor group of dancers, nor even whole clubs, dares not to learn all the new stuff lest a visit more than 50 miles from home would find them lost in what others were doing. But, by letter like this, we can appeal to all the callers and to WASCA, NCASDLA, MDSDF, and others, to get more lip service nationally. Who needs *couple up*? Its actions could be obtained by directional calling... more work for the caller but simpler for the dancers. Or even, not so new, *acey deucey*...not too much more work for the caller, much easier for the dancers...Even good old established *swing thru* should have been left to directional calling and then we wouldn't need *left swing thru* and the desired results, either way, could be obtained from left hand waves...There is a lot more to be said on this subject. Does anyone else want to join me? Who is in favor of all this new junk (except for acknowledged Advanced and Challenge dancing)?

2. About Socializing— We see many articles that square dancing is a social activity, where one meets many new friends. But in many cases, couples and small groups (cliques) use the others just as a necessarily evil background in which to do their own private thing. In one case, a lady actually complained to one of the recreational councils that since square dancing was a couple activity it was wrong of the caller to deliberately achieve mixing. When I was taught some of the social graces of

dance activity, I was told how to ask a lady for the pleasure of the next dance. When I asked one lady this, she almost indignantly replied, "My husband is sitting right over there." To which I (politely) retorted, "I didn't ask you where your husband was; I asked you to dance with me." Try it, folks. It isn't evil like partner swapping for sex. Your dancing will improve, too. Many couples achieve the level of incompetence of the worse of the two. Mix around, help and be helped, by others and you will both learn more. One little variation on this theme would be the following— when you stir the bucket, also have the new heads, or sides, not both, cross over to opposite place. This will give all the dancers new corners for the second part.

3. About Round Dancing— Round dancing is nice. There are 100% round

Continued on Page 71

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EXPERIMENTAL BASIC PULSE POLL



MAINSTREAM

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

PLUS ONE

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

CALLERLAB APPROVED EXPERIMENTALS

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

PLUS TWO

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

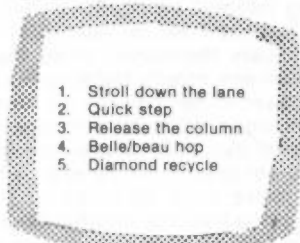
ADVANCED:

- Tally ho
 - Release the column
 - Slant touch & anything
- ## CHALLENGE:
- Hocus pocus
 - Magic column circulate
 - Make magic
 - Beau/belle hop

ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for dancers below PLUS level activity.

- ASD— Not a Callerlab level



1. Stroll down the lane
2. Quick step
3. Release the column
4. Belle/beau hop
5. Diamond recycle

FOUR BAR B RECORDS



Bill Owsley



Mike Sikorsky

NEW RELEASES:

- 4B-8028 KAW-LIGA— Bill
- 4B-8029 ALONE WITH YOU— Bob
- 4B-8033 THAT'S WHAT I GET FOR LOVING YOU— John
- 4B-8034 FADED LOVE— Bill
- 4B-8017 THINGS I TREASURE— Mike
- 4B-8032 CORNBREAD/HUSH PUPPY (Hoedowns)
- 4B-8035 GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER— Bill V.
- 4B-8036 LOOKIN' FOR LOVE— Bob

RECENT RELEASES:

- 4B-8011 40 MILES FROM POPLAR BLUFF— Bob
- 4B-8012 I WILL SURVIVE— Bill
- 4B-8013 GHOST RIDERS IN THE SKY— Mike
- 4B-8014 WILL YOU BE LOVING ANOTHER MAN
- 4B-8015 KENTUCKY IN THE MORNING— Bill
- 4B-8016 RAMBLIN' MUSIC MAN— Bob
- 4B-8019 ALL THE GOLD IN CALIFORNIA— Bob
- 4B-8021 IT'S CRYING TIME AGAIN— Bill
- 4B-8022 HOLDING THE BAG— Bob & Bill
- 4B-8024 CHAIN GANG OF LOVE— Mike
- 4B-8025 EVERYBODY'S SOMEBODY'S FOOL— Bob
- 4B-8026 A GOOD OLD COUNTRY SONG— Bill V.



Bob Carmack



John Marshall



Bill Volner

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Round Dance



PULSE POLL



SQUARE DANCERS' ROUNDS

1. Basin Street Blues
2. Maple Leaf Rag
3. Til Somebody Loves You
4. Goody Goody
5. Good Luck Charm
6. Little White Moon
7. Calahan/By the Light
of the Silvery Moon
8. There Goes My Everything
9. Could I Have This Dance
10. Texas Polka

ROUND DANCERS' ROUNDS

1. Hallelujah
2. Sheik of Araby
3. Memories
4. Apres L'Entreinte
5. Smoke Gets In Your Eyes
6. Carolina Moon
7. Together
8. Lazy Sugarfoot
9. Wine, Women and Song
10. All Or Nothing At All

CLASSICS

1. Spaghetti Rag
2. Feelin'
3. Hold Me
4. Dream Awhile
5. Answer Me
6. Folsom Prison Blues
7. Birth of the Blues
8. Dancing Shadows
9. Rhumba Maria
10. Roses For Elizabeth

TOP TEN ADVANCED ROUNDS

(Courtesy Carousel Clubs)

1. Pepito (Rother)
2. Smoke Gets In Your Eyes (Landoll)
3. Wine, Women and Song (Stier)
4. Para Esto (Roberts)
5. Hallelujah (Reeder)
6. Apres L'Entreinte (Dahl)
7. Aphrodisia (Ward)
8. Clavelis (Barton)
9. Andante Waltz (Howard)
10. Memories (Barton)

Just one minute



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People

IN THE NEWS



Shown above is a typical square dance club program at Rhein Main Air Base, Germany, taken by **Michael Roy**, photographer, and submitted to us by **Rick Wasser**, an editor of *Stars and Stripes*.

Thousands of service members around the world have chosen not to give up their love of square dancing simply because they are temporarily stationed out of the United States. Though often this means dancing under less-than-ideal situations, such as in local elementary school gymnasiums, there is definitely no enthusiasm lacking once the dancing begins. Most clubs are also involving the local community so that Germans are now sharing in square dancing.



Arne Hewitt designed the large sign welcoming us to the All American Swingers dance in Johnstown, Pennsylvania (see page 7, last month's issue). Sorry we left the photo out of that account.

Pat and Ardell Feeney sent a beautifully written full-page feature, including a full color photo that appeared in the *Sunday Olympian* newspaper of



CAPTURE YOUR CLUB MEMORIES IN A HOOKED RUG PICTURE (Wall Hanging) OF SQUARE DANCERS

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Olympia, Washington, describing square dancing in the area, especially at the Lac-A-Do hall (so named because of a "Lack of dough" when the hall was built by square dancers in 1963). The **Feeneys** pointed out that callers running classes currently in the area are **Barry Aronovitch, Orin Holte, Dick Russell** and themselves. Names of dancers mentioned in the article are **Janelle Briggs, Pat and Ardell Feeney, Lee Eason** (editor of *Footnotes*), **Mickey Turner**, and 81-year-old **Harry Feeney**.



Shown above in just one of the many groups that have traveled to Switzerland in the past two years with **ASD Tours** as arranged by your editors and **Brian Mosey** of World Group Travel. Three more choices of week-long tours are scheduled for the fall of '81, as well as four weekly choices of trips to England. (See ad, elsewhere). 613 dancers/callers/cuers took the Swiss route this past fall, a record breaker. Callers and cuers who took part were:

Phil & Nancy Koslowski (IN)	Kenny & Nita Wandt (IA)
Will & Dot Withidal (Ala.)	Ray & Jenny Fregeau (RI)
Ed & Marilyn Foote (PA)	Ted & Betty Perkins (CT)
Duane & Donna Rodgers (IL)	Wayne & Dee Wheeler (SD)
Bruce & Roberta Bird (MO)	Bill & Doty Stephenson (MO)
Herb & Erna Egender (CO)	Francis & Julia Zeller (KS)
Stan & Cathie Burdick (OH)	Ray & Louise Bohn (KY)
Bob & Pauline Holup (WI)	Bob & Phyllis Howell (OH)
Doc & Peg Tirrell (NJ)	Fred & Minnie Martin (VA)
John & Ellen Lewin (NM)	Chuck & Gayle Jaworski (IL)

Callers and cuers scheduled to host four groups to Switzerland in the fall of '81 are:

Wayne & Louise Abbey (GA)	Joe & Rebecca Micheli (WY)
Bruce & Roberta Bird (KS)	Cleocy & Betty Mueller (IN)
Jim Blackwood (IL)	Dick & Betty Parrish (NM)
Ray & Louise Bohn (KY)	Eddie & Sally Ramsey (TN)
John & Carolyn Charman (Ont.)	Duane & Donna Rodgers (IL)
Stan & Cathie Burdick (OH)	Joe Saitel (CA)
Al & Nell Eblen (TX)	Doc & Peg Tirrell (NJ)
Herb & Erna Egender (CO)	Francis & Julia Zeller (KS)
Ron Everhart (Ky)	Walt & Louise Cole (UT)
Paul & Ann Greer (FL)	Dick & Carole Manning (OK)
Bob & Pauline Holup (WI)	Ted & Betty Perkins (CT)
Bob & Phyllis Howell (OH)	John & Eileen Lewin (NM)
Chuck & Gayle Jaworski (IL)	Whitey & Barbara Aamot (MN)
Marty & Byrdie Martin (FL)	Allen & Irene Roth
Gene & Alice Maycroft (MI)	Bill & Gerry Benhoff (OH)
Virgil & Ruth McCann (ND)	Ron & Pam Shaw (MI)
Bob & Martha McNutt (WA)	Marty & Gloria Firstenburg (Or)



NATIONAL SQUARE DANCERS ASSOC.

The organizing committee for the formation of the National Square Dancers Association met in Oklahoma City on November 1, 1980. A constitution, by-laws, resolution and standing rules were formulated. This information will be in the hands of all interested dancers as soon as possible, report Ed and Mary Barbee, secretaries, who participated in the meeting.

Twenty-eight states have responded, according to chairmen Jim and Jan Maczko. Twenty were interested; five were not, but wanted to receive all informa-

tion. Three have tabled the matter but also want to receive all information.

SQUARES AND ROUNDS TOGETHER

Jacksonville, Florida, is a big area for square dancing and does not have many round dancers. The area round dance club, The Sunshine Sweethearts, sponsored a square dance in January for their square dancing friends, with Tony Oxendine calling and the Blackfords doing rounds.

MID-SOUTH FESTIVAL

The 19th annual Mid-South Square and Round Dance Festival will be held in the Cook Convention Center in Memphis, Tennessee, on November 20 and 21, 1981. Callers will be Art Springer and Wayne Baldwin, with rounds by Richard and JoAnne Lawson. The festival is sponsored by the Greater Memphis S&R/D Association, Inc. Details are available from Marshall and Tula Starr, chairmen; 2519 Hargrove, Memphis TN 38127.

4th MEDITERRANEAN CRUISE

For the fourth time square dancers went on a Mediterranean Cruise organized by the Munich Dip-N-Divers and ac-

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accompanied by Callerlab caller, Al Stevens (USA) and Klaus Voelki (ECTA, Germany), who took care of the round dance program.

The two-week, 2840 NM journey on the Greek MV Aphrodite brought the dancers to various countries in the Mediterranean area: Italy, Greece, Egypt, Israel, Cyprus, Turkey and Yugoslavia. Dancing highlights were during the passage of the Canal of Korint and in front of the pyramids and the Sphinx in Cairo. In the colorful international group were Germans, Americans, Belgians, and Dutch dancers representing 32 European clubs

and one club from Florida, the Seaside Swingers in Pensacola.

*Hanns D. Keh
Munich, Germany*

IN MEMORIAM

The dance leaders of Delaware Valley wish to express their sympathy to the family of John Zagorieko. John was a charter member of the D.L.D.V. and has contributed much to the organization over the years. He has been a leader and dedicated to the perpetuation and betterment of our organization. John has contributed much to square dancing in

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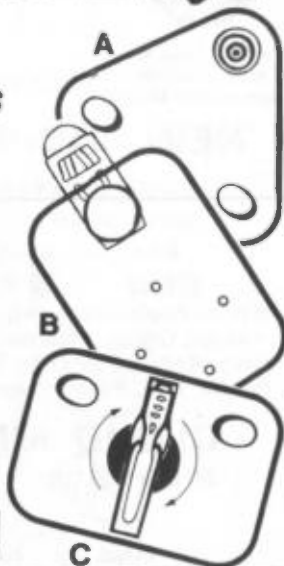
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this area. He will be sadly missed by the D.L.D.V. and the dancers of the Delaware Valley.

*Raymond M. Kaufman
D.L.D.V., Secretary*

Rich Garot, a past-president of the Kentuckiana S/D Association and staunch supporter of square dancing, passed away recently. Many dancers outside the Kentuckiana area became acquainted with Rich at national conventions. Sympathy is extended to his wife Edwina and son Jack.

Square dancers in California were saddened to learn of the passing of caller Homesey Holmes in November, while undergoing heart surgery. He was a member of the Southern California Callers Association and a member of Callerlab.

DANCERS HONOR LES & HAZEL GORE

A December "Christmas and Presentation Party" was held at Gore's Hall in Kalispell, Montana, honoring Les and Hazel Gore. Their many friends presented them with an instructor's microphone and speaker system. About sixty grateful, enthusiastic people attended the square and round dancing,

the pot luck lunch and the afterparty. The official presentation was made by Earl Strand; his wife, Elaine, summed up the story of the Gores in a presentation message.

*Elaine Strand
Kalispell, Montana*



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CALLERLAB CONFAB

A major thrust of Callerlab in the next few years will be in the area of education— training for new callers, continuing education for experienced callers, better teaching methods, etc. After the 1980 Callerlab Convention in Miami Beach it was felt that the theme for the 1981 Convention in Kansas City might well deal with education. However, in discussing and planning for the 1981 Convention, the Executive Committee of Callerlab posed the question, "Education for what?" The answer to the question, developed after much discussion, and the theme of the 1981 Convention, is *quality dancing*. Callerlab's goal is, in fact, quality dancing for, what we hope will be, an increasing square dance public. It is a goal in which dancers obviously have an interest and an investment. The attainment of this goal will require caller/dancer participation and cooperation.

Unfortunately, some dancers seem to feel that Callerlab is not interested in hearing from them. That definitely is a mistaken assumption. Dancers should get to know the Callerlab members in their areas, particularly those who are active and likely to attend the Callerlab Conventions. These members should be made aware of dancer concerns and

suggestions so that their participation in the Conventions will reflect current dancer attitudes.

Those who wish to write can send their comments to Callerlab, Box 679, Pocono Pines, Pa. 18350. Writers are asked to sign their letters, but names will be withheld from any published comments upon request. Anonymous letters seldom accomplish their intended purpose and, of course, cannot be answered. Callerlab encourages dancers to exercise their right and their responsibility.

At the Caller Education Conference, Dallas Fort Worth Airport, December 7, 8 & 9, among other items discussed was the necessity to devise a *uniform* system of choreographic notation. To this end, a special committee was appointed: Frank Lane, Chairman; Jack Lasry (to present the Lloyd Litman System), Bill Peters, Bill Davis and Colin Walton to present their own "systems."

If any other "systems" are documented, you are invited to send them to Callerlab, Box 679, Pocono Pines, Pa. 18350 for consideration. All systems will be reviewed and a decision will be reached at Callerlab Convention in 1981 in Kansas City.

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Ohio— 6th Ann. Valentine's Special, Herbert Mills School, Reynoldsburg; Feb. 14; Eddie Powell. Write Eddie Powell, 1699 Brice Rd., Reynoldsburg OH 43068.

Kentucky— 2nd Ann. Bluegrass Special (C-1½), E. Ky. Univ., Richmond; Feb. 20-22; Lee Kopman. Write Dan Torbett, 214 Eastway Dr., Richmond KY 40475.

Virginia— 1st Ann. Blue Ridge Mt. Festival, Natural Bridge; Feb. 20-21; Ron Libby, Johnny Jones, Chuck Stinchcomb, Jim and Nancy Utley. Write Blue Ridge Mt., PO Box 3176, Kingsport TN 37684.

California— Sweetheart Ball, Promenade Hall, Rialto; Feb. 21; Garland and Carrie Freeman. Call 714-823-4653.

South Carolina— Carolina Capers Silver Anniversary Festival, Nat. Guard Armory, Columbia; Feb. 27-28; Johnny Jones, Janet & George Alberts. Call Haskell & Dot Brady, 803-787-4320.

Arizona— 4th Centennial Celebration, Comm. Center, Mesa; Feb. 27-28; Jerry Haag, Horace & Brenda Mills. Call 602-964-0319 or 964-2205.

Virginia— 2nd Student Square-up, Natural Bridge; Feb. 27-Mar. 1; Damon Coe, Henry Hanke, Tim Mariner. Write Student Square-up, PO Box 224, Goshen VA 24439.

New York— Mardi Gras Dance Festival, Nardin Academy, Buffalo; March 1; Jack Barnes, Dan Dedo, Dan Duffin, Larry Dunn, Jim McQuade, Harry Martin, Dave Pawelek, Bud Redmond, Paul Rzepkowski, Harry Slocum, Rick Smith, Jim Wheeler, Lamkes, Reillys, Betty Stark, Wleses. Write Alda Spellman, 73 Temple Dr., Cheektowaga NY 14225.

Ohio— 7th Ann. Winter Whirl, Kent State Univ. Ballroom, Kent; Mar. 1; Beryl Main, Tony Oxendine, George Eberhart, Lou Lucius. Write Ralph Hagmann, 3340 Hudson Dr., Cuyahoga Falls OH 44221.

Virginia— 8th Ann. Spring Fling, City Arena, Norfolk; Mar. 6-7; Gary Shoemake, Ken Bower, Ray & Bea Dowdy. Write Jim & Hazel Fritts, 4921 Olive Grove Ln., Virginia Beach VA 23455.

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FlipSide

ROUND REVIEWS

by Frank & Phyl Lehnert

SO BLUE— HI-Hat 990

Choreography by Barbara Smith
Good smooth music and a nice easy-intermediate combination two step-foxtrot.

DEBUTANTE— HI-Hat 990

Choreography by Brian & Sharon Basset
Very pretty music to "World of the Young" and an excellent easy waltz to introduce the hover.

ALL OF ME— Jopat 301

Choreography by Oille & Donna Loehr
A smooth easy two step with cues on the flip side.

NO LOVE AT ALL— Jopat 302

Choreography by Oille & Donna Loehr
A smooth easy-intermediate two step with a long sequence and cues on the flip side.

STRING OF PEARLS— Roper 166

Choreography by Tom & Loveday Newby
Good music and an interesting long sequence for a high-intermediate two step mixed with swing and foxtrot.

BLUE OF THE NIGHT— Sidney Thompson 601

Choreography by Eddie & Audrey Palmquist
Very pretty music and a nice flowing high-intermediate international waltz.

YOU'RE THE CREAM IN MY COFFEE— Grenn 14291

Choreography by Pete & Carol Metzger
Good familiar tune and a nice easy two step.

JAMBOREE— Grenn 14291

Choreography by Vernon Porter
Cute catchy music and an easygoing easy two step with a different twist.

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Choreography

Ratings

by Dave & Shirley Fleck, Toledo, Ohio

SQUARE DANCE: 61-125

Baby Mine	Grenn 14292	P1-68/0=68
You're the Cream in Coffee	Grenn 14123	P2-87/0=87
Round About	HI-Hat 988	P2-87/0=87A
While Making Love to You	JA-X1365	P2-78/10=88A*
My World	HI-Hat 989	P2-90/0=90
Ruthie	A&M B23	P2-85/5=90A
Beautiful, Beautiful You	Cap 4772	P2-86/5=91A
Jamboree	Grenn 14291	P2-91/0=91A
Red Head	Blue Star 2114	P2-92/10=102
Adios Amigo	RCA44707116	P2-103/10=113
Love is Like A Butterfly	RCA 10504	P2-91/25=116A
Smooth Sailing	WBS 49214	P2-111/5=116A
Kaw Liga	Elektra 46636	P2-117/0=117A
Don't Forbid Me	MCA P-2714	P2-105/13=118
Tamaran	TNT 165	P2-124/0=124

EASY-INTERMEDIATE: 126-175

At Sundown	MCA 60107	P2-99/30=129
Tony's Uketele	Bell 445-424	P2-109/20=129A
Teenage Queen	Sun 22	P2-136/0=136
Could I Have This Dance#1	Cap 4920	P2-127/10=137A
It's Still Rock & Roll to Me	Col 1-11276	P2-104/35=139A
Springtime Waltz	Grenn 14182	P2-140/0=140
LiVin' In Lovenworth	Starline 6180	P2-123/21=144A
Smooth Sailin'	WBS 49214	P2-109/35=144A

Lazy, Hazy, Crazy Days #2	Starline 6211	P2-134/10=144A
New Dawn	Grenn 14292	P2-148/0=148A
Rumba Comparsa	D-Al P610B	P2-150/0=150A
Could I Have this Dance #2	Cap 4920	P2-155/0=155A
Steppin' Out	Elektra 47015	P2-120/40=160A
Lisbon Antigua (rev.)	Grenn 14202	P2-128/39=167A
Lazy	Roper 309	P2-153/16=169A
Kiss Waltz (rev.)	Windsr 4676	P2-164/4=169A

INTERMEDIATE: 176-250

Corrado	Roper 2488	P2-136/55=191
Cherry Pie	Sierra 5180A	P2-178/30=208
I Could Be Happy	HI-Hat 987	P4-214/25=239
Shadows of Paris	Roper 404	P4-240/0=240A
Maria Elena	Tlmrk 1900	P2-192/50=242

HIGH INTERMEDIATE: 251-299

Baubles, Bangles and Beads	Tlmrk929	P4-238/25=263
Anything But Love	Roper 310B	P3-240/505290A
Deeply In Love	RSO 8009	P4-274/25=299A

ADVANCED: 300-349

La Playa	Tlmrk 936A	P4-306/0=306A
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*The cue sheet for this dance is not written as a quickstep, also the terms as used do not meet general accepted round dance definitions.

Flip Side

SQUARE REVIEWS

by John Swindle

It's February again and time for the Sweetheart Dances. We do have a few records that will just fit the bill. We had some fast ones that should warm up dancers on cold February nights, and some to relax the dancers for that little change of pace. In the year 1981 we have had a surprising number of good records coming our way. Happy Valentines!

IF IT AIN'T LOVE— Chaparral 407

Caller: Beryl Main

The Roadrunners have really put together a unique sound in this instrumental, one that just gets the dancers bouncing. Beryl used a simple figure but one that seems to be hand-tailored for this tune. FIGURE: Heads promenade half, square thru, right and left thru, veer left, ferris wheel, square thru three-quarters, swing, promenade.

FEVER— Kalox 1253

Caller: Bailey Campbell

And then the Kalox Rhythm boys have put out another super good sound, with an outstanding muted trumpet. Bailey does a superb job on the flip with an interesting and well-timed figure. FIGURE: Heads square thru, do-sa-do, make a wave, single hinge, scoot back, boys run, star thru, dive thru, square thru three-quarters, swing, promenade.

TEXAS BOUND AND FLYING— Sun Ra 1008

Caller: Jerry Rash

This tune is no stranger; it was reviewed in December on another label. The instrumental on this release is every bit as good as the other, and truly captures that of the "Smokey and the Bandit" theme. Jerry does a fine job on the flip with a familiar figure. FIGURE: Heads promenade half, sides right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, eight chain four, swing, promenade.

THE THINGS I TREASURE— 4BarB 6017

Caller: Mike Sikorsky

4 Bar B has given us a tune that is truly fitting to this month's Valentine's theme. The familiar sound from this record company is there, with a very danceable beat. Mike's figure was well-accepted by the review dancers. FIGURE: Heads square thru, right hand star, left hand star, touch a quarter, scoot back twice, swing, promenade.

CHINATOWN — Kalox 1251

Caller: Bill Peters

You can almost see the chopsticks when you listen to this tune of yesteryear that has become popular with record producers recently. The tune is jumpy and danced very well. Bill has an interesting figure on the flip, with an interesting opening as well. FIGURE: Heads square thru, do-sa-do, touch a quarter, walk and dodge, partner trade, pass the ocean, recycle, dive thru, square thru three-quarters, swing, promenade.

CELITO LINDO— Blue Star 2121

Caller: Jerry Helt

Key G

We go from Chinatown to Mexico. If you are having a party with a "south of the border" theme, this record will fit right in. The instrumental has a nice smooth beat and Jerry's figure was great. FIGURE: Circle left half way, heads forward up and back, square thru, do-sa-do, eight chain thru four hands, swing, promenade.

DON'T WIPE THE TEARS YOU CRY FOR HIM ON MY GOOD WHITE SHIRT— Dance Ranch 657

Caller: Frank Lane

Key C

Frank has put out what we classify as a novelty tune. The tag lines are cute; Frank's figure is well-timed and the instrumental is very danceable. FIGURE: Four ladies chain, heads promenade half, square thru, swing thru, boys run, half tag, follow your neighbor and spread, swing, promenade.

YANKEE DOODLE DANDY— Blue Star 2123

Caller: Johnny Wykoff

Key F

For those who would like an updated version of this song, here it is. The Bayou Ramblers have put together a nice-sounding instrumental, and Johnny's figure worked well with it. FIGURE: Heads square thru, right hand star, left hand star, right and left thru, roll away, turn thru, left allemande, promenade.

HURRY, HURRY, HURRY— Blue Star 2122

Caller: Nate Bliss

Key C&D

Shades of "Star Wars" in this instrumental. The Blue Star Ramblers again come through with a good sound, this time with a key change to add to the drive and overall effect. Nate does a superb job with a well-timed figure. FIGURE: Heads promenade half, lead right, circle four, break to a line, right and left thru, touch a quarter, coordinate, boys fold, swing, promenade.

CALIFORNIA BLUES— Lore 1191

Caller: Johnny Creel

Key F&G

Another song of a few years back makes an appearance. The Ramblers give us another instrumental with a key change for added excitement. Johnny's rendition is the best part of the record. FIGURE: Heads promenade half, curlique, walk and dodge, swing thru, boys run, bend the line, right and left thru, slide thru, square thru three-quarters, swing, promenade.

BLUE GRASS SQUARE DANCE FESTIVAL— Big Mac 017; Caller: Mac McCullar

The Big Mac Band presents us with an instrumental with three key changes. The instrumental is good but by no means has a Blue Grass sound. We don't know what keys are used, but Mac did a nice job following them. FIGURE: Heads flutter wheel, square thru, circle four, make a line, pass thru, chase right, split circulate, walk and dodge, partner trade, cross trail thru, swing, promenade.

BULL OF THE WOODS— Blue Star 2124

Caller: Bob Yerington **Key C&D**
Another tune with a key change that we classify as a novelty tune. Bob does a nice job on the flip. FIGURE: Heads promenade half, right and left thru, flutter wheel, reverse flutter, cross trail thru, left allemande, box the gnat, pull by, swing, promenade.

WABASH CANNONBALL— Longhorn 1032

Caller: Harold Bausch
The instrumental is good on this tune from the old country-western days when it was more country than western. Harold does a fine job on the called side. FIGURE: Heads lead right, circle four, break to a line, right and left thru, pass the ocean, swing thru, scoot back, recycle, pass thru, swing, promenade.

FURTHER AND FURTHER APART— Bogan 1328

Caller: Tommy White **Key C**
Here we have a western swing sound from the Blue Star Band. This instrumental had an easy-to-follow beat and Tommy's figure was well timed. FIGURE: Heads square thru, right and left thru, veer left, ferris wheel, double pass thru, track two, swing thru, boys trade, swing, promenade.

FIFTY SEVEN CHEVROLET— Dance Ranch 658

Caller: Speedy Spivacke **Key C&D**
FIGURE: Heads lead right, circle four, break to a line, forward and back, pass thru, wheel and deal, double pass thru, track two, swing thru, turn thru, left allemande, do-sa-do, swing, promenade.

DIM THE LIGHTS, POUR THE WINE— Lore 1192
Caller: Bob Graham **Key C**

The instrumental was very well done by the Bayou Ramblers and Bob used a standard figure that danced well. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three-quarters, swing, promenade.

BALLAD OF CAT BALLOU— Rockin A

Caller: David Cox
This tune has a nice beat and David does a nice job on the flip but most callers will have difficulty following the tune. FIGURE: Heads curtique, walk and dodge, circle four, break to a line, walk up and back, pass thru, wheel and deal, pass thru, do-sa-do, swing thru, turn thru, swing, promenade.

MERRY CHRISTMAS POLKA— Four Squares 794

Caller: Earl Rich
A Christmas song in February! This tune can be called "The Square Dance Polka" and used all year long. In many places it sounds like the "Beer Barrel Polka." Earl uses a *grand sashay* which may have to be taught since it is not a Callerlab basic. FIGURE: Heads pass thru, partner trade, reverse the flutter, sweep a quarter, pass thru, right and left thru, slide thru, square thru, trade by, swing, promenade.

PATTER RECORDS

JULY/AUGUST— Kalox 1252

July: xylophone, piano, bass, lead guitar, drums. August: banjo, lead guitar, bass, drums, piano. Both sides have the same chord progression with a slightly different mix.

TRUCKIN' AROUND— Thunderbird 521

Caller: Art Springer
Instrumental has piano, banjo, fiddle, bass, drums. The flip is called by Art, working *couple up* and *linear cycle*.



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AFTER DANCE SNACKS

Stopping for a snack after a square dance is a favorite way to top off a great time. From the clues below see if you can figure out some of the foods snackers might order.

1. The last roundup
2. Galitad cow
3. Gallic frizzles
4. Undertakers' drink
5. You've got a crust!
6. Tower on the tilt
7. Batter up
8. What a cold sufferer does, and the doctor gets
9. Frying objects
10. He wears a coat and pants
11. Two slices of bread with wide open spaces in between
12. Thirstaid with a tickle
13. Humpty Dumpty
14. Dad's old jokes

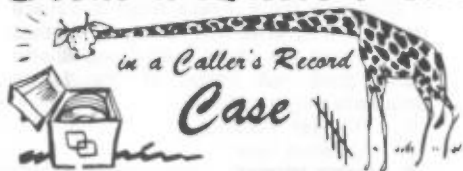
by Erma Reynolds
Longmeadow, Massachusetts

WHIRL INTO MOTION

Hidden in each sentence below is a movement carried out by a square dancer as he swings his partner. See if you can find them in the sentences. The first has been underlined.

1. One square dance group ran celebrations of members' anniversaries.
2. The callers' confab ended with an agreement of square dance terms.
3. Visiting nabobs were entertained with a square dance.
4. Clothespins were needed in the dressing room to hang up dancers' skirts.
5. There was a landslide of votes, showing preference for the older calls.
6. The United States abounds in square dance clubs.
7. The lady conventioners found a shop where they could buy square dance apparel.
8. An unusual food served at the convention banquet was kippered herring.
9. Beginners graduating from the square dance class, received a diploma.
10. A Stetson, or big "Ild," earmarks many western square dancers.
11. Square dancing and bowling are favorite recreations.
12. The visitors to the demo square dance, liked it so much they returned to join a beginners' class.

Steal a Little Peek



DICK MANNING

Dick & Carole Manning of Nicoma Park (Oklahoma City), Oklahoma, are both busy people, thoroughly engaged in calling and organizing for the square dance activity, and they both work long hours at regular jobs. Their articles have appeared many times in this magazine. They have a family of four children.

Dick is currently teaching several classes, doing workshops, and calling for three clubs. He does weekend institutes and travels to neighboring states for club dances and specials. He is a member of Callerlab (since '75) and serves on the Styling and Membership committees. Two years of service as president (and other offices) are credited to Dick in the Central District Callers Association, as well as organization work in forming the Oklahoma State Callers & Teachers Association, plus serving as its president in 1979.



The Mannings are firm advocates of smoothness in dancing, and have taught that theory in Alaska, Oklahoma, and elsewhere.

HOEDOWNS

- Driftwood— Windsor
- Pretty Lady— Blue Star
- Excelerator Special— Chaparral
- Thunderbird Romp— Thunderbird
- Soundra— Sun-Ra
- Mt. Dew— Thunderbird
- Take One— Chaparral
- Skillet Lickin'— Blue Star

SINGING CALLS

- Lay Down Beside Me— Red Boot
- What in Her World— Wild West
- If We're Not Back in Love by Monday— Rhythm
- Some Broken Hearts Never Mend— Rhythm
- Sail Away— Rhythm
- Coward of the County— Blue Star
- Wild About Honey— Chaparral
- Burgers & Fries— Wild West

Lazy Eight

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STRAIGHT TALK, Continued

dance clubs. How did it ever get itself inserted into the time and place where square dancers meet? It's a whole different ball game, the way it is done. It doesn't have to be. I can do most of the round dances "cold," to the cue of the cuer, the way we do square hash. One doesn't have to learn a complete square dance to do it. Why don't they teach the basics and then hash-it-up to make it more like the activity we start out for?

4. About the Absence of Contras— Contras are much more like squares than round dancing is. With less than five minutes of instruction any mainstream square dancer can do a contra. Contras are presented in *Square Dancing* magazine, in *American Squaredance*, and in other S/D publications. They are done at the National Convention. Why not here? (One caller confided to me that it was probably because the callers were too discouraged with trying to get dancers to keep in time with the music...or too lazy to teach them... and contras do have to be done in time (on time). Have you ever seen a Washington area square dance group take 32 beats of music to do a *grand square*? 28 seems to be the maximum, with 24 being the average...Yipes!

5. Hungarian Do-sa-do— Let's dance what the caller calls! If he calls *do-sa-do*, do it— don't swing. If you would rather swing, ask your caller to amend his calling and call *swing*.

By the way, I have discovered one reason that many persons don't know how to swing, and simply walk around each other instead. Watch your caller dance sometimes. Some callers don't know how to swing, so how can they teach it.

Club officers, organization leaders, callers— Please consider getting some action on the above comments. Letters and editorials are nice, but so far they seem to get published while their contents die.

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UNDERLINING

THE CALLER NOTE SERVICES

Supplemental Notes from Trent Keith "builds" a theme tip around this unusual little figure:

From standard lines:
 Pass thru, wheel and deal
 Double pass thru, leaders U-turn back
 Pass thru, trade by, touch a quarter
 Split circulate, boys run
 Bend the line.....(Zero)

New 'N Notes from Brundage/Williams/Johnston/Foote has a beautiful analysis of *eight chain "anything"* (Yes, Virginia, there is a formula!) and goes on to explore the *linear* concept with Ron Schneider and present some excellent Frank Lane "goodies," such as:

All circle left, head ladies take two men
 Go forward six and back
 Those six swing thru, pass thru
 Those girls run left, pass to the center
 Touch a quarter, girls extend,
 Single hinge, centers trade, extend
 Scoot back, boys run....(1p2p line)

Santa Clara Valley Notes from Bill Davis especially features *release the column, slant touch and anything, the hard way, transfer the diamond and pass to the center*. Bill has become a formation expert and has been a resource for Callerlab on this subject. He goes into detail about the six types of *diamond* formations. Can you name them?

SDDS from John and Evelyn Strong gives us much, much choreography (including experimentals such as *engage the diamond, line up the diamond, trade thru, make a pass*) and a few "regulars" such as *left/right roll to a wave and tag 1/4 and 3/4*. He makes a strong pitch for supporting Callerlab and points out its value.

Figuring by Barry Wonson gives us some good gimmick stuff such as *face your partner and bumperoo*. He urges us to use rare ideas such as *centers out and outside in* in this manner:

(1P2P) Pass thru, wheel and deal
 Double pass thru, centers out
 Bend the line, ends slide thru
 Centers pass the ocean, recycle
 Pass thru (B1-4)

In **Notes for Callers**, Jack Lasry says we ought to "jazz up" *peel off* a bit to get some more mileage out of it. For instance:

(1P2P) Pass thru, wheel and deal
 Double pass thru, leaders peel off
 Trailers partner trade, lines up and back
 Centers square thru four, ends star thru
 Centers in, cast off three-quarters
 Star thru, double pass thru, cloverleaf
 Centers swing thru, turn thru
 Left allemande.....

Minnesota Callers Notes from Ber-

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quam and Gargano announces that Warren's book on square dancing for the handicapped is available with diagrams for 40 basics, and he'll soon have a second book to cover MS, QS, Plus 1 and Plus 2. He reviews *pass the ocean, track and trade, couple up, diamonds and switch to a diamond.*

Southern California Notes presents the Rose Bowl Parade singing call, "Bonanza," by Don Pfister (seen and heard by an estimated 125 million people on TV last month) and features *something different*. A very good article on round dancing appears, stressing that cueing (like square dance calling) should normally be done about two beats ahead of the dance action.

NCR Notes from George Jabbusch advises us: "Please inform your dancers who attend conventions, weekends, weeks...to enjoy themselves to the fullest, they should choose a dance that is one level below that in which they are workshoping. The Callerlab programs are set up so that when a dance is called

Plus 1, the dancers attending are expected to be able to dance all of the Plus 1 basics, and be able to workshop into the Plus 2 level. Also, along that same line, if a dance is called a Plus 2 workshop, the dancers should know all of the basics in the level below. This pertains all the way into the challenge levels."

In **Mainstream Flow**, Gene Trimmer gives us much food for thought, especially this item:

"FLYERS: one item that is very important to the success of any special dance. The old adage that 'first impressions are ones that last' is very true. If your flyer is not an appealing one, then chances are the prospective attendee will not be enthusiastic about coming. A high percentage of the dancers do not know the caller for the 'special' dance and will base their desire for going upon what they see or hear. The importance of eye-appealing and anticipation-provoking flyers cannot be overemphasized."

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Marty and Byrdie Martin were captured by the camera at Fontana Village, North Carolina, where Byrdie was wearing the frothy white dress that reflects the motif of their dance resort in Florida. The red and pink strawberries bordering the skirt and sleeves point out the Martins as proprietor of Strawberry Square in Plant City, Florida, where they are establishing a square and round dance program in the recreation hall of their own "village." Marty and Byrdie Martin are well-known round dance teachers who have served on the staff at Fontana during recent years and are booked to be ASD tour leaders to Switzerland in 1981.



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S/DING IN EUROPE, Continued

listings of club dancing dates and other particulars, as well as a roster of callers and how to contact them. Both magazines carry advertisements regarding square dancing. In addition there are also publications of smaller scope, more or less of the newsletter variety. One such publication worthy of exceptional mention is the monthly published in Munich by a member of the rather large club, the Munich Dip-N-Divers.

It is a well-known fact that people in hobby groups feel very close to one another and square dancing with its natural friendliness and informality fosters this type of closeness even more than other hobby groups. Dancers, and particularly American dancers, who have danced overseas when they were relatively isolated and in a great minority, developed an even stronger bond than square dancers in America. Thus the Overseas Dancers Association was born about twenty years ago in order to provide fraternal continuity of existing bonds. An annual reunion brings

together overseas dancers from all parts of the world where old friendships are renewed and new ones formed. This summer the 19th reunion will be held in Illinois and will, as usual, attract well over one hundred overseas dancers. There is also a companion organization, CROWD (Central Registry Of World Dancers) in San Antonio, Texas (151 Dryden Way), which is supported by the Overseas Dancers Association and which provides traveling dancers with contacts in overseas areas. CROWD also provides overseas dancers who move from location to location the opportunity to stay in touch with each other, thus in effect serving as a valuable clearing house for square dancers and square dancing activities almost anywhere.

Square and round dancers planning overseas travel will always find welcoming friends among the many square dancers in Europe who will, just as their counterparts here, spare no effort to make visitors feel at home and offer all possible help whenever needed.



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30th NATIONAL, Continued

costume jewelry, have contacted for varying number of booths. Many exhibitors have attended and displayed at numerous conventions. Senior of these is the Marex Co. of Champaign, Illinois. Seattle, 1981 will be their 25th consecutive convention. Close behind with 24 is Ruthad of Detroit, with Dell Enterprises of Lemon Grove, Cal. at 23. Choice of booths is based on seniority in attendance at previous conventions, an agreement worked out by the exhibitors through their organization, NASRDS.

ED. NOTE: Seattle '69 was the first convention at which ASD exhibited. Twelve years later, we share the No. 5 spot with several other exhibitors. Since Seattle was our first, we look forward to our return to a great convention center and location in 1981!

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ADVANCE REGISTRATION

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ENCORE, Continued

ment, subtract one inch and divide by six. Using a large piece of paper mark off from point "A" two lines at right angles to each other. From point "A" mark a circular line the distance of your final measurement as derived above; from this waistline, measure down the finished length of your skirt, plus hem. Depending on width of material or how your fold it, this pattern can be made with four, two or no seams. Add seam allowance where needed. Ease circular waistline onto waistband, finish placket, hem and "you'll be ready to go."

From "Calling Tips:" The KISS principle (Keep It Surprisingly Simple) ought to be considered seriously by every caller in the business. It is amazing what surprise combinations of the great wealth of material we already have will do to "keep 'em dancing, keep 'em alert, and keep 'em smiling."



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GRAND ZIP, Continued

perimentals and review material; however, he also devoted about 50% or more of his column to mainstream or mainstream-plus and perhaps another 25% to Plus 1. He devoted material to majority level dancers. Now I really enjoy Ed's choreography but I feel his last few issues have gotten into Pulse Poll experimental or Callerlab-approved experimentals almost 90%, and gotten away from mainstream or Plus 1. Maybe I should subscribe to a note service as opposed to ASD but I like the total square dance picture and not just my own little caller's world portion. Perhaps no one is submitting mainstream material and Ed is resorting to his own. Maybe everyone is telling Ed they want this kind of material. Whatever the case, I would like to see the workshop material portion swing back to more mainstream. Keep the "New Idea" and "Review" portions. They're great! Just give me a little more general dancing, APD type, if you like.

*Bob Dey
Garden City, Kansas*

Please find enclosed our cheque for two years subscription. Sorry about the dirty state of the card, had a fire at home that burnt a lot of things, but like the way square dancers are, they got together and helped us out.

*Ron Rumble
Ashford, Middlesex, England*

Enjoyed Frank and Barbara Lane when they visited Brisbane in November,

1980. They lunched and dined with us and although time was short, we did find them very American, loving and understanding.

Hope to meet you again at Callerlab in Kansas City.

*Eric Wendell
Brisbane, Queensland*

Please send me five copies of *American Squaredance*, September 1980. That's my niece, Linda, on the cover with her skirts flying.

*Frankie Kendall
Corona CA 91720*

Thanks for the extra copy of the November ASD with your notation about Georgia being on Page 27...In November we completed our first year as square dancers. In October 1979 at the TACT Dance in Tulsa, we watched you and the dancers and gave you a two-year subscription, so ASD was with us from the beginning of this experience...Please find enclosed my check for two dollars for two more copies of November. I'm going to tear them up (heavens!) and show page 27 on a couple of bulletin boards. Keep those ASDs coming...

*Bob & Georgia McArthur
Grove, Oklahoma*

Enclosed is our check for the new ad. I appreciate your putting the border around it so that it "dresses it up"...Thanks again for your help in getting us going over the past ten years, and we hope the next ten will be even better.

*Don Hanhurst
Wappingers Falls, New York*

Twice this year you have honored me by placing my *Blue Book* articles in your publication. I am flattered you think what I write is acceptable for your magazine. Hopefully the new year will bring more articles of interest to you and your readers.

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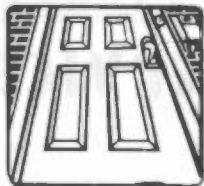
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HANDSOME FOURSOME

CALLERS TODAY COME IN AT LEAST FOUR STYLES

In recent years four very distinct types of callers, both men and women, have emerged in the world of square dancing. We're concerned here with the geographic range and vocational balance of these callers, rather than their individual calling styles, or qualifications, or popularity. However, those later traits come into play to affect their range of travel, certainly. Here are those VOICE-IFEROUS foursome:



LOCAL AREA CALLER

This guy/gal is the real "grassroots" hero of our activity. His numbers are in the thousands. He generally holds down a full time job other than the calling work, and may call for one, two, three or more clubs in an area of perhaps 100 miles. He's the "backbone," the catalyst, the foundation of our activity—may his "tribe" increase.



SHORT/LONG SHUTTLER

This fellow holds down another full-time job, calls for many area clubs, and has become so popular he flies out or drives out on weekends for clubs, specials and festivals in a multi-state area, often doing as well or better financially than the full-time traveler. He may be in a family-type business that allows some time flexibility to get away.



TRAVELING CALLER

Usually a full-time "pro," this caller books widely-scattered, week-long or month-long "loop" or "fan" type dates for a good portion of every year. Generally he started as a good area caller. Sometimes, if he calls nation-wide, and is engaged for many festivals, he's called a "national caller." These pros are not moving in great numbers these days, due to high cost of travel.



RESORT RESIDENT (SOMETIME "SNOWBIRD" CALLER)

A phenomenon that has gained many advocates in the last decade is exemplified by this guy, who runs classes, workshops and other programs daily for six months each winter as a permanent staffer in a southern area resort, generally catering to "snowbird" or permanent resident retirees. He may or may not also be a northern state traveling caller in the summertime.