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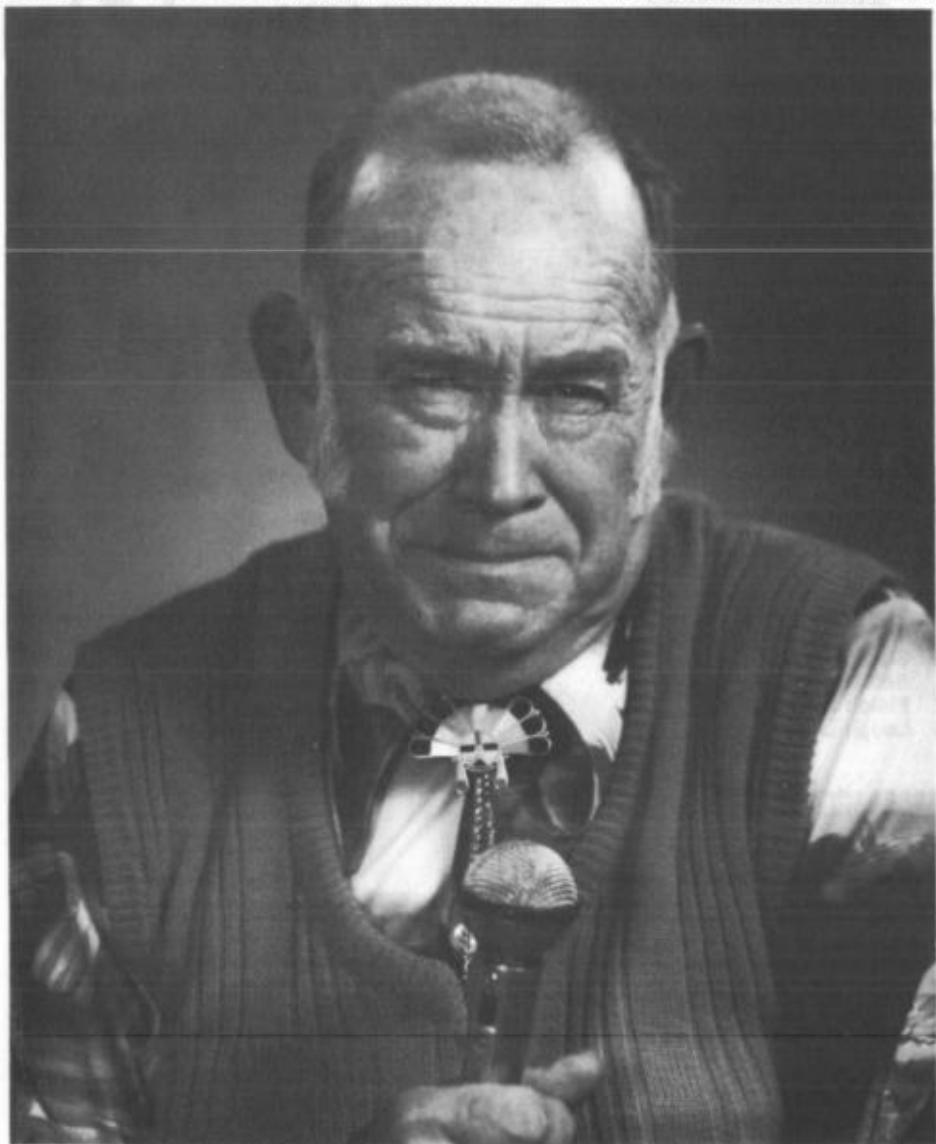


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# CO-EDITORIAL

The square dance picture, the "wonderful world of square dancing" we hear extolled, is composed of many facets: modern western, traditional, contra round and clog dancing. The common denominator is of course the word "dancing," which Webster defines as "rhythmic or patterned movements performed to music." Whatever controversy we have over number of basics and acceptable lists, we hope that all agree that we are engaged in a DANCING hobby.

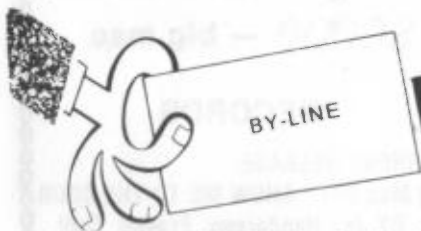
Our square dance picture is a little out of focus today, in that some of our newer dancers are not being taught to DANCE. Strolling through 125 basics is not the mark of a DANCER. In this out-of-focus picture, the music is superfluous. All that is needed for this "exercise" is a caller and trained walkers.

It has been said that contra and round dancing will make square dancers better dancers. We suggest that if callers spent time with newer dancers, encouraging them to step to the music, listening with them for the "shuffle-shuffle" of soft-soled shoes on the floor, square dancing would be as rhythmic as any other form.

Several recent writers in *ASD* have suggested that we move on in a positive



way, strengthening the good things we enjoy, agreeing that we can make square dancing all we want it to be. Both Callerlab and LEGACY will be meeting in the next two months to discuss the overall dance picture. Is it out of focus? Can we reset our cameras and bring it to the clear, colorful, kaleidoscopic picture of which we dream? Can we start by paraphrasing the Coke theme: "I'd like to teach the world to DANCE...?"



Have you heard the *Mechanics Illustrated* TV commercial that says, "The most fun the staff has is building a new issue each month." We chuckle each time it plays because putting together a magazine *really* is fun, and challenging and work. We belong to that fortunate breed of people for whom their jobs are great fun and provide great satisfaction.

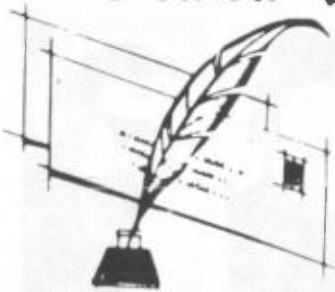
This month we have few authors, partly because of our long lead article, but they provide good meaty articles. Each year the presentations from The Washington Leadership Seminar are well worth publishing for a nationwide audience. This one by well-known keynoter **Bob Van Antwerp** reviews the whole gamut of square dance leadership. **Duane** and **Donna Rodgers**, caller-leaders from the Chicago area, point out the milestones along the road of one kind of s/d leadership.

**Bev Warner** treats a subject only recently broached in a "Square Line," one we have not dealt with on discussions of club relationships, yet one that becomes a part of every club's memories. **Bev** is a caller's Taw from Saginaw (it rhymes!) and does free-lance writing when not dancing.

**Marcella Swords** of California has submitted poetry that is somewhat different than we have published before and modern in vein.

Happy spring!

# Grand Zip



In the December 1980 issue of ASD there appeared an article by Vic and Peg Wills concerning a square dance caller by the name of Bob "Whoo" Clark. I am that Bob Clark and I would like to take this opportunity to thank you for your consideration and the publishing of the article in your fine magazine.

My wife, Millie, and I have become increasingly aware of the many benefits to be derived from square dancing and calling. Uppermost among these are the many, many friends we acquire along the way. When friends like these take the time to write such kind words, it adds the icing to the cake. Thanks again for including those words in your excellent magazine.

*Bob Clark  
Folsom, Pennsylvania*

Thanks for your "Product Line" for our square dance wall hangings. The orders have started to come in...We appreciate your help.

*Maggie & Louie Powell  
(Eddie's parents)  
Reynoldsburg, Ohio*

Enclosed is a check to cover two years' extension of my subscription to your most helpful magazine. I am a young caller with two years experience, and I really look forward to ASD each month. I never fail to learn something from each issue that has to do with the wonderful world of modern western square dancing and calling. Keep up the outstanding work. Much success to the entire staff in the year to come.

*Jim Taylor  
West Virginia*

I note that it is time to renew my subscription...I have quite a library of *American Squaredance*. I am a caller and often refer to back issues for ideas to keep my classes, workshops and dances interesting, so I don't want to miss any issues.

*Lee Horning  
Alpine, Texas*

I thought that you might be interested in reading a Christmas card from a couple I taught to square dance a few years ago. After all the frustrations and tribulations of teaching, a greeting such as this makes it all seem worthwhile.

There once was a caller who sang a mean song,  
His hash was terrific, no matter how long.  
He taught us *turn thru and allemande thar*  
And told us, "With square dancing, you're sure to go far!"

So to this great caller we'd like to say "Thanks!"  
We've had so much fun since we've joined the ranks  
Of square dancers young and square dancers old,  
And the friends that we've gained are worth more than gold.

So thanks for setting our feet on the track;  
We'll remember you always whenever we look back!

*Bill Horstmeyer  
Tempe, Arizona*

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*F*  
scope — big mac

## RECORDS

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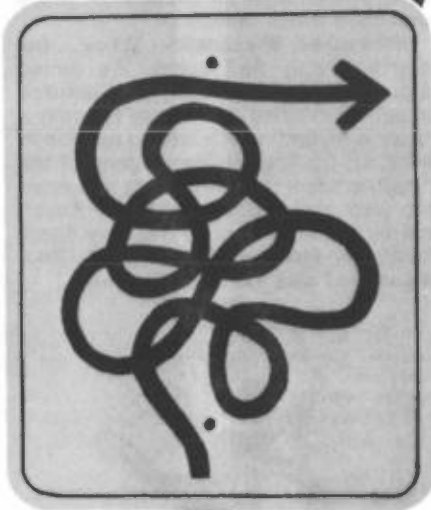
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# Meandering with Stan



As you read this, of course, it is March. But as the pen scrawls, it is late January. Thinking five weeks ahead is always a brain drain for ASD editors, and Fourth Estaters in general. Think about it— we've got Draino for clogged drains— someone should invent a product called Braino for clogged brains. (I have no problems.— Co-ed.)

It is an eternal editorial enigma. Look at the present. Think into the future.

Write with a euphoric outlook, imagining what the future will bring, convincing readers the future has just happened, but knowing they know you are writing the future in the past, which is not the present when they read it. (Please pass the Braino.— Co-ed.)

For instance, right now some exciting things are happening nationally. The American hostages have just been released from Iranian captivity. Jubilation seems boundless. A new president has been Inaug... Inag... Inauger... Inaugur... *Installed* in office. He comes on strong. Everyone has high hopes that the economy will become a bit more stable.

In the square dance world a much-needed flare and flourish would result from a right-side-up-turned economic boom-boon. Callers would travel more widely, learn more, laugh more, have more time for the hobby. Dancers would go more, buy more, try more creative programs. Organizations would thrive more, chance more, dance more, pay more, organize more, learn more. All in all, it would be an all-encompassing, all-around all-out, all-together, altruistic alternative.

A Sandusky personality named Karl Bates did some in-depth research into economic evaluations of today and tomorrow that are very worthy of inclusion in this monotonous monologue. He tapped those mysterious "government sources" to produce a classic amplification of ambiguity that goes about like this:

"Sales and Income figures show an easing up of the rate at which business is easing off. This can be taken as ample proof of the government's contention that there's a slowing-up of the slow-down. Now to clarify that, it should be noted that a slowing up of the slow-down is not as good as an upturn in the down-turn. On the other hand, it's a good deal better than either a speed-up of the slow-down or a deepening of the down-turn. Also, it suggests that the climate is about right for an adjustment of the readjustment to rate structures.

"Now, turning specifically to rates; we find a very definite decrease in the rate of increase. This clearly shows there should be a letting up of the letdown. Of course, if the slow-down should speed up, the decrease in the rate of increase of rates would turn into an increase in the rate of decrease. And finally, the inflation of the recession would turn the recession into a depression while a deflation in the rate of inflation would give the impression of a recession of the depression." (Pass a double dose of Braino.— Co-ed.)

\*\*\*\*\*



Two very similar north-central USA cold-country sorties occurred on my itinerary in late December and early January. Those are the ones we vowed to "keep on ice" until this month's issue.

**Gonvick, Minnesota**— Caller Don Littlefield of Fargo-Moorehead (twin cities) had set up this far-northern excursion for me before buzzing off to Florida to warm up. I flew to the other twin-cities area (Minneapolis, St. Paul) and commenced a l-o-n-g five-hour rental-wheel-deal north to Gonvick, a tiny dot on the map, but a warm-hearted (warm as the hot cider they served) Wildwood Whirlers "country-style" greeting awaited me from Marion and Stan Ask and all the others. Caller Virgil and Ruth McCann popped over from Grand Forks (100 miles, one-way) and stood by as my stand-in in case of a blizzard blooper or wild, windy SNIRT attack. (That's a well-known northern phenomenon of combined snow and dirt blowing in the wind.) (OK. Thanks for clearing up the MIST-ery!- Co-ed.)

**Madison, Wisconsin**— I had bagged a motel in Bagley (near Gonvick) but there was little time to sleep. I was obliged to arise at two o'clock in the morning, in order to start the long drive back to the twin cities, in order to catch a morning flight to Milwaukee, in order to meet Roger and Toni Samuel, in order to have

them drive me west to Madison (2-hour drive), in order to call a two o'clock afternoon ASD dance for the Southwest Area Association at the Hofbrau Haus in Waunakee. (Whew.) Thanks again to Bob & Marge Throndsen as well as Don & Vera Chestnut, it all clicked off like a well-oiled Swiss timepiece.

**Milwaukee, Wisconsin**— Whoa.... the day was only half spent. We turned around and barreled back to Milwaukee to call an evening ASD dance (actually a "haif 'n haifer," which has no relation to a heifer) for the Tri-Corner gang of the "oughta know" city. My hosts that evening were caller Bob and Arlene Koser, but by the time I got to the cozy Koser "cottage" (some cottage— more like a mansion) I was too spent to sprint.

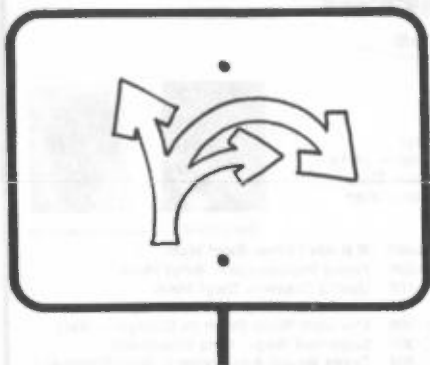


Next morning I flew home to rest up until the following weekend (first of January) when I would fly back to the same general area.

**Minneapolis, St. Paul**— The Carver Swingers always produce a nice crowd and a nice reception in the north country. This time (my sixth encounter there) there were *thirty* sets to set a record of sorts. I lavished a lovely Chinese/Danish dinner served by my hosts Herb and June Johnson. (There are 42,000 Johnsons in the twin-cities, but Herb is the one in St. Paul.) "Slick" Syl served up the rounds in fine fashion.

**Grand Forks, North Dakota**— B-r-r-r. It was a chilly six hour drive north to Grand Forks the next day in 15-below temperature, with a chill-factor of "minus-30," according to reports. But the Skirts and Shirts warmed up the ASD dance, a combined class/club affair. Bob and Joyce Apostol cued with religious fervor. I coo-d. The crowd queried for each tip with hardly a clue. Thanks for

the good bustling "bussing" business from the Turtle River gang. Thanks to caller/hosts/UK-bounders Virgil and Ruth McCann for setting it up.



**Chippewa Falls, Wisconsin**— Reminiscent of the air-auto flight of a week ago was today's skipping "sched." I had to drive eight hours south and east for an afternoon encounter in Tilden at the rustic Country Villa (the Center of Higher Learning) for a bouncy, *enthus-elastic* club, the Squarenaders, and a turkey dinner "on the house." Loved it! Everybody and his "Uncle Oly" up that MN/WS way carries skis on racks on car tops. Keeps a guy like me "honest" on the highway, since you'd swear from a distance a sure-enuf, rocky-top "smokey" cruiser was approaching.

Well, the twin weekends in the twin-cities in the twin months of December-January had come to termination in a twinkling, but the very next weekend saw me flying west and northward again, this time to the far northwest on a Northwest flight that was just as fleeting (3-daters, lone week-enders, all) and flavorful. Correction: This was originally to be a 3-date swing like the others, but it turned out to be a 2-date swing instead, when Medford, Oregon fogged, flopped and fell through at the last minute. So there was only Spokane left— a dance plus a caller clinic.

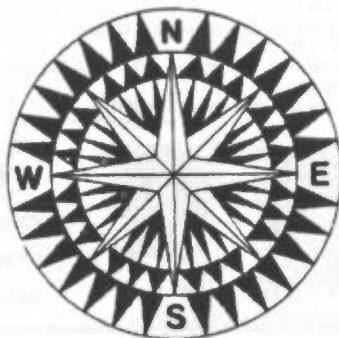
**Spokane, Washington**— Jim and Betty Strick were strictly wonderful to set it up with the Western Dance Association at the beautiful Western Dance Center (my third visit to the Center). I was hosted in Colbert out on the fruit farm of Doug and Priscilla Davis, one of Spokane's popular callers/cuers. By the way, all callers are cuers in the northwest. That's the way they do it out

thataway. And everybody dances the rounds. What stamina! They dance three hours PLUS, with hardly a break, enjoying two squares and two rounds in quick succession till almost midnight, then many dash off (as we did) to the local Eagles Hall and jitterbug and jig and disco into the wee hours! Wow. Watch for our Spokane Hall of Fame article coming next month.

On the next afternoon (Sunday now), Doug drove me out to Spokane's mountain region to visit Mitcham's Barn (built in '38 and "alive" with great square dance "ghost" events of bygone days), a truly marvelous square dance landmark, still popular for s/d events, owned by Cloyce Preedy.

Then came the all-afternoon caller clinic with twenty-five (count 'em— 25!) of the area's callers/cuers, followed by a most magnificent potluck in the North-West hall, operated by— you guessed it— Jim and Donna West. It was a real rich experience with a dynamic and do-it-now organization. There's a real example of spirit and workmanship (also work-woman-ship?— Co-ed) among callers. Take a lesson, square dance world!

Well, guess what... I must "take a powder" until next month, at which time you'll be enthralled and entranced (and practically embalmed— Co-ed) by my accounts of a Floridian trip in mid-January (also including Virginia, Mississippi, Ohio and Michigan) that involved such episodes as my being dubbed an "Honorary Conch," losing my luggage in Orlando, losing a limo in Gulfport, almost getting "flushed" down a Super Bowl in New Orleans, and "flashing" in Flushing, Michigan. Great sakes alive! I can hardly wait to hear what I'm going to say.



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# LEADERSHIP

by Bob Van Antwerp  
State Line, Nevada

*From the Keynote Speech of the 1980  
Washington State Leadership Seminar*

The word leadership, I am told, did not appear in the English language until around the year 1800. It took another 100 years before social scientists undertook serious study of the phenomenon of leadership. But in the last 40 years researchers have been hard at work making up for lost time, inquiring into how people become leaders, how they retain positions of leadership, how they acquire followers, how they affect group performance, and, what makes for leader effectiveness.

In today's society, unlike that of centuries past, most people live much of their lives in groups— when they work, when they worship, when they plan and when they square dance or round and contra dance. It seems that all groups do need leaders, for better or for worse. Leaders can make or break a group. Their attitudes of behavior strongly influence the group's performance and also the amount of satisfaction enjoyed by group or club members. Take the case of the caller and his dancers, the round dance leader and his dancers, the dance association leader and its members, and consider the leadership that is either offered directly or slightly mulled over. It is equally true in the case of callers, round dance leaders, club and association presidents, that most are thrust into the position of leading a group. Each person is a leader who gets chosen, or chooses to direct a committee, to be president of a club, or to be a responsible association delegate.

Of the countless people who take on these varied leadership roles, how many find it a truly rewarding and fulfilling experience? How many can honestly assess their performance as a job "well done?" How many encounter troublesome resistance, or even hostility, jealousy and unfriendliness in their



conscientious attempts to lead? How many end up saying, "Never again?"

If being a leader turns out to be a bad experience, it is almost always because of the leader's own effectiveness. Considering that few callers, teachers and leaders ever get any kind of specific training, becoming a leader is so often difficult, frustrating, and disappointing.

Being a leader does not make you one. After you get to be the leader of a group, you are going to have to earn the acceptance of the group members and have an influence on their behavior. The acquisition of a leadership title like caller, round dance teacher, contra leader, square dance club president, or association president soon brings unexpected disappointments or uninvited problems from dissatisfied dancers and members. Undoubtedly you will see evidence of jealousy on the part of some of the group members. Others may show resentment because they did not get your position; in their eyes you did not deserve the position, but they did.

You are also likely to observe some subtle (and not so subtle) changes in the way the club or group relate to you. Some who only weeks ago were your friends now appear to avoid you and exclude you from their friendship circle. Others may start showing signs of being afraid of you; they act defensively, more

guarded in their conversations, less frank in sharing their problems. Oh! What fun it is to be a leader.

Is it now more clear why, when you become a leader, you have not really made it? In fact, it might be said that you have had it. Certainly, I do not intend to discourage anyone from aspiring to become a leader. Rather I want to be honest with you and say that leaders will not always automatically get the respect and acceptance of their club or group members. In order to earn the leadership of their group and have a positive influence on the members, the leaders must learn some specific skills and methods.

Callers, teachers and leaders seldom seek leadership positions solely to satisfy the needs of club or group members. Leaders are human, too, and they have the usual human needs for status, achievement, higher pay, recognition, self-esteem, security, ego and acceptance, in fact, usually the same needs as the followers. If they don't find ways of satisfying these needs in their leadership position, they will not want to remain there very long.

An effective leader cannot be only a human relations specialist, he or she has other evident responsibilities to carry out in leading the club or group. He or she, as the leader, must acquire some flexibility and sensitivity to know when and where to employ these skills to achieve mutual satisfaction of club or group members, as well as the needs of the leader.

### **The Square Dance Caller, Round and Contra Leader, the Club and Association Leader in their Roles of Leadership**

It is difficult, if not impossible, to develop a precise list of caller-leader leadership attributes, or skills and techniques that would find general acceptance. The individual leadership qualities and personalities of these leaders doing their own thing in their own way usually provides square and round dancing its variety. Leaders find their leadership abilities taxed in many different situations, such as keeping a large crowd happy at a festival, in comparison to the local scene in maybe a rural area where the leader has maybe only 20 people to satisfy. Both intend to serve the dancers in the most effective

way and both are equally important. To me, the most important situation is the local one.

A Callerlab paper presented a year ago on Standards states: "A caller should be ethical in professional and personal matters in his or her leadership roles as it affects square and round dancing. He or she should have a deep and abiding interest in the square and round dance movement which supercedes his or her own ego involvement. He or she should know how to dance well and should show pride in the profession and maintain high standards of reliability and judgment. The true measure of a leadership success, within the broad constraints of good taste and the promulgation of good square and round dancing, lies with the pleasure the dancer receives. Dancers or peers will quickly evaluate leadership performance and show whether it is acceptable or not, by the frequency of their attendance in the square dance halls. One yardstick that has been around for many years and has served well is this: "Is it good for square and round dancing?" That standard is clear, concise, and as up to date as 35 years ago.

Segments of leadership traits for all of our leaders in the field are found in some of the following statements.

*Confidence*— People follow a confident leader without hesitation. They rarely follow a leader who does not seem sure of himself, and the person who does not exhibit confidence is not often a leader.

*Technical skills*— The fluffer, the "hot air artist" with no real knowledge of teaching, calling or leading may make a good impression and obtain a high degree of success at first, but will seldom last. He will never be respected by those who participate with him and know him best.

*Communication*— The leader who cannot communicate to his dancers is lost. The leader must be able to use his established tools of speech and ability to reach those he leads.

*Frankness and honesty*— Being tactful does not imply being cowardly or dishonest in his convictions. The leader who straddles the fence on issues of square and round dance importance, hesitating to speak out frankly and honestly when his opinions are sought, is not a true leader.

*Courage*— Leadership is at a premium because so many people are loathe to make decisions, are lacking in their enthusiasm, timid in their faith in themselves, afraid of the burden of responsibility and undecided about their direction.

We have in our activity many capable and dedicated leaders who are working diligently to put square and round dancing on a lasting foundation.

This reminds me of the story of the three stonemasons. All three of them were cutting stone, but when asked individually what they were doing, here were their answers:

First stonemason: "Obviously, I'm cutting stone."

Second stonemason: "Don't bother me, I'm earning a living."

Third stonemason, lifting his eyes, with a smile: "I'm building a cathedral."

This story reminds me of many people in different kinds of leadership positions today. Actually, all three were doing the same kind of work, but their reactions were a matter of attitude. To one, the task was boring; to another, just a job; but to the third, the same task was thrilling as he had a creative purpose. Frank Hamilton, a noted round dance leader of a few years ago once said, "A form of professional status has been attained in the square and round dance field. Those who wish our activity to improve in competence and judgment must also realize that mere enthusiasm and desire will not suffice as the sole qualifications for leadership." The general public, so responsive to personality and salesmanship often lacks the ability to discriminate in judging the soundness and technical aptitude of leaders. Any experienced dancer can teach a dance to dancers who know some basics, but only a few can teach people to dance so that they will truly enjoy the experience and present a graceful and happy expression. The teacher, caller or leader who is swayed by poor dance execution and permits it to continue without the courage or conviction to correct it in his own groups is a very poor leader.

There is a vast difference between being a capable square and round dance leader and being a teacher who is good for the activity. Few of us have had previous teaching experience, as stated before, or even recreational or musical training. Lacking this training we are

dependent upon what we see others teach and do, what we read in books and magazines (material written sometimes by people who are as new to the activity as we may be, or want to see their name in print) and upon our own ideas and whims. No other activity can match ours for the speed with which the novice advances from beginner to expert, to a professional teacher and then to an authority.

Many of our present instructors hang out their teaching shingles just a few months after graduation from a beginners class. No controls have been exerted to deter this action. Many callers and teachers have never gone through a basic dance class and many know little or nothing about square and round dance fundamentals and procedures, or about the guiding principles behind sound and effective leadership. I would say that in some, but certainly not the largest percentage, the dollar signs seem to lure them into the profession along with the "ego trip" of being a leader. This lack of training is, I feel, responsible for the confused trends of the day and for much of the poor dancing. Many would-be dancers are repelled, rather than attracted to the activity, because of the examples of poor technique, styling and attitudes they observe from some of our leaders in the activity.

One concept of leadership is that a leader should be nothing more than a servant of his dancers. In turn, this is saying we must give the dancers what they want and the way they want it. It sounds logical, but unfortunately, many very opinionated dancers are in complete disagreement with each other. Often, a small but very vocal minority, composed as a rule, of the most eager and active (though not necessarily the best) dancers succeed in dictating policy under the "servant creed" of leadership. This is where our strong leader has to exert his full leadership capacity to give proper direction in an effective way.

Some of the other outstanding qualities of leadership that I have found to be successful in our activity are awareness, interest and the willingness to serve. Awareness in leadership is a warranted quality that combines knowledge of and appreciation for a person as an individual. A note from J. M.

Barrie in his *Plays of J. M. Barrie*, describes charm, "If you have it, you don't need to have anything else, and if you don't have it, it doesn't much matter what else you have." This only goes so far.

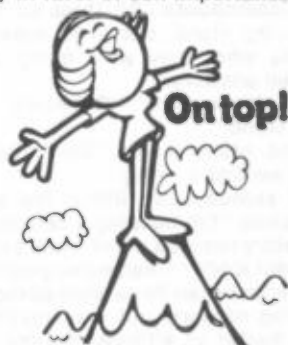
**Interest**— It contains the ingredients of knowledge and appreciation, but it also contains curiosity and imagination. Curiosity makes him want to find out what makes people tick and makes him want to see how many people he can expertly guide through so many weeks of a beginners class. Imagination shows him how to tie together what he finds out.

**The willingness to serve**— A leader may be very aware and may be intellectually interested but if he is not possessed by the importance of making life a little richer or fuller, and if he does not take pride in the part he plays in his instruction, his leadership will run in a narrow channel. The values and objectives toward which a good leader strives may habitually change from day to day, class to class and from club to club, but the willingness to serve, to give freely, is always present.

One of the most important basic ingredients each leader must realize is that he or she is an individual in his or her own right. Wisely molding the development of this personality they will be able to face the leadership responsibilities expected of them by the dancers. Be yourself; don't pattern yourself so closely after another caller, teacher or leader that it will detract from your individual personality. Continued practice of not being oneself can only result in degradation.

One of the most difficult hurdles to conquer in the quest to become a prominent caller, teacher or leader in today's square and round dance circles is that of

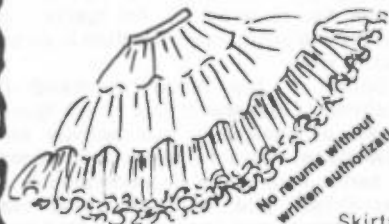
accepting the publicity, the praise, the over-reaction of some dancers and members given to the rapidly successful caller/teacher/leader. Each individual must realize this instant acclaim can quickly diminish, if not accepted properly and redirected so it will not become theory of "They can't do without me." They, the followers, can vacate themselves when they find the initial, well-developed leadership has gone astray in favor of self-importance.



Be aware, be concerned, be on top of the situations; request follower opinion, seek discussions with experienced leaders without hesitation; don't jeopardize portions of the dance activity and don't rely on past experience for the answer to each new situation in making judgments.

What is expected of you as a leader? Each student dancer, member or follower expect individually many things that you the leader cannot justifiably satisfy but over all, they are very easy to please if your leadership is in the right direction. There is one quality all great leaders possess: They are capable of persuading others to work together as teams under their direction to ac-

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compish certain designated objectives. As long as a leader has this gift, he retains his position. Once he loses it, his reputation vanishes. When that fleeting quality of leadership is lost, it is extremely difficult to recapture.

In closing this segment on the square dance caller, round and contra dance leader and the club and association leader let me state that any leader putting his best foot forward has to realize that it is necessary to achieve insight into the minds and hearts of other people. To fail to see the other person's side is to fail to see his own. He must not be overly convinced by his own reasoning. He must be humble and have the awareness of the complexity of human nature. Like an actor on a stage, the leader can identify himself with the part, yet remain aloof and critical. A successful caller, teacher or leader is essentially the result of a complicated interplay of all the virtues and principles of his own particular environment and his own personal qualities and ideals. Nobody said it would be easy but the rewards are really very gratifying when you find you have been successful in your efforts and your dancers and followers are supportive of your leadership qualities.

I feel every leader, caller, teacher has some responsibilities and obligations to assume. Those are:

1. The character of professional relationships among the many members of the square and round dance profession.
2. The character of professional relationships with the people they lead, direct and serve.
3. The quality of performance by one another as well as the people and participants they lead.

4. The prohibition of conduct which brings disrepute to the profession and individual.

5. Respect for the professional competence of his colleagues and recognition that different teaching, calling and instructional techniques and philosophies may accomplish identical objectives.

6. The shunning of actions, words or deeds which negate mutual respect, cooperation and team work.

7. Development and use of leadership qualities for growth in his particular field.

8. Engagement in the activity for his own satisfaction and personal growth in addition to the monetary rewards.

9. Awareness of the importance of sound basic instructional classes for all ages.

10. The sharing of skills, interests and programs with other leaders, teachers and callers by means of training and leadership.

11. Recognition of economic implications and an endeavor to receive financial remuneration equivalent to what the group can pay, providing services are satisfactorily rendered.

12. Utilization of all forms of media to inform people of the square, round and contra programs.

13. Contribution to the development of professional standards.

Definition of a square, round, contra leader, teacher or caller: One that provides opportunities of enjoyment from square, round or contra dancing which in turn will satisfy and give meaningful fulfillment of the joy of dancing. This includes leadership desirable to achieve such a recreational experience for all participants as a quality of life.

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# LEGACY

As part of LEGACY's long-standing commitment to function as a listening post for the square dance activity, questionnaires were distributed in 36 states last summer. The basic purpose of the questionnaire was to determine dancer attitudes on certain things. Additionally, LEGACY was looking for some useful information about how people get started in square dancing.

Oddly, the most important things learned as a result of mailing out the questionnaires did not come from the questionnaires themselves. It came from the way they were filled out and returned. About 4000 questionnaires were sent to LEGACY members for distribution to clubs in their areas. An amazing 2077 were returned! That total includes some reproduced locally when there was more demand for questionnaires than were mailed. The surprising return rate of more than 50% said one thing very succinctly: the dancers want a voice in their activity. Another fact that substantiated that conclusion was that 50,000-plus words were written on the backs of the questionnaires by the dancers, elaborating on their attitudes and desires for the activity.

The mass of data was compiled by computer and the information (along with twelve solid pages of comments extracted from the backs of the questionnaires) distributed to LEGACY trustees for dissemination throughout the 36 states represented. Square dance organizations and leaders may obtain copies by writing to LEGACY, 1812 Pelton Ave., Bellevue NE 68005.

The informational part of the questionnaire concerned what attracted

each dancer to square dance lessons. The national average came out as follows (the percentage figures add up to more than 100% because some checked more than one category):

*Took lessons in school	6.11%
*Saw it on TV	2.26%
*Recommended by friend/family	66.2%
*Tried S/D at a party	12.3%
*Saw others dancing	20.6%
*Saw ad or flyer	12.5%

The need for a nationwide means of determining dancers' attitudes and desires was defined at a LEGACY meeting. The questionnaire was the action and the results will help many of the callers and club leaders to be more responsive to the dancers' goals. Arrangements are underway to continue the survey so that attitude changes can be measured. Also, LEGACY members are working to expand future questionnaire distribution to develop a broader information base and provide statistically valid data for every state. Throughout the expanded questionnaire program, dancers will have the opportunity to express their needs directly and without cumbersome and expensive governmental-type organizations.

Legacy trustees sincerely appreciate the effort all 2077 dancers made to fill out the questionnaire. Their opinions and comments are of great value. The basic program at LEGACY's fifth meeting (Denver, May 14-17, 1981) has been shaped by the questionnaire data and comments. The compiled information has been widely distributed, read and discussed. The next time a LEGACY questionnaire comes around, please do it again!

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# I Second the Suggestion...

by Joyce Hooper  
Lake Oswego, Oregon



*"The best way for a dancer to learn the basics in round dancing is to be taught by the use of hash cueing."*

—George and Joyce Kammerer

The comments shared by the Kammerers in the December 1980 issue of *American Squireddance* encouraged me to write a response. The purpose of my comments is to share some of my thoughts, but more importantly, to second the Kammerers' suggestion. As a teacher of round dance basics for a little over four years, I totally agree that hash cueing is the best and most successful way to teach the two-step and waltz basics.

The exercise records should be selected to "fit the teach." It is well worth the instructor's time to see that they do. A strong bass beat in the rhythm is very helpful to the round dance student. I also select a few records with vocals, but I do not introduce them to the class until the fourth or fifth night. It is my belief that the student dancer needs to be exposed to listening to the cue words along with the vocals because a few of the choreographed rounds being danced on club nights do have vocals: "Little White Moon" and "Lucky," for example.

Many times, a comment of appreciation for the hash cueing method of teaching has been expressed. There are always a few students at each new basics class who explain, "We have been round dancing for a few years and we were taught by learning the dances. But we heard that you teach the steps and we want to learn the steps and their names so we *know* what we are dancing." By using a variety of exercise records to learn the basic steps, the student is able to graduate into a world of round dancing with the ability to listen and with confidence in his/her own ability because they have memorized "...the basics, and (do) not associate the routine with a specific record." (Kammerer)

It is easy to maintain the role of leader in the class situation with the hash cueing method of teaching. If you always review your teaching techniques for each basic step, are 110% prepared for each lesson, and have as many alternate teaching methods available to you as you can muster, your students will be smoother dancers who graduate with confidence. Don't forget to smile and compliment your students; let them know you are proud of them!

Open house, or the first lesson night, is the most important night for both the instructor/leader and the student. This is the opportunity to introduce the concept of "couple dancing." This is the time to welcome everyone, introduce yourself to the class and explain teaching methods and expectations. Below is an outline for my open house, which coincides pretty closely with that of the Kammerers.

1. Welcome— What is round dancing?
2. Explain (a) teach by seeing, hearing and doing
  - (b) terminology/cue words
  - (c) leads: inside and outside feet and hands
  - (d) cues are to the men
3. Rhythm: explain slow and quick
4. Explain and demonstrate:
  - (a) ball of the foot
  - (b) commitment to movement (imaginary circle)
  - (c) tall and wide posture
  - (d) shuffle step
5. Different cueing techniques: directional, cadence, cueing
6. Tips
  - (a) Anyone can round dance.
  - (b) Rotate partners to assist the learning process (short periods of time)
  - (c) Ask questions— we can all learn from each other
  - (d) attendance (roll call)
  - (e) teaching technique used in this class:

- (1) exercise hash cueing
- (2) dance review nights.
- (f) fee schedule and payment expectation.

The open house introduction takes approximately ten to fifteen minutes.

The couples then form a circle (most have already seen a round dance circle at their square dance nights) and they are introduced to the terminology for directions: line of dance, center of the hall, reverse line of dance, and the wall, as well as some of the teaching techniques discussed earlier.

The student then is shown and practices some of the most frequently used positions: open position, butterfly position and semi-closed position. Now we are ready for the acknowledgement, emphasizing the lead feet, open facing on the diagonal and that the cues are to the men.

Next comes the walking step (emphasizing the shuffle step associated with squares) and the ball-of-the-foot movement. The timing is taught for a walk step, or slow, and then compared with a run step or quick step. Now we are ready to dance to hash cueing.

The exercise hash would then be:

Standard acknowledgement to Open position; Walk 4; Run 8;;

We exercise this combination to different rhythms and incorporate the different positions as well as asking for a blending (i.e., in an Open position, Walk 4; Run 8;; Walk 4; blending to semi-closed position Run 8;;) until the instructor can hear the shuffle step.

At open house, the student learns the side, close step (two side closes; Walk 4;) and Scoot 4 (forward close twice). As you can see, the exercise variety is growing on the very first night:

Walk 4; Scoot 4; Walk 2;

Walk 4; Run 8;; Walk 4 to face wall;

Side close twice; to semi-closed pos;

At the close of open house, I like to introduce and have the students "dance" their first round dance, usually the "Grand Colonel Mixer." At the end of the first lesson, I read off the list of accomplishments their very first night and tell them how pleased I am that they have learned and danced their first round dance.

At the close of the third or fourth

Continued on Page 74

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## THE ROAD TO CALLING

by Duane & Donna Rodgers  
Park Forest, Illinois

Remember how much you wanted your license so you could drive your own car and how you felt it could get you anywhere you wanted to go? Well, it was not long before you found out it was not as easy as you thought.

As a dancer, you watched callers to see how well they did their job of leading folks down the road to being successful, happy, satisfied square dancers. You found some of them were reckless and seemd to just crash through a dance, only caring that they were having a good time. Like those noisy, careless, "Let me have my way!", "Who do you think you are?" drivers, you have found some callers who seem to ruin things for those around them.

To balance these renegades, there are many responsible, mature and professional instructors, working their hearts out to see they turn out dancers of which a caller and club can be proud.

When getting your license you feel you are going to have a great time and go all kinds of places, but the first thing you have to do is pass all the requirements. To drive a car you must be able to read, retain rules, have good eyesight and balance. To be a caller you must possess leadership qualities, have rhythm and a good voice. Your appearance must come up to square dance standards. You must have good memory and good mental attitudes in order to command the situations that arise. A faithful, loyal partner to help you over the potholes and rough roads is helpful. It is not bad to have someone special on the good trips, too, for the sharing.

In driving, all of us come upon rough

spots in the road and hit a few things now and then which cause setbacks. We pick ourselves up and next time watch for the potholes and ice on the road and the other drivers who can get us in trouble.

What next? You must know the rules of the road, regulations and routes. When learning to drive, you check over all the equipment to see how it works, and read the manuals for more help. Comparing this to calling, you'd best take lessons and dance around a little to be familiar with the territory you are entering. Checking equipment is not too hard. Learning to use the knobs and getting the needle in the groove at the first dance can present a problem. You think driving a car the first time was something; wait till you have all those eyes watching you, your hand, your fingers. "Ha, ha, he missed the record all together." And those are your friends saying that. A new caller has to have guts!

By golly, you are finally in the driver's seat, with your teacher, starting out slowly, and going out where very few can see you. Thought it was going to be easy? Confidence, enthusiasm, the thrill of it all starts to disappear. Humility, shyness and doubts set it as the teacher keeps correcting each time a stop sign is overshot, a yellow line is crossed, or a sudden stop throws the instructor out of the seat.

Translated to speaking about the new caller, remember the first time down in your basement with no one around. You thought you were pretty hot stuff and called your partner to come quick and

hear you! Then the big night in front of the club, "Keep it up, caller, you're going to be great someday!" Of course, when you keep stopping and starting, you know it's just like the brakes on the car, except this time you are throwing everyone on the floor; they are not sure in which direction they are going.

Remember back when you drove the car over the curb trying to make a right hand turn? It's no different becoming a caller. As you round each corner, you become better and it becomes easier.

By George, the test is coming. You have read the driving manual, studied at the driving school, and you think you know the rules. You take the eye test and the written test and pass. Now, the big moment behind the wheel comes, and you show the tester all the lights, the horn, the brakes, the turn signals. "Follow the road down to that stop sign, and prepare to turn left," says the tester. You push down on the gas...nothing. You forgot to turn the key.

You as a caller have your first class. Here's the big test. You practiced at one night stands, hanging on your favorite caller's shirttail. You attended a caller's college and some seminars, so now you

are ready to test yourself. All the equipment is set up with the preparation sheets (road maps, if you are the driver). You know where you are going! Do the other folks have an idea what you want to do? Just as in driving the car, you are careful and ever so patient. Of course, you do forget a few things you were taught to teach.

As far as percentages are concerned, unless there is a bad wreck or you violate too many rules, you and your car will be on the road for a long time. As the driver, it is up to you where you want to go and how far. How good a driver you want to be depends on how much you continue to study and how much work you put into it.

And so the caller starts mapping out his routes, planning ahead, just as for any trip in a car. Preparing what is necessary to make it an enjoyable and successful trip is of the utmost importance. So we drive off into the sunset in our car, as the caller goes to that next dance up the road. Here's hoping your road is as smooth, the scenery and folks you meet along the way as pleasant, and your rewards as fulfilling as you hoped they would be.

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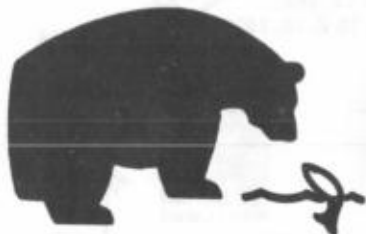
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# HEM-LINE

## FIRST DANCE OUTFIT by Mary Jane McClelland

**Shopping**— The first visit to a square dance shop can be rather sobering. When you started the classes, the thought of the price of your costume seldom comes to mind. As time progresses, you too want to look like a dancer. By the time you add up the cost of dress or skirt and blouse, petticoat, sissie pants and shoes; your budget is blown. It needn't be quite that awesome.

**Shoes:** Your feet are really going to take a beating from normal use so be sure that your shoes are a good fit as well as good support. Western and square dance shops have a number of styles— flats, one inch heels and a tapered heel which are frequently favored by round dancers. Also, another source of square dance shoes is through the mail order catalogs such as Sears and Penney's. These are generally less expensive. It is suggested that your first pair be a basic color which will go with various costumes— the safest being black.



**Petticoat**— It is suggested that this item be purchased. For a first one, white or varicolored is good in that it will go with just about anything you will have. Other colors can be added as money per-



mits. Also, be sure that you try the petticoat on with your new skirt or dress to be sure it has the fullness you prefer. Your petticoat should be one inch shorter than the skirt. The more fullness you have, the more you can expect to pay. Petticoats can be made, but they constitute many hours of sewing— take it from a fool who knows. A medium full petticoat can be found for about \$20. Occasionally, you might luck into finding one at a thrift shop. Also, a few of the square dance shops now have a "recycle" corner. Beware of a used item which has lost its crispness. Rejuvenation is hard to achieve. However, if you should have a petticoat which seems to be getting "tired," hang it on the clothesline so that as much fullness is stretched out as possible and spray with a cheap hairspray. Sometimes, a dip into liquid starch helps too. Another versatile idea is to make or buy a peasant blouse. This blouse is simple for the beginner and can be trimmed or untrimmed. For maximum wear, try plain white (trimmed in white). If you have numerous dabs and dabs of trim, use them up with rows and rows of trim on a solid colored or white blouse. Do be sure that the trims are colorfast. And that brings up another subject— preshrinking.

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Continued on Page 76



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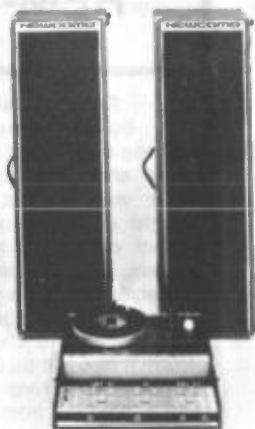
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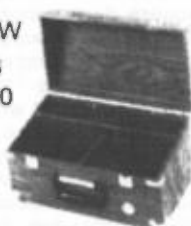
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# A Time to Grieve...

by Bev Warner  
Saginaw, Michigan

*Just as we went to press with the January issue in which "Square Line" requested information on memorial services for dancers, this article by Bev Warner arrived. While it does not describe a memorial service, the thoughts in it may help dancers to compose memorials for dancers who are no longer part of the living circle.*

Square dancers are made up of many professions, religions, philosophies, colors and sizes. But there is one thing that touches all of us, and that is grief.

Whether it be by death, divorce, loss of a job, or a runaway child, we go through a period of hurting.

Naturally one type of grief may be more intense or longer lasting than another. But grief is grief. The death of a loved one represents the most intense form of normal grief. What we learn from this kind of situation can help us in coping with lesser forms of grief. And we can help people in those times of stress, by understanding what's going on inside them and by being sensitive to their feelings.

One evening as I was scanning the library shelves I came upon a book authored by a minister dealing with grief. Some of the things I read had a familiar ring to them. I don't know how many times I have heard, "I know how you feel," "God needs him in heaven," or bible quotations. Rev. Murphy's simple rule is, "If you don't know what to say or do, don't say or do anything." Just be there.

I like to think that body language speaks of emotional support. In traumatic times we all need people who will provide that emotional support. Having a breathing human body to grasp can be therapeutic for the griever. Perhaps taking another's hand and clutching it is what we mean when we talk about holding on.

Denial of reality plagues all of us at this time. Perhaps, because the loss is so great, our minds block out the truth of a loved one's death. In talking to mourners, Rev. Murphy also cites, that it

is important to keep reality before them. That means trying firmly but kindly to declare the facts. This aids in accepting the finality of death. It may seem that a loved one has just stepped out and he will be right back. But he won't— he is dead.

Grief has many mood swings, it isn't always constant. Some experience calmness, even euphoria, then at times hysteria and laughter. When laughter occurs one may think it is an alternative to crying. Most people in a grieving situation can identify with irrational mood swings.

"Why?" is the biggest question asked by mourners. "Why did God let Harry die, he was such a good person. Didn't he deserve to live?" These people aren't asking for theological explanations; they are filled with pain. Why not then an answer from us such as, "It hurts pretty bad, doesn't it?" In this way it doesn't hinder their grief and they can pass through their pattern or stages or grief more easily.

Moving through the stages, each has an individual pattern with no particular order or marked time involved. Most authorities seem to agree a year constitutes an average period to have progressed through the various stages.

There are various reactions people go through when facing great trauma— shock, physical complaints, anger, guilt depression. What can we do?

1. Keep assuring that it's okay to have these feelings.
2. Visits are very important, especially after the funeral. (Sometimes mourners feel another loss— their friends.)
3. Invite them out to a dinner or square dance. What is wrong with having an odd number? Invite each as a person, not as a potential partner for unmarrieds.
4. Introduce widowed people. They've been there so they can help someone else. The bereaved get so lonely.
5. Send a note or card just to say you

are thinking of them.

6. Tape a square dance and send them the tape, so they can feel a part of it especially if they are homebound.

7. Mention their names at a dance; this helps to remind people to keep in contact.

This list could go on and on. I'm convinced that when we open our hearts to

people in grief, we can find ways to express our love. And in expressing that concern, we're helping them to cope with their pain.

Square dancers have been labeled as the friendliest people in the world, let's tie another tag on us, "We are among the most understanding."

---

# feedback

## Two items from Mike Litzenberger:

I read with interest the article by Brandon Dupre on clogging in the November issue. Mr. Dupre makes a couple of points which bear examination.

First, he says, "Clogging...an alternative to square dancing." He goes on to say that most cloggers indicate that someday, "they will return" to square dancing. As a square dancer and caller who has done some clogging, I'm not sure Mr. Dupre knows what he is saying. I am sure some square dancers who take up clogging stop square dancing, but I don't really believe all or even most do.

I have always considered clogging, as round dancing, a part of the total square dance program. A supplement, not an alternative. If, however, Mr. Dupre is correct, perhaps we'd better take another look at how or whether it is included in or on our square dance programs.

\*\*\*\*\*

I think the Callerlab-sponsored plateau system is a good one, in theory. Unfortunately, every member of Callerlab to whom I have danced, including members of the board of directors, uses *diamond circulate*, *flip the diamond*, *follow your neighbor and spread*, *coordinate*, *teacup chain*, *spin chain the gears*, *load the boat* and *relay the deucey* regularly at Mainstream dances, as well as some others on the plus list occasionally.

Is it because they are "showing off," unable to call a limited program or just disagree with the selections on the list? I even heard a Callerlab member use *load the boat* in the Extended Basics

hall at the convention in Memphis, then bragged about how well they could do it.

Whatever the reason, these moves are being used on the mainstream level, and since Callerlab members won't abide by the listed levels, let's quit kidding ourselves and put these moves on the list where they are being used. Then let's stop complaining about having too many moves to teach new dancers because no one is to blame but us callers.

---

The letter from Arnold Morgan in the January issue gets right to the meat of the problems that exist in square dancing today. We callers must have the intestinal fortitude to say "No, the mainstream basics cannot be taught in 20 or 24 lessons." We have to tell the newer dancer, "No, you are not ready for plus level dancing." We need the courage to refuse to call plus and advanced figures if only a vocal few demand them, even if it means we lose a few of the vocal ones. Better we lose a few of those than to lose many of those who don't voice their true feelings, but just become dropouts.

I suggest you invite Mr. Morgan to elaborate on the details of his study in a future issue— hopefully, this would provide even more input. This gentleman has a message that is worth more emphasis than just one letter in the "Feedback" column.

The problems that exist in many areas today are not due to the existence of

Continued on Page 76



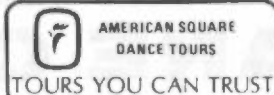
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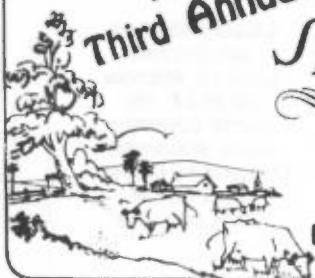
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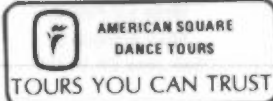


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# RHYME TIME



by Marcella Swords

## THE RANDOM KNIGHT

The woman stood  
 Motionless  
 In the square of eight,  
 Waiting for the call  
 To activate  
 Into movements  
 Sensual and sedate.

Some of the men  
 Look at her  
 Checking her eyes  
 For signs  
 That they may near her.

She does not answer  
 Their inquiries  
 The silent question  
 In their hearts  
 She is merely  
 Smiling  
 And precise.

The men are polite,  
 They smile  
 And nod  
 Or fumble and  
 Catch themselves,  
 Hoping to be  
 The one chosen,  
 The random knight.

## THE LOVER

He moves about,  
 Hands behind his back,  
 His eyes scanning  
 The crowd  
 Of many kinds  
 And ages.  
 Where will he  
 Find  
 The perfection  
 Which will last beyond  
 One night?

## THE VIGIL

She sits alone and waiting  
 But no one asks her  
 To dance.  
 Though her heart is ripped  
 To shreds,  
 Her face is smiling  
 No one will know  
 Her rejection.

A hand reaches out  
 Attached to a body  
 Of one not  
 Sublime.  
 But she stands erect  
 Vindicated  
 By her vigil  
 In time.

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# Sketchpad Commentary

Thanks to Joe Landi

The reason I want to learn to call is that callers never have car trouble, never get sick, never get depressed, never get tired, nothing ever breaks down in a caller's house, and caller's kids are always good in school...



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# A GRAND SQUARE DANCER

THE  
SOUTHERNMOST CALLER

by Joyce Runyon

Don Willey, caller of Key West, Florida, and his pretty taw, Marguerite, are busy these days traveling up and down the turquoise waters on the highway-over-the-seas. Going from Mile Marker 1 (Key West, that is) as far as Mile Marker 66, and developing classes and clubs on the islands in between is occupying most of their time and energy. But it wasn't that way until just recently.

What happened was this: An experienced caller left Key West, the Navy closed a submarine base there, and almost overnight, the square dance club, "The Nautical Wheelers" of Key West, was reduced to one square, and one willing enthusiastic new caller. Now, if area dancers and clubs are farsighted, they give a new caller every chance to become experienced, to mature in his calling, and thus provide them with what they are seeking: another leader they can follow. They help him with classes, "angelling" new dancers and encouraging them to come and learn.

Willey had plugged along for two years after the Navy exodus from Key West, spending time and money on records, equipment, practicing, singing, developing patter, and forming classes and trying to keep his one square of Wheelers happy.

He attended classes at Callers' College under Cal Golden and later studied with Stan Burdick. He was determined he would not give up what he loved so much, despite low attendance at the classes and workshops. But all of his efforts were centered in Key West, with

dancers traveling there to the school which served as a dance center.

Then, when the 1980 gasoline shortage began slowing down the travels of the Keys population (Monroe County is over 100 miles from end to end in the Keys), Willey began to cover ground. He formed a new class and club on Big Pine Key at Mile Marker 31. Christened the Key Deer Squares (honoring the midget Key deer of the Lower Keys Wildlife Refuge), the first meeting brought fifty dancers out, surpassing his best estimation of attendance. Don designed their badges, centered with a pine tree, and flanked with an antlered stag and his doe.

Then Don was asked if we would travel a little further up the road to Mile Marker 66 on Long Key to call for Outdoor Resorts of America in their beautiful recreation hall. Another club, the Long Key Squares, was formed there with the sunset logo and a key used for their badges, also designed by the caller.

Then came a query from Cudjoe Key where Venture Out Resort had a hall, some willing dancers, and a need for his services. And in the very near future, it seems that another regular dancing date will be made at a shopping mall in the town of Marathon. The travel involved with these new clubs is taking Don and Marguerite up and down U.S. Highway 1 several nights a week, and spreading the joys of square dancing throughout the

Continued on Page 77

# Best Club Trick

## PINEY PROMENADERS

The Piney Promenaders of Piney Flats, Tennessee, is a small square dance club with a membership of 28 couples who dance Plus-2 on the first and third Saturday nights of each month. The Piney Flats Community Center, just outside of Johnson City, is the center for their dancing. Working together during 1980, the Promenaders have completed a list of accomplishments that many larger clubs might have failed on.

- \* The club donated one hour of dancing for the wonderful young people at the Colonial Hills Nursing Home before each regular dance. At Christmas time they donated fruit baskets.

- \* The club members supported and danced for St. Jude Children's Research Hospital on several occasions during the year.

- \* Club members supported and danced for the Heart Fund drive.

- \* On three occasions, when asked, members danced exhibition squares at area malls.

- \* Members held a flea market to air-condition the community center and raised a total of \$1700 in one day.

- \* Members helped organize a round dance club at Piney Flats, the Piney Carousels.

- \* Members held a special dance for the Piney Flats Volunteer Fire Department and raised a total of \$653 for their building fund.

- \* The club shared with the Ruritan Club in the purchase of an ice maker for the Community Center.

- \* The club purchased basketball uniforms for the fourth grade team at Mary Hughes School.

- \* Members donated two days in the concession stand for the Ruritan annual horse show.

- \* Members parked cars for the Ruritan Club for one week at the Appalachian Fair.

- \* A beginners' class was sponsored.

- \* A packed houseful of dancers had a wonderful time dancing twice a month.

- \* Total monies raised during the year was \$4025.

Several recent articles have been written by dancers thanking their callers. This report was submitted by Wayne McDonald, caller for the Piney Promenaders, who says, "All was accomplished with a lot of hard work, done in the wonderful spirit of square dancing. We had a ball through it all. I swell with pride to know and call for such a wonderful group of dancers. It's also a lot easier to swallow the woes of the world when you are a square dancer."

## C Bar C & Seven C's Records



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### C BAR C

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- CC554 First Thing Each Morning— Phil
- CC555 Good Old Boys— John
- CC556 I'd Rather Go On Hurtin'— Bob
- CC557 Dixie No. 2— Jim
- CC558 Sea Cruise— Edgar
- CC559 Friendly Family Inn— John
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# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO— March 1956

Editor Rickey Holden says that the question he is most frequently asked by callers and leaders is, "How can we improve our dance activity?" Rickey answers that it is necessary first to know what *kind* of activity you ultimately want in your area. "If the leaders and callers are existing in a good state of cooperation, they must first decide in what direction they wish the movement to develop." Clubs or open dances? Standardization or individuality? Caller or dancer-run clubs? "There is nothing wrong in deciding in favor of any of the above conditions, but a decision must be reached by all those who influence the movement in a given area. If the leaders are at variance, it's always possible to come to some sort of acceptable compromise, *provided* the leaders are able to think first of the welfare of the activity, and not primarily of their own personal gain."

"If the 'old-timers' in an area oppose the direction in which the leaders feel honestly and sincerely the movement should go, I can think of no better advice than that propounded frequently by Ed Gilmore, who says, 'Don't fight 'em—drown 'em. Drown 'em in floods of new dancers exposed to and nurtured on the theories of the leaders with the best interest of the movement at heart'... but—before you let loose the flood-waters, make sure your channels are clearly marked. If your direction is definite, the path will not be hard to find."

\*\*\*\*\*

A very witty (nameless) lady, in an article named "Good Clean Fun," has written of some men she has had the misfortune to meet on the dance floor. There's the man who, after three consecutive gents have taken her right hand, pulled it across in front of her and firmly spun her in a counter-clockwise twirl, takes her

hand in exactly the same way and flips her deftly into a clockwise spin. She hastens to add, "I'm old enough to be on my guard against such maneuvers, and I cannot blame the resultant dislocated shoulder on anyone but myself."

In a similar vein, she is considering sewing arrows on the back of her dress, pointing to a spot just above her waistline to enlighten the gents who in a swing are apt to clutch her somewhere between the shoulder blades or, fortunately less frequently, in a manner which would be an adequate replacement for a bustle.

She speaks also of the "play boy" who puts his own interpretation to every call— such as the one who made it a point of going to his opposite lady for every allemande left. "The fact that he trod heavily on his corner (me) each time he pulled this little gimmick just added to the fun." This same type will never settle for less than two or three revolutions in a once-and-a-half, and the fact that some other gent is quick enough to hook her free flapping arm as she spins by doesn't deter him in the least. After all, it isn't his spine that splits down the middle!

And then there's the excitement of wondering where in the square (or in which square) you'll end up after a swing! Just kidding, guys. It's all "Good Clean Fun!"

## 10 YEARS AGO— March 1971

Does this sound like you? From Calling Tips: "A caller said he recently called 'against' Joe Schmo and Al Lemande on a festival program. He DID mean to say 'against,' we discovered, since he went on to talk about his attempts to 'go them one better' in a sort of competitive calling session. We wonder about that attitude and the resulting experience for the dancers. Do you think the dancers

got a fair shake or a jousting? There's a point to ponder."

\*\*\*\*\*

So much "Feed-Back" was generated by a recent article and a subsequent letter of opinion concerning the challenge convention, that this month's entire Feed-Back is a collection of positive statements about challenge dancing from letters received since then. Here are some quotes:

"Challenge dancers love what they are doing and it really is a thrill to get through a series of calls." "If it were not for challenge dancing I would have to play challenge bridge, and I would much rather dance." "Square dancing is a wonderful pastime at any level; personally, we look forward to every challenge convention as 'the event of the year.'" "What many may not know about a challenge dance is that we expect to be stopped. If we were able to do everything that was called it would not be a challenge." "If it were not for the high level dancers that work out and test the new figures, the fun and in-

termediate level dancers might not be enjoying such calls as: *spin the top, circulate, flutter wheel, explode the line* (etc.)" "Because each (square dance level) is different from the other does not mean any of them is wrong." "We enjoy our regular club dances, and we do try to support three of them." "Every form of recreation has various levels of achievement and there should be opportunity for all to support the level they enjoy, without condemnation from others, be they in agreement or not. 'Live and let live, to each his own, and let's square up!'"

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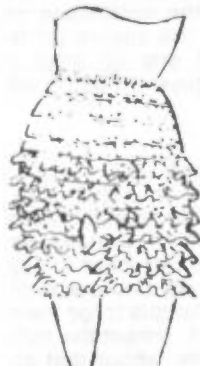
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JUNE 25, 26, 27, 1981

SEATTLE, WASHINGTON



### ROUND DANCE PROGRAM

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Afterparties, sponsored by future convention cities, will be held in the San Juan and Snoqualmie rooms each night.

Funtime rounds will be shown in the MS halls each day, workshopped, re-taught and cued by the same teachers.

### YOUTH PROGRAM

The Rainier room has been designated as the Youth Hall. Slightly in excess of 4 percent of advance registrants are teen and preteen dancers.

Activities call for panels and clinics as well as programmed squares and rounds

and square, round and contra workshops and exhibitions. The Youth Hall will have a full schedule each day of the convention. Youth will have full access to all dance halls, while adults are encouraged to visit the Rainier room and dance with the youth of our nation.

Seattle has much to offer in addition to convention events. Tours will leave daily. Seattle has many parks and a world-famous zoo, with an excellent aquarium on the waterfront. The Center grounds have many areas for relaxation as well as a Fun Forest of rides and games.

### SHOWCASE OF IDEAS

Since 1969 the Showcase has been a unique convention feature, the ideal place for organizations to share their ideas. Suggested display materials include documents such as by-laws and constitutions, promotional materials, histories and scrapbooks, education materials and handouts. All organizations are invited to participate by setting up a display in the Alki Room of the Seattle Center. All dancers are invited/encouraged to browse in this area which will be open all three days.

If your organization has not received an invitation to participate, contact Bud and Hilary McMahon, 19718 Orting Kapowsin Hwy, Graham WA 98338.

### REGISTRATION

The latest figures received show a registration of 13,952. If your registration is not it, send it now for the event of the year. Write to PO Box 898, Lynnwood WA 98036.

**FLASH!** With over 14,000 square dancers presently registered for the National Square Dance Convention in Seattle in June (as we go to press), it was reported to ASD that all downtown rooms are booked to capacity and outlying housing is becoming scarce. Square dancers who have not registered may still obtain first-class housing by registering through ASD/Holloway Tours. A few accommodations at the beautiful Marriott next to the airport, with shuttle service to the convention center, and many extras are available on a package tour basis. Write immediately for full details to ASD Tours, PO Box 488, Huron OH 44839.



## Dancing Tips

by Harold Bausch

It might serve us well to look back to the time we each started to square dance, to think what it was that made it all so much fun. First, we might think it was the people who were so kind, so much fun to be with, in other words, new friends. Then too, it was the discovery that we could do this thing that looked so complicated; we met the challenge. We might find that it was the cooperation of many that made us successful, the feeling that we too were contributing to the fun of it all. Some small part of it was the new clothes, unlike any we had worn before. For many, it is because husband and wife enjoy a mutual in-

terest, something they do together.

Soon we found that we became part of a group, a group that enjoyed being together, dancing together, traveling together. A group that laughed at mistakes and went on to conquer the thing together. A group that we counted on to understand any mistake we made and not look down on us. Suddenly we found that our group was getting quite good and we got satisfaction out of that. We felt that we had done it together.

The togetherness keeps us going, keeps the fun in this activity. When the caller mentions that we should be sure to mix, to dance with others and make more friends, we discover there are really fine people out there square dancing. We start to be more relaxed regardless of where we dance or with whom. Now we become true square dancers.

If square dancing does nothing else, it develops friendships. It breaks down shyness and barriers of age, sex, race and creed. We find that we are all equals, all worthy people. This is something we were told when we were young, but it is truly brought home to us in square dancing.

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# Calling Tips



by Gene & Thelma Trimmer

Month after month magazines are repeating the words of writers who say we are driving many dancers away by striving for the higher levels. Perhaps they are right but it just may be that nothing is wrong with the establishment of the goals, only the method of achievement is undesirable. Let us give ourselves and our dancers a little "test" to see where we are in our "level" of capability. Try the following routines with your dancers.

1. Heads right and left thru, star thru  
Double pass thru, track two, scootback  
Boys circulate, swing partner  
Promenade.....
2. Heads square thru, swing thru  
Girls circulate, boys trade, boys run  
Bend the line, curlique, coordinate  
Girls circulate, boys fold  
Right and left grand.....
3. Heads lead right, circle to a line

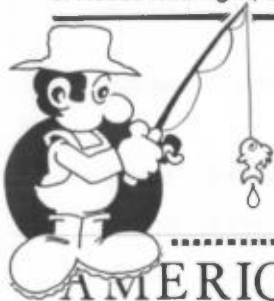
Touch a quarter, coordinate  
Bend the line, star thru, swing thru  
Boys run, half tag, trade and roll  
Swing thru, girls fold, peel off  
Wheel and deal, left allemande.....

4. Heads pass the ocean  
Ping pong circulate, ping pong circulate  
Extend the tag, girls trade, boys fold  
Peel off, couples circulate  
Half tag right, allemande left.....

5. Heads square thru, spin chain gears  
Scootback, boys circulate, turn thru  
Allemande left.....

The time is now for an assessment of what we are doing. If the dancers got partly through the above figures, accomplished the QS and Plus 1 figures, then hesitated or blew the square on *scootback, fold, peel off, circulate* or *half tag*, it is just possible they have been given a workshop in the wrong things.

We could listen intently to all the gripes in the world about what drives many dancers away from square dancing and not accomplish anything. The reasons are too many and vary considerably with individuals. Let us think instead about what keeps dancers in the activity. One item there will stand head and shoulders above all the rest and that is a good, firm foundation in the basics, with consideration given to styling and dancing. Teach them well!



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by Bob Howell

# easy level

Dick Clements from Grissom Air Force Base in Indiana, shared this one with me at the "etc." workshop, a Mini-LEGACY last fall. I use it not only at one-night stands but with Senior Citizen groups.

## DIXIE-LOU STOMP

FORMATION: Solo dance in circle

MUSIC: "Winchester Cathedral," Fontana Record F-1102

INTRO: Wait 16 counts.

- 1 Point right toe to right; close to left;
- 2 Repeat;
- 3 Point left toe to left; close to right;
- 4 Repeat;
- 5 Point right toe behind (twisting body); Close to left;
- 6 Repeat;
- 7 Point left toe behind (twisting body); close to right;
- 8 Repeat;
- 9 Lift right knee to touch left elbow; down to touch floor;
- 10 Repeat;
- 11 Lift left knee to touch right elbow; down to touch floor.
- 12 Repeat;
- 13 Hop left two hops, clap hands two times;



Repeat entire dance to end of record. Dance goes through ten times. WARNING: The musical timing vs. action do not "feel" right at times to cuers and callers, but keep on going and the dance works out perfectly. Record may be "special ordered" through local pop record shops or picked up from an "oldie but goodie" rack. (I have been using "King of Country Music" on Big Mac, BM 020B.)

With the snow beginning to melt up here in the central part of the northern U.S., our thoughts turn to warmer weather. Karl-Heinrich Fischle of Hanover, Germany, suggests we think about and dance this mixer:

## DOWN SOUTH

MUSIC: "Down South," Windsor 7422. Works well to "Put on Your Old Grey Bonnet," Scope 595.

POSITION: Partners facing, both hands joined, man's back to COH.

FOOTWORK: Opposite throughout; steps described for men.

- 1-4 POINT, CLOSE; POINT, CLOSE; SLIDE, TWO; THREE, CLOSE;  
Point L toe to left, close back; repeat; take 4 sliding steps in LOD.
- 5-8 POINT, CLOSE; POINT, CLOSE; SLIDE, TWO; THREE, CLOSE;  
Point R toe to right, close back; repeat; take 4 sliding steps in RLOD.
- 9-12 CROSS, CLOSE; CROSS, CLOSE; CROSS, CLOSE; CROSS, CLOSE;  
Cross L in front, close back; cross R in front, close back; repeat both actions.
- 13-16 DOSADO; — —; VEER RIGHT;  
Do-sa-do; then M and W veer right to a new partner.

The record is made for a singing call, so you can smile at your partner and 14 other pretty gals dancing this mixer.

Walt Cole of Ogden, Utah, wrote a pretty quadrille which he calls...

## WHISPERING QUADRILLE

MUSIC: "Whispering," MacGregor, or similar, appropriate music.

INTRO: — — — — Head two couples lead to the right

BREAK:

- — And there you balance      — — Circle to a line  
— Balance forward and back      — — Cross the star\*



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 --- Promenade  
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 All eight to the middle and back  
 --- Cross your corners  
 --- Go forward two  
 --- Ladies chain  
 --- Chain back  
 --- Swing the corner  
 --- Promenade  
 ---  
 All eight to the middle and back



FIGURE: (Twice for heads, twice for sides)



With the opposite, allemande left  
 --- Courtesy turn

Middle/end break: Side two couples lead to the right.  
 \*Cross the star: Hand #1—Ends pull by right hand and face in to form couple; centers of line now right hand star half-way and drop out of star with men facing men and ladies facing ladies in an eight-chain-thru set-up. Hand #2— All left hand pull by. Hand #3- Outside dancers face and right hand pull by, turn to face the set; centers right hand star half-way and drop out to end facing original partner in an eight-chain-thru set-up. Hand #4— All left hand pull by. Hand #5— Outside dancers face and right hand pull by and turn to face the set; centers right hand star half-way and drop out to end men facing men and ladies facing ladies in an eight-chain thru set-up. Hand #6— All left hand pull by. Hand #7— Outside dancers face and right hand pull by and face the set; centers right hand star half way and drop out to end facing original partner. Hand #8— All left hand for courtesy turn to end back in original lines. (In this case for roll promenade)


Cross your corners: All men will pass behind corners to meet opposite ladies for the allemande left. All ladies will pass in front of corners to meet opposite gents for the allemande left.

Continued on Page 78

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	 Marlin Hull	<p><b>H-101 I'LL LOVE YOU TONIGHT IN MY DREAMS by Marlin Hull</b>  <b>H-102 THE SAME OLD WAY by Daryl</b></p>
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# CHALLENGE CHALLENGER

by Russ & Nancy Nichols

As the number of Advanced and Challenge dancers grows across the country, it occurred to us that perhaps we should review the National Challenge Convention. The National Challenge Convention was started 15 years ago to accommodate the higher level dancers. At the time the National Square Dance Convention did not recognize challenge dancing; however, this has changed in the last few years. Ed Foote was instrumental in the formation of the convention and still serves as its executive manager. The convention has taken many turns to arrive at its present stature. The highlight of the convention is the voting for the ten staff callers. As critical as challenge callers are, this normally produces the top ten challenge callers in the nation. For the callers selected, there is an instant demand on their time, as every challenge group in the country wants to book and dance to the top ten.

A caller is eligible to be voted on after he meets the criteria set down by the Board of Advisors and has called a guest tip in each hall of the convention. He can be a scheduled guest caller three years in a row. This means the callers give their best material to the dancers, who are the final judges.

The Board of Advisors are made up of representative couples chosen by the dancers from areas most represented at the convention. Their duties are to guide the convention, assist the callers and set future policy.

The 1981 convention has been sold out with 54 squares at C-2½ and 21 squares at C-1½ since August 1980. Steps to correct this problem have been taken by moving the 1982 convention to the Sheraton Hotel in Philadelphia. Three halls will be utilized at C-1, C-2, C-3. This should help ease the problem;

however, the advisors are on constant lookout for even larger facilities, in order to accommodate the fastest growing aspect of the square dance hobby.

## KANSAS CITY

In response to our call for Challenge Chatter material, the following was submitted. Kansas City's Jim Dandy Tape Club is entering 1981 with its most ambitious schedule. Dances are scheduled with ten of the nation's top callers at Advanced, C-1 and C-2 levels. The schedule includes Mike Jacobs, March 23; Keith Gulley, March 27-29; Ed Foote, April 10-12; Norm Poisson, April 13; Ross Howell, April 15; Ron Libby, May 8-10; Jeff Barth, June 10-12. The dates for the remainder of the year will appear at a later date. All dances are limited squares. For more information, contact George Cain at 816-358-6586.

*Editor's Note:* In checking these dates on the calendar, we see these are indeed very ambitious plans and we hope they are all successful. This report coincides with the lead section of the article regarding groups wanting to book the very finest.

## PASDA

Phoenix Advanced Square Dancers Association is entering its second year of existence, dancing A-1 and A-2 calls. Dances are scheduled on the first and third Saturdays, with occasional Sunday events. New officers Bernie and Mary Rott will serve as presidents for the coming year. Past presidents Steve and Marilyn Gordon are board members and will act as program chairmen. Visitors in the Phoenix area who are looking for an advanced dance should call the Rotts, 602-841-0875, or Betty Cressler, 602-279-3798, for information about PASDA dances and other advanced dances in the Phoenix-Mesa area. Two special weekends have been scheduled for July 10-12 and Oct. 20-Nov. 1.



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by Ed Fraidenburg

## CHOREOGRAPHY

*Right and left grand* get-outs using advanced basics:

Head ladies chain right, heads rollaway  
Sides lead right and circle four  
Two ladies break to lines of four  
Touch a quarter, transfer the column  
Right and left grand.....

Heads lead right and circle to a line  
Right and left thru, ocean wave  
Girls trade, swing thru, lock it  
Right and left grand.....

Heads flutter wheel, pass thru  
Separate round two to a line  
Pass thru, wheel and deal  
Double pass thru, horseshoe turn  
Right and left grand.....

*From Bill Davis, California:*

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Centers right and left thru, ocean wave  
Chain reaction, right and left grand.....

Sides rollaway, heads split square thru  
Right and left grand.....

Head ladies chain right  
Side ladies chain across  
Heads wheel thru, ocean wave, boys run  
Cast a shadow, right and left grand.....

Heads lead right and circle to a line  
Right and left thru, pass the ocean  
Swing thru, boys run, turn and deal  
Right and left grand.....

*From Bill Davis, California:*

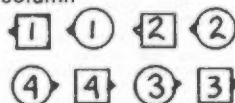
Heads lead right and circle to a line  
Right and left thru, pass the ocean  
In roll circulate, in roll circulate  
Right and left grand.....



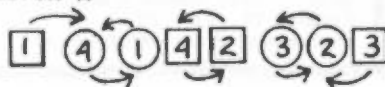
### CAST AN ANCHOR

Description: From a column (RH-LH), cast off three-quarters (R/L) to a tidal wave; ends start moving around outside while remaining six trade (by L/R), new ends start moving around outside while remaining four trade (by R/L), center two now trade (by L/R). The ends who are moving around outside meet, pass R/L shoulders, and quarter in to stand as a couple. The end result is a quarter tag formation.

Start in column

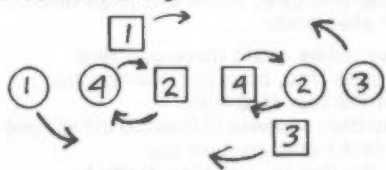


Cast off 3/4

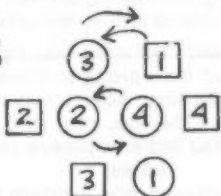




Triple trade and ends move along



Double trade and ends move along, single trade while ends pass in



Comment: When started with regular columns (i.e., all dancers in regular lines do a *curlique*), the ending quarter tag formation has a regular right hand wave in the center and regular couples on the outside. The movement flows well after *curlique*, *triple scoot*, *single file circulate* or *crossfire*. Do not use *touch a quarter* before it. Dancers like the *relay the deuce* feeling of it.

EXAMPLES by Don Beck, Stow, Mass.

- Heads *curlique*, walk and dodge
- Split two, around one to a line
- Touch a quarter, single file circulate
- Cast an anchor*, extend the tag
- Single hinge, ladies run, star thru
- Trade by, left allemande.....
- Heads *curlique*, boys run, star thru
- Curlique*, *cast an anchor*
- Extend the tag, ladies trade
- All circulate.....(Box 1-4 wave)
- Heads pass the ocean, extend the tag
- Spin the top, single hinge
- Single file circulate, *cast an anchor*
- Ping pong circulate, extend the tag
- Single hinge and roll
- Grand right and left.....

Heads pass thru, separate around one  
To a line, *curlique*, *cast an anchor*  
Ladies swing thru, extend the tag  
Ladies trade, right and left thru  
(1P2P)

Four ladies chain  
Heads right and left thru  
Pass the ocean, extend the tag  
Ladies trade, ladies run  
Tag the line in, touch a quarter  
Triple scoot, *cast an anchor*  
Grand right and left.....

Heads square thru, swing thru  
Men run, crossfire, *cast an anchor*  
Turn thru, left swing thru, single hinge  
Swing thru, left allemande.....

Heads square chain thru  
Single circle to a wave, lock it  
Single hinge, triple scoot  
*Cast an anchor*, chain reaction  
Scoot back, men run, acey deuce  
Cast a shadow, men run, turn and deal  
Grand right and left.....

EXAMPLES by Ed:

Heads square thru four, sides rollaway  
Spin the top, single hinge, circulate  
*Cast an anchor*, ping pong circulate  
Extend the tag, boys run, crosstrail thru  
Left allemande.....

Heads lead right and circle to a line  
*Curlique*, coordinate, bend the line  
Touch to a wave, triple trade  
Single hinge, circulate, *cast an anchor*  
Extend, boys run, ferris wheel  
Square thru three-quarters  
Left allemande.....

Heads lead right and circle to a line  
*Curlique*, *cast an anchor*, recycle  
Zoom and pass thru, left allemande.....

Heads pass thru, go round one  
To a line, *curlique*, *cast an anchor*  
Girls turn thru, boys courtesy turn them  
Star thru, pass thru, trade by  
Left allemande.....

Head gents and corners go forward  
And back, star thru, circle four  
Ladies break to a line, touch a quarter  
Circulate, *cast an anchor*, extend  
Boys run, star thru, pass thru  
Trade by, left allemande.....

Head gents and corners go forward  
And back, star thru, circle four  
Boys break to lines, touch a quarter  
Circulate, *cast an anchor*, extend  
Boys run, chase right, boys run  
Star thru, pass to the center  
Square thru three-quarters  
Left allemande.....



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



# REVIEW

## SWING THRU (Continued)

When the APD concept is applied to *swing thru*, many challenging choreographic possibilities become apparent. Two such possibilities are three-hand and six-hand ocean waves.

Heads ladies chain three-quarters  
Six pass thru, boys run (3-hand waves)  
Swing thru, head men pass thru  
Turn right around three to an ocean wave  
All recycle, left allemande.....

Head men only lead right, circle three  
Two men break to lines of three  
Pass thru, boys trade, swing thru  
Head ladies pass thru, turn right  
Around three, all tag the line in  
Star thru, centers pass thru, star thru  
Pass thru, wheel and deal,  
Centers pass thru, left allemande.....

Head ladies chain three-quarters  
Six pass thru, boys run right  
Left swing thru, head men pass thru  
Turn right around three, all swing thru  
Boys run, partner trade, pass thru  
Wheel and deal, square thru  $\frac{3}{4}$   
Left allemande.....

Head men only lead right, circle three  
Two boys break to lines of three  
Pass thru, boys trade, left swing thru  
Head ladies pass thru, turn right  
Around three, centers run  
All tag the line in, pass thru  
Girls fold, star thru, couples circulate  
Ferris wheel, square thru  $\frac{3}{4}$   
Left allemande.....

Head ladies chain three-quarters  
Rollaway, pass thru, girls trade  
Swing thru, head men pass thru  
Turn right around one, ends star thru  
Centers hinge a quarter, trade the wave  
Recycle, pass thru, all pass thru  
Left allemande.....

Head ladies chain three-quarters  
Rollaway, pass thru, girls trade  
Left swing thru, head men pass thru  
Turn right around one, ends touch  $\frac{1}{4}$   
All four boys run, clover and pass thru

Swing thru, boys run, pass thru  
Wheel and deal, zoom and pass thru  
Left allemande.....

Head ladies chain three-quarters  
Six pass thru, boys run, swing thru  
Spin the top, step thru  
Head men squeeze in (next to other men)  
Centers trade, centers run  
Tag the line in, star thru, trade by  
Circle to a line, left allemande.....

Head men only lead right, circle three  
Two men break to lines of three  
Pass thru, boys trade, swing thru  
Spin the top, step thru  
Head ladies squeeze in (next to other ladies)

Centers trade, centers run  
Tag the line in, star thru  
Centers square thru three-quarters  
Outsides trade, left allemande.....

Head ladies chain three-quarters  
Same ladies chain across, six pass thru  
Boys run, swing thru, boys run right  
Head men pass thru, turn right  
Around two, girls circulate  
Boys pass thru, boys run, tag the line in  
Pass thru, girls fold, touch a quarter  
Recycle, square thru three-quarters'  
Trade by, left allemande.....

Head ladies chain across  
Same ladies chain three-quarters  
Six pass thru, boys run, left swing thru  
Left spin the top, side ladies step thru  
Touch a quarter, all boys run  
All move to the next and pass thru  
Boys cross fold, touch a quarter  
Centers trade, swing thru, recycle  
Pass to the center, square thru  $\frac{3}{4}$   
Left allemande.....

Head ladies chain three-quarters  
Six do-sa-do to a wave (six-hand wave)  
Swing thru, pass thru, U-turn back  
Circle eight, head men and partner  
Forward and back, star thru, zoom  
Square thru three-quarters,  
Left allemande.....

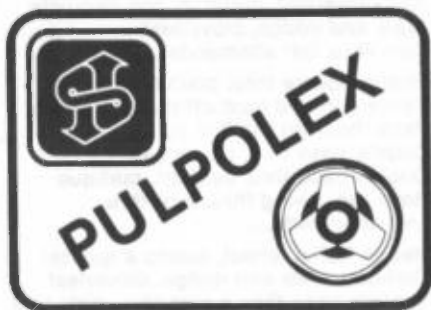
Head ladies chain three-quarters  
Rollaway, do-sa-do (six hand wave)  
Left swing thru, pass thru  
U-turn back, head men pass thru  
Turn left around one, all star thru  
Trade by, swing thru, pass thru  
U-turn back, left allemande.....

Head ladies chain three-quarters  
Rollaway, six pass thru, girls trade  
Spin the top, swing thru  
Sides hinge a quarter  
Heads touch a quarter

Those who can star thru  
 Others quarter in, ferris wheel  
 Pass thru, star thru, pass thru  
 Wheel and deal, square thru  $\frac{3}{4}$   
 Left allemande.....

Head ladies chain three-quarters  
 Six do-sa-do, left swing thru  
 Pass thru, U-turn back, circle eight  
 Four boys spin the top, extend  
 Swing thru, ends circulate, boys run  
 Square thru four, trade by, pass thru  
 Trade by, left allemande.....

Head ladies chain three-quarters  
 Rollaway, do-sa-do, swing thru  
 Pass thru, U-turn back,  
 Head men pass thru, turn right  
 Around one, all star thru  
 Circle to a line, left allemande.....



### ODD MAN OUT by Bob Davis

Description: From various formations (waves, two-faced lines, 3x1 lines, inverted lines, etc.), ends facing in cross over circulate (on a diagonal to the center position in the other foursome), all others cross run. Movement ends in various formations, depending on the starting formation.

From Box 1-4 Ocean Waves  
 (right hand)  
 FIGURE 1

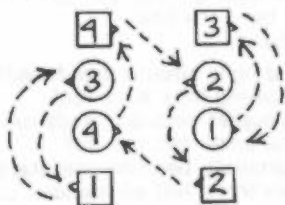
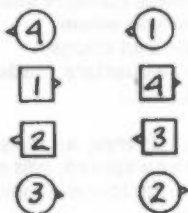


FIGURE 2  
 Ends in left-hand waves



EXAMPLES from SCVSDA Notes:  
 Heads square thru four, swing thru  
 Trade the wave, *odd man out*  
 Right and left grand.....

Heads square thru four  
 Swing thru, boys run, *odd man out*  
 Boys trade, wheel and deal  
 Right and left grand.....

Heads square thru four, swing thru  
 Boys run, centers walk and dodge  
*Odd man out*, boys cross run  
 Girls pass the ocean, center girls trade  
 Flip the diamond, right and left grand.....

Heads square thru four, centers in  
*Odd man out*, step and slide  
 Trade by, left allemande.....

Heads lead right and circle to a line  
 Right and left thru, Dixie style to a wave  
*Odd man out*, box the gnat, pass thru  
 Right and left grand.....

Heads lead right and circle to a line  
 Pass the ocean, trade the wave  
*Odd man out*, recycle  
 Left allemande.....

Heads lead right and circle to a line  
 Pass the ocean, recycle, veer left  
*Odd man out*, centers cross run  
 New centers trade, wheel and deal  
 Left allemande.....

Heads lead right and circle to a line  
 Pass the ocean, swing thru, boys run  
 Girls trade, tag the line right  
*Odd man out*, half tag, trade, roll  
 Left allemande.....

Heads square thru four  
 Right and left thru, star thru, pass thru  
 Tag the line right, *odd man out*  
 Left allemande.....

Heads half square thru, swing thru  
 Boys run, girls walk and dodge  
*Odd man out*, left allemande.....

ADVANCED FIGURES by Ed:  
 Heads curlique and spread, *odd man out*  
 Single wheel, center four walk and dodge

Star thru, partner trade, slide thru  
Left allemande.....

All roll away, heads curlique and spread  
Odd man out, single wheel  
Center four walk and dodge,  
Square thru three-quarters, trade by  
Left allemande.....

Sides right and left thru, all rollaway  
Heads curlique and spread, *odd man out*  
Single wheel, center four walk and dodge  
Left allemande.....  
Heads curlique and spread, acey deucey  
*Odd man out*, ends star thru  
Centers hinge, extend the tag  
*Odd man out*, centers trade  
Girls run left, crosstrail thru  
Left allemande.....

Side ladies chain, heads square thru four  
Swing thru, boys run, tag the line right  
*Odd man out*, wheel and deal  
Left allemande.....

*And a strange one:*

No. 1 couples face corners, box the gnat  
Those at the head rollaway, forward  
And back, square thru four, ocean wave  
*Odd man out*, *odd man out*, swing thru  
Boys run, bend the line, pass thru  
Bend the line, original heads California  
twirl

All wheel and deal, swing thru, turn thru  
Left allemande.....



FIGURES by Ed:

Heads pass the ocean, left swing thru  
Extend, trade the wave, swing thru  
Trade the wave, boys run, chase right  
Boys run, left allemande.....

Heads rollaway, square thru four  
Ocean wave, trade the wave, swing thru  
Recycle, swing thru, boys run

Pass thru, wheel and deal  
Centers square thru, but on third hand,  
Dixie grand, left allemande.....

Sides rollaway, heads pass thru  
Go round one to a line, ocean wave  
Left swing thru, pass thru, chase right  
Centers trade, swing thru, boys run  
Pass thru, wheel and deal, zoom  
Pass thru, left allemande.....

Heads square thru four, pass the ocean  
Left swing thru, pass thru, chase right  
Single hinge, boys cross run, fan the top  
Trade the wave, turn and left thru  
Pass thru, wheel and deal  
Centers pass thru, left allemande.....

FIGURES by John Strong, SDDS:

Heads star thru, double pass thru  
Peel off, pass thru, tag the line  
And cloverleaf, curlique, box circulate  
Walk and dodge, cloverleaf  
Turn thru, left allemande.....

Heads square thru, double pass thru  
Centers in and cast off three-quarters  
Pass thru, tag the line in, star thru  
Double pass thru, cloverleaf  
Double pass thru, peel off, curlique  
Boys run, swing thru, turn thru  
Left allemande.....

Heads flutter wheel, sweep a quarter  
Curlique, walk and dodge, cloverleaf  
Centers pass thru, swing thru, girls fold  
Peel off, ferris wheel, square thru  $\frac{3}{4}$   
Left allemande.....

Four ladies chain, heads lead right  
Circle to a line, pass the ocean  
Single hinge, swing thru, ends fold  
Peel off, ferris wheel, girls square thru  $\frac{3}{4}$   
Slide thru, couples circulate  
Wheel and deal, star thru  
Flutter wheel, curlique, boys run  
Left allemande.....

FIGURES by Will Orlich:

Heads lead right, circle to two-faced line  
Boys run, fan the top, turn thru  
Boys run, fan the top, turn thru  
Wheel and deal, girls turn thru,  
Star thru, bend the line  
Left allemande.....

Heads lead right, circle to two-faced line  
Ends run, swing thru, ends fold  
Peel off, couples circulate, ends run  
Swing thru, ends fold, peel off  
Couples circulate, bend the line, star thru  
Eight chain three, left allemande.....

Heads pass thru, all partner trade  
Clover and swing thru, slide thru  
Trade by, partner tag, walk by one  
Swing the next, promenade

Sides tag the line right, lines pass thru  
Wheel and deal, centers pass thru  
Left allemande.....

Couple 1 face couple 2,  
Right and left thru with full turn  
To the next two, right and left thru  
New one and two right and left thru  
Old three and one left square thru  
Six hands, old four and two divide  
Go back home and star thru  
Left allemande.....

Promenade, girls roll back one  
Promenade, heads wheel around  
Right and left thru, face down line  
Center couples right and left thru  
Backtrack, box the gnat, change hands  
Left allemande.....

Head ladies chain, four ladies chain  
Sides right and left thru, heads lead right  
Circle half, insides arch and dive thru  
Left square thru six hands, sides divide  
Square thru three hands on the outside  
Left allemande.....

Heads half square thru, box the gnat  
Half square thru, U-turn back  
Box the gnat, half square thru

All half sashay, California twirl  
Half square thru, U-turn back  
Box the gnat, half square thru  
All half sashay, U-turn back  
Half square thru, U-turn back,  
Centers crosstrail thru  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, half tag in,  
Double pass thru, first couple left  
Next right, pass thru, half tag in  
Substitute, centers swing thru  
Box the gnat, square thru ¾  
Left allemande.....

Sides lead right and circle to a line  
Pass thru, half tag, swing thru  
Swing thru, centers trade, centers run  
Half tag, swing thru, slide thru  
Left allemande.....

Promenade, heads wheel around  
Pass thru, half tag out, cloverleaf  
Double pass thru, centers in  
Cast off three-quarters, pass thru  
Half tag out, cloverleaf, substitute  
Two ladies chain, crosstrail thru  
Left allemande.....

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# People

IN THE NEWS



**Kristy Story** of Burlington, Iowa, sent the photo above along with the account of **Jerry Story's** most recent engagement to call in Saudi Arabia, one of several such trips he has made. **Jerry** began his journey with a flight to London on October 26, where he was met by **Renee Hayes** and called for the New Forest S/D Club of **Johnny Hayes**. When his original flight to Riyadh was cancelled, **Jerry** stayed another night and attended a surprise party for **Peter Newbury**, another British caller. In Riyadh, **Jerry** was met by **Beverly** and **Jerry Hammett**, and prepared to call the fourth annual Fall Festival, which was attended by the Desert Swingers, Circle Eights and Dune Dancers. 300 guests from ten cities in Saudi Arabia attended and were fed, housed and transported to the festival by local club members.

**Tom and Eunice Atchinson** and **Cliff and Ann Harkcom** of A & H Squares and Flares, Albuquerque, New Mexico, are no longer a partnership. **Tom and Eunice** are now the sole owners of the square dance shop and will continue business as *Squares and Flares*. All future orders, correspondence and shipping will be to this address: Squares and Flares, 5517 Central Ave. N.E., Albuquerque NM 87108.



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Carol and Jerry Rothbell of Bayside, New York, sent this photo taken at the Island Squamper S/D Labor Day weekend at Ellis Woods Campground, Pleasant Valley, N.Y. last summer. They have had good comments for several years on their unique license plate. They dance with the Island Steppers of Massapequa, N.Y.

Erma Reynolds of Longmeadow, Mass., sent a clipping from the *Morning Union* (Springfield) detailing the fact that Bob Howard, a caller from Agawam called again for the annual 18-hour Dance-A-Thon to fight cancer in Chicopee recently. Last year's event earned \$10,000 for the project. Other features of the event were the West Virginia Stompers, a precision square dance team led by Buddy Dow, a magician, and clown-face painting by Pinky Limited and Strawberry Productions.

Caller Torgy Thorbjornson, known professionally as the "Crazy Norwegian" of the Denver area, sent us a pictorial full-page story concerning the Parker Squares Club from the *Parker News Press* in Colorado. Ray and Barb Ashbeck, club presidents, are interviewed by reporter Elise Male and a good account of the way we dance worldwide is the result.

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| 3. French fries      | 3. Bob    |
| 4. Beer (bier)       | 4. Spin   |
| 5. Pie               | 5. Slide  |
| 6. Pizza             | 6. Bound  |
| 7. Pancake           | 7. Hop    |
| 8. Cof-fee           | 8. Skip   |
| 9. Doughnuts         | 9. Dip    |
| 10. Hot dog          | 10. Glide |
| 11. Western sandwich | 11. Bow   |
| 12. Soda             | 12. Turn  |
| 13. Scrambled egg    |           |
| 14. Popcorn          |           |



### JOHNSON CITY HOSTS CONVENTION

The site for the 8th Tennessee State Convention will be the D.P. Culp Center on the campus of East Tennessee State University in Johnson City; the dates are August 14 and 15. Patterned after the national conventions, Tennessee's eighth convention will have a fashion show, panels, educational clinics, sewing clinic and entertainment, in addition to good dancing, exhibition and workshops.

Air-conditioned campus housing with three meals included is available for \$15. per person. Have a new experience: park your car and walk to dance and dine. For

a registration form, write P.O. Box 11, Johnson City TN 37601, and plan to enjoy a terrific convention in the Appalachian Mountains of east Tennessee.

Anita Tanzer  
Kingsport, Tennessee

### CANADA'S THIRD CONVENTION

Registration has passed the 1100 mark for the third Canadian National Convention to be held in Halifax, Nova Scotia, from July 29 to 31, 1982. Dancers are expected from every Canadian province, the U.S., Bermuda, Britain, Australia and New Zealand.

Halifax is the capital of Nova Scotia and is referred to as Canada's "ocean playground." Wherever you go in Nova Scotia, you are never more than 35 miles from the sea. Halifax can be reached by air, highway or ferry. (Ferry fares should be booked in advance through travel agents.) Halifax has modern hotels, and dancers will also be accommodated in residences at the two universities. Campers will be placed in areas around Halifax and Dartmouth.

Write early for registration kits: P.O. Box 643, Halifax, Nova Scotia, Canada B3J 2T3. Make 1982 a Nova Scotia holi-



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### 34th SPRING FESTIVAL

The Northeast District of Oklahoma will hold the 34th Annual Festival on April 4 at the Tulsa Assembly Center. Five thousand plus dancers will participate in this day-long event in Tulsa. 106 club presidents, district and state officers will be models for the fashion show. Guest callers are Gary O'Conner and Troy Ray. Northeast callers will staff halls featuring mainstream and quarterly selections, plus 1 and 2, and teen dancing. Exhibitions include the "Rolling Rascals," wheelchair dancers from the Physical Limited Center with George Horn calling.

Bill and Billie Campbell are presidents of the district. Corky and Pat Mills are general chairmen of the festival. For fur-

ther information contact Paul and Virginia Stidham, Rt. 1 Box 132, Nowata OK 74048.

### AZALEA FESTIVAL

The 28th Annual International Azalea Festival, a tribute to the NATO nations where sea forces are headquartered in Norfolk, Virginia, will be celebrated by a week-long series of events including an art show, ballet, golf tournament, parade, air show and square dancing. The featured square dance of the week, sponsored the past twelve years by the Riptides Club of Virginia Beach, will be held in the Scope, Norfolk's convention center, on April 24-25. Callers will be Wayne Baldwin, John Swindle and Al Stevens, with Claudia and Ed Hell leading rounds. For further information, contact Bud and Gloria Blanchard, 535 Draper Dr., Norfolk VA 23505.

### SPRING FLING

The Associated Square Dancers of Southern Nevada will have the fourth annual Spring Fling on Memorial Day Weekend, May 22-24, at the Convention Center in Las Vegas. Bob Fisk and Ron Sowash will call the squares. Silky and



## PRESENTS SQUARE DANCE & ROUND DANCE

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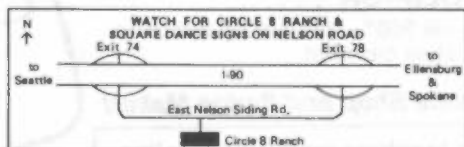
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### COMIN' UP ROSES

Here are a few news notes from the report on the sixth S/D of America Float in the Rose Bowl Parade, January 1981.

The Float Ball was attended by over 400 dancers. The ball was hosted by Western S/D Assoc. Each local association provided an M.C. and caller for a part of the program. George Burr, a member of the Tournament of Roses Committee, was present and gave a short speech outlining the benefits that result from participation in the Parade.

The dancing did not stop when the float reached Victory Park. Dancers from all over the area were on hand every day to dance on the float. This year the floats were kept at the park for three days. The dancers just kept coming and dancing to an appreciative audience.

Right after New Year's Day Silky Griffith and Betty Gefell come a-knocking at the door of John & Peggy Fogg lugging a jar full of coins and currency, all the

money that was put in by dancers and others at round dance club dances. This year the count was \$295.00.

Soon the theme for the 1982 Parade will be announced and from that point on, designs may be submitted by designers/dancers which have to be modified to provide room for the dancers, a 12 foot diameter circle.

Send donations, questions, suggestions, designs, to Square Dancers of America, P.O. Box 2, Altadena CA 91001.

### FRONT LINE COVERAGE

Our cover this month is sort of a sequel to the photo that appeared on Page 54 last month. It's another unique photo showing the typical whirl and blur of dancers at the Rhein Main Air Base near Weisbaden, Germany, as seen through the lens of Michael Roy, and sent to us by Rick Wasser, an editor of *Stars and Stripes*. It could be square dancers in *Anywhere, USA*, or *Somewhere, World*, as they joyfully celebrate the *Swing to Spring*.

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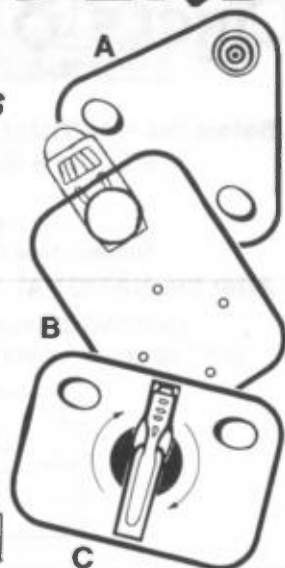
A clip-on for any garment. Snap off the clip—it's a snap-on for western shirt pocket.

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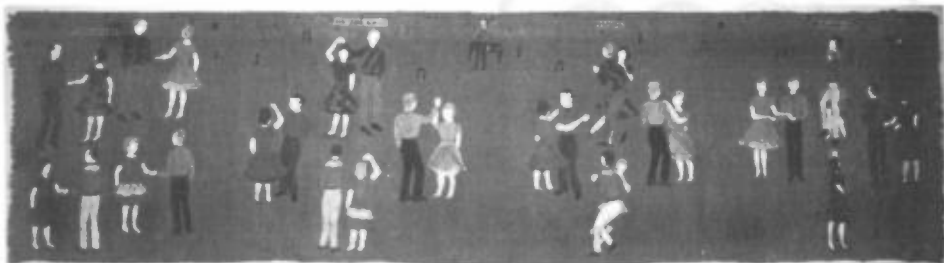
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### TERRIFIC TAPESTRY

This wall decoration hangs in McGoogan's Family Squares dance hall located at 10107 Detroit Rd., Cleveland, Ohio, and measures about 125" long by 36" high. The background is burlap and the figures are of white interfacing material, colored with liquid embroidery.

Myrtis Litman (widow of well-known caller, Lloyd) and daughters Lea Ann, Janet, Holly, Nina and Brenda, took three months to put it together.

The ladies' full skirts have a three-dimensional effect, including protruding lace petticoats on some. Couples are wearing matching shirts as they (consecutively) *allemande*, *box the gnat*, *swing* and *promenade*. The caller has a strange resemblance to one of the editors of ASD.

This attractive work of art also has a functional value, since it softens the sound in the hall. The hanging was made

in 1976 as a bicentennial project, and given to caller Bob McGoogan in appreciation for having taught all five girls to dance.



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**ALL OCCASION GREETING CARDS**

From time to time readers have noticed the amusing cartoons reprinted on the back page of ASD which are the work of Dorothy Brandt of Fort Wayne, Indiana. (November, 1979; May, 1980; January, 1981)

Now a group of these cartoons are reproduced in a twelve-pack box of assorted cards with appropriate wording for a "get well," "happy birthday" and other greetings for square dancers.

Send \$1.75 plus 50¢ mailing fee to CADO BRAND, 3002 Shaper Dr., Ft. Wayne IN 46806 for your assortment.



Here's another idea. Have the club secretary order a good supply to be sent to club members as the occasion becomes appropriate.

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- 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

**GOLD STAR RECORDS**

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# Flip Side

## ROUND REVIEWS

by Frank & Phyl Lehnert

### BABY MINE— Grenn 14292

Choreography by Adam & Marjorie Arnot  
Good "Pretty Baby" music and a nice, flowing, easy two step.

### NEW DAWN— Grenn 14292

Choreography by Ken Croft & Elena De Zordo  
Pretty music and an interesting easy-to-easy-intermediate waltz.

### DREAM WITH ME— Telemark 883

Choreography by Lou & Pat Barbøe  
Very pretty music for an interesting, challenging fox trot.

### DANCE THE TWO-STEP— Liberty 1383

Choreography by Richard & JoAnne Lawson  
Catchy music with a vocal; easy-going fun-type three-part easy two step.

### TAMARAN— TNT 165

Choreography by Steve & Chris Brissette  
Good music for an easy-intermediate two step with hops and tamaras, cued by Steve.

### ON THE ROAD AGAIN— Columbia 1-11351

Choreography by George & Mady D'Aloiso  
Good country music by Willie Nelson for a challenging quickstep.

### LOOKIN' FOR LOVE— Asylum E47004

Choreography by George & Mady D'Aloiso  
Smooth music with a Johnny Lee vocal; intermediate two-step with lots of twirls.

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### SQUARE DANCE: 61-125

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Good	RCA PB1191B	P2-87/5=92A
Sweet Sugar	TNT 163	P2-96/0=96
Pecos Promenade	MCA 41305	P2-112/0=112A
Heaven's Just A Sin Away	Ovtn 1103	P2-74/45=119A

### EASY INTERMEDIATE: 126-175

Maria	Roper 129A	128/25=153
Another Baby Mine	Hi-Hat 889	P3-128/25=153A
Cab Driver	MCA P2758	P2-146/24=170A

### INTERMEDIATE: 176-260

I'm In Love	Hi-Hat 989	P2-158/25=183
I Believe In You	MCA 41304	P2-175/25=200A
Fame and Fortune	RCA447-0627	P3-176/10=186A
Fortuity	TDR 118	P4-168/50=218A
I Don't Want to Walk		
Without You	AS0501SA	P3-197/30=227A
Lazy Sugarfoot	Roper 309	P2-209/25=234A
Another One Bites the Dust	Elektra 47031	

Cue sheet does not state number of times through.

Do You Wanna Go To Heaven Curb WBS 49515

Unable to rate, interlude not on cue sheet.

# Flip Side

## SQUARE REVIEWS

by John Swindle

*The March winds didn't blow too many records our way, but we do have good sounds this month— fast records, slow records, fun records, happy records and sad records. Usually when we have a slack month like this one, we get swamped the next, so watch out for those April showers.*

### **SMOKEY MT. RAIN— Mt. Recordings 2** **Caller: Mark A. Clausing**

From the Prairie stable comes an outstanding piece of music. The instrumental is well-balanced and consists of a nice blend of lead guitar, piano and banjo. Mark does a nice job on the flip and gave a choice of two figures, both of which work very nicely. FIGURE: Heads promenade half, lead right, make a right hand star, heads star left, right and left thru, swing thru, turn thru, swing, promenade. ALTERNATE: Heads square thru, right hand star, heads star left, right and left thru, star thru, load the boat, swing, promenade.

### **DREAM LOVER— Blue Star 2125**

**Caller: Nate Bliss**

**Key G**

This tune made the charts in the fifties and is making the country-western charts now. The Bayou Ramblers did a super job, giving us the sound we are familiar with on the popular record. Nate put together a figure that works and meters well. FIGURE: Heads promenade three-quarters, sides flutter wheel, pass thru, right and left thru, eight chain two, touch a quarter, scoot back, swing, promenade.

### **DIM THE LIGHTS— Coyote 102**

**Caller: Buddy Allison**

This is not the first time this tune has been presented to the review dancers. However, we felt this the better of the two releases we have danced. The Roadrunners have again come through with the sound we expect from Chaparral. Buddy gave us not a new figure, but a different turn on getting into an *eight chain four*. FIGURE: Heads promenade half way, sides right and left thru, curlique, boys run right, do-sa-do, eight chain four, swing, promenade.

### **DEALIN' WITH THE DEVIL— HI-Hat 5024**

**Caller: Ernie Kinney**

This is the first of two releases of this tune this month. Both instrumentals are very similar. We regret that the same tune was chosen by two

labels, for both must suffer. Ernie used a simple figure that danced well. FIGURE: Heads promenade, square thru, right and left thru, veer left, ferris wheel, square thru three-quarters, swing, promenade.

### **I'M NOT DEALING WITH THAT DEVIL ANYMORE** **Thunderbird 212; Caller: Art Springer**

This is the same tune as the preceding record, with just a slightly different title. Art's figure is a little more difficult, but the instrumentals are comparable. FIGURE: Heads square thru, slide thru, curlique, scoot back, boys run, swing thru, boys run, half tag, trade and roll, right hand pull by, left allemande, swing, promenade.

### **WHEN YOUR UGLY— Dance Ranch 659**

**Callers: John Chavis, Dean Salvesson**

**Key D**

John and Dean have teamed up to give us a cute novelty tune. This record could easily be used by two or more callers at joint dances and festivals. The instrumental is super and John and Dean do an outstanding job on the flip. The figure they used works and our dancers enjoyed the record. This reviewer feels that if a basic is written from parallel ocean waves, that's the way a caller should set it up to call it. FIGURE: Heads square thru, do-sa-do, make a wave, linear cycle, follow your neighbor and spread, ladies trade, recycle, swing, promenade.

### **TIME TO TALK THINGS OVER— Thunderbird 211**

**Caller: Tommy Russell**

A nice, easy, smooth beat is a feature the dancers enjoyed very much. For callers who like banjo, there is a soft hint of banjo all the way through this instrumental and a lot of banjo pulled out as lead instrument. Tommy does a fine job with a smooth-flowing figure. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, wheel and deal, curlique, scoot back, swing, promenade.

### **IT DON'T GET BETTER THAN THIS— HI-Hat 5023**

**Caller: Ernie Kinney**

Ernie does a lot of bragging in this song about how pretty it is at home. The beat is there to dance to and the instrumental is well done in the HI-Hat tradition. FIGURE: Heads square thru, do-sa-do, make a wave, ladies trade, recycle, right and left thru, dive thru, zoom, square thru three-quarters, swing, promenade. ALTERNATE (Plus 2): Heads lead right, circle to a line, forward and back, pass thru, wheel and deal, star thru, right and left thru, pass thru, U-turn back, curlicross, swing, left allemande, promenade. ALTERNATE (QS): Heads lead right, circle to a line, forward and back, pass thru, wheel and deal, double pass thru, track two, swing thru, swing, left allemande, promenade.

### **HAT FULL OF FEATHERS— HI-Hat 5025**

**Caller: Tom Perry**

Tom used the breaks very well to explain just what

a hat full of feathers means. There was no rush to the figures nor when dancing to the smooth beat given by the Hi-Hatters. FIGURE: Heads promenade half, square thru, right and left thru, dive thru, curlique, make a right hand star, turn one full turn, swing corner, promenade. ALTERNATE (Plus 1): Heads square thru, do-sa-do, swing thru, boys run, ladies hinge, flip the diamond, boys trade, boys run, half tag, scoot back, swing, promenade. ALTERNATE FIGURE (Plus 2): Ladies chain three-quarters, ladies chain, sides square thru, touch a quarter, follow your neighbor, ladies circulate, boys turn back, promenade.

#### **KING OF COUNTRY MUSIC— Big Mac 020**

**Caller; Ron Mineau**

The instrumental is country-western, as it should be with this title. It's a really catchy instrumental with a good, strong, easy to follow beat. Ron's figure was well-timed and easy to dance. FIGURE: Heads right and left thru, star thru, pass thru, do-sa-do, make a wave, ladies trade, recycle, right and left thru, dive thru, zoom, square thru three-quarters, swing, promenade.

#### **CHEATING SONG— Bogan 1329**

**Caller; Bob Barnes**

**Key G**

Bogan also gives us a country western sound in this recording with a bit of sax lead. Bob's figure was well accepted by the review dancers. FIGURE: Heads square thru, do-sa-do, spin chain thru, girls circulate twice, turn thru, left allemande, walk by one, swing, promenade.

#### **THAT'S ALL THAT MATTERS TO ME— Red Boot 262; Caller: Don Williamson**

This tune hit the country western charts. The Red Boot music is pretty and Don does a great job on the flip with a nice, moving figure. FIGURE: Heads promenade three-quarters, sides right and left thru, pass thru, do-sa-do, swing thru, turn thru, left allemande, pass your own, swing, promenade.

#### **RENO— FTC 32037**

**Caller: Ed Fraidenburg**

This tune is a little reminiscent of El Paso. It has that "south of the border" ring and is a pretty piece of music. Ed does a nice job with a well-timed figure. FIGURE: Heads promenade three-quarters, sides right and left thru, double pass thru, track two, swing thru, girls circulate, turn thru, left allemande, swing, promenade.

#### **NO MORE, NO LESS— Blue Ribbon 229**

**Caller; Jerry Hightower**

This tune is not really a novelty tune, but it does have some cute tag lines. The instrumental is bouncy and makes you want to dance. Jerry does a nice job and we've been trying to figure out where he breathes in parts of his flip side. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, swing thru, boys run, ferris wheel, pass thru, pass thru, swing, promenade.

#### **YOU'VE GOT TO BE THE GREATEST— Big Mac 019; Caller; Jeanne Moody Briscoe**

Big Mac gives us a tune with three key changes. This is a yodeling record and Jeanne give us a good example on the flip. FIGURE: Heads flutter wheel, curlique, walk and dodge, do-sa-do, spin chain thru, girls circulate, turn thru, left allemande, swing, promenade.

#### **LOVERS LIVE LONGER— Prairie 1034**

**Callers: Al Horn**

Prairie has given us a nice sound and Al does a nice job on the flip. The record has a rhumba beat. FIGURE: Heads rollaway, forward and back, slide thru, make a right hand star, heads star left, swing thru, boys run, half tag, trade, roll, pass thru, trade by, swing, promenade.

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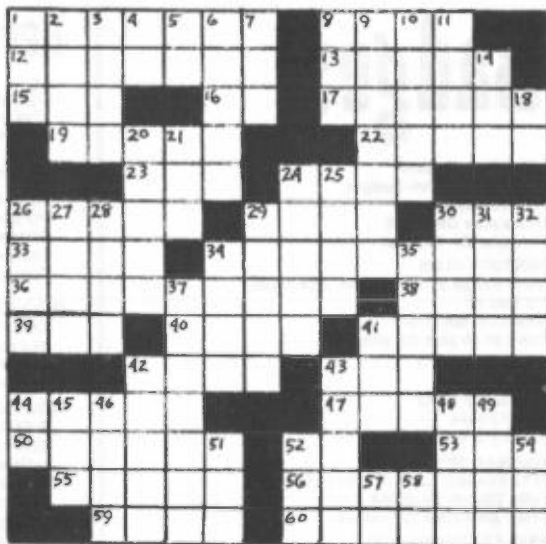
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**ACROSS**

1. Do-sa-do your -----
8. ---butic
12. Brazilian tree
13. Retreat. ----|
15. Branch of study (abbr.)
16. Light switch position
17. --- --- three promenade (2 wds)
19. Biblical enemy of Hebrews
22. Egyptian railroad town
23. ---thing and roll
24. Treasury agents
26. ---- square
29. Title for Uncle Remus' rabbit
30. Adjust a clock
33. Knave in cribbage
34. ---- thru (2 wds)
36. Left -----
38. Broad
39. Golf term
40. Feminine suffix
42. Lateral boundary
43. No. of tips at a dance, usually
44. ---- style
47. ---- and left thru
50. Somewhat ashen
52. Rehabilitative organization
53. Independent Order of Foresters (abbr.)
55. ---- circulate
56. ---- style -- ocean wave (2 wds)
59. Soap frame part
60. One to whom property is transferred (2 wds)

**DOWN**

1. Footlike part
2. Centers ----, outsiders dive in
3. Fish or ottoman
4. Turn Right (abbr.)
5. Denial
6. Black
7. Aegir's wife
8. Box office sign (abbr.)
9. ----- in
10. ---- wave
11. Color of a horse
14. Intelligence (abbr.)
18. District Attorney (abbr.)
20. Parsonage
21. Wheel --- deal
24. ---- by
25. Ancient Asian
26. Box the ----
27. Actor's part
28. Fit
29. The sesame
30. ---- the bucket
31. John Buchanan ----
32. Weight allowance
34. Left ---- lady
35. All eight ---- thru
37. Biological process
41. Yap stone money
42. Grin
43. Cross-----
44. News agency (abbr.)
45. --- Vegas
46. High mountains
48. Chinese Government Seat
49. To carry
51. Altitudes (pl. abbr.)
52. Feminine name
54. Enemy
57. 14th letter of Greek alphabet
58. That is (Lat. abbr.)



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- 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

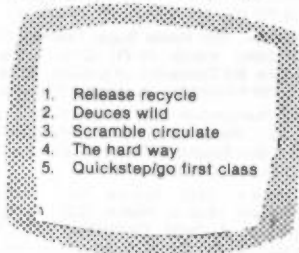
## ADVANCED:

- 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. Release recycle
2. Deuces wild
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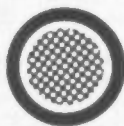
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# Round Dance



## PULSE POLL



### SQUARE DANCERS' ROUNDS

1. Maple Leaf Rag
2. Basin St. Blues
3. Could I Have This Dance?
4. Goody Goody
5. By the Light of the Silvery Moon
6. Rose
7. There Goes My Everything
8. Suzette
9. Till Somebody Loves You
10. Calahan

### ROUND DANCERS' ROUNDS

1. Hallelujah
2. Apres L'Entreinte
3. Memories
4. Sheik of Araby
5. Lazy Sugarfoot
6. Carolina Moon
7. Together
8. Smoke Gets In Your Eyes
9. Mr. Wonderful
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 Marla
10. Roses For Elizabeth

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(Courtesy Carousel Clubs)

1. Pepito (Rother)
2. Smoke Gets In Your Eyes (Landoll)
3. Para Eato (Roberts)
4. Wine, Women & Song (Stier)
5. Apres L'Entreinte (Dahl)
6. Lazy Sugarfoot (Procter)
7. Aphrodisia (Ward)
8. Clavells (Barton)
9. Hallelujah (Reeder)
10. Roses of Picardy (Tullus)

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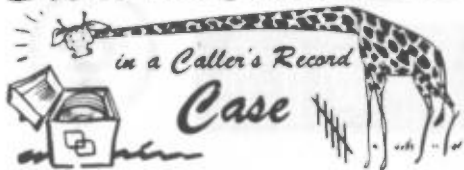
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Ron began calling in 1962 while living in Florida. He moved to Norfolk, Virginia, for a tour in the Navy in 1966 and chose to remain there following his Navy discharge. He now calls for area clubs, including a singles club and an advanced level club.

Ron is a full-time caller and, in addition to his home club programs, he has travelled to call in seventeen states. Ron limits his travels to weekend trips, plus selected tours.

Ron advocates the use of "creative, extemporaneous choreography" to provide interesting challenges at all levels of square dancing. He has recorded on the Red Boot label and belongs to the Hampton Roads Callers Association, serving twice as its president. He is an accredited member of Callerlab.



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# UNDERLINING

THE CALLER NOTE SERVICES

Gene Trimmer in **Mainstream Flow** comments: "In view of all we have to teach before dancers are considered to be "Mainstream," I'm not so sure we aren't using the wrong plateau as a basis for graduate dancing and workshop levels. A lot of callers are stressing the need for "fun" level or MS "LTD" and so are increasing numbers of dancers. I see nothing wrong with giving diplomas to new dancers at the completion of the Extended Basics level and then entering them in workshops before their weekly dances or at a special weekly workshop. Nowhere on graduates' diplomas does it say what "level" was attained by the Bachelor of Square Dancing.

"When we do as many are doing now and "expose" new dancers to all the MS basics and the QS and then get into APD with Plus 1 and 2, something is amiss. Many callers and dancers alike will tell you that advanced dancers can easily be folded with the basics. When this is true, the dancers involved were quite likely never really given a good understanding of the basics before they entered the higher levels."

John and Evelyn Strong in **SDDS** present an interesting summary of the recent QS movements, as follows: "Surprisingly *linear cycle* does not seem to be getting the use that I felt it would.

This figure, with its *recycle*-type action just does not go well from any but a standard position. This is understandable, but even from a standard formation, there still is a bit of hesitation on many occasions, although a quick talk-thru is usually all that is needed.

"*Dixie derby* seems also to be about the same as *linear cycle*, and where not used regularly needs a little more talk or walk time to smooth it out. But the real surprise is *couple up*. It seems to be getting fair presentation from the basic formation but any APD forms do not seem to be popular and, from facing lines, *pass the ocean, couple up* is a disaster in most cases."

Ed Foote, writing "Choreo Commentary" in **News 'n Notes**, says, "It is disappointing to me and a number of callers that at present Callerlab provides no method for considering new experimentals at the Plus levels. Mainstream, Advanced and Challenge are all taken care of, but there is no provision for Plus level. Yet it is the Plus level dancers more than the MS dancers who really enjoy having an occasional experimental. In the past there have been some good experimentals using Plus material. Diamonds are one example and these could never be considered because of the "Mainstream rule" which says that

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QS must be applicable for Mainstream use. I have proposed to the QS Committee that the rules be changed so that calls using Plus material can be used."

Newer callers should read "How to write your own figures," the topic of the month in the notes of the **S/D Callers Assoc. of Southern California**. It reads, "A square dance figure consists of three major parts, i.e. the set-up, the gimmick or body of the figure, and the get-out. The set-up of the dancers puts them into a definite geometric pattern, i.e. lines, circles, waves, double pass thru (starting or finished), eight-chain-thru, alamo, etc. The gimmick of a figure is that part between the set-up and the get-out. This is the part that makes it different from another. The body of each figure can be changed with equivalents to make it harder (more challenging) or easier depending upon the group dancing to it. This part can also be extended with zero movements to prolong the eventual *left allemande*. The get-out for each figure is that part after the body has been finished. The dancers are led into an *allemande left* with their original corners and/or into a *right and left grand*

with original partners, all in sequence to promenade back to home position and the start of another figure."

*Peel off and peel the top* are presented by John Charman in the **Toronto and District Notes**, where he recommends trying *peel off* from a starting double pass thru position:

Heads star thru, peel off, bend the line  
Ends pass thru and fold  
Center four U-turn back, left allemande...

And from mini-waves:

Heads touch a quarter, peel off  
Wheel and deal, pass thru (lead right)..

Now go to *peel off* from columns:

Heads pass thru, around one to a line  
Touch a quarter, peel off, ends trade  
Ferris wheel, centre four star thru  
Cloverleaf, others pass thru  
Left allemande.....

George Jabbusch in **NCR** suggests several "odd ball" variations for *load the boat*:

Heads turn thru, around one to a line  
Centers only touch ¼, centers couple up  
Load the boat this way, centers run, roll  
New centers star thru, lead to the right  
Pass to the center, centers turn thru  
Left allemande.....

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Speaking Of



Singles

The Fall Festival of the Heart of America Singles Square Dance Association, held last October, was a day of square dancing and fun, with 199 dancers in attendance. Directories of singles square dance clubs in the six state area were sold at a cost of 50¢ or ten for \$4.00 from PO Box 2163, Kansas City KS 66110.

The Spring Festival will be held in Kansas City at the Howard Johnson Convention Center, Independence, Mo. on April 11.

Ninety four individuals and eleven clubs are now members of HASSDA. All receive a quarterly newsletter, listing special events. A recent copy told of a trip planned in May to attend the Omaha Horse Races and the Globe Spinners square dance.

Another date for singles is the Sept. 5-6 Singles Dance-O-Rama to be held this year in Oklahoma City, Ok.

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**SECOND THE SUGGESTION, Continued**  
lesson we end with what becomes a traditional closing: the "Friendship Ring" followed by a big circle *grand right and left* goodnight (done to the "Grand Colonel" music).

After open house, the hash cueing is used without being concerned about their dancing a choreographed dance but concentrating on the hash cueing. There are always a few students by the fourth lessons who ask, "When are we going to learn some round dances?" It is really nice when you can smile at them and say, "You already know the steps to about four or five dances. Be patient—we'll be dancing them soon."

In general, I spend about twelve weeks on the two-step basics and the class may have danced about four or five choreographed rounds during that time. At the end of the two-step basics, we have one or two "dance review" nights where we spend the entire evening dancing choreographed dances to the two-step rhythms (which they know because of the hash cueing) with only a quick teach of the dance gimmick. Three or four lessons for the waltz basics and another dance review night concen-

trates on the waltzes. Then, just before the gala graduation, a dance review night encompasses all the dances to both rhythms and they are ready for graduation.

Graduation is a big event which they have all been anticipating and working toward. The program is planned to start and end with rounds, with round dance showcasing during the dance at the easy and intermediate levels of dancing. This year, we plan to do something different: a half-hour of Pre-Squares before the dance! (Thanks to the Doerrs for the idea!) Pre-Squares is a "first" in our area and it was thought that the round dance graduation would be the perfect place to introduce it.

As most of us who are round dance leaders already know, there is nothing more rewarding to a leader than to look at the dancers during class and at graduation and see them dance together as "couples," with smiles on their faces and love in their hearts, to watch their confidence and their own style of dancing develop, to continue to see them on the round dance floor year after year, and be blessed with many helpful class angels wanting only to share their newly



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Harper Smith

acquired talent and awareness of fun with the new round dance student.

Although I am always looking and striving for better teaching techniques or sequences of teaching the basics, I will always teach the basic steps by hash cueing. George and Joyce, may I take this opportunity to second your suggestions!

### GRAND ZIP, Continued

I wondered when some time ago someone suggested to find another

name for square dance because it would not be fashionable to be "square." Then I asked Little Lord Fauntleroy; "What does 'square' mean?" and he told me: "It means that you would not cheat anyone, or hit a boy who is under your size, and you do your job as well as you ever can." So I was set down when I learned this was a word to be ashamed of. But perhaps "square" will be square again.

*Heiner Fischle  
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onto convex edge and shrunk onto concave edge with steam iron (to fit the curve).

*California Square Dancer Blue Book*

### FEEDBACK, Continued

plus and advanced figures, rather the lack of judgment in their use. If they were used only when and where they are desired by the majority of the dancers involved, they would be a fine "holding force" for the experienced dancer who wants more. Used indiscreetly, they drive away more people than they hold.

*Everett Jacobson  
Owatonna, Minn.*



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Don's smooth solid baritone is also heard on Sundays in his church choir and sometimes at weddings, but those who enjoy hearing the southernmost caller's voice most frequently are his dancing friends up and down the beautiful Florida Keys.

### EVENTS, Continued

**Myrtle Beach;** April 10-11; Tony Oxendine, Bobby Lepard, Darryl McMillan, Harold & Judy Hoover, Jack & Genie Whetsell. Write Barbara Harrelson, 419 Hawthorne Rd., Lancaster SC 29720.

**North Carolina—** 8th Annual Azalea Festival, YMCA, Wilmington; April 11; Cal Golden, Keith & Nellie Glover. Write Jim Price, 109 S. Cardinal Dr., Wilmington NC 28406.

**Nebraska—** 31st Omaha Festival, Sokol Hall, Omaha; April 11; Wade Driver, Jim & Lois Odum. Write Dick & Lois Lewis, 12420 Shirley St., Omaha NE 68144.

**California—** 2nd Pear Blossom Festival, Lake Cty. Fairgrounds, Lakeport; April 10-12; Dave Abbott, Bill Peters, Ward & Joyce Foster. Write Bob Hardesty, 2011 E. Highway 20, Upper Lake CA 95485.

**Missouri—** Spring Festival, Heart of America Singles Assoc., Howard Johnson Conv. Center, Independence; April 11. Write PO Box 163, Kansas City KS 66110.

**Ontario—** 18th Forest City Festival, Montcalm School, London; April 11; Bob Cathcart, Dale & Mickey Smith, Ray & Joy Bloom, Les Greenwood. Write Charles & Bea Bodfish, 363 Hale St., London Ont. N5W 1G5.



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- RH 210 Chain Gang of Love  
by Darryl McMillan



Darryl McMillan



Bill Terrell



Tony Oxendine

- RH 211 Miracle Express  
by Darryl McMillan
- RH 305 Shadows of Love  
by Bill Terrell
- RH 504 Pretty Woman  
by Tony Oxendine
- RH 701 Angeline  
by Keith Rippeto

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

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- TB210 DON'T ASK ME FOR TOMORROW— Bob S.
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- TB212 NOT DEALIN' WITH THE DEVIL ANYMORE— Art
- TB213 EVERYONE NEEDS SOMEONE TO LOVE— Lonnie
- TB214 TRUCK DRIVING MAN— WH



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- THS21 TRUCKIN' AROUND/Flip— Art
- THS22 SCREAM THEME/T-BIRDS JAMIN'

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### NO APPLE APPLE PIE

DEDICATION: Mary and Bill Jenkins of Mockingbird Hill, N.Y.

MUSIC: "Mistwold" by Dudley Laufman or similar tune

FORMATION: Longways for 12 or more (even number) couples, duple, improper.

- 1-8 — — — Active couples cross  
Down the next, turn in, cross again
- 9-16 Up the next to place, down the middle
- 17-24 — — Turn alone, come back to place
- 25-32 — — Cast off, lines go forward and back
- 33-40 — — — — — Pass thru
- 41-48 — — U-turn back, swing the right hand lady
- 49-56 — — — — With same girl promenade halfway
- 57-64 — — — — Active couples cross.

1-8 Active couples cross thru the couple below (lady first), go down the outside next (inactive) couple and turn in. (Last couple in each set works with an inactive "ghost" couple).

9-16 Active couples cross thru the couple above (lady first), move up one place on the outside, back to original places.

17-32 Active couples down the middle, turn alone (toward partner), come back to place and cast off one place (first progression).

33-40 Lines go forward and back.

41-48 Lines pass thru, everybody do a U-turn back, turning right face.

49-56 Swing the lady on the right. If none, stand pat.

57-64 With the same lady, half promenade across (second progression)



RFD #2 Rt. 7  
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Mike Trombly

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



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Millville NJ; Mar. 21, Ralph Trout  
Springfield MO; March 23, Bob & Mona Carmack  
Haatings NE; Mar. 25, Wes Mohling  
St. Louis MO; Mar. 26, Bill & Dottie Stephenson  
Irwin PA; Mar. 29, David & Bertha Vint  
Fort Wayne IN; April 1, Jim & Billie King  
Parkersburg WV; April 3, Keith & Karen Rippeto  
Orlando FL; April 4, John & Linda Saunders  
Ruson LA; April 6, Tom Perry  
Watertown SD; April 10, Perry Bergh calling  
Decatur GA; April 10, (tentative)  
Jackson IL; April 11, Bob Smith  
Rapid City SD; April 12 (aft.), Mr. & Mrs. Phil Zacher  
Charleston WV; April 22, Erwin Lawson  
Altoona PA; April 23, Emil & Ruth Corie  
Cincinnati OH; April 27, Foster Eubank  
Eureka CA; May 20, Bob & Jean Jackson  
Vlaalle CA; May 21, Al & Connie Whitfield (1/2)  
Federal Way WA; May 23, Don Smith, Hank Johnson  
Tifton GA; May 29, Fred Reuter  
Buffalo NY; June 7, Jim & Linda Wheeler  
Bristol TN; June 9, Jim & June Criswell  
Memphis TN; June 10, Ed & Sally Ramsey  
Mtn. Home AR; June 11, Murel Partee  
Hardy AR; June 12, Sam McNutt  
Grenada MS; June 13, Charles & Sara Leflore  
Bartlesville OK; June 15, Larry Maddox  
York PA; July 16, Don & Roberta Spangler  
Minerva NY; July 22, Mary & Bill Jenkins  
Conway NH; July 25, Barbara Savary  
Broadalbin NY; July 31, Evelyn Heath  
Dillard GA; Aug. 8, Jerry & Becky Cope  
Lancaster SC; Aug. 31, Barbara Harrelson  
Wausau WI; Sept. 9, Bob & Pauline Holup  
Pekin IL; Sept. 12, Dean Larimore  
Johnstown PA; Sept. 13, Jim & Dot Karl  
Berea OH; Sept. 14, Al & Lou Jaworski  
Greenfield OH; Sept. 15, Jack Reno (1/2)  
Wheeling WV; Oct. 10, Ralph Miller  
Versailles OH; Oct. 11, Bill Swallow (tent.)  
Wyoming MI; Oct. 13, Joanne Humbarger  
Kingsville TX; Oct. 18, (tentative)  
Anderson SC; Oct. 23, Chick & Estelle Evans  
Newberry SC; Oct. 24, Earle & Fran Merchant  
Toledo OH; Oct. 25 (tentative)  
Belleville IL; Oct. 30, Stan & Rena Jacob  
North Platte NE; Nov. 8, Dave & Vada Hauman  
Centralia IL; Nov. 15, Dave & Stella Schilling

Berlin PA; Nov. 22 (aft.), Roy & Ruth Romesburg  
London, Ont; Nov. 27, Ken & Mary Brennan  
Sebring FL; Dec. 5 (tent.)  
Deerfield Beach FL; Dec. 6 (tent.)  
Zephyrhills FL; Dec. 10, Bob & Dee Barnes  
Carlsbad NM; Jan. 9, James & Thelma Lowery  
Virginia Beach VA; Jan. 15; Dick & Mary Fuller  
Purdue IN; Jan. 17, Keith Arnold  
Chippewa Falls WI; Feb. 28, Don & Jean Wellsandt (1/2)

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**18th ANNUAL HONEYLAND S&R/D FESTIVAL**, June  
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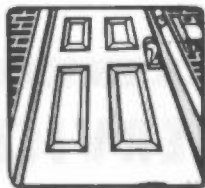
WW201 HEY LI-LEE LI-LEE  
WW202 SHORTNIN'  
WW206 SHINDIG IN THE BARN  
WW403 PROMISED LAND



WW508  
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by Mary Jenkins

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A few words about the author will assure you he has had a bit of experience! Carl has been calling for 31 years, is an accredited member of Callerlab, and past president of the Ft. Wayne Callers Association and the Indiana Square Dance Callers Association. He is presently calling for five clubs and two workshop groups and is serving as chairman of the ISDCA's training notes. He has taught beginner classes each year since 1954.

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