

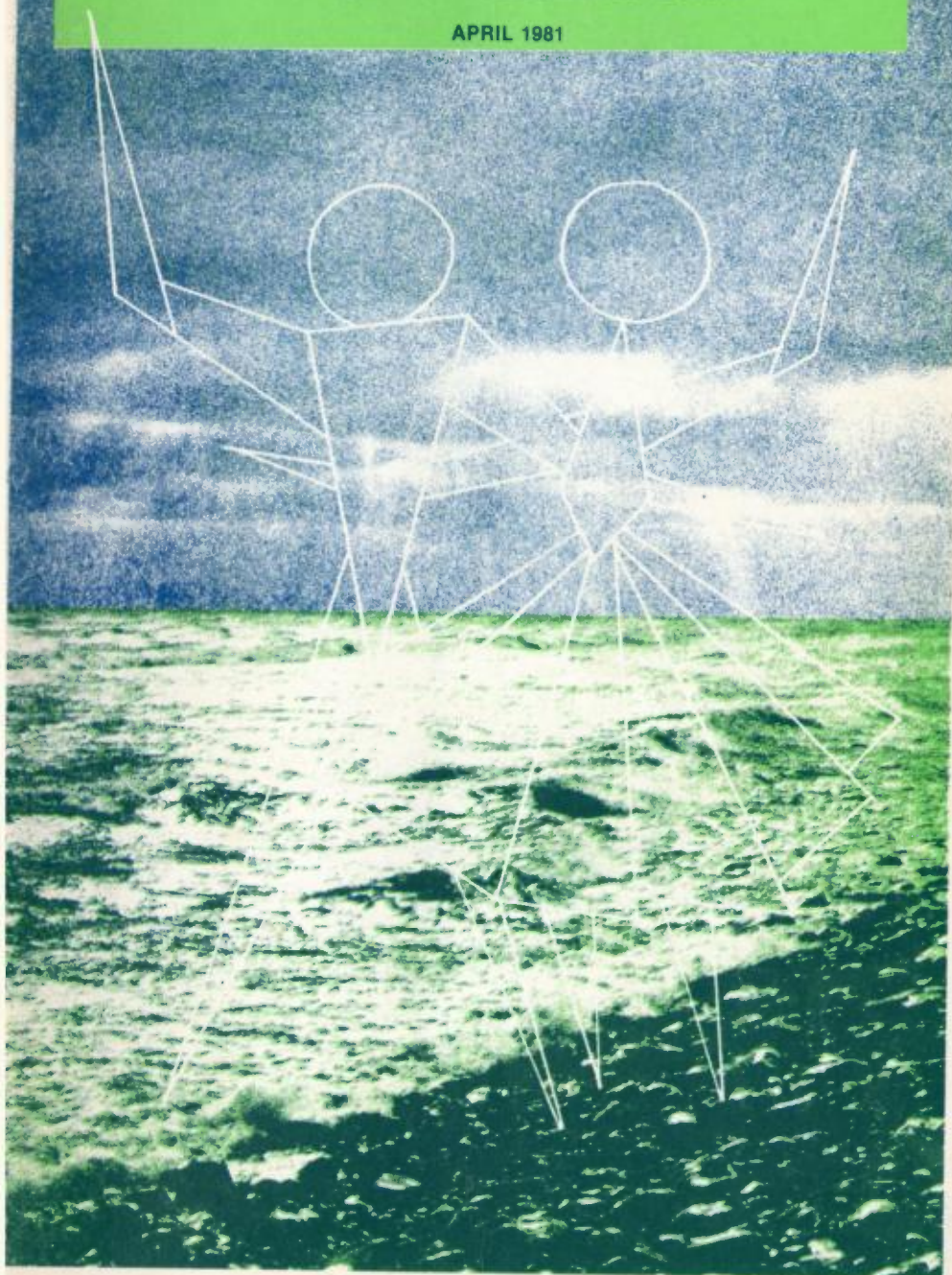
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Annual \$9.00

APRIL 1981



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Stan & Cathie Burdick

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CO-EDITORIAL

Take five minutes when you're driving or ironing or resting, whenever you do your best thinking, and picture your ideal square dance. That's step one.

Realize that the other members of your club will have variations from yours in their pictures. Step two.

Multiply one ideal picture by your estimate of the world's dancers. Step three.

Accept that each of us has to relinquish a little of *our* picture in order to have a square dance activity that is appealing and fun for numbers of people. Step four.

But never stop striving to create an optimum climate for all— fun, fellowship, sharing, acceptance. Five steps in a little exercise that may bring us to a positive outlook. If you need further exercise, list *all* the things you like about square dancing. Post the list where you'll see it when preparing for an evening's dance. Or do it as a club activity and post the list on your hall bulletin board.

You see, we're trying to turn from the worries, frets and complaints, as several of our writers suggested. We have been through a period of great concern to readers and dancers, which was reflected in most of the letters and articles received. Now let's look ahead.

It's a fact that any club, organization or activity that doesn't progress, falls behind. Status quo is impossible to maintain. If we are to move beyond the drop-out problem, the economic obstacles and the "list" debates, we must find positive goals and work toward them. Choose a club goal— by consent, of course— and pitch in.

New members, larger hall, special event, more efficient committee set-up,



hosting a convention, building a float, joint club projects— you can do *anything!* Set a goal, plan the action and go to work! The best of luck! Let us know about your successes and we'll tell the square dance world!

Did you know that this is the Year of the Rooster (Chinese year, that is)? We hope this bodes well for the ASD rooster. This issue is slightly thicker than recent



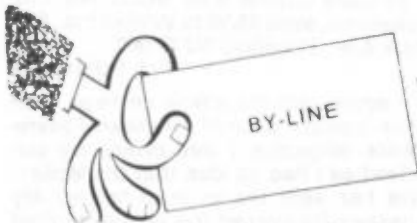
ones. Since the postage increase is probably a reality as you read this, you realize, with us, why subscription prices rose last January. We should be able to hold the line on future increases if a curb is put on the current inflation.

May the Year of the Rooster find us all healthier and happier because of our square dance activity!



DON'T MISS THE BIG "30th"...

This may be your last change to register for the big 30th National Square Dance Convention in Seattle in June. Lodging is now *very scarce* (nothing downtown at all). You can still get first class housing at the Marriott (near the airport, with shuttle service) if you sign up NOW through ASD/Holloway Tours. Breakfast, shuttle service, special party, many extras go with our "package." Write Stan & Cathie Burdick, ASD Tours, P.O. Box 488, Huron OH 44839 or call 419-433-2188 or 5043.



April Fool's Day gives us the chance to let some puckish humor run rampant through this issue. One letter, the feature on page 11, the center spread, the puzzle, even "Hemline," are a little zany this month. If your sense of humor runs along these lines, enjoy! If it does not, please bear with us until May when ASD returns to normal sobriety. The letter was adapted from a church newsletter, the feature was "borrowed," the other items are the pennings of **Yeeds**. Blame it on the end of a long winter; we really did fancy some foolishness!

Marilyn and Stan Turner discuss a seldom-mentioned aspect of the square dance scene— communication and cooperation with the round dance cuers. **Susan Heales**, in a reprint of her presentation from the 1980 Washington Seminar, makes a plea for integrated teen dancing. A good point! **Cal Golden**, well-known caller and member of the Callerlab board of governors, enumerates the steps a dancer takes and why they are important. **Sharon Golden** also authored an article which appears under "Calling Tips." The chairman of the Callerlab board, **Jon Jones**, discusses our current "direction," a word that is also the name of the Callerlab newsletter. Don't miss his viewpoint.

To go along with our vacation listings, a chronological list of some of the best S/D holidays available, we reprint an article on fire safety. Not to be alarmist, but practical in view of the recent hotel blazes.

Wherever the road takes you in 1981, have a happy S/D vacation!

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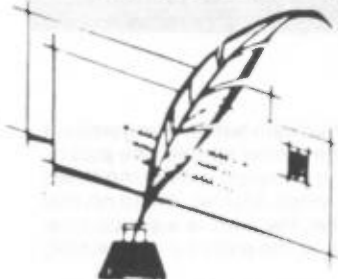
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Grand Zip



I am looking for two books I loaned from my collection that someone didn't return! If anyone can help me find two to replace them I will gladly pay for them. One is "Bob Dawson & Don Bells Keys to calling (a brown book) and Les Gotchers Calling Book (It was a blue one). Thanks.

Dick Kenyon
8401 N. 67th Ave. #156
Glendale AZ 85302

In the *American Squaredance*, April 1980 "Book Nook," Mary Jenkins tells about Robbins Collection of 200 jigs, reels and country dances. Being the nut that I am and having a daughter that plays the piano, I immediately decided I wanted to order one. My first check to Robbins Music was returned stamped "Address Unknown." I called Robbins Music and got their address. My check to them was returned again with the following explanation: "Your order has been transferred to us from Big 3 (Robbins) Music. We are distributors for Big 3. Kindly remit \$3.95 plus \$2. postage and handling and we will forward the music to you."

In case anyone else would like this collection, send \$5.95 to Winfall Inc., 607 Park Ave., Plainfield NJ 07060.

Ray & Betty Hitt

I appreciate the article on Page 70 of your January issue of *American Squaredance* magazine. I was pleasantly surprised as I had no idea that the McKenzies had sent the write-up to you. My sneaky wife slipped the picture to Fred and Vivian so they could submit it with the article. Many thanks.

Bob Boswell
Cumberland, Maryland

Sending subscription for one year for Winner of Sweet Heart Square Dance drawing held in Storm Lake, Iowa, Feb. 13, '81.

Clara Luther
Sioux City, Iowa

Dear club member,

This chain letter is meant to bring relief and happiness to you. Unlike other chain letters, it does not cost money. You simply send a copy of this letter to six other clubs who can't seem to get along with their caller. Then bundle up your caller, send him or her to the club at the top of the list, and add your name at the bottom. Within one week you should receive 16,436 callers, and one of them will surely be able to get along with you.

Have faith in this letter. One club broke the chain and got their old caller back plus a stack of dossiers from Callerlab!

(An April fool feature)

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Meanderings with Stan



A FLYING START

Before I could say "Jack-Frost-again" it was time for another ten-day Florida foray (including also Virginia, Mississippi, Ohio and Michigan) in mid-January. With temperatures perched steadily on the zero mark in Ohio, it was with a sigh that I boarded my initial Cleveland to Norfolk flight and shed my whole wintry wool wardrobe in a flash right there before my "Gracious!" seatmate. (Bet you scared her half to death, you *flasher*, you!— Co-ed.)

Virginia Beach, Virginia— Time again for that dependable, delightful, de-lovely Riptide Experience. A "small" crowd of forty (count 'em— 40) sets rocked to the rhythm of my ASD "mag" bag, including all those from half-class-levelers to fast-dash-revelers. Area caller Ron Williams and cuer/wife Debbie contributed a double dose to the doings. Warren and June Berglund gave me a heckuva hit of a hostel, as always. (Love that pie!) Dick Fuller coordinated things. Other callers with whom I grabbed some gab were Ken and Judy Curtis (freshly moved into the area from Texas), Frances and Drew Scearce, and Dick Kurtz.

Sebring, Florida— To land in Orlando sans luggage is an outlandish shame, but I survived the ordeal and picked it up the next day in West Palm. After some sputtering, I raced to pick up the Alamo that was destined to deliver me 1250 miles across the face of the sunny state in the next five days. A quick skip to Frostproof where caller/hosts Harold and Joy Pierstorff were waiting with friends to "van" me to the dance (only a couple of minutes late) and "Clockstop" afterward. Max Newgent, "Lefty" Tidd and all the Ridge Rollaways at the

Highlands Co. Ag Center got it all together. Caller Ev and Jenny Martin were there. *Everyone* was there. A whoppin' hopperful!

Deerfield Beach, Florida— It was Sunday as I shot southward and eastward to "beach" the bucket of bolts for a subscription dance at that tiny, tree-ringed Pioneer Hall, where Clyde Kirk cued and caller Jerry and Pat Seeley of Fort Lauderdale hosted me both Sunday and Wednesday nights. (She makes the crispiest, apple-est apple crisp!) Nice to see Bob and Mary Greene of Boynton Beach/Dillard, Georgia. A friendlier bunch you'll never see.

Boynton Beach, Florida— There was a full house again at Cresthaven. Dog-gone, it may be my last time to call at that lovely park after a long series. ("Sorry, Charlie"— Co-ed.) But I was capably cared for, as always, by caller/hosts Tom and Inez O'Brien, with whom I swapped some ol' blarney. (Sure, and there's a DUBLIN dose of blarney, for sure!— Co-ed.)

Ocala, Florida— It was indeed pleasurable working with Bob and Lou Rust again on a two-caller hash bash (sort of an Ocala gala galloping go-go) in a whale of a hall where neither dust nor Rust doth corrupt. (Can you kindly "can" the candid clan banter, Stan?— Co-ed.)

On the way southward again the next morning I had a coffee/muffin visit with Mary (ASD staffer) and Bill Jenkins in their beautiful new home in Brooksville, just off the 'pike. (Their other beautiful home is just off the 'pike in upper N.Y.)

Boca Raton, Florida— Joe and Marty Braun as well as Jerry and Pat Seeley had cooked up a class-level special for me to fill up an open Wednesday and we had a bouncin' beginners ball, y'all. For a bit of excitement, there was a two-car collision (complete with police cars, ambulance, the works, but no serious injury) right in front of the Seeley house.

Key West, Florida— At last I got to cruise southward along that storied, phenomenal masterpiece of bridge-island-key beauty, a favorite of James Audubon, Ernest Hemingway and Harry Truman, all the way to southernmost Key West, where "southernmost" caller Don and Marguerite Wiley gave me a most royal welcome complete with key lime pie and a certificate presented to me by Gerald Saunders, Key West's

first mayor, making me an "honorary conch." (I never took you for a *shellfish* person— Co-ed.) Following that, we drove northward (There's only one route northward.) to the Outdoor Rec Hall in Long Key where we had a full house at the subscription dance. Nice to meet writer/dancer Joyce Runyan (See ASD, March, p. 33) and all the other Key people who are making the narrow strip of land between the Atlantic and the Gulf as full of square dancers as a strip across the Red Sea was once filled with Israelites marching to the promised land.



HONORARY CONCH
("Ornery" conch?— Co-ed)

Gulfport, Mississippi— After a dash to Miami very early the next morning, I ditched the Alamo and jetted to New Orleans right in the middle of the Super Bowl Dixieland blitz and pushed through the people to where Ralph Drake waited to shuttle me over a hundred miles eastward to Gulfport. Bless his heart, Ralph (who comes from still 50 miles east of Gulfport) also got up at 5:30 A.M. the next morning and drove me all the way back to New Orleans to catch the only available flight northward, after the limo failed to show at my Gulfport motel. That's one for Guinness— he's not only a *second-miler*, he's a *second-hundred-miler*! Thanks also to Ralph Hanson for the motel-to-dance hop and to the great Star Twirlers who did a nifty doodle of a "do" in the Herbert Wilson Rec Center.

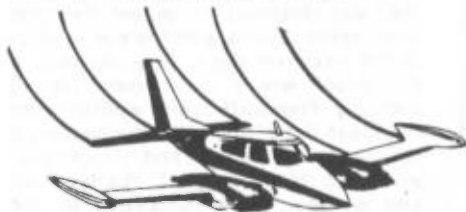


Westerville (Columbus), Ohio— Happy landings, fairly close to home, now) at Port Columbus Airport, temporarily engulfed in the mud and the pine planking of a major facelift. (Not me, Aunt Hepzibah—the *airport*!) I was due to do one for the Promenaders (second time) in their gorgeous Grange Hall on the northeast side of town. Thanks to Robert and Mary Ann Mudd for the motel-to-dance shuttle.

Flushing, Michigan— Last stop, at last! Afternoon Roadrunners ASD dance. Land in Detroit around noon. Dottie and Len Ecker met me and rushed me north to Flushing. (Thanks for the 'tween tips hot soup, Dottie.) Chuck and Bev Warner set up sound. Bob and Mary Lou Martin showed us their beaut of a country home after. Then Joe and Jean Gyenese ran me back to the airport and I flew home the same night. The end of a fine "plus" week of scatter promenadin', kids. R 'n R time, now. I needed that.

.....

Next I had a two-do weekend to do, so I went tooting in my tudor two-door to the local pilot pile-up pillbox and plopped my plump "pumpernickle" properly into the prop-propelled put-put.



Moline, Illinois— I landed in Chicago's "hairy" O'Hare close to 5 p.m. and rented a big barrel from Hertz in order to roll westward to the quint-cities in less than three hours for the Fed dance. It was my fourth time to do that "do." (Sort of a quad in the quint.) That YW downtown emporium is spacious. Gracious! Nice crowd. At eleven I hit the road again and found a motel in Iowa, for which "Iowa" bundle to Visa.

Cedar Falls, Iowa— After three more hours of driving nor' by nor'west, I arrived at my "Waterloo" in time to Holiday Inn-it before the Northeast Iowa Association dance at the Hayloft (downtown) that night. I had Embers for lunch, and again for an after-party breakfast with that swell gung-ho gang. A blizzard threatened my six-hour trek back to O'Hare, but never materialized.

The next tour was a whirling whirlingig whopper covering eleven days in early February, and including three New Mexico dates, and two Canadian capers.

Alamogordo, New Mexico— I landed in Albuquerque late afternoon on Thursday, dove into a rental car, and high-tailed it south to Alam'o (They shorten it to that) like a jumpin' jackrabbit on a hot griddle. I made the 200-plus mile trek across those barren plains in three hours. A bit late. Caller "Hap" Pope and friends carried the ball famously. It was a first-time fiesta in Alam'o, and the fairgrounds fairway fairly fractured with the fun-filled frivolity affected by a few fewer than forty friendly pairs. "Hap" and Robin are affable Air Force people, based at Holloman AFB (See ASD, Dec. '77, pp.14-16), where guards almost made me "enlist" to get through the gate. (They must have realized your "air force" would fill a wind tunnel- Co-ed.)

NON-SENSE-SATIONAL

Q. Did you know that square dance callers are mentioned in the Bible?

A. No. Where?

Q. Job 8:2... "And the words of his mouth are as a great wind..."

Carlsbad, New Mexico— It was a lonesome, 150-mile hike over the mountains to the Cavern City the next day, but the weather was a balmy 54 degrees and the scenery (especially 9,000 feet high at the ski resort) was simply *butte*-iful. By the way, the caverns are 20 miles and 900 feet below and below Carlsbad.

(Mighty stale-lag-mitey bit of information.— Co-ed.) I wheeled into the Farris home a freckle before four. Georgia and Glen are the "most." The Women's Club jumped with 13 sets. Hershel and Carl "rounded" out the ASD dance. Bouquets to the Bremners, who, like me, went from A to C (Alam'o to Carlsbad) just to do a duo dance deal. (Two Burdick dances two nights in a row, 150 miles apart? That has to be some kind of a *penance!*— Co-ed.)

Los Alamos, New Mexico— Next day I chased tumbleweeds northward 200 miles to Santa Fe, where I stopped over to loosen the old jawbone with "Rusty" Wright and his taw, Lovetta. (Rhymes with cheetah.) That afternoon we took a little local side trip to visit a "living legend," Pancho Baird, still hale and healthy a full twenty-five years after he turned the square dance world on its collective ear with the hit record, "Smoke on the Water." How many of you remember that classic on Western Jubilee, backed by "Lady of Spain?" Pancho's still at it, calling a little, singing, recording, after-partying at a mountain resort or two, and enjoying some beautiful retirement years (See Lloyd Shaw ad, ASD, Mar., p.22).



Finally, two Wrights and old "Wrong Way" Burdick blasted off further northward to the mountains, where *ocean-waving* outranks the *fission* at Los Alamos. The Mt. Mixers set up another lovely ASD dance. Short night at the Wright home. Up at five and off to Albuquerque for a 7 A.M. flight to Rio Valley.

Harlingen, Texas— Through Dallas to the prolific "Valley," I flew on that Southwest (Spell it S-E-X-Y) Airline to land in time for another Sunday afternoon ASD dance in busy Sunshine Park, set up by Jerry and Soundra (Sun-Ra Records) Rash. Jerry, like other resident callers in the southern Texas square dance/retirement mobile home belt,

Continued on Page 29

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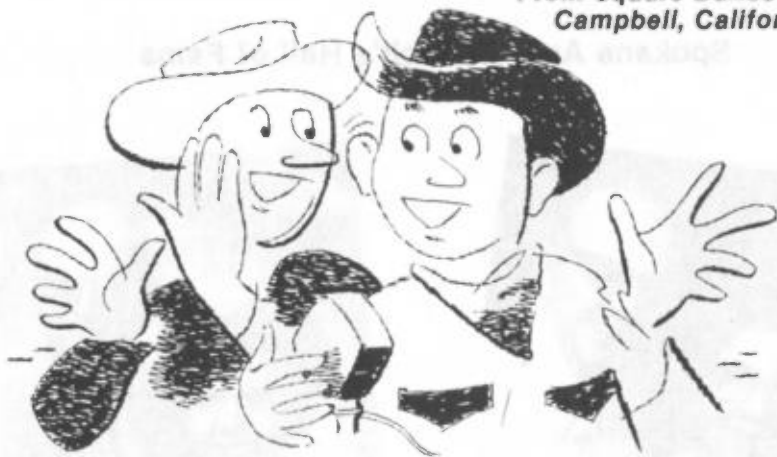
- CR-102 **DIM THE LIGHTS**
 Buddy Allison
 CR-201 **WHEN I'M GONE**
 Bob Elling
 CR-301 **CLAP YOUR HANDS**
 Scott Smith



Buddy Allison

CALLERS ANONYMOUS

From *Square Dance News*
Campbell, California



I am a compulsive caller and a member of Callers Anonymous. I read about this wonderful group, went to a meeting, took their advice and have not called a penny's worth since.

Callers Anonymous is a unique fellowship of men and women who share their experiences and their strength in an effort to solve a common problem, compulsive calling. It cost nothing to join. The only requirement is the desire to quit calling.

How does one tell if he is a compulsive caller? Here is a list of 20 questions. Anyone who answers yes to seven or more of these questions has a serious calling problem.

1. Do you lose time from work due to calling?
2. Is calling making your home life unhappy?
3. Is calling affecting your reputation?
4. Have you ever felt remorse after a calling date?
5. Do you call in the hope of making some money so you can pay your debts, record bills, or solve other financial difficulties?
6. Does calling keep you out late at night and prevent you from performing efficiently on the job the next day?
7. After a bad calling date do you feel you must return as soon as

possible and try to cover your mistakes?

8. After a good calling date do you have a strong urge to return and call some more?
9. Do you often call until the last dancer is gone?
10. Do you ever borrow money to finance your calling?
11. Have you ever sold any personal property to finance your calling?
12. Are you reluctant to use calling money for normal expenditures?
13. Do you ever lie about your calling?
14. Do you ever call longer than you had planned because you just can't stop?
15. Do you ever call to take your mind off your problems?
16. Have you ever committed or considered committing, an illegal act to get a calling date?
17. Does calling cause you to have difficulty in sleeping?
18. Do arguments, disappointments or frustrations create within you a compulsion to call?
19. Do you have an urge to celebrate good fortune by a few hours of calling?
20. Have you ever considered suicide as a result of your calling?

I repeat, anyone who answers yes to seven or more questions needs Callers Anonymous.

Spokane Selections...

Spokane Area Council's Hall of Fame



Marie & Kermit Decker



Doris & Jerry Larson

In 1978 Spokane Area Council initiated a square dancer's Hall of Fame. The purpose of awarding membership in the Hall of Fame is primarily to recognize one person or couple every year for their outstanding contribution to the good of square and round dancing. It is not a popularity contest, but a means of immortalizing great achievements, based on set standards, toward which future dancers may strive.

Each spring a committee of three couples is appointed, one by Spokane Area Council, one by Western Dance Association, and one by Spokane Caller's League. This committee receives nominations from all clubs in the Spokane Council, from which they determine the winner. Each committee couple tabulates points by the category point system, without consulting the other two committee members. He then puts his results in a sealed unmarked

envelope and gives it to the past president of the Spokane Area Council, who adds up the scores of each couple and determines the winner. All other candidates' information goes into a file for future years.

At the annual Salmon Bar-B-Q in August the winner is announced and given a trophy. His/her name is printed on a plaque in the Western Dance Center and a picture and resume of the winner is placed in a designated place for the Hall of Fame.

In 1978, the first year, the committee picked three winners to start the Hall of Fame. Starting in 1979, only one person or couple was picked.

At present, a committee is compiling information for an Honorary Hall of Fame plaque to list those persons' names who are outstanding contributors to the square and round dance



Donna &
Jim West



Grace & Walt Libby



Billie & Joe Secor

movement before the organizations existed in which they could acquire points.

Recipients of the Hall of Fame Award to date are: Kermit and Marie Decker— 1978; Jerry and Doris Larson— 1978; Grace and Wally Libby— 1978; Jim and Donna West— 1979; Joe and Billie Secor— 1980.

The following set of guide lines is to be used to establish a point system to select a couple for the "Hall of Fame."

1. Years of dancing or calling (not both)
2. Total club participation
 - a. Membership
 - b. Officer
 - c. Support of club activities
3. Spokane Area Council participation.
 - a. Officer
 - b. Committees
 - c. Support of Council Activities

4. Western Dance Association
 - a. Board of Directors
 - b. Support of Activities
 - c. Salmon Bar-B-Q
5. Washington State Federation
 - a. Leadership Seminar
 - b. Officer or Delegate
 - c. State Festival Participation
6. Caller or Teacher
 - a. Teaching the Blind
 - b. Handicapped
 - c. etc.

7. Attitude: Evaluation of candidates' continuing willingness and success in their endeavors. Since attitude is always with us, seen by others at all times— this is an important category.

In each of the seven categories a given amount of points can be achieved.

This information was compiled by Gene and Letty Kister, Spokane Area Council Hall of Fame Committee.

Cueing In Clubs & Cuers

by Marilyn & Stan Turner
from *Montana Square Dance News*



It seems to us that the total dance program of many clubs could be improved if the club and the round dance leader knew what each expected of the other. Many clubs that are starting out wish to include round dancing as a part of their program, but do not really know what to look for when choosing a round dance leader, or how they can help the leader. This article is meant to help clubs and round dance leaders better understand each other.

We feel there are certain things that a club should expect from their round dance leader, besides the obvious—being there on time with the proper equipment. Ability and willingness to teach is of prime importance. A club would never hire a caller who could not teach, but many hire round dance leaders who do not have the knowledge, experience or desire to teach. Square dancers expect to learn the new figure of the month, and round dancers should expect to learn the new round of the month or a popular round being danced in the area. Without efficient teaching, the round dance part of the program becomes stagnant and dancers are unable to dance at other clubs. Good teaching includes knowledge and experience as well as patience and the ability to encourage and praise dancers as they progress.

A club should also expect that their round dance leader is in touch with what

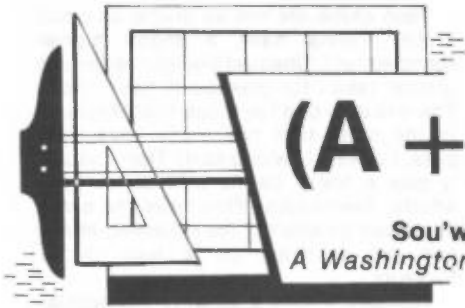
is new in round dancing. Leaders need to be students also, continually learning new dances and new methods of teaching and styling.

Round dance leaders, as professionals, have a right to expect certain things from the club that hires them. All club members, whether round dancers or not, should make an effort to keep the dance area quiet while the round dance leader is teaching or cueing rounds. It is extremely hard to teach while people are talking and laughing in the dance area.

Round dance leaders should also expect that the club members give them support by showing a willingness to try the activity when it is being introduced through mixers and simple dances. Support and encouragement should be given to the leaders who are fulfilling their role in a professional manner.

Last, but certainly not least, every club that hires a round dance leader owes them monetary compensation equal to the work they do. Many clubs fail to realize that the expenses involved for a round dance leader (records, travel, and practice time) are equal to that of their square dance caller.

When we think of dancing, we think of both square and round dancing. We think of the square dance caller and the round dance leader as a team, working for and promoting good dancing, creating fun for all dancers.



$(A + T)^2 = 4F$

by Susan Healea

Sou'wester Council, Washington

A Washington Leadership Seminar Presentation

I'm sure you're all familiar with the television commercial where the son announces he's spending the night at Jimmy's, the daughter is on her way to the disco, and mother is racing to the door with bowling bag in hand. Father quietly mentions that he's going to stay home and build a fire with "quick-lite prestologs." All of a sudden everyone's plans change, and they all stay home and watch the fire flicker. Wouldn't it be great if during the mad rush for the door Dad proclaimed, "I think I'll go square dancing!" Everyone would freeze in their tracks, fight over who got to use the bathroom first, and within minutes the Smith family would all be in their station wagon headed for the square dance. One big, happy family. What a nice ending to our story. But wait! There's more? What happens after they arrive at the dance? Well, they go into the hall as one big, happy family. That's obvious because Mr. Smith gets to pay the entire family's admission. Soon the Smiths are all dancing, but not together. Mr. and Mrs. Smith are toward the front of the hall, and their children are in the back with the rest of the teenagers. They are no longer one big, happy family. While at the dance there is a definite generation gap between children and adults.

Are you like the Smiths? Do you divide teens and adults in square dancing? Do you *enjoy* dancing with people your own age? Or do you *insist* on dancing with people your own age? In today's society there are very few activities that a family can participate in together. Square dancing is one activity that does allow families the opportunity of enjoying a hobby together. I have always seen square dancing advertised as a family activity, so why don't we make it one? Some people already have. They fre-

quently attend dances where people of all ages dance, and mixing is encouraged. Many people come close. They attend dances where many different age groups will be, but these groups do not mix. Other people don't even try. They will only attend dances held for people their own age. Which category do you fit into?

Bridging the generation gap is a matter of give and take. In other words, mutual compromise. Teen attendance at adult dances should be encouraged. Teen clubs should welcome adults at their dances. Teens should encourage adults to fill squares started by teens. Adults should be willing to fill these squares. Teens should also feel welcome to fill adult squares.

Compromise, give and take, tolerance, that is the name of the game. There are times when teen dancers must compromise more than adults. We have an unwritten rule in our club, "When dancing in a square with one or more adults, dance in the same manner as the adults do." In adult squares, while partners, teens are able to add a few extra twirls, swings and the like, if they wish, but no dancer should ever do any movement that will slow down the square or confuse anyone in the square. Just as a boy should take due care and caution with "bursitis-stricken grandmother," men should also respect teenage girls. Believe it or not, we are breakable! I think much more highly of a smooth dancer than a rough show-off, no matter what age.

Adult participation in teen clubs is crucial. If you are a parent of a teenager who dances with a teen club it is essential that you help. Find out how their club works and assist in every way possible. If you don't have a teen dancer,

but would like to encourage the square dance movement, volunteer to help your local teen club.

Teen clubs that participate in competitive dancing should put on exhibitions at adult dances. It is amazing how much this helps competition performances, it's a good chance for adults and teens to mix, and an evening of "adult style" dancing does wonders for timing and smoothness. Adult clubs should encourage these exhibitions. Not only will your members see a beautiful display of square dancing, but they will be taking a large step toward bridging the generation gap.

Why is it that when lessons first start it's a fight to get the kids to touch each other? Then later, it's a fight to get them to stop touching each other? The reason: Square dancing is a socializing mechanism. It gives young people a chance to share a hobby with others their own age, and to make long-lasting friendships. It allows many teens their first opportunity at holding an office, and accepting the responsibilities of that office. Square dancing can give a shy person confidence and character. Lisa's brother Bill was a shy one, but after being told that if he went to the dance, all he would have to do would be stand in the corner, Bill went. Lisa immediately shoved him into the arms of a pretty girl on the dance floor. For an hour or so Lisa lost track of Bill, but then spotted him standing next to the girl he had been "shoved upon." What's more, he had his arm around her waist. She was looking at him with adoring eyes.

"We're engaged." Bill told Lisa.



"Good heavens!" replied Lisa. "How did that happen?"

"Well," said Bill, "I danced with her six times and I just couldn't think of anything else to ask her."

Well, maybe Bill overdid it a little, but square dancing has brought many

teens and adults out of their shells. Yes folks, contrary to popular belief, I too was once a shy little person. It's amazing the wonders of square dancing!

Teen clubs are not as stable as adult clubs. Teens have a much higher turnover rate. Unequal boy-girl ratios are almost taken for granted in teen clubs. There is only one teen club that I know of in the state that has more boys than girls. Luckily, I belong to it! Teens usually pay a lower dance admission than adults. Teen clubs often have the same expenses as adult clubs however, which can put a strain on a teen club's treasury.

Teenagers have a definite transportation problem. If a teen is unable to drive, he must find a ride with someone. Even if the teen is old enough to drive, vehicle availability is still frequently a problem. Most teen clubs require adult drivers on visitations. It is often difficult to get these necessary drivers.

Teenagers lack knowledge and experience. Thus, it is difficult to find good, competent officers in a teen club. An officer may try his best, but lack of worldly experience is bound to show up at one time or another.

Parents tell their kids what to do. Teachers tell their students what to do. Coaches tell their players what to do. Face it, teenagers are used to being told what to, and what not to do. Square dance clubs should take advantage of this. Be straightforward, and if necessary, even blunt when discussing rules. Good rules and the strict enforcement of these rules is crucial in a teen club. If all members are made aware of the rules and are explained the reasons behind the rules, very few violations will occur. A club's rules should include hall rules, the code of conduct, and square dance etiquette. Teens should make the rules, obey the rules, and enforce the rules.

A club should have frequent club meetings. Do not have board meetings. Invite the entire club to all meetings, and give all members the right to vote. This allows everyone a chance to voice their opinions. Plan your calendar at these meetings. It takes longer than having a calendar committee, but when the majority plan the events you get better participation. Have a lot of club activities. Keep the members busy. If someone misses a dance, let them know they were missed, and that they missed a lot of fun.

In a club cliques will form regardless

of efforts. Lessen their strength by encouraging mixing within the club. Have tips with "girl's choice" and discourage boys from dancing with the same girl all night. A good way to promote closeness in a club is to get the members working together on a money-making project. A club should make money as a group, then spend money as a group. Rent a skating rink for an evening, or have a club subsidized bus trip.

Square dance clubs should encourage round dancing. It produces better, smoother dancers, and it keeps the dancers in the hall between tips. A teen club should set a minimum age and stick to it. Clubs that make exceptions soon run into trouble.

Six month office terms allow more members an opportunity at holding an office. Also the officers are not as worn out by the end of the term. Our club has a rule that a person must be an active member for at least one year prior to nomination and election to the office of president. This assures that the president will have some dancing experience before taking office. A club should provide a detailed list of duties for each of its officers to follow.

Six month dues are also beneficial. This allows for a more frequent update of the membership roster, and lets people join during the year without paying a full year's dues. Monthly newsletters and weekly telephone calls keep members informed and jog memories. If personally contacted, members feel part of the group and will increase their participation.

Dancing every week tends to promote one-club dancers. Dancing less frequently and visiting more will add variety to the club. Members will also increase their attendance at their own club's dances.

If there is a problem with someone in your club, go directly to them about it. If that doesn't work, have an Advisor speak to them. If they still haven't gotten the message, or if there are several violators, bring up the problem at a club meeting. Be tactful and anonymous. Don't call the violator by name, they'll get the hint.

Proper attire should be stressed in a square dance club. It is easier to dance in square dance clothes, and it looks nicer. Arriving at a dance in street

clothes, changing into square dance clothes, dancing, changing back into street clothes, then leaving is unnecessary. It wastes time and clutters the bathroom. Why be ashamed of being seen in public with square dance clothes on? I can understand it if you have a long drive, but at your own dance?



We have a competitive society. Teens compete in everything from sports to getting the attention of that special boy or girl. It just comes natural to compete in square dancing. The Pacific Northwest Teen Square Dance Festival is an annual competition between clubs from all over the Northwest. Competition is held in four categories: square dancing, round dancing, calling, and exhibition dancing. This competition involves precision dancing and takes months of preparation. The festival has a friendly atmosphere. The competition is against the judges' standards, not directly against each other. I have seen fiercer competition between two little league coaches at a single game than during an entire weekend at the Teen Festival. This festival provides good dancers and encourages closeness in a club. Many long-lasting friendships are made over this weekend.

Teen clubs should charge their Advisors that dance. Then encourage them to dance. Mix with your Advisors, and dance the style *they* want to. Not only will this added income boost the treasury, but you will have a better relationship with your Advisors, you will have more Advisors, and you will keep your Advisors longer. No one likes to go to a dance and just sit all night, including Advisors.

If A equals adults, T equals teens, and F equals fun, and $A^2 = F$, (Adults squared equals fun), and $T^2 = F$ (Teens squared equals fun), then $A^2T^2 = 2F$ (Adults squared plus teens squared equals twice the fun), then $(A + T)^2 = 4F$ (Adults plus teens squared together equals four times the fun)

Please remember: Dancing is wonderful training for girls. It's the first way they learn to guess what a man is going to do before he does it.

Most dancers and callers are not aware of the number of steps a dancer takes in a three-hour dance. There are two reasons for looking at this: the number of steps a dancer takes in an evening provides great exercise; the dancer should enjoy every step taken during a three-hour dance. Callers should be ever mindful of tempo, body flow and hand movement. The tempo must not be too fast or too slow. No two right-hand or left-hand movements should follow each other. (There are some calls where this is possible but not many.)

Let's take a look at just how many steps a dancer takes in a three-hour dance. A singing call normally lasts 3½ minutes. The tempo is normally from 126 to 130 beats per minute so we'll take an average and use 128 beats per minute. So 3½ minutes times 128 beats equals 448 beats, and since each beat requires a step, during a singing call the dancer takes a total of 448 steps.

The average patter call runs 6 minutes, so 6 minutes times 128 beats equals 768 beats or, for the dancer, 768 steps

For one tip, then, the dancer has taken a total of 1216 steps

The average is 9 tips per evening; 9 tips times 1216 steps equals 10,944

Since each step is normally 1½ feet in length and there are 5280 feet to a mile, the dancer has travelled over 3 miles 16416 ft.

STEP BY STEP

by Cal Golden
Hot Springs, Arkansas

With one round between each tip (the average round runs 3 minutes with 130 beats per minute), the dancer would take 390 steps

With 8 rounds in the 3-hour dance, the dancer will take 3120 steps per evening. With 3120 steps in an evening of rounds at 1½ feet per step, the dancer goes a total of 4680 ft.

8 rounds per evening equal 4680 ft.
9 tips per evening equal 16416 ft.
Total 21096 ft.

With 5280 feet per mile, each dancer travels approximately four miles in an evening. If there are two rounds between each tip, totalling 9360 ft. plus 9 tips of square dancing 16416 ft. each dancer would move 25,776 feet or a total of five miles.

With dancers travelling almost five miles in a three-hour dance, it really is important for each caller to make sure their journey is a smooth, pleasant and enjoyable experience.

The statistics given above are not necessarily "truisms." They are "Goldenisms."



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Knowing exactly what to do in the hotel/motel fire will eliminate the problem of panic, and thus, coolheaded, you will easily handle the very real danger of exposure to superheated fire gases— smoke.

Study the following recommendations carefully. They could possibly save your life.

CHECK THE SETUP

As soon as you arrive and dump your luggage in your assigned room, go back out to the hall and look for the nearest exit. Elevators don't count. Heat and smoke do weird, unaccountable things to the delicate controls of an elevator. For this reason, they by law cannot be considered an "exit."

Not convinced? Recently, in a well-known inn, guests were asked to vacate the premises as a mere precaution due to a minor fire on the top floor. Five guests on the third floor decided to take the elevator to the lobby. It went down one floor, then reversed and shot upwards until it reached the top. There it opened its doors, and remained open (due to smoke obscuring the photoelectric beam).

Fire fighters, who found the five suffocated bodies only minutes later, noted that every button had been pushed in a frantic effort to stop the mindless mechanism. No one else was injured in that simple fire.

The exit you want is the nearest door or stair to the outside. When you find it, note which way you turn, which side of the hallway, and how many doors down from your room.

If you're not alone, discuss the topography with your companion. Does anything block your direct path— an ice machine, etc? Get a clear mental picture of your route to safety.

Now look over your room. Are there vents in the bathroom? Check the windows. Do they open? Could you open them in a smoky, dark room?

At bedtime, keep your room key in the same place within easy reach. Close all doors. Fire will be halted for 15-20 minutes by the flimsiest door— an hour or more if you use our tips. Close doors even when you leave for dance sessions; belongings deserve protection, too.

FIRE!

Whenever you are awakened by strange sounds or smells, investigate. Those noises may not be just a party.

If you smell smoke, turn on the vent in your bathroom while you quickly wet a washcloth to cover your nose and mouth.

Touch the door to the hallway. If it is hot, or the door is leaking smoke, do not open.

If the door feels OK, brace your shoulder against it, keep your face away to protect your eyes (smoke-irritated eyes will automatically shut— permanently), and open cautiously. Be ready to slam it shut if heat and smoke rush in.

IF all clear, leave; go to your exit. Remember to close all doors behind you. Going down the stairwell, hold onto the railing firmly. You may face a stampede at any minute, and once knocked down, you'll find it impossible to get up again. Exit quickly to the outside. Don't go back— not for valuables, not for pets, not for friends. Don't be a dead hero.

TO THE ROOF!

On the way down the stairwell you may run into the condition known by experts as "stacking." This is cool, settled smoke. Don't try to run for it. Go back—even if you have to fight your way through the stampede. Head for the roof, still holding onto the railing. Once there, prop the door open so you will not be locked out and so the stairwell can vent smoke. This is the only time you will not close a door behind you. Stay put. You'll be found shortly.

HOLING UP

If the worst has happened and your hallway is an inferno, or filled with smoke, stay in your room. You can last a long time here by keeping busy. Turn on the vent in the bathroom. Fill the tub with water. Wet towels to block any smoke leaks around the door and to cool

hot surfaces. Bail water with your ice bucket and wet down door and walls. Drag mattresses and chair cushions to lay these against hot spots. Keep them soaked.

Remove flammable materials from the window and open it if you can. Never break a window. You'll get out, you won't be able to close it if smoke pours in, and falling glass will injure people) including firemen/women) below.

Whatever you do, don't jump. The second floor is possibly OK if you hang from your hands to lessen the distance, don't drop on concrete, building projections, and large shrubs. You might escape with no more than a sprained ankle.

If smoke thickens in your room, keep the washcloth wet over your nose and mouth, and swing wet towels around to help clear the air. Above all, keep down on your hands and knees to protect your eyes.

You won't have long to wait. The building will be searched immediately; fire fighters love to find live ones— and knowing how to handle the twin hazards of panic and smoke, you'll be one of them!

Meg Simkins

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July 30-Aug. 1	JERRY RASH, Harlingen, Texas
Aug. 6-8	DALE CASSEDAY, Mesa, Arizona
Aug. 14-15	JOHNNY LECLAIR, Mesa, Arizona
	BOB PARRISH, Ferndale, Washington
Aug. 21-22	WILF WIHLIDAL, Calgary, Alberta
Aug. 28	RAY GRANGER, Lolo, Montana
Aug. 29-30	JERRY JESTIN, College Station, Texas
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THURSDAY— Square dance workshops in the Plus 1 and Plus 2 levels. Ray Granger or visiting caller, 8 p.m.

FRIDAY— Visiting callers, 8 p.m.

SATURDAY morning— R/D Workshops, 10 a.m.

Afternoon, square dance workshop, 2 p.m.

Evening, square dance, 8 p.m.

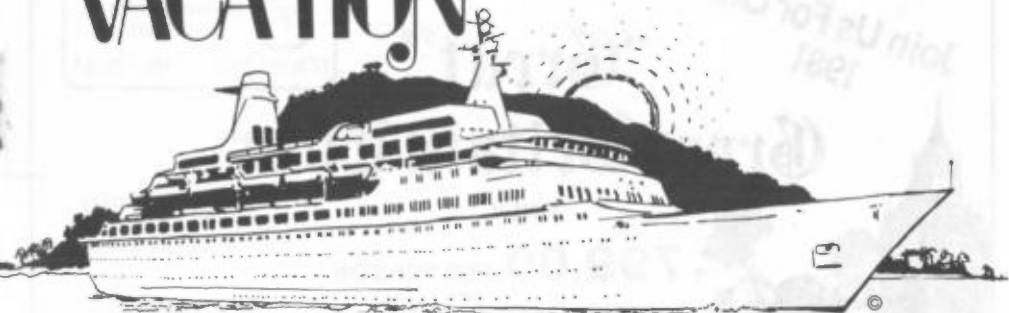
SUNDAY— Farewell dance, 10 a.m.

For information contact:

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VACATION



APRIL

- 3-4 33rd Annual Festival, Belle-Claire Exposition Hall, Belleville, Ill. Write Frank & Joan Keeser, 17 Cranbrook Dr., Belleville, Ill. 62223.
- 3-4 31st SW Kansas Spring Festival, Civic Center, Dodge City, Kans. Write David & Lyla Millford, PO Box 5, Wright KS 67882.
- 3-4 Alabama Jubilee, PO Box 1085, Birmingham, AL 35201.
- 3-5 Potawatomi Dance Weekend, April 3-5, Pokagon State Park, Indiana. Write Bill & Cathi Peterson, 30230 Oakview, Livonia MI 48154.
- 3-5 22nd Ann. Derby City Festival, Kentuckiana S/D Assoc., Louisville KY. Write John & Willie Stigler, 4212 Lucas Ct., Louisville KY 40213.
- 4- Charity Hat Dance (Cystic Fibrosis), Weber St. College Ballroom, Ogden, Utah. Call Jean Goodwin, 801-731-1867.
- 5- 21st Spring Festival of Akron Area Federation, Kent State Univ., Kent. Write James Ritchey, 3552 Franklin Rd., Stow OH 44224.
- 5-9, May 24-29; June 22-26, 29-July 3; July 12-16. July 26-31; Aug. 23-28; Nov. 9-13 Callers Colleges, Write Sharon Golden, Dept AMS, Box 2280, Hot Spgs AR 71901.
- 10-11 1st Singles Festival, Conv. Center, Albuquerque New Mexico. Write Min McKenna, 913 Indiana SE, Albuquerque NM 87108.
- 10-11 Myrtle Beach Ball, Convention Center, Myrtle Beach SC. Write Barbara Harrelson, 419 Hawthorne Rd., Lancaster SC 29720.
- 10-11 Dogwood Festival Dance, Jessamine Center, Knoxville, Tenn. Write L. B. Wynne, Knoxville S/D Assn., Knoxville TN.
- 10-12 2nd Pear Blossom Festival, Lake City, Fairgrounds, Lakeport, Cal. Write Bob Hardesty, 2011 E. Hwy 20, Upper Lake CA 95485.
- 11- Spring Festival, Heart of America Singles S/D Assoc., Howard Johnson Conv. Center, Independence MO. Write PO Box 2163, Kansas City KS 66110.
- 11- Forest City Festival, London, Ontario. Write Charles & Bea Boddish, 363 Hale St. London, Ont. N5W 1G5.
- 11- Azalea Festival, YMCA, Wilmington, N. C. Write Jim Price, 109 S. Cardinal Dr., Wilmington NC 28406.
- 11- 31st Omaha S&R/D Festival, Sokol Hall, Omaha. Write Dick & Lois Lewis, 12420 Shirley St., Omaha NE 68144.
- 17-18 Spring Fling, Cortez, Colorado. Write Dee Cox, 9 W. 7th St., Cortez CO 81321.
- 23-25 International Clog Dance Championship, Asheville, NC. Write Ray Hardee, Rt 2 Box 626, Candler NC 28715.
- 24 Shrimp Festival, Galveston, Texas. Write Wade Driver, 2542 Palo Pinto, Houston TX 77080.
- 24-25 23rd N. E. S&R/D Convention, PO Box 417 West Side Sta., Worcester Mass. 01602.
- 24-25 Piedmont S&R Dance Festival, Jr. High School, Jamestown, N. C. Write Bob Harrelson, 2304 Maywood St, Greensboro NC 27403.

ADVENTURE

- 24-25 Wake-Robin Festival, Mt. City Playhouse, Mt. City, GA. Write S/D Festival, 4259 Springdale Circle, Powder Springs GA 30073.
- 24-25 International Azalea Festival, Norfolk VA. Write Bud & Gloria Blanchard, 535 Draper Dr., Norfolk VA 23505.
- 24-26 4th Ann. Holiday for Spring, Best Western Inn, Niagara Falls, N.Y. Write Norine Wiese, 140 Reppien Pl., Orchard Park N.Y. 14127.
- 25 Cumberland Valley Association Dance, Nashville, Tenn. Write Pete & Betty Rawstron, 212 Rising Sun Ln., Old Hickory TN 37138.
- 25-27 Weekend in the Poconos, Kelley's Inn, Gouldsboro, PA. Write Nancy Ellis, RD 1 Box 128, Stanley NY 14561.
- 26- Swing Into Spring, Lake park Pavilion, Coshocton, Ohio. Write Charles Lanning, 44874 C. R. 23, Coshocton OH 43812.

MAY

- 1-2 Hickory Knob Resort Spring Festival, Georgia. Write Doug Jerigan, 501 Ponce DeLeon Ave., North Augusta SC 29841.
- 1-2 4th Ann. Spring S/D Festival, Renfro Valley, Ky. Write Renfro Valley Folks, Renfro Valley KY 40473.
- 1-2 5th Queen City Festival, Meridian, Miss. Write Thelma Cosby, 4943 West Gate Hills Dr., Meridian MS 39301.
- 1-3 34th Silver State S/D Festival, Centennial Coliseum, Reno Nev. Write John & Sharon Auble, 3375 Deerfoot Ln., Reno NV 89506.
- 1-3 Spring Weekend, The Inn at East Hill Farm, Troy, N.H. Write Ralph Page, 117 Wash. St., Keene NH 03431.
- 2- Hawaiian Festival, Centennial C.V.I. H.S., Guelph, Ontario. Write Hazel Wilson, RR 5, Guelph Ont., Canada N1H 6J2.
- 2- 23rd Annual Danceorama, Brockport, N.Y. College. Write Paul & Florence Frost, 1132 Wall Rd., Webster NY 14580.
- 2 Promenaires Spring Fling, Write Bob Thomas, PO Box 64, Decatur GA 35602.
- 2- 10th All-Niter, 4-H Bldg., Winchester, Ind. Write Leon & Phyllis Halley, 613 North East St., Winchester, IN 47394.
- 2-3 Invitational Clogging Competition, Coliseum, Stone Mt., Ga. Write Kathi Hayes, Stone Mt. Pk, PO Box 778, Stone Mt GA 30086.
- 7-9 20th International S/D Convention, McMaster Univ., Hamilton, Ontario. Write Joan Fraser, 71 Roywood Dr., Don Mills Ont., Canada M3A 209.
- 7-9 Winnipeg Crocus Festival, Univ. of Manitoba. Write Heather & Lloyd Garner, 384 Kirkfield St., Winnipeg MT, Canada R3K 1E6.
- 8-9 5th Ann. Music Festival, Tenn. State Fairgrounds, Nashville. Write Elsie Marcum, 925 Colfax Dr.-ASD, Nashville TN 37214.

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10-14 Caller College, Village Square, RD 1, Downingtown PA 19335.

12 Promenaders Special, Masonic Temple, Watertown, S.D. Write Richard Stanley, 22-15th St. NE, Watertown SD 57201.

14-17 LEGACY V, Hilton Inn & Conference Center, Denver, Colo. Info: Dick and Jan Brown, 1812 Pelton Ave., Bellevue NE 68005.

15-Aug. 27 Vacations at Parrish Ranch. Write Vaughn & Jean Parrish, Rt. 2 Parrish Rd., Berthoud CO 80513.

15-16 4th Dixie Roundup, Civic Center, Gatlinburg, Tenn. Write PO Box 199, Bristol TN 37620.

15-17 Buckeye S/D Convention, Conv. Center, Cleveland, Oh. Write Don & Barbara Garris, 4299 Parklawn, Willoughby OH 44094.

15-17 May Fest. U. of Nebraska, Lincoln. Write Wayne & Donna Slotve, 11324 Raleigh Dr., Omaha NE, 68164.

15-17 Cloud Nine Weekend, Turkey Run State Park, Indiana. Write Dick Han, 513 S. Bluff, Monticello IN 47960.

15-17 Ohio State Convention, Cleveland, Ohio. Write Ray & Joy Bloom, 29216 Edgewood Dr., Willowick OH 44094.

16-18 34th Annual State S/D Festival. Write Merlin & Helen Erie, 2914 S. 8th St., Deming NM 88030.

16 Dallas Mini-Festival, Dallas, Texas. Write Jay Cummings, 1316 Navaho Trail, Richardson TX 75080.

16 Associated S/D Clubs of Utah Dance, Salt Lake City; Write Wade Driver, 2542 Palo Pinto, Houston TX 77080.

16 6th Strawberry Festival Dance, Jr. H. S., Portland, Tenn. Write Barbara Anson, Rt. 2 Box 146, Bowling Green KY 42101.

17-23rd Annual Cancer Benefit S/D, SW High School, Flint, Mich. Write Len & Dottie Ecker, G-3055 W. Myrtle Ave., Flint MI 48504.

22- Sept. 3 Weekends in McCloud Country, Cal. Write Dave & Suzanne Abbott, PO Box B1, McCloud CA 96057.

22-23 3rd Arkie Stars Memorial Day S&R/D Festival, Henderson State Univ., Arkadelphia, Ark. Write Joe & Mary K. Wright, 1119 Caddo St., Arkadelphia AR 71923.

22-24 Spring Fling, Convention Center, Las Vegas, Nev. Write Stan & Tiger Kotecki, 60 Lo Vista Pl., Las Vegas NV 89110.

22-24 3 "J's" International Festival, Hillbilly Bowl, Kimberling City, Missouri. Write Roy Cope, Jr., Rt 8 Box 78, Harrison AR 72601.

22-24 Ingleside Festival, Staunton, Va. Write PO Box 224, Goshen VA 24439.

22-24, Aug. 21-23; Oct. 23-25, Nov. 20-22 Penthouse Weekends, Americus Hotel, Aillentown Pa. Write Dave Platt, PO Box 146, Somers Pt NJ 08244.

22-24 28th Florida S&R/D Convention, Civic Center, Lakeland, Fl. Write Convention, PO Box 384, Ft. Walton Beach FL 32549.

22-24 Vincennes S&R/D Festival, Univ. Campus, Vincennes, Ind. Write PO Box 743, Vincennes IN 47591.

22-25 Hidden Valley Camping Weekend, Archbold, Oh. Write Dave & Shirley Fleck, 3444 Orchard Tr. Dr., Toledo OH 43606.

22-25 Memorial Day Campout, Camp Murray, Wash. Write Pat Feeney, 1327 Union Mill Rd., Olympia WA 98503.

22-25 Trailer Weekend, Bascom, Ohio. Write Bill & Cathi Peterson, 30230 Oakview, Livonia MI 48154.

23 Peach Blossom Fest, Canajoharie, N.Y. Write Bill Lettiss, 12 Shultz St., Canajoharie NY 13317.

23 Cowtown Hoedown, Sheridan, Wyo. Write Wade Driver, 2542 Palo Pinto, Houston TX 77080.

23-24, July 3-4 Mountain-Western S/D Frolic Hoedown Island, Slade Ky. Write Richard Jett, Campton KY 41301.

23-24 MT-Sopris Carbonaires Annual Spring Fling Dinner & Dance, Glenwood Spgs., Colo. Write Joan Lewis, 512 W. 12th St., Glenwood Spgs CO 81601.

23-25 18th R/D Holiday, Vancouver, Wash. Write Dennis Smith, 2220 SE Maple St., Hillsboro OR 97123.

29-30 Brazos Valley Festival, Allemande Hall, Waco Tx. Write Bill & Jean Moeller, 2225 Lake Ridge Circle, Waco TX 76710.

30- Cannonaders 22nd Ann. Round-up, Gettysburg, Pa. Write Pink & Fid Fissel, Box 192, Biglerville PA 17307.

JUNE

June-August Summer Festival, Sat. nights. Write Jim Van, 49 Hilltop Ave., Akron PA 17501.

June, Sept., Oct. 14 weeks of S/D Vacations at Kirkwood Lodge, Box 37, Osage Beach MO 65065.

4-6 22nd International S&R/D Convention, Univ. of Manitoba, Winnipeg. Write Joe & Shirley Johansson, 330 Edward Ave. E., Winnipeg MT. Canada R2C 0W3.

4-6 19th Texas State S&R/D Festival, Convention Center, Dallas. Write Dale & Judy Mason, 402 Cloverdale Ln., Garland TX 75043.

5-6 9th Ann. Chicago Area S&R/D Convention, North Lake, Ill. Write Ardis & Jean Morris, 7830 S. Kenwood, Chicago IL 60619.

5-6 June Weekend, Turkey Run State Park, Indiana. Write Max Forsyth, 9901 Pendleton Pike, Lot 177, Indianapolis IN 46236.

5-7 3rd Ann. Raystown R&S/D Festival, Huntingdon, Pa. Write John York, 508 Penn St., Huntingdon PA 16652.

5-7 Weekend in the Poconos, Kelly's Motor Coach Inn, Gouldsboro, Pa. Write Nancy Ellis, 4564 Yautzy Rd., Stanley NY 14561.

5-7 Honeyland Festival, Concord College, Athens, W.V. Write Zell McGriff, 204 Highland St., Beckley WV 25801.

5-7 R/D Camping Weekend, Kalyumet Park, Penn. Write Irv & Betty Easterday, Rt. 2 Box 100, Boonsboro MD 21713.

12-13 3rd Ann. Chemical Valley S&R/D Festival, Civic Center, Charleston, W.V. Write Jack E. Hoffman, 211 Pine Circle, Dunbar WV 25064.

12-14 Round Dance Clinic, Civic Center, Durham. Write Ruth Jewell, 2725 Rothgeb Dr., Raleigh NC 27609.

12-14 June Jubilee, Executive Inn, Owensboro, Ky. Write Jim & Becky Long, 328 Indiana Ave., Sullivan IN 47882.

12-16 Round-A-Rama Mini-Institute, Lehigh Resort, Lehigh, Florida. Write Charlie & Madeline Lovelace, 2505 Krueger Lane, Tampa FL.

18-20 Oregon State Festival, State Fairgrounds, Salem. Write Bud Parrott, 1030 Maple St. SW, Albany OR 97321.

18-20 8th Trail-In Dance Festival, Red River Community House, Red River, N.M. Write Bud Campbell, PO Box 142, Red River NM 87558.

19-20 15th Ann. Mt. Style S/D Festival, Hoedown Island, Slade, Ky. Write Richard Jett, Campton KY 41301.

19-21 White Rose S/D Festival, York College. Write Dick & Ginny Knaub, 118 S. Pleasant Ave., Dallastown PA 17313.

19-21 Trailer Weekend, Waffle Campground, Coldwater, Mich. Write Bill & Cathi Peterson, 30230 Oakview, Livonia MI 48154.

19-24 Lloyd Shaw Foundation Dance Week, Fort Worden State Park, Port Townsend, Wash. Write Glen Nickerson, 606 Woodland Way, Kent WA 98031.

20 Summer Days Round Festival, Mountain Home, Arkansas. Write Wayne & Elaine O'Dell, Rt. 6 Box 375, Mountain Home AR 76653.

22 Trail-In Dance, Ray's Barn, Billings, Mt. Write G.G. Larsen, 2325 Alderson, Billings MT 59102.

22-23, 29-30 Midweek Weekends, Seattle Center. (+ 2 and C-1, respectively.) People Pleasers, PO Box 16028, Seattle WA 98116.

22-24 Super School V, Seattle, Wa. (Callers). Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129.

24 Rhythm Records Staff Trail End Dance, Seattle, Wash. Write Wade Driver, 2542 Palo Pinto, Houston TX 77080.

25-27 30th National Convention, Seattle, Wa. Write PO Box 898, Lynnwood WA 98036.

28- Trip of a Lifetime to the Orient. Contact Irv & Betty Easterday, Rt 2, Boonsboro MD 21713.

28-July 4 Callers School, Rutland, Vt. Write Dick Leger, 16 Sandra Dr., Bristol RI 02809.

JULY

2-4 4th Ann. Summer Weekend, Village Square, RD 1, Downingtown PA 19335.

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4. Grotto Bay	48.00	4.50	192.00	240.00	288.00	336.00
5. Hamilton Princ.	62.50	4.50	250.00	312.50	375.00	437.50
6. Inverurie	52.00	4.50	208.00	260.00	312.00	364.00
7. Mermaid Beach	30.00 to	40.00 per day,	depending on ac com.			
8. Palmetto Bay	30.00	4.50	120.00	150.00	180.00	210.00
9. The Reefs	Not Partici	pating this year				
10. Southampton Princ.	67.50	4.50	270.00	337.50	405.00	472.50
11. Sonesta	50.00	4.50	200.00	250.00	300.00	350.00

All Rates Per Person— Double Occupancy (Subject to change)

Single and Triple Occupancy Rates Upon Request.

Convention Hotel Rates DO NOT include: *\$4.50 per person per day for daily Service Charges in lieu of individual tipping of bellmen, chambermaids, dining room staff for breakfast & dinner, and pool-boys; or 5% Government Hotel Occupancy Tax on MAP daily rate.

3-5 Alaska State Festival, Fairbanks. Write Mr. & Mrs. Wm. Trigg, 125 Craig Ave., Fairbanks AK 99701.

3-5 Calgary Stampede S/D Roundup, Calgary, Alberta. Write Glenn Platts, 5319 Vaillant Dr., Calgary Alta. Canada T3A 0Y9

4-4th-A-Rama S&R/D, Tecumseh, Mich. Write Dave & Shirley Fleck, 3444 Orchard Trail Dr., Toledo OH 43606

5-9; 12-16 Dance Ranch Caller College, Estes Park, Colo. Write The Ranch at PO Box 1382, Estes Park CO 80517.

5-10 Callers College, Aurora, Kans. Write PO Box 80, Aurora KS 67417.

6-12 Rocky Mt. Dance Roundup, Snow Mt. Ranch, Granby, Colo. Write Don Armstrong, 511 Wagon Rut Look South, New Port Richey Fl. 33553.

10-12 Intermountain S&R/D Assoc. Funstitute, McCall, Idaho. Write Pat Brown, 411 E. 43 #10, Boise ID 83704

10-12 PASDA Weekend, Nutriosa, Ariz. (A1, A2, Star Tips) Bernie & Mary Rott, 7753 N 33rd Ave., Phoenix AZ 85021.

10-11 Lady's Slipper Squares Jamboree, Summerside, PEI, Canada. Write Ensor & Louise Waite, Sherbrooke (Summerside) Prince Edward Island, Canada C1N 4J8.

19-24 Callers Institute, Tifton, Ga. Write Bill Peters, 5046 Amondo Dr., San Jose, CA 95129.

17-19 Rhythm Records Festival, Lubbock, Texas. Write Wade Driver, 2542 Palo Pinto, Houston TX 77080.

18-Aug. 29 Six separate weeks at Pinewoods Camp, Plymouth, Mass. Write Country Dance Society, 505 8th Ave., New York NY 10018.

19-24 Round Dance Leader School, Turkey Run State Park, Indiana. Write Dick Han, 513 S. Bluff, Monticello IN 47960.

20-25 Callers School, Marshall, Ind. Write Dick Han, 513 S. Bluff, Monticello IN 47960.

22-25 National R/D Convention, Civic Center, Grand Rapids, Mich. Write Lillian Bradt, 15138 Ina Dr., Philadelphia PA 19116.

24-26 Great Lake Festival, West. Mich. Univ., Kalamazoo, Mich. Write PO Box 91, Hartland MI 48029.

24-25 9th Arkansas Convention, Convention Center, Little Rock, Arkansas. Write Nadine Higgins, 6708 Westover Dr., Little Rock AR 72207.

26-29; Aug. 2-5; 16-20 Callers Schools. Write Earl Johnston, PO Box 2223, Vernon CT 06066.

26-31 Asilomar S/D Vacation, Pacific Grove, Calif. Write SIOASDS, 462 N. Robertson Blvd., Los Angeles CA 90046.

26-Aug. 2 Callers School, Rocky's Rec. Area, Boonville, N.Y. Write Dick Leger, 16 Sandra Dr., Bristol RI 02809.

31-Aug. 2 Campbell Campout, Campbell, N.Y. Write Nancy Ellis, 4564 Yautzy Rd., Stanley NY 14561.

AUGUST

7-9 Woodstream Campout, Gainsville, N.Y. Write Nancy Ellis, 4564 Yautzy Rd., Stanley NY 14561.

7-9 Beaver Valley Campout, Cooperstown, N.Y. Write Dick Leger, 16 Sandra Dr., Bristol RI 02809.

8-14 7th Annual Round-A-Rama Institute, University of Indiana, Bloomington. Write Irv & Betty Easterday, Rt. 2 Box 100, Boonsboro MD 21713.

9-15 Callers College, Dillard, Ga. Write Jerry & Becky Cope, Box 129, Dept. SB, Dillard GA 30537.

9-13 University Dance Workshop, Lloyd Shaw Foundation, Univ. of Wisconsin. Write Shirley White, Kolf Center, Univ. of Wisconsin, Oshkosh WI 54901.

13-16 17th Jekyll Island Jamboree, Jekyll Island, Ga. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta GA 31601.

14-15 Challenge Level Weekend, Village Square, RD 1, Downingtown PA 19335.

14-15 Tennessee State Conv. Write PO Box 11, Johnson City TN 37601.

14-16 Metropolitan New Orleans Festival. Write PO Box 50255, New Orleans LA 70150.

16-21 Callers College, Las Vegas, Nev. Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129.

20 Trails End Dance, Dane Cty. Frdgs., Madison, Wisc. Write Elvin & June Mykiebust, PO Box 405, Windsor, WI 53598.

21-23 22nd S&R/D Convention, Dane Cty Coliseum, Madison, Wisc. Write PO Box 405, Windsor WI 53598.

23 Kelley's Island Cruise Dance, Sandusky, Oh. Write Stan Burdick, PO Box 488, Huron OH 44839.

28 Rhythm Records Labor Day Jamboree, Waco, Texas. Write Wade Driver, 2542 Palo Pinto, Houston TX 77080.

SEPTEMBER

4-6 16th Ann. Western S/D Festival, Hoedown Island, Slade, Ky. Write Richard Jett, Campton KY 41301.

4-7 Hidden Valley Camping Weekend, Archbold, Oh. Write Dave & Shirley Fleck, 3444 Orchard Trail Dr., Toledo Oh 43606.

4-7 13th Convention, Alberta S&R/D Federation, Red Deer, Alberta. Write L. McCafferty, Box 674, Didsbury Alberta, Canada TOM 0W0.

4-7 Kon Yacht Kicker's Labor Day Jamboree, Conneaut Lake Park, Penn. Write Jim & Cheryl Moore, 1115 S. Cottage St., Meadville PA 16335.

8-13 31st Annual Folk & S/D Camp, The Inn, East Hill Farm, Troy, N.H. Write Ralph Page, 117 Wash. St., Keene NH 03431.

7-10 Callers College, 10-13 19th Jamboree, Wallowa Lake, Joseph, Oregon. Write Vaughn & Jean Parrish, Rt. 2 Parrish Rd., Berthoud CO 80513.

11-13 TMFM Dance Weekend, Wisconsinair Resort, Hazelhurst, Wisc. Write E. Elias, 1571 S 57 St., West Allis WI 53214.

11-13 Dance Weekend, Potawatomi Inn, Pokagon State Park, Pokagon, Indiana. Write Bill & Cathi Peterson, 30230 Oakview, Livonia MI 48154.

16-21 Nashville Tour, Rochester, N.Y. Write Bob & Nancy Ellis, 4564 Yautzy Rd., Stanley NY 14561.

17-19 Myrtle Beach Ball, Convention Center, Myrtle Beach, S.C. Write Barbara Harrison, 419 Hawthorne Rd., Lancaster SC 29720.

18-19 5th Autumn Leaves Festival, Peabody Base Lodge, Cannon Mt., Franconia, N.H. Write Earl & Louise Trombley, 86 Cottage St., Littleton NH 03561.

18-19 DoSiDo Fall Roundup, Montgomery Bell State Park, Tenn. Write DoSiDo Shop, 1138 Mosby Rd., Memphis TN 38116.

18-19 Neptune Festival Ball, New Pavilion, Va. Beach, Va. Write Marie V. Havens, 5416 Stewart Dr., Va. Beach VA 23464.

18-19 3rd Galt-Fun-Fest, Civic Auditorium, Gatlinburg, Tenn. Write PO Box 199, Bristol TN 37620.

19-26 Septemberfest Ky. Dam Village St. Pk., Gilbertsville, Ky. Write Janice Berkley, 231 No. 4th, Mayfield KY 42066.

24 thru Oct. 23 4 1-week s/d trips to England. Write ASD, PO Box 488, Huron OH 44839.

25-26 Oconostota Festival, MT City Playhouse, Mt. City Ga. Write Buddy & Becky Allison, 4259 Springdale Circle, Powder Spgs GA 30073.

25-27 10th Ann. Flaming Leaves Festival, Lake Placid, N.Y. Write High Peaks Squares, Box 945, Lake Placid NY 12946.

27 15th Buckwheat Festival Dance, Craig Civic Ctr., Kingwood, Va. Write Jean & Frank Slagle, 1/2 City Hall, Kingwood WV 26537.

28-Oct. 12 Hawaii Aloha Convention, Honolulu, Hawaii. Write E. Elias, 1571 S. 57 St., West Allis WI 53214.

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23-25 Labour Day Weekend, S&R/D Festival, Christchurch N.Z. Write Box 15045, Christchurch 6, New Zealand.

24-25 Hoosier Festival, Evansville, Indiana. Write Wade Driver, 2542 Palo Pinto, Houston TX 77080.

25-27 Roundtab meeting, Holiday Inn, San Antonio, Tex. Write Charlie Capon, 1025 N. Highland, Memphis TN 38122.

30-Nov. 1 PASDA Weekend, Phoenix, Ariz. (A1, A2, Star Tips) Write Bernie & Mary Roll, 7753 N. 33rd Ave., Phoenix AZ 85021.

30-Nov. 1 8th B-Sharps Northwestern Inst., Portland, Oregon. Write Wade Driver, 2542 Palo Pinto, Houston TX 77080.

31 17th Doubleheader, UAW Hall, Marion, Ohio. Contact Martin & Carol Stambaugh, 2644 Marion-Marysville Rd., Marion OH.

NOVEMBER

1-7 Bermuda Vacation, Dick Leger, 16 Sandra Dr., Bristol RI 02809.

1-7 DIGS—Leadership Seminar, Andy's Trout Farm, Dillard, Ga. Write Jerry & Becky Cope, Box 129, Dillard GA 30537.

6-8 Ann. S/D Weekend, The Inn, East Hill Farm, Troy, N.Y. Write Ralph Page, 117 Wash. St., Keene NH 03431.

6-8 Hoosier Huddle Weekend, Imperial House, Ft. Wayne, Ind. Write 1425 Oakhill Dr., Plano TX 75075.

6-8 Dance Weekend, Potawatomi Inn, Pokagon State Park, Indiana. Write Bill & Cathi Peterson, 30230 Oakview, Livonia MI 48154.

7 Rocket City Roundup, Huntsville, Ala. Write Wade Driver, 2542 Palo Pinto, Houston TX 77080.

13-14 Fall Roundup, Jacksonville, Fla. Write Wade Driver, 2542 Palo Pinto, Houston TX 77080.

20-21 17th Ann. Roanoke Valley Festival, Natural Bridge. Write Joe & Ann St. Hilaire, 4136 Chesterton St., SW, Roanoke VA 24018.

20-21 Rhythm Records Festival, Alberta, Canada. Write Wade Driver, 2542 Palo Pinto, Houston TX 77080.

DECEMBER

29-Jan. 3 Ann. Year End Folk & S/D Camp, Keene State College, Keene, N.H. Write Ada Page, 117 Washington St., Keene NH 03431.

LATE ARRIVALS:

18-20 Oregon S&R/D Festival, Salem, Oregon. Write PO Box 12822, Salem OR 97309.

19-21 17th Annual Idaho S&R/D Festival, Couer d'Alene, Idaho. Write Les Hutchinson, 1524 Lunceford Lane, Couer d'Alene ID 83814.

LOOKING AHEAD—ASD TOURS

For square dancers who like to plan ahead, here are all the ASD Tours, now in the planning stages, for the next couple of years. More information is now available or forthcoming soon. Just ask us. Write ASD Tours, PO Box 488, Huron, OH 44839.

- | | |
|---|---|
| (1) Seattle Convention tours '81 | June 22-28, 1981 |
| (2) 4 separate week-long tours to England, 1981 | Sept. 24 - Oct. 2
Oct. 1 - Oct. 9
Oct. 8 - Oct. 16
Oct. 15 - Oct. 23 |
| (3) 4 separate week-long tours to Switzerland, 1981 | (dates—same) |
| (4) England, 1982 | (same relative dates) |
| (5) Swiss, 1982 | (same relative dates) |
| (6) Hawaii | February 1-15, 1982 |
| (7) Caribbean | January 8-15, 1983 |
| (8) Holland & Scandinavia | Sept. 11-21, 1983 |
| (9) Australia/New Zealand (tent.) | July, 1983 |

MEANDERINGS, Continued

calls about 17 dances per week, mostly in that hall. I was hosted by longtime friends, Charlie and Dot Lillagore (See ASD, May 1975, p.19), at Trail's End Park, who originally "got the square rolling" down Rio way. Lovely people. Did you know they grow fifty-two (Count 'em—52!) vegetables in the Valley? (I'll drink to that—orange juice, please!) I also "rounded" out a free evening with the Carters at Llano Grande Park. And one morning I was a surprise "angel" in Gary Shoemaker's beginners class for a tip at "Tip O' Texas." (What? You actually danced?—Co-ed.)

Edinburg, Texas—New area for me. Gene and Thelma Trimmer (ASD staffers) had set up an ASD dance at Orange Grove Park (one of Gene's regular ports-o'-call), which was more or less a class-level special with a touch of "Howard Johnson" to top it off. "Gene-stream" dances (plus a 'nette value of knee-high "Roger") are making quite a splash in Texas bottom-land. Nice to see the Johnsons (Wash., Wisc., Tex., et al), the Osbornes (Kans.), the Moores (N.C.), the Pears (Ark.) and caller

Ivan Becker (N.D.), plus the other fine-feathered "snowbirds" at a trio of Texas savory aviaries.

Zapata, Texas—UK-bound callers Al and Nell Eblen (They're ASD regulars, too.) double-hosted me delightfully in Llano Grande Park. (That's pronounced "Yano.") Makes me wonder if a Mexican would say "Yama" for a llama in Tibet, yet.) Bless their bigger-than-Texas hearts, the Eblens loaned me a car to "wheel it" to the local Rotary round-table. Then they drove me more than 100 miles to Zapata, where I prompted an AC-TM party (All Contra—Traditional/Modern) for a blend of class/club dancers at Ruth and Frank Bartlett's unique Kaktus Palace, at the request of caller Woody and Helen Tighe (Tex. and Ia.) We had a small ball. All too soon it was time to say "Hasta manana" to the orange groves of the Valley and climb aboard an orange "bird" for Georgia.

Gosh, I hate to leave y'all hanging in mid-trip but the rest of Georgia and Canada comic-chronic chronological chronicle will have to be delayed a month. Cheers.

THE COLLEGES ARE COMING

TRAINING
FOR CALLERS

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



30TH

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Dorothy Shaw has personally contributed much of the information used in the programming of the pageant and she will be represented by the special guest appearance of the Shaws' daughter, Doll Obee.

Bob Osgood, editor of *Square Dancing* and Bob Howell, Chairman of Legacy will appear in the interest of the Lloyd Shaw Foundation, a chartered, non-profit corporation with the stated objective: To preserve, encourage and extend the arts of the American Folk and Square Dance and associated dances, music, song and other allied arts, in recreational and educational fields, as a tribute to the memory and work of Lloyd Shaw.

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Presented as a humble tribute to Dr. Lloyd (Pappy) Shaw and his wife Dorothy, the pageant in some small way hopes to transmit to the audience the enthusiasm, the excitement and the dedication this couple displayed in the rebirth of the square dance and the development of what we know as the modern square dance and the modern round dance.

Previously presented by the 18th National Convention in 1969 the pageant is being re-staged by the 30th National Convention per popular request. The

HOUSING UPDATE

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Continued on Page 76

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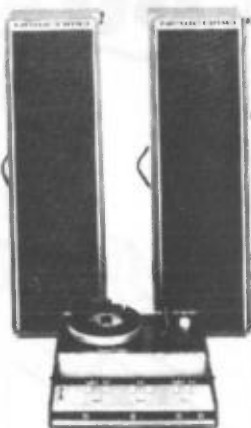
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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— April 1956

Last month's editorial stirred up more controversy—or a wider variety of interpretation—than editor Rickey Holden considered possible. (Refer to last month's "Encore" for a review of that editorial.) One reaction came from C. Arthur Steele of New Jersey: "You really must have had a bad morning when you wrote that editorial wherein you quoted Ed Gilmore's advice to 'drown 'em.' It is not the philosophy of square dancing that I have been taught to expect from you and Frank (Kaltman). Believe me, the editorial really hit home because my wife and I have been drowned and are now on the bottom of the stream and being fast swept out of all square dancing by the 'California Current'...other old timers have gone overboard with us ...From what you say there is no place in the dance picture for anyone who does not go along with the crowd." Steele goes on to plead for a balanced program giving to all dancers some of the type of dancing they like. Having seen this type of program balancing at festivals, he asks, "Is this too hard for a club to do?"

Sponsored by Miami's YWCA, a cruise to Nassau in February drew 76 dancers. It was such a success that another, to Nassau and Havana, is being planned for the summer.

Bob Van Antwerp of California recently made a survey of about 80 instructors of beginner square dance classes. Answers were received from better than 89% of those polled, representing 34 states. Some interesting facts emerged. Most popular course length was 10 weeks of 2½ hour sessions. 39 instructors also taught rounds. 39 teachers had methods of moving beginners into another class of higher instruction. 34 teachers have a method of placing

graduates into clubs. The final question asking for suggestions on organization of classes or criticism of present handling brought forth large response, with much emphasis on the need for teaching basics rather than dance patterns.

10 YEARS AGO— APRIL 1971

"Challenge Chatter" by Dewey Berry of Cleveland joins the regular features of this magazine. Need for more understanding by the average dancer of challenge dancing and its place in the square dance activity has been made clear in the recent discussion in "Feed-back." From now on, Dewey will present news and events for and from our challenge dancer-readers.

From the "Mail:" "...I hope you do articles on leadership. If there's one thing this movement needs, it's some good objective leaders. At all levels. The times of the seventies are going to be different than the sixties and we're going to have to adjust. The competition for the recreation buck is getting stronger, and somehow we're going to have to make it easy for people to join and stay in square dancing. Somehow!" From Chip Hendrickson, Connecticut.

Stan in his "Meanderings" recounts a story by Dick Fleming of Quebec. Dick was "hashing along" watching a certain square as his "key" people whom he would later depend on to resolve the square. Suddenly he couldn't find his key couple at all. Panic. He continued to call but his inner turmoil was chaotic. He finally discovered the lost couple, very red-faced, dancing in a nearby square. They had inadvertently moved to another square and never realized how close they came to causing poor Dick to go "bananas."

Continued on Page 79



Jon Jones is the chairman of the Callerlab Board of Governors.

WHICH DIRECTION?

by Jon Jones

This question has been asked by many callers and leaders all over the world. It is not new. It has been asked for over thirty years and yet no one has suggested a fool-proof solution to satisfy everyone.

The question is in regard to the Mainstream Basics Program. Callerlab has developed the most workable program ever! Nobody has ever said that the Callerlab program is perfect but it is closer than anything in existence today, in the eyes of the majority.

At the first Callerlab Convention, held in St. Louis in 1974, the big outcry was "Develop a Mainstream Program of basics that every caller, all over the world, can use so the teaching and learning process will be standardized." The Mainstream Basics Committee was formed, with Johnny LeClair as chairman, and the process began. The first proposed program took almost two years to develop and was adopted on a one-year trial basis at the convention in 1976. This same program was adopted on a permanent basis in 1977 with a suggested teaching order and a recommendation of forty-one sessions or eighty hours of teaching time. The amount of teaching time was the most workable average selected by the committee from suggestions that ranged from a low of ten weeks to a high of seventy weeks. If every caller in the world were to make up a Mainstream Basics list, along with the amount of teaching time, we would probably have nine thousand different programs, presuming there are that many callers worldwide. What a disaster that would be to the square dance world!

Square dancing is more standardized today than ever before, due to the hard work and dedication to the committees and members of Callerlab.

There have been a certain number of complaints about the length of the Mainstream Program and the teaching time. Some of them have been justified,

but there have been many more compliments than complaints. It was interesting and rewarding to hear the European Callers Association at their meeting in Munich, Germany, in July, 1978, adopt a policy that the Saturday night dance of their festival would consist of the Callerlab Mainstream program only. What fantastic cooperation and what a compliment to Callerlab!

We may have reached the time when the Basic and Extended Programs need to be "frozen" for a certain period. This aspect will be discussed at the convention this year.

It is disturbing to hear callers complain about the length and the amount of time required to teach the Mainstream program when their ultimate goal is to push their new dancers to the Plus II level as fast as possible. Some callers are trying to attain this impossible goal in twenty to twenty-five sessions. How sad it is to see this happen and watch dancers suffer and be totally frustrated when they enter the square dancing world. The caller and the club are not being fair to their new dancers.

The Mainstream Program does work. This has been proven in many instances. It can and should work all over the world. All it takes is commitment and cooperation of the callers and leaders.

We need to keep the fun and sociable aspect of square dancing, not the frustration, uppermost in our minds. Too many very good callers have forgotten what made them popular and in demand all over the world. They became well known for the simple reason that they called fantastic dances. No mention was ever made about what level they called or how choreographically intricate the figures were. They simply called great dances.

Good leadership and good judgment are the keys to the entire activity. If the callers and leaders have the attitude

Continued on Page 80

HEM-LINE

or MEANDERINGS WITH CATHIE

April, 1981, is "little gem" month. Why can't this distaff column feature a little once-in-a-while whimsey? Men, you're welcome to read it, too.

From the Ontario publication, we gleaned this one: "Instead of writing in the usual 'housewife' title when filling out a form asking for his spouse's occupation, one man wrote in 'domestic goddess'."

Another slant comes from "Lill's Chatter" in the *Square Dance Reporter*. Lill Bausch writes: "I am a caller's wife, a round dance teacher, and as a housewife I clean the house, cook meals, wash clothes, iron and write this darn article. Then someone will ask Harold, 'Does Lill work?' and he says, 'No.'"

Bev Warner of Saginaw, Michigan, sent the following to the *Reader's Digest*, but says, "they couldn't really see the humor in it like a square dancer could."

Her story: "My husband, the caller (Chuck), has always prided himself on speaking distinctly when he calls. One night at a fun dance, the new people were moving nicely and having a ball. I noticed a young couple in particular having such a good time, I approached them and asked if they liked square dancing. They said, 'It's great! We love it! But one

thing we would like to know is, what does the caller mean when he says, 'Pollinate with your partner?' And Chuck really enunciates!"

Now to the more serious. Over a year ago we clipped this list, made by the Roman philosopher, Cicero, 2000 years ago, of the six mistakes of man:

1. The delusion that personal gain comes by crushing others.
2. The tendency to worry about things that cannot be changed or corrected.
3. Insisting that something is impossible because we cannot accomplish it.
4. Refusing to set aside trivial preferences.
5. Neglecting development and refinement of the mind and not acquiring the habit of reading and study.
6. Attempting to compel others to believe and live as we do.

That's *mankind*, gals! We can't even blame it on the other six and forget it. Those of the female persuasion are particularly good at #2. Let's see how many of the six we can avoid, especially regarding square dancing, and see if our dance nights are not happier occasions.

Our final gem is from Dee Rohrbacher of New Jersey:

S-quares	F-ood
Q-uaint costumes	O-pportunities
U-nusual happenings	R-ecords
A-nnual events	
R-ecreation	F-riends
E-xercise	U-nion of people
	N-ew places
D-ancers	
A-ttitudes	
N-ew calls	
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feedback

We were very pleased to read in January FEEDBACK the informative reply Don and Shirley Blanchard, General Chairman— 30th National Square Dance Convention made to Jane and Bill Peterson, relative to their comment made in October '80 *American Squaredance*.

Advance registration at the pre-convention meetings with the National Executive Committee and the hosting city committee, usually held 15 months prior to convention time, has proven to be very worthwhile, as pointed out by the Blanchards. In the past, the local dancers were the last ones to register, and the required front money necessary to cover preliminary expenses was not available unless a loan was made. Anaheim, Atlantic City, Oklahoma City, Milwaukee and Memphis all enjoyed the benefits from this pre-registration, and we are hopeful that future conventions continue with this policy.

One thing we would like to point out which Don and Shirley may have overlooked in their reply was the fact many of the Memphis dancers, as well as their own committees, doubled up in rooms, and even used their own homes to provide housing for out-of-state dancers. There were also some camp grounds available near the Cook Convention Center which were hardly utilized during convention time. Possibly, the reason was that the cost of these may have been a few dollars more than some of the others. However, the majority of campers who attended the 29th National had a great time and enjoyed themselves thoroughly.

The sites and dates of future National Square Dance Conventions are heavily publicized four years in advance by Howard and Peggy Thornton, Director of Information for the National Square Dance Convention. In 1982 the National will be in Detroit, Louisville in '83 and Baltimore in '84.

One could send deposit money now to a favorite hotel or campsite at any of the aforementioned cities, and request in advance, a room or a campsite during

convention time. However, it may not only be risky, but a complete waste of time, as most of the cities will not honor housing accommodations without an Advance Registration number to the National Square Dance Convention. Possibly the Petersons may be just lucky enough to get a reservation, and we will have to eat our words.

Those who may have a better way to solve this or related problems concerning registration for the National Square Dance Convention, please write to us, and we will appreciate it very much.

*Vic & Peg Willis
Registration*

*National Executive Committee
39 Server Ln, Springfield PA 19064*

Here are some comments on Hugh Armstrong's "Straight Talk" in your November issue of *American Square Dance*.

He is asking "Why quarterly experimentals for mainstream dancers?" There seems to be some confusion here. "Quarterly Selections" is a dance level and, if you are dancing at that level, you should expect to learn the new QS moves as they are selected. Experimentals are something else again and exactly what the name implies. Callers and dancers alike are experimenting with these moves to determine their dancing value. Some will be dropped, some will become QS moves, and so on. These experimental moves could be introduced at any dancing level depending on the callers judgment as to their degree of difficulty.

I will agree that the QS moves should not be taught at the mainstream level, but I won't agree that they should be introduced at the Plus level as suggested. That only shifts the problem (if there is one) to another level and still avoids the fact that QS is a level. Personally, I would suggest doing away with the QS level and going from mainstream right to plus one, then plus two, etc, and use the Quarterly Selection as an experimental

Continued on Page 78

+ ♠ <h1 style="font-size: 2em;">Best</h1> ♠ +	+ ♣ <h1 style="font-size: 2em;">Club</h1> ♣ +	+ ♠ <h1 style="font-size: 2em;">Trick</h1> ♠ +
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In March 1956, Fun and Frolic, a square dance club, was started under the auspices of the City Recreation Department in Jacksonville, Florida, with Edith Ford as caller and teacher. The club danced at the Woodstock Community Center until the building was torn down in 1962 and then moved to several other locations until the new Woodstock Center was completed in 1965 and they moved back, to remain there until today.

Edith Ford called through November, 1961, when her throat would not allow her to continue. Jack Griffiths then called for the club through 1977, leaving because of poor health. The third of only three callers, Tom Hidding, started calling in January 1978 and is the current leader for Fun and Frolic.

Many members remember the February, 1959, "This Is Your Life" party for Edith Ford, with events recalled and filmed with a movie camera that was presented to her as a gift. When Jack Griffiths was expecting his first grandchild, he was given a grandfather baby shower complete with baby gifts.

Another event to be remembered was the Armistice Day Parade in November, 1959, when the members decorated a float and danced to the calling of Edith Ford as the float passed through the streets of Jacksonville. Fun and Frolic, along with other clubs, participated in exhibitions in the Fair for several years and these exhibitions helped swell the ranks of square dancing in the city.

Fun and Frolic proudly celebrated twenty-five years of dancing on March 16, 1981, as the longest continuous dancing club in the Northeast Florida S/D Association.

Alette Register & Hugh Butner

28th ANNUAL



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- BA102 PICK THE WILDWOOD FLOWER— James Maxey
- BA202 FOREST LAWN— Gil T. Crosby



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CALLERLAB CONFAB

For the quarter beginning April 1, 1981, the Callerlab Quarterly Selections Committee has selected one new movement for use in workshops at Mainstream Dances. The movement, *release recycle*, was written by Dick Kenyon.

Definition of *release recycle*: From a quarter tag formation, the ends of the right hand wave and the outside boys (beaus) extend to the dancers ahead of them and all finish as in *recycle*. Ends in a starting double pass thru formation. Timing is six steps.

EXAMPLES:

From static square:
Heads pass the ocean, *release recycle*
Centers pass thru, touch to a wave
Recycle, square thru three-quarters
Trade by, left allemande.....

Heads pass the ocean, *release recycle*
Double pass thru, centers in, cast off 3/4
Star thru, centers touch, *release recycle*
Centers pass thru, pass thru, trade by
Left allemande.....

From 1P2P lines:

Pass thru, wheel and deal
Centers step to a wave, *release recycle*
Centers pass thru, box the gnat
Grand right and left.....

Pass the ocean, girls trade
Recycle, veer left, ferris wheel
Centers step to a wave, *release recycle*
Zoom, swing thru, turn thru
Left allemande.....

The selection of *release recycle* for the quarter does not mean that all club or all dancers must use the call. It is for groups who would like to try something extra. It should be workshopped before being used at any dance labelled "Mainstream." For the majority of clubs, this call should be used with standard setups only (woman on man's right). For groups that can handle variations of *recycle*, this call can be used from a variety of man-woman arrangements. However, not all clubs enjoy or desire other than standard positioning.

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Family Affair

ASARDA News
Madison AL

One of the hardest working families in the square dance world is the Brockwells of Madison, AL. Thurman is the caller for the Tanglefoots Square Dance Club and where help is needed, he is there. He has been a leader in the North Alabama Callers Association, North Alabama Square and Round Dance Association, Alabama Square

and Round Dance Association and is deeply involved in nearly every large festival in North Alabama. His two daughters, Susan and Missy are found in many of the specials doing their part as models, dancers and volunteering for any task that needs to be accomplished. Mary is just super on and off the dance floor and keeps any square going.

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Dancing Tips

by Harold Bausch

Do you sometimes get the feeling that some dancers and some callers are trying to tell you they know more than you do? The caller who calls movements that are not on the approved lists—the dancer who boasts of dancing movements that you never heard of at some other dance!

I constantly have dancers come up to me and say "Hey, teach us to do *blank, blank...* So-and-so called it the other night." When I tell them that call is not on any approved list, basic, extended basic, mainstream, approved experimental, plus I or plus II or A-1,... still they really hate it that someone used a call they don't know.

We can go back and call *Susie Q, mountain-style do-sa-do, chase the rabbit, chase the squirrel, hug'em up tight and swing like thunder, or shuffle the deck*, but if we did we would want to teach them. These are not on our lists and dancers as a rule do not know them. So why dig up some call just to confuse them? If a caller wants to use a call for a gimmick and for variety, then he should be sure he can do it in such a way that the dancers all get through it, not just a few who dance to him all the time and know his gimmicks.

Callerlab has given us excellent lists to follow, and it is enough to ask our dancers to know these. Let us not confuse and confound them! Sure some of the old calls, and some of the new, can be used for fun and even for challenge, but they should be taught or called directionally so that the dancers can do it. We did call *Susie Q* a lot years ago, and once in a blue moon we may introduce it to dancers who never did it, but we tell them what it is and we call it directionally. Then we have a gimmick, an interesting movement that is different, but I make sure no one is left standing.

We have reached the point where callers have quit calling directionally so that all can dance and are combining calls that make it more difficult for dancers to remember the calls, and easier for the caller to just stand there and spout off!

We should challenge callers to call a whole evening's program without ever losing more than 10% of the floor, and if 10% get stopped, have them dancing again in 15 seconds time. Come up with some new combinations of basics—combine calls that flow together and make it easier for the dancer to do them. Lead the dancers through the movements, don't challenge them to complete them. Don't make it difficult to do—make it easy and natural for one call to follow another. Look at the mainstream list and pick out some of the calls that have not been used much and see if they can't be into patter more often.

Speaking of getting stopped: Dancers should remember, in a singing call, if your square gets mixed up, men return to home position with any girl, pick up where you can, but never promenade in a singing call. The reason is that most often the promenade starts about half way from home and you will not get all the way around in time to start the next figure. Wait for the figure, not the promenade.

Dancers, be patient with your caller if he hesitates momentarily from time to time to let a square recover. A caller who cares just hates to see anyone standing. Another tip for you: tell your caller when you enjoy a number or a tip. It might be the best way to get him started calling the things you enjoy. Don't urge him to call something that stopped the floor some time when you were at another caller's dance. No caller wants to spend his time teaching you so that you can go to another caller.



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American Squaredance, April 1981

Calling Tips

by Sharon Golden

WHY SHOULD I ATTEND A SQUARE DANCE CALLERS COLLEGE?

Every year, doctors, lawyers, professors, preachers, principals, teachers and most other professional people increase their knowledge and skills by attending schools or seminars in their fields, because they feel learning never ends.

We all, at times, need our batteries charged. We all need to learn new ways of doing things. We are also in dire need of having someone tell us that what we are doing is right. Most people will judge themselves by others' standards when what they really need to is judge themselves by what they are presently doing and what their potential really is. When a teacher or instructor has the opportunity to observe a caller for a week, many times he can help the caller increase self-confidence and build an attitude of self-esteem.

According to technological research, one of the things that brings about an individual's success is the ability to set goals. The latest statistics show that only 3% of the people in the world have written down their goals. Only 10% of the people think about their goals. This means 87% of the people in the world do not have written or defined goals in life.

In square dance callers schools and leadership courses, students are helped to define goals and directed on paths to achieve them.

Square dance calling has many aspects. The potentials of any caller may be untapped unless he/she does something about them. Most people spend all their lives looking for the secret to success when they already possess it within themselves and only need help to bring it forth.

In everything we do in life, we look for the word "balance." There are six major factors in a person's life: physical, social, mental, spiritual, financial and family life development. How would you say you have these factors itemized, categorized and prioritized? Is your time evenly balanced in these areas?

A callers school or leadership course will help you categorize your thinking. Take the three major steps to become successful in goal setting: 1. Write down your goals; 2. Write down the obstacles that may keep you from reaching your goals; 3. Write down the solutions to all of the obstacles. In other words, figure out a way to go through or over or around or under the obstacles that keep you from obtaining the goals. The Great Creator would never give you more obstacles than solutions.

In square dance callers schools, the instructors will help you define your goals and work with you on short-range goals, long-range goals, tangible and intangible goals. Experienced instructors can help you and show you the obstacles you will encounter along the way, as well as working with you personally on solutions to the obstacles.

New callers may seek a system to

Continued on Page 79



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Mike Trombly

- TNT152 SUGAR BLUES by Al Brundage
- TNT153 I REMEMBER, Round by Dave Fleck
- TNT154 HELLO LOVE by Henry "Hank" Hanks
- TNT155 TAKE ME OUT TO THE BALL GAME, Gene Trimmer
- TNT156 MONDAY MORNING BLUES, RD by Steve Brissette
- TNT157 REAL MADRID by Ken Crowley
- TNT158 TAKE ONE STEP 80, RD by Frank Lehnert
- TNT159 BRIGHT AND BREEZY, RD by Pete Metzger
- TNT160 BELL ON MY HEART by Al Brundage
- TNT161 OLD TIME MEDLEY by Gene Trimmer
- TNT162 SCOTT'S HOEDOWN, Patter by Al Brundage
- TNT163 SWEET SUGAR, RD by Dave Fleck
- TNT165 TANAWARAN, Round by Steve Brissette
- TNT166 THE MORE I SEE YOU, by Lee Kopman
- TNT167 GAL IN CALICO, by Mike Trombly
- TNT168 YOU'RE THE ONE, Round by Bill Hopkins
- TNT169 I'D LIKE TO DANCE by Garland King



Ken Crowley Gordon Fineout
Al Brundage Gene Trimmer





by Bob Howell

easy level

After listening to the new releases of square dance records, one of them appealed to me with a Latin beat. The music, called "Reno," suggested the following simple mixer to me.

RENO

FORMATION: Double circle, lady on man's right, nearest hand joined.

MUSIC: Grenn FTC32037A

ROUTINE: Open promenade position, man begins on left foot, lady on right. Opposite footwork throughout.

C o u n t s

1-4 Run forward three steps, L, R, L, and brush right toe on fourth count.

5-8 Run forward again three steps, R, L, R and brush left toe on fourth count.

9-12 Vine away four steps: Step L to side, right behind left, step left sideways, swing right foot across in front of left. (Lady vines to right.)

13-16 Vine diagonally backwards to new partner: side right, left behind, side right, touch left foot beside right. (Lady vines diagonally left and forward to new partner.)

Repeat from beginning.

Dick Meyers of Cranford, New Jersey, calls a square dance which is a favorite of many. It is called:

MAKE AN ARCH

First couple up to the center and back

Couple 1 go down the middle, split those two

Separate, go around three people

Around the outside, pass your own at home, go straight across

And join hands one on each side.

Circle up three and break to a line, forward six and back

Forward six and make an arch, lonesome two (#3) swing

And tunnel thru, swing at the head, and tunnel back.

Everybody look for your gal and give her a swing at home

Once around, promenade go once around.



Here is another great dance written by Dena Fresh of Bella Vista, Arkansas. She has written so many beautiful waltzes and waltz quadrilles, but this one was written to raise the dust— an April Fool dance that is real fun.

DENA'S HORNPIPE

MUSIC: "High Level Hornpipe," Folkkraft 1150A

FORMATION: Promenade around the hall in LOD; promenade by fours, bend the line, California twirl (a circle of couples facing COH, another circle standing back to back with them and facing the wall). Footwork opposite. Dance in a line also.

COUPLES TWO-STEP FORWARD (16 cts)

Three quick two-steps in direction couples are facing. With three quick steps, solo spot turn 1/2 R-face (W turn L-face) to end apart but facing other couple. Join hands (M's L, W's R) and do three quick two-steps toward other couple ending with familiar hornpipe stamp, stamp, stamp (W is on M's left).

RIGHT HAND STAR WITH THE OPPOSITE, TURN (8 cts.)

LEFT HAND STAR (8 cts)

M take new W on right (original partner) and end couple-facing-couple LOD and RL0D.

RIGHT AND LEFT THRU (8) (Dance very smoothly.)

RIGHT AND LEFT BACK (8)

FORWARD UP AND BACK (8)

PASS THRU, BOW AND FACE WALL OR COH (8)

Walk fwd 5 steps; point M's R (W's L); step on pointed foot and turn 1/4 to face wall or COH, touch free foot. NEW PARTNER!

Thelma Lewis of Dover, Delaware, contributes two solo dances this month. Both are short and are of the quick-teach variety. The first was written by 14-year-old Michelle Pepper who dances with the Levis and Laces. It is a "cha."

BERMUDA TRIANGLE

FORMATION: Solo

MUSIC: Bermuda Triangle, Barry Manilow LP called "Barry."

ROUTINE: Start 7 beats after bells:

2 Vine right (2 steps), cha, cha, cha;

2 Vine left (2 steps), cha, cha, cha;

Roll right (2 steps), cha, cha, cha;

Roll left (2 steps), cha, cha, cha;

4 forward two-steps (like a samba, forward, back, back)

2 vine (turn right 1/4), cha, cha, cha;

2 steps back, cha, cha, cha.

Repeat until end of music.



9 to 5

FORMATION: Solo

MUSIC: 9 to 5, by Dolly Parton, RCA 45

ROUTINE: Wait two measures (8 beats)

Four steps, starting with right foot forward, left to side, right back, left cross in front of right.

Repeat.

Four step-kicks (starting with right foot)

Four two-steps in a circle (or chase)

Repeat all until end of music.

1981
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MAN WAS IN DOGHOUSE

Okeefenokee, Okee— Sam E. Fido took his wife to a square dance, and it is reported that since then there is not a *bone* of contention between them. In fact, our *rover* reporter exclaimed when he saw them at a recent dance: "Now, how he does *swing* and *bow-wow!*"



SQUARE DANCE MUSICIAN FALLS ON HIS BASS

Bruno Gitfiddle of G-string Lane, Podunk, fell over his string bass last week at the "Hot-timers" club. He is claiming damages, having become somewhat bow-legged, he says.

NEW NUDIST CLUB DANCES

Northern California— Our photographer was barred from visiting the first Nudist Squares last night, but our reporter heard some of the calls given by the caller, dressed simply in a mike cord, who urged the dancers at one point to *peel off and pair off*. It was noted that long-sleeved shirt sleeves (only the wrist to elbow portion) were worn in order to curb undue perspiration.

SPECIAL WEEK COMING

Next week has been designated "Give Your *Figure A Break*" week by the CCCC (Callers and Choreographers of Central California). Spokesman for the group, Les "Gitergitergotter" Garter urged all "trim and slimmers" everywhere to *fold, bend, swing, slide, pare that line* right back to shape.



Our bag
is a
"gag mag"

APRIL FO Jig Big HEADLINES

American Sq



JUDGE DISMISSES QUART CASE

Litigation, Texas— Jose Diddledorfer claimed his wife Josephine wouldn't serve him coffee on the stage while he called dances all last year, so he wanted to divorce her. Judge Fairesquare threw the case out of court, claiming Diddledorfer didn't have **GROUNDS**.



SOLO DESIRES PARTNER

Imogene Snodgrass of this city announces that she is free to *wheel and deal* with an acceptable partner on Saturdays, but no callers need call. "Callers too often leave me standing," she said.



REMORSE SETS IN FOR JILTED JILL. NON-DANCER

Henry Hinckle and Jili Jones broke their engagement last week, due to the sad fact that the bride-to-be couldn't learn to square dance. She is now in seclusion and not available for comment. Henry said: "I'll *zoom* elsewhere, *substitute* partners, and *recycle* my feelings."

TWO KNIGHTS BATTLE ROYAL



Last Tuesday Chambersville, w dance was held. knights, came to c been hired, so a joust. Fortunately problem, proving One-Knight-Stand



CALLERS: RECORDING

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OL EDITION Journal & SIDELINES



An inside look 'round the square



APPEAR IN ERROR: ENSUES



There was mayhem in ere a costumed square Two callers, dressed as and both thought they'duffle almost turned to a the club VP settled the hat the dance was really a



DO-NUTS BECOME WHOLEY SUCCESSFUL

Good Hope, Ontario— John Gooding of this city has just invented a new product especially for square dancers, which he calls the DO-CI-DO-NUT. "They're selling like hotcakes in Vermont," he chortles. Good luck to John. He'll soon be rolling in dough.



RED EAR RESPONSIBLE FOR CORNSIDERABLE HUSK-Y THROATS IN DUBUQUE: DR. Q

Doctor Benjamin Quack told this reporter that young people attending recent corn husking square dance parties in Dubuque and kissing each other when a red ear is found could cause a sore throat epidemic to spread. "The silly custom should be outlawed," he said. One youth replied: "Long live the BUNGLE BEE!"



SUSIE Q WEDS CURLY Q

Women's page readers will be pleased to learn that people were Q'd up for miles last Quesday, waiting to get into the uniQue ceremony with a western flavor, Quiriously eQuestrian, Quaintly Quizzical. The father gave his daughter away Quickly, then Quaffed a Quart in his Quarters. The bride carried a turQuoise bouQuet. In an exclusive interview with Susie Q, the bride, this paper learned she plans to be a mother sometime and wants a little Q-tie of a daughter! We send our special regards in advance to little Miss Q. (or Quintuplets, as the case may be).

STOCK MARKET TRADING IS BRISK BROKERS REVEL

There was dancing in the street by both the bullish and the bearish a week ago, when a flurry of trading hit Wall Street and literally littered the sidewalks with debris. But economist Stockman warned: "Some will slip, now that the chips are down."

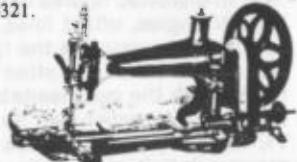


NEW CLUB FORMS IN LIGHTHOUSE

Ocean Point, Maine— A new club has been formed by Lonesome Al, the sea captain caller and his wife Mabel, who does lighthousekeeping. A set comes by boat every Tuesday to dance in the lighthouse. It was reported by Al that the biggest problem the club has is just plain squaring the sets and deciding who are the heads and who are the sides. Round dancing will start next week.



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OF SPECIAL INTEREST TO THE
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CHALLENGE CHALLENGE

by Russ &
Nancy Nichols

For this month we have two totally different and interesting subjects. The first is in answer to our February column about maintaining a successful workshop. We were privileged to receive a copy of "Things To Watch At Workshop," written by Bill Heimann. For those of you who have not met Bill and Kathy Heimann of Chicago area, they are considered one of the very best dancers in the country. Their workshops are the envy of challenge dancers across the country. Bill has written many articles and papers on the geometric patterns of challenge dancing. His method for a successful workshop is as follows:

"THINGS TO WATCH AT WORKSHOP"

1. Keep the square tight— the person next to you should be no more than half an arm's length away.
2. Those designated raise your hands for all to see.
3. Square off to the walls. On a promenade, if the heads are to wheel around, it is the sides' responsibility to square off.
4. Work together— this is a team activity.
5. Constantly be aware of your opposite.
6. Never ever move until you've heard the complete call.
7. If you are standing at points of diamonds, do not put your hands into diamond.
8. Use left shoulder passes on all crosses and trails, e.g. cross fold, cross run, cross trail, trail off, etc.
9. In distorted figures like Z's, tandem base triangles, offset lines, etc. spread your arms to visualize the figure.
10. Since rolls are often deceptively hard, finish the call, hesitate a moment, then roll. You won't ever go wrong.
11. It is important to know and use the precise definition of calls, so we won't

be fooled by their variations at the high challenge level.

12. After a left allemande, feel free to ask any questions you may have about previous sequence. Will work it out then.

13. Do all *left allemandes* and *right and left grands*. (*)

(*) Here, and at other workshops and dances, so they become second nature, freeing our minds at the high levels to concentrate on the really hard parts.

For the second subject; we had the opportunity to meet M & M. M & M is from Japan and is a graduate student at Ohio State. He has sent us a letter, which we want to share with you. We are using the letter in its entirety, in his writing style, thanking the dancers of Central Ohio and sharing with us how the Japanese participate in our worldwide hobby.

"M & M is not chocolate candies but my nickname. Maybe I am as sweet as chocolate. I came from Japan to study at the Ohio State University two years ago and I will complete my courses this March and leave for Japan. I danced square dance in Japan for two years. After I came to the U.S.A., I visited a lot of square dance clubs and had a fun time. It is my good opportunity to say something about square dance, comparing U.S.A. and Japan, before I leave for Japan. One of the questions which I was always asked is whether Japanese callers call in English or not. Yes, they do! Square dance calls are the common language among the square dancers. Though it might be 'Japanese dialect,' we dance just as you dance. In this way all the square dancers of the world can communicate in the square. How wonderful it is!

"Talking about the level of dance, we have the same classification as yours, because we use the American Callerlab list as the standard. The workshops for advance level are held by some of the advance level club annually, however, I don't know exactly whether the workshops for challenge level are held periodically or not. Because of the shortage of the challenge callers, there are a few challenge clubs which have regular dance in Japan. For instance, I learned C-I level through the workshop of Lee Kopman, with the tape which we imported from the U.S.A.

Continued on Page 82

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CALLERS' QUESTIONS



Right and left grand get-outs using Advanced Basics:

Heads square thru four, swing thru
Acey deucey, right and left grand.....

Heads square thru four, swing thru
Girls run, wheel and spread
Step and slide, right and left grand.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers pass thru, right and left thru
Spin the top, explode and
Right and left grand.....

Heads square thru four
Right and left thru, slide thru
Pass thru, quarter tag
Right and left grand.....

Side ladies chain, heads lead right and
Circle to a line, flutter wheel
Ends box the gnat, all pass thru
Three-quarter tag, right and left grand.....

Head ladies chain right, all rollaway
Heads square chain thru
Right and left grand.....

Heads flutter wheel, half square thru
Right and left thru, flutter wheel
Pass thru, right roll
Right and left grand.....

Head ladies chain right, rollaway
Heads wheel thru, right and left grand.....

Sides flutter wheel, heads wheel thru
Ocean wave, boys run, boys trade
Cast a shadow, right and left grand.....

John Strong of Salinas, California, is interested in knowing how many, and to what extent, callers are using those Quarterly Selections which have been dropped from the list: *two steps at a time*, *stroll and cycle*, *make me a column*, etc. We're sure many are still using them or at least some of them and it should prove interesting to find out just which ones are still in use. Send your responses to John Strong, 750 Inglewood St., Salinas CA 93901 or to this magazine, care of the Workshop Editor.

CALLERLAB QUARTERLY SELECTIONS
(ADVANCED LEVEL ONLY)
First Quarter 1981

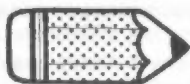
Release the column: See pages 46/47 of the May, 1980, issue for description and examples.

Slant touch and (anything): See pages 49/50 of the June, 1980, issue for description and examples.



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



FRACTIONAL TAGS: $\frac{1}{4}$ and $\frac{3}{4}$

DESCRIPTION: From any appropriate formation, all turn to face the center of their own lines and:

$\frac{1}{4}$ — Lead dancers move one position to form a wave between facing couples.

$\frac{3}{4}$ — Lead dancers move forward two positions to form a wave between back to back couples.

A further command of *right, left, in, or out* may be given, of different directions for individual dancers (girls, boys, leads) can be given. You may also designate who is to do the tag.

EXAMPLES by Ed:

Heads lead right and circle to a line
Pass thru, $\frac{3}{4}$ tag the line, clover and
Spin the top, extend, boys run
Ferris wheel, zoom and pass thru
Left allemande.....

Heads pass thru, go round one to a line
Pass thru, $\frac{3}{4}$ tag the line,
Centers recycle, sweep a quarter
Outsides trade, bow to partner.....

Heads rollaway, lead right, circle four
Ladies break to lines, pass thru
 $\frac{3}{4}$ tag, clover and spin the top
Extend, boys run, chase right
Hinge a quarter, recycle, pass thru
Trade by, left allemande.....

Heads lead right and circle to a line
Pass thru, $\frac{1}{4}$ tag the line
Swing thru, extend, recycle
Left allemande.....

Heads pass thru, go round one to a line
Pass thru, $\frac{1}{4}$ tag the line
Centers recycle, ends star thru
Centers wheel thru (lead right)
Left allemande.....

Heads rollaway, lead right, circle four
Ladies break to lines, pass thru
Quarter tag, swing thru, extend
Split circulate once and a half
To a diamond, flip the diamond

Recycle, left allemande.....

Heads lead right and circle to a line
Swing thru, boys run, $\frac{1}{4}$ tag
Four girls box circulate
Boys touch a quarter, flip the diamond
Recycle, pass thru, trade by
Left allemande.....

Careful here:

Heads pass thru, go round one to a line
Swing thru, centers run, $\frac{1}{4}$ tag
All quarter right, those who can touch $\frac{1}{4}$
Center boys hinge a quarter
Center six circulate
End girls quarter in and star thru
Others extend and hinge, recycle
Veer left, bend the big line
Star thru, left allemande.....

Heads rollaway, lead right, circle four
Ladies break to lines, swing thru
Centers run, quarter tag,
Centers trade and spread
Others curlique, diamond circulate
Flip the diamond, centers trade
Boys run, left allemande.....

Heads lead right and circle to a line
Swing thru, boys run, $\frac{3}{4}$ tag
Boys trade and spread, girls turn back
And touch a quarter, diamond circulate
Flip the diamond, girls trade, recycle
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Rollaway, swing thru, girls run
 $\frac{3}{4}$ tag, girls trade and spread
Boys turn back and touch a quarter
Flip the diamond, recycle
Square thru three-quarters
Left allemande.....

Heads pass thru, go round one to a line
Swing thru, centers run, $\frac{3}{4}$ tag
Centers trade and spread
Others turn back and curlique
Diamond circulate, flip the diamond
Split circulate, boys run
Couples circulate, bend the line
Star thru, pass to the center
Square thru three-quarters
Left allemande.....

Heads square thru four
Swing thru, boys run, $\frac{1}{4}$ tag
Girls swing thru, extend, hinge a quarter
Girls circulate, boys trade, boys run
Ferris wheel, square thru $\frac{3}{4}$
Left allemande.....





NEW
IDEA

RELEASE RECYCLE

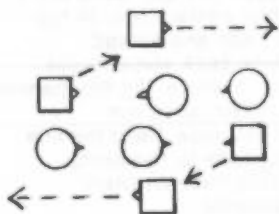
by Dick Kenyon, Glendale, Arizona

DESCRIPTION: From a quarter tag formation, ends of the wave (right hand) and the outside beaus position, extend to the position ahead where all now finish (as in recycle) to end in a *double pass thru* formation.

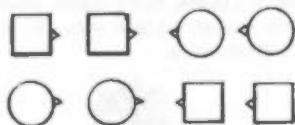
VARIATIONS are: *left release recycle, release ah so, release the diamond, release cycle and wheel.*

NOTE: Great minds must think along the same lines. We received the identical description from Eddie Carruthers of Chesapeake, Va., several months ago. His title was *release the tag*. Dick's version seems to be getting the most attention, so we will go along with the pack and use his title. However, Eddie suggested the use of *spread* with his creation, and we shall use it along with Dick's. Now that everyone is confused, it should be noted that from the all-position concept, dancers experience the same difficulty as in any other non-standard *recycle*.

¼ tag, release recycle



RESULT



EXAMPLES by Ed (All standard):

Heads pass the ocean, *release recycle*
Centers pass thru, swing thru, boys run
Girls trade, ferris wheel, zoom
Square thru three-quarters
Left allemande.....

Head ladies chain, heads pass the ocean
Release recycle, centers pass thru
All pass thru, left allemande.....

Side ladies chain, heads pass the ocean
Release recycle, centers swing thru
Extend, swing thru, walk and dodge
Chase right, boys run, pass thru
Wheel and deal, centers pass thru
Left allemande.....

Four ladies chain three-quarters
Heads pass the ocean, *release recycle*
Double pass thru, track two, recycle
Square thru three-quarters
Left allemande.....

Heads square thru four, swing thru
Boys run, couples circulate, ferris wheel
Centers touch to a wave, *release recycle*
Centers pass thru, swing thru, boys run
Ferris wheel, centers touch to a wave
Release recycle, zoom and
Square thru three-quarters
Left allemande.....

Heads pass the ocean, *release recycle*
Centers touch to a wave, *release recycle*
Square thru three-quarters
Left allemande.....

Using *release recycle* with *ping pong circulate*— all standard: (NOTE: Any time all dancers have the same partner affiliation, i.e. all with partners, all with opposites, etc., the *ping pong circulate* is optional.)

Head ladies chain, heads pass the ocean
Ping pong circulate (optional),
Release recycle, centers pass thru
All pass thru, left allemande.....

Heads pass the ocean, *release recycle*
Centers touch to a wave,
Ping pong circulate (optional)
Release recycle, square thru ¾
Left allemande.....

Heads pass the ocean
Ping pong circulate, release recycle
Centers touch to a wave,
Release recycle, zoom and pass thru
Left allemande.....

Heads pass the ocean
Ping pong circulate, release recycle
Centers pass thru, swing thru, boys run
Girls trade, ferris wheel
Centers pass thru, left allemande.....

Side ladies chain, heads pass the ocean
Ping pong circulate (optional)
Release recycle, centers swing thru
Extend, swing thru, walk and dodge
Chase right, boys run, pass thru
Wheel and deal, centers pass thru
Left allemande.....

Four ladies chain three-quarters
Heads pass the ocean
Ping pong circulate, *release recycle*
Double pass thru, track two, recycle
Pass thru, trade by, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, swing thru
Boys run, couples circulate
Ferris wheel, centers touch to a wave
Ping pong circulate, *release recycle*
Centers pass thru, swing thru, boys run
Ferris wheel, centers touch to a wave
Ping pong circulate, release recycle
Centers pass thru, left allemande.....

With *spread* (all standard):
Heads pass the ocean, *release recycle*
And spread, pass thru
Wheel and deal, girls swing thru
Step thru, star thru, promenade.....

Head ladies chain, heads pass the ocean
Ping pong circulate (optional)
Release recycle and spread
Touch a quarter, circulate
All trade and roll, pass thru
Girls crossfold, star thru
Wheel and deal, left allemande.....

Non-standard:
Heads pass thru, go round one to a line
Pass thru, wheel and deal
Girls touch to a wave, *release recycle*
Swing thru, extend, swing thru, recycle
Sweep a quarter, crossrail thru
Left allemande.....

Heads pass thru, go round one to a line
Pass thru, wheel and deal
Girls touch to a wave,
Ping pong circulate, release recycle
Swing thru, extend, recycle, pass thru
Left allemande.....



FIGURES by Ed:
Heads square thru four, swing thru

American Squaredance, April 1981

Boys run, three-quarter tag the line
Boys swing thru, girls quarter right
Diamond circulate, flip the diamond
Boys run, ferris wheel, centers star thru
Others lead right, left allemande.....

Heads lead right and circle to a line
Rollaway, pass thru, quarter tag the line
Recycle, pass thru, split two, line up four
Touch a quarter, track and trade, half tag
Scootback, boys run, pass thru
Wheel and deal, zoom and
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Rollaway, swing thru, girls run
Quarter tag the line, boys trade
And spread, girls touch a quarter
Diamond circulate, flip the diamond
Recycle, square thru three-quarters
Left allemande.....

Heads rollaway, lead right, circle four
Ladies break to lines, swing thru
Centers run, three-quarter tag the line
Centers trade and spread
Others quarter right, flip the diamond
Boys run, chase right, boys run
Left allemande.....

Heads square thru four, sides rollaway
Swing thru, centers run
Quarter tag the line, recycle
Pass thru, split two, line up four
Touch a quarter, track and trade
Couples circulate, crossfire
Circulate, boys run, star thru, pass thru
Wheel and deal, centers pass thru
Left allemande.....

Heads square thru four, sides rollaway
Swing thru, centers run,
Three-quarter tag the line
Center boys run, outsides quarter in
Star thru, centers extend, girls trade
Bend the line, left allemande.....

Heads lead right and circle to a line
Rollaway, pass thru,
Three-quarter tag the line, all boys run
Centers bend the line
Others walk and dodge, clover and
Pass thru, star thru, pass thru
Wheel and deal, centers square thru
But on the third hand, Dixie grand
Right, left, right, left allemande.....

Four ladies chain, heads lead right
Circle to a line, touch a quarter
3 x 1 checkmate, ends circulate
Girls trade, centers pass thru
Centers run, tag the line in
Star thru, trade by, square thru $\frac{3}{4}$
Trade by, left allemande.....

PLUS 1 FIGURES by John Strong:
 Heads pair off, star thru, pass thru
 Chase right, single hinge, recycle
 Star thru, pass thru, wheel and deal
 Star thru, left allemande.....
 Heads pass the ocean, fan the top
 Single hinge, walk and dodge
 Swing thru, girls fold, peel the top
 Right and left thru, pass the ocean
 Swing thru, single hinge, couple up
 Star thru, dive thru, right and left thru
 Pass thru, left allemande.....
 Heads curlique, walk and dodge
 Single circle to an ocean wave
 Boys trade, single hinge, couple up
 Star thru, swing thru, turn thru
 Left allemande.....
 Heads pair off, pass thru, trade by
 Swing thru, turn and left thru
 Star thru, pass thru, wheel and deal
 Right and left thru, pass thru
 Left allemande.....
 Heads square thru, swing thru
 Spin the top, single hinge, coordinate
 Bend the line, pass thru, wheel and deal
 Star thru, two ladies chain
 Left allemande.....
 Heads right, circle to a line, touch
 Triple trade, single hinge, triple scoot
 Boys run, left allemande.....
 Four ladies chain, heads right
 Circle to a line, pass the ocean
 Swing thru, girls fold, peel the top
 Single hinge, triple scoot, boys run
 Pass thru, trade by, star thru
 Crosstrail thru, left allemande.....
 Sides pair off, star thru
 Dixie style to an ocean wave, trade wave

Linear cycle, pass thru, wheel and deal
 Zoom, star thru, left allemande.....
 Heads pass thru, chase right, couple up
 Pass the ocean, extend, recycle
 Veer left, girls hinge, diamond circulate
 Flip the diamond, single hinge,
 Walk and dodge, partner trade
 Left allemande.....
 Heads star thru, double pass thru
 Centers in, cast off three-quarters
 Touch a quarter, track and trade
 Ferris wheel, turn and left thru
 Zoom, turn and left thru, zoom
 Star thru, left allemande.....
 Heads pass the ocean, girls trade
 Extend, linear cycle, curlique
 Coordinate, half tag, walk and dodge
 Partner trade, pass thru, wheel and deal
 Zoom, right and left thru, star thru
 Left allemande.....
 Heads star thru and roll, curlique
 Couple up, double pass thru, track two
 Linear cycle, flutter wheel
 Single circle to an ocean wave
 Triple trade, single hinge, boys run
 Pass thru, trade by, touch
 Girls trade, recycle, left allemande.....
 Heads pair off, single circle
 To an ocean wave, scoot back
 Spin chain the gears, girls run
 Boys hinge, flip the diamond, recycle
 Left allemande.....
 Heads star thru, pass thru
 Single circle to an ocean wave
 Turn and left thru, pass thru
 Trade by, left allemande.....

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FTC

FTC37038 WHAT'S A NICE GUY LIKE ME (Doin' In A Place Like This)
 Flip Square by Ed Fraidenburg

RAVE

For a mid-winter breather, I registered for the Bermuda Square and Round Dance Convention, which was the week of January 4, 1981, and I went alone. I am a member of Bucks and Does Singles of Columbus, Ohio, and I saw the ad in the magazine for two years. I wanted to go the first year but failed to act. This year I went and I must tell everyone, single or coupled, that it is a fabulous week. The island is lovely, with so much to do between lessons and evening dancing. The Mid-Ocean Promenaders S/D Club couldn't have been more hospitable. And the staff with Gerrie Purcell— well, they were tops. FUN— yes, one whole big week of it. Don't miss it next year. It's a real cure for the winter blahs. My thanks to all.

*Jeri Pedersen
Columbus, Ohio*

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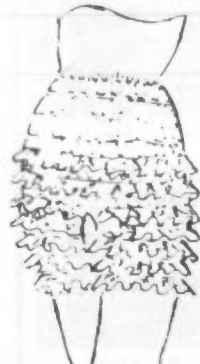
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EXPERIMENTAL BASIC PULSE POLL



MAINSTREAM

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

PLUS ONE

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

CALLERLAB APPROVED EXPERIMENTALS

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

- Track two
Track and trade
Dixie derby
Linear cycle
Couple up

PLUS TWO

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

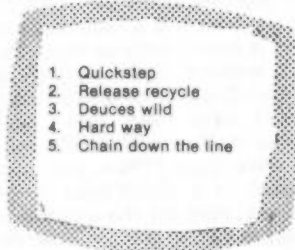
ADVANCED:

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

ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for dancers below PLUS level activity.

ASD— Not a Callerlab level



FOUR BAR B RECORDS



Bill Owsley



Mike Sikorsky

NEW RELEASES:

- 4B-6038 SOMEBODY'S KNOCKIN'— John
4B-6039 SOUTHERN RAINS— Bill V.
4B-6040 SMOKEY MOUNTAIN RAIN— Mike
4B-6041 I AIN'T GO NOBODY— Bob
4B-6028 KAW-LIGA— Bill
4B-6029 ALONE WITH YOU— Bob
4B-6033 THAT'S WHAT I GET FOR LOVING YOU—
John

- 4B-6034 FADED LOVE— Bill
4B-6017 THINGS I TREASURE— Mike
4B-6032 CORNBREAD/HUSH PUPPY (Hoedowns)
4B-6035 GONNA SIT RIGHT DOWN AND WRITE
MYSELF A LETTER— Bill V.

RECENT RELEASES:

- 4B-6011 40 MILES FROM POPLAR BLUFF— Bob
4B-6012 I WILL SURVIVE— Bill
4B-6013 GHOST RIDERS IN THE SKY— Mike
4B-6014 WILL YOU BE LOVING ANOTHER MAN
4B-6015 KENTUCKY IN THE MORNING— Bill
4B-6018 RAMBLIN' MUSIC MAN— Bob
4B-6019 ALL THE GOLD IN CALIFORNIA— Bob
4B-6021 IT'S CRYING TIME AGAIN— Bill
4B-6022 HOLDING THE BAG— Bob & Bill
4B-6024 CHAIN GANG OF LOVE— Mike
4B-6025 EVERYBODY'S SOMEBODY'S FOOL— Bob
4B-6026 A GOOD OLD COUNTRY SONG— Bill V.

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Bob Carmack



John Marshall



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Round Dance



PULSE POLL



SQUARE DANCERS' ROUNDS

1. Maple Leaf Rag
2. Could I Have This Dance (Eddins)
3. Shadow of Your Smile
4. Suzette
5. Basin Street Blues
6. Good Luck Charm
7. Goody Goody
8. Rose
9. Calahan
10. By The Light of The Silvery Moon

ROUND DANCERS' ROUNDS

1. Hallelujah
2. Apres L'Entreinte
3. Lazy Sugarfoot
4. Smoke Gets In Your Eyes
5. Sheik of Araby
6. Memories
7. Together
8. Corredo
9. Carolina Moon
10. Wine, Women & Song

CLASSICS

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

TOP TEN ADVANCED ROUNDS

(Courtesy Carousel Clubs)

1. Smoke Gets In Your Eyes (Landoll)
2. Pepito (Rother)
3. Lazy Sugarfoot (Procter)
4. Para Esto (Roberts)
5. Aphrodisia (Ward)
6. Apres L'Entreinte (Dahl)
7. Wine, Women and Song (Stier)
8. Blue Moon Cha Cha (Procter)
9. Hallelujah (Reeder)
10. Someone Like You (Barton)

IMPORTANT NOTICE

A NOTABLE NOTICE

You may have noticed the increased number of notices for you to notice. Some of our notices have not been noticed. This is very noticeable! It has been noticed that the response to the notices has been noticeably unnoticed. This notice is to remind you to notice the notices and respond to the notices because we do not want the notices to go unnoticed.

NOTICE THIS NOTICE AND SIGN UP NOW!

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TEEN Tempo

Some excellent publicity for a fine group of young dancers appeared recently when youthful caller **Jay Medlock** (inset) and the Teen Twirlers received a half-page pictorial feature in the Columbus, Georgia, *Enquirer*. (It might be well to add an editorial note here and say that teen 4-H competition is NOT a dirty word in Georgia—the state-wide program is a fair and worthwhile one for many hundreds of teens in the state).

We liked the opening paragraph of the *Enquirer* article especially. We quote: "The teenagers may go their own way the rest of the week, but on Tuesday night, they do exactly as they're told. They're members of the Teen Twirlers, a 4-H square dance group in Columbus.

"The group is made up of 35 fifth through twelfth graders and they've danced their way to first place in overall competition at Six Flags in Atlanta, the Georgia State Fair in Macon and the Chattahoochee Valley Fair in Columbus. They get together once a week at the Government Center extension office to practice.

"'They have a ball,' said **Judy Medlock**, an adult adviser with the Western square dance group (and mother of **Jay**).

"**Jay Medlock**, 17, is the caller and instructor for the dancers...The teenagers compete as dancers and as callers in the 4-H competitions, which are sponsored by the Georgia Square Dance Association. The association sets up the contests and furnishes the judges.

"Of a possible 30 first places in the three competitions they've attended this year, the Teen Twirlers have taken 18. Competing in calling for the group were **Lou Ann Medlock** (sister of **Jay**), **Nathan Wright**, **Gordon Hicks**, **Emory Hall**, **Joelle Hicks**, **Dana Wright** and **George Gunnin**."

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People

IN THE NEWS

Jack Thompson of Mechanicsville, Virginia, reported that the Silver Jubilee square dance festival was held in Richmond, Virginia, last November. The highlight was the unusual way in which visitors were welcomed. Location of the festival was the John Marshall Hotel, which has fourteen floors. Each of the Richmond area clubs had a hospitality room which was open to everyone. The club members furnished food and drinks (coffee and lemonade) and notices in the elevators told where the rooms were located. Club members took turns acting as hosts and hostesses for the rooms.

A new florist is operating a shop in the Donelson Plaza in Nashville, Tenn. We congratulate **Elsie Marcum** (wife of caller, **Paul**) on her new venture, Leaf and Petal Florist, Inc., and wish her well. The new shop opened formally on February 1 with a square dance.

In our February issue, page 55, it was erroneously stated that four hosts named were all going to Switzerland. Actually, most are hosting tours to England this fall, and some to Switzerland. Dates of the separate tours, running concurrently, are (1) Sept. 24 through Oct. 2, (2) Oct. 1 through 9, (3) Oct. 8 through 16, and (4) Oct. 15 through 23. Here are the correct names and destinations (numerals after names show choice of week):

HOSTS FOR ENGLAND, 1981

Bruce & Roberta Bird (1)
Bob & Phyllis Howell (1)
Ron Nelson (1)
Whitey & Barbara Amot (1)
Ray & Louise Bohn (2)
John & Carolyn Cherman (2)
Stan & Cathie Burdick (1&2)
Al & Nell Eblen (2)
Herb & Erna Egender (2)
Dick & Betty Parrish (2)
Doc & Peg Tirrell (2)
Ted & Betty Perkins (2)
Virgil & Ruth McCann (2)
Chuck & Gayle Jaworski (2)
Paul & Amanda Greer (3)
Bob & Pauline Holup (3)

Gene & Alice Maycroft

Walt & Louise Cole (3)
Dick & Carol Manning (3)
Wayne & Louise Abbey (4)
Jim Blackwood (4)
Bob & Marthe McNutt (4)

HOSTS FOR SWITZERLAND

Maurice & Dorothy Warner (1)
Duane & Donna Rodgers (1)
Francis & Julia Zeller (2)
Allen & Irene Roth (2)
Marty & Byrdie Martin (2)
John & Eileen Lewin (3)
Bill & Gary Benhoff (3)
Ron & Pam Shaw (3)
Ron & Judy Everhart (4)
Joe & Rebecca Micheli (4)

Continued on Page 79



BERMUDA CONVENTION

The 2nd Bermuda Square and Round Dance Convention on January 4-11, 1981 was well attended by 400 square and round dancers, mostly from the east coast, with a large number attending from Canada. Geri Pedersen from Columbus, Ohio and Phil and Royna Thomas from Libya were the dancers who came the furthest distance.

There were four different halls going simultaneously six mornings with workshops from usually 10:00 AM to 12:00 PM for Mainstream Quarterly Selections and Plus 1; Mainstream Plus

2; Advanced 1 and 2; and Rounds. The workshops were not compulsory and the dancers were reassured that no experimentals would be taught and none of the workshopped material would be used in the evening dances.

Only the Callerlab lists were called in the designated halls, and material from that list (or APD) would be workshopped. The workshops were purposely scheduled after breakfast, and casual attire could be worn (if desired) so the dancers could continue to explore the beautiful island of Bermuda for the afternoon. The temperature was in the 60's and low 70's and the dancing and sightseeing were great.

The six evening dances were scheduled after dinner (in full square dance attire, of course) and ran from 8:30 PM to 10:30 PM. There were three halls each evening, with rounds this year in the Mainstream Plus-2 Hall. After-dancing was from 10:30 to 11:15 PM.

The staff callers were superb, each versatile in the different levels of calling, teaching, choreography, and singing calls: Jim Purcell, from Massachusetts; Dick Jones, from New Jersey; and Chuck

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Stinchcomb, from Maryland. Charlie and Bettye Procter from Texas were outstanding in their Round Dance Workshops and Dances.

Along with the staff callers, we were pleased to have with us as guest callers and cuers: Jim and Pat Alguire, Canada; Janet and Jim Bento, Bermuda; Ron and Lyn Boys, caller for the host club in Bermuda; Bob and Doris Dewey, Penna.; Fred and Barbara Fields, N.J.; Sonja and John Mogel, Mass.; Joe and Bee Swartz, Va.; Dan and Helen T-Bow, Penna.; and John and Dot Veneski, N.J. They were all a welcome addition and it was a treat for the dancers to hear them.

For the 1982 Convention, all the dancers will have a special treat in store for them—an evening of dancing in downtown Hamilton on Front Street (where the ships dock), specially arranged by the Dept. of Tourism in Bermuda. Larger halls and facilities have also been found for dancing.

For brochures and any information on the 1982 Bermuda Square and Round Dance Convention contact: Bermuda S/D Convention, Box 145, Avon, Mass. 02322.

WISCONSIN CONVENTION

Plans for the 1981 Wisconsin State Square and Round Dance Convention, Aug. 21-23, are well underway. All levels of square dancing, round dancing, contra, and workshops will be offered in the fully air-conditioned Coliseum and Forum at Madison, Wisconsin.

More than 1100 hotel and motel rooms have been set aside for square dancers. Dancers are urged to register early for the best choices. Camping will be available in the Coliseum parking lot. Campers wishing to camp together must arrive together.

The Fashion Show this year will include a luncheon, so pre-registration is a must.

Attention callers and leaders: Registration deadline for calling at the Wisconsin State Convention is May 1, 1981. Out-of-state callers and leaders will be welcomed with open arms.

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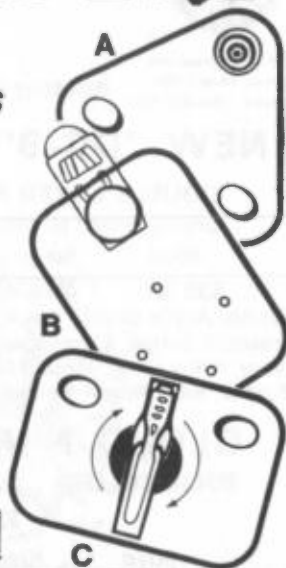
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VACATION SPOTLIGHT

Four exciting festivals will take the spotlight at Hunter Mountain, high in New York's Catskill mountains: the German Alps Festival, Hunter Country Music Festival, National Polka Festival and an all-new International Celtic Festival.

The German Alps festival opens the season July 8- 26 and includes a Goebelfest, the 24-piece Black Forest Brass Band from Schopfheim, Germany, craftsmen, folk dancers and falconry demonstrations.

The fourth Country Music festival follows, from July 30 to August 2, featuring an array of country music stars, the "fiddling French-Canadian" and square

dancing. The National Polka Festival is slated for August 7-16 with free dance lessons and daily contests.

The Celtic festival is slated for August 20-23 and will feature Irish, Welsh, Scottish music and entertainment, crafts and products, as well as workshops in bagpipe, Irish drum, and step dancing.

Details may be obtained from Exposition Planners Ltd., Main St., Hunter NY 12442.

BOB-CAT RECORDS SOLD

As of February 14, 1981, Bob-Cat Records became the property of James H. Copeland, 1138 Mosby Rd., Memphis, Tennessee. The sale was announced to record dealers and distributors by the previous owner, Mac Letson of Muscle Shoals, Alabama, who will continue to produce Lou-Mac Records.

NEW OFFICERS

1981 officers of the S/D Callers Assn. of Northern California are: Arlan Wight, president; Dale Houck, vice-president; Dorothy Peeler, treasurer; Eileen Cullum, secretary; Bill Hanzel, membership chairman.



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DANDY IDEA



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Dance Trails, a hall map booklet recently compiled, printed and distributed by the Denver Square Dance Callers Association is being well received by the area dancers, and it should especially aid dancers trying to find club halls in all dance locations.

The idea of the booklet might help other areas if they consider putting one together. The emphasis is on halls, not clubs, so that it is easier to keep up-to-

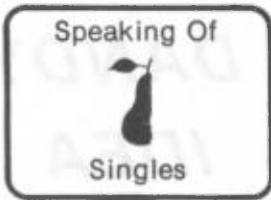
date. It is designed to work well with the Denver Square and Round Dance Bulletin calendar listings, where the dances are listed a month at a time.

Two thousand were printed initially. Halls can be added as needed by adding one or two map pages and an item in the index. More details about the booklet production may be obtained from Don and Jessie Tramutolo, 881 Fraser Ct., Aurora CO 80011.

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FOR COMPLETE INFO on the 30 one-week programs held from March through October, **WRITE:** Jerry and Becky Cope, P. O. Box 129, Dillard, Georgia 30537 or **PHONE** 404-746-2134 during office hours.



1980 wasn't the best year for singles in square dancing, nor was it the worst one (except for me). Attendance was off at most dances; gas and mileage has been a factor, and Mt. St. Helen's didn't help (the festival) in Oregon.

1981 has a lot of promise. In February, Dallas, Texas, hosted the TASSD. In April, Albuquerque will host the first New Mexico singles convention. In June the 30th National Convention has some great plans for singles. Labor Day will bring our own Dance-a-Rama will be held in Oklahoma City. October will find us south for the Florida singles convention, to be held at Lehigh Acres. A new association, called Heart of America Singles S/D Association, is off and running.

I would like to take this opportunity to thank each of my square dance friends for cards, calls, visits and gifts. The last six months have been long ones for me, not being able to dance...On January 15 I had surgery on my back, still have a long road to travel, but most of all I still need your prayers that all goes well and some time in 1981, you'll see me in your square.

*Betty Ross
Past-president, SSDUSA
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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

ROCKABYE— Hi-Hat 991

Choreography by Ken & Catherine Miller

Good smooth "Dixie Melody" music and a nice easy two step.

FOREVER— Hi-Hat 991

Choreography by Charles & Dot DeMaine

Good music with a Kay Starr vocal; a lively rock with a different flavor.

ROCKIN' WALTZ— RCA 47-6359

Choreography by Lloyd & Nan Walker

Good music with a Kay Starr vocal; a lively rock and roll solid intermediate waltz.

MOONLIGHT AND YOU— Grenn 14293

Choreography by Gordon & Thelma Meisel

Pretty "Kiss In the Dark" music and a slightly different east waltz.

HARDTACK— Grenn 14293

Choreography by Jack & Ione Kern

Good "Shortcake" music and a fun-to-do easy two-step with some bumps.

LITTLE GIRL— Windsor 4682

Choreography by Helen & Slug Schmidt

Good music on the flip of "Dancing Shadows;" a flowing easy-intermediate two step.

MORE— Telemark 3072

Choreography by Irv & Betty Easterday

Pretty music and a good intermediate two step-fxtrot on a re-release.

I DON'T WANT TO WALK WITHOUT YOU— AS 0501; Choreography by Jack & Lee Ervin

Good Barry Manilow music with a vocal; an easy-going intermediate three-part two-step.

NOLA— MCA 60083

Choreography by Phil & Becky Guenther

Catchy music on the flip of "Write Myself A Letter;" a fun-type syncopated soft shoe intermediate two step.

AFTER SWEET MEMORIES— D&R CW-151

Choreography by Ed & Betty Navage

Good music on the flip side of a square dance singing call; a nice round dance mixer with five changes and a tamara figure.



Choreography

Ratings

For Rating Formula, Order ASD Inform #P7

by Dave & Shirley Fleck, Toledo, Ohio

SQUARE DANCE: 61-125

Lady	UA-X 1380Y	P2-74/5 = 79A
New England Swings	Grenn 14294	P2-81 1/2 = 81
You're the Only One	TNT 168	P2-93/0 = 93A
All of Me	Col 3-10834	P2-93/5 = 98A
Debutante	Hi-Hat 990	P2-106/0 = 106
Hardtack	Grenn 14293	P2-114/0 = 114
Venus	TRS 183	P2-106/10 = 116
Shadow of Your Smile	Roper 223A	P2-123/0 = 123
I'm Gonna Sit Right Down and Write Myself a Letter	MCA 60083	Ps-100/25 = 125A
Hearthrobs	Grenn 14294	P2-115/10 = 125A
The Gettin's Good	RCA PB-11819	P1-78/0 = 78A
Walkin' to New Orleans Mixer	UA-8782	P1-56/25 = 81A
Rock-A-Bye	Hi-Hat 991	P1-82/0 = 82

EASY INTERMEDIATE: 126-175

Catch a Falling Star	RCA 10174	P2-92/35 = 127
Over the Waves	Belco 296	P2-129/0 = 129A
Crackers	MCA 41263	P2-98/345132A
I Wish You Love	Roper 286A	P3-133/0 = 133A
On Moonlight Bay	Belco 295	P2-110/25 = 135A
Champagne Waltz	Roper 273A	P2-143/0 = 143A
Lovely One	Epic 9-50938	P2-118/25 = 143A
Could I Have This Dance#3	Capitol 4920	P2-140/10 = 150A

So Blue	Hi-Hat 990	Px-132/25 = 157
Springtime Waltz	Grenn 14182	P2-132/0 = 132
Forever	Hi-Hat 991	P3-147/0 = 147
Champagne	DncAlng P6104	P2-139/8 = 147A
Could I Have This Dance #5	Cap 4920	P2-154/0 = 154A
Down South	Hctr 2832	P2-147/16 = 163A

INTERMEDIATE: 176-250

Upstairs, Downstairs Waltz	Timk SP925	P3-187/0 = 187A
Time for Kissing	Roper 145	P3-196/0 = 196
I Am Trying	Timrk 890	P3-211/0 = 211
Could I Have This Dance#4	Cal 4920	P3-185/35 = 220A
Since You Went Away #2	Epic 9-50912	P3-217/5 = 222A
Verde	Ovrs WAXOW301	P3-200/30 = 230A
Tango Canadiana	Hctr 627B	P3-194/0 = 194A

QUICKSTEP

Dancing on the Ceiling	Grenn 14295	P4-200/25 = 225
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HIGH INTERMEDIATE: 251-299

St. Louis Woman	RCA 447-0217	P4-220/35 = 255A
Autumn Leaves	Kapp KJB10	P3-234/35 = 269
Pepito	Epic 605	P3-228/50 = 278
You Make My Pants Want To		
Get Up and Dance	Capitol 4621	P3-248/25 = 273
Willow Walk	Grenn 14295	P4-235/55 = 291

Flip Side

SQUARE REVIEWS

by John Swindle

April did not bring as many records as we expected—only twenty-two, some with really great sounds and interesting figures. We expect great records from the one new label this month. We hope spring is agreeing with you. Until next month, happy dancing!

SOUTHERN RAINS— D&R 158

Caller: Lee Schmidt

D&R and Lee chose a tune now popular on the country-western charts. The fine combination of instrumental and Lee's figure should make this tune popular at square dances. On the flip side, a well-used back-up group adds to the overall effect. Lee does a fine job with a figure that is very smooth and well-timed. Lee gives an alternate figure on the cue sheet. **FIGURE:** Heads square thru, step to a wave, ladies trade, swing thru, boys run, bend the line, flutter wheel, sweep a quarter, swing, promenade.

SAN ANTONIO ROSE— Red Boot 263

Caller: Don Williamson

The Red Boot instrumental is very reminiscent of the original version (western swing), with a good danceable beat and rhythm that is smooth and easy to follow. Don uses two figures on the flip side, both of which are on the cue side. **FIGURES:** Heads lead right, circle to a line, forward and back, curlique, coordinate, bend the line, right and left thru, pass thru, bend the line, right and left thru, slide thru, swing, promenade.

WHEN YOU'RE UGLY LIKE ME— Chinook 046

Caller: Daryl Clendenin

This is the second time this tune has been reviewed by our dancers. It's a cute novelty tune they enjoyed. Both of Daryl's figures danced very well, but the dancers liked the second one more because of its change from the norm. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, pass thru, square thru, swing, promenade. **ALTERNATE:** Heads promenade half, star thru, pass thru, swing thru, boys run, tag the line right, boys cross run, bend the line, right and left thru, full turn, a quarter more, promenade.

GOODBYE MARIE— D&R 157

Caller: Nelson Watkins

Another release on D&R that is now popular on CW charts, this instrumental is well done. A nice

blend of lead instruments made this pleasant to listen to. Nelson does a super job on the flip with a well-timed figure. The record dances more comfortably slowed down a bit. **FIGURE:** Heads curlique, walk and dodge, swing thru, boys run, couples circulate, wheel and deal, sweep a quarter, right and left thru, slide thru, square thru three-quarters, swing, promenade.

THE MORE I SEE YOU— TNT 166

Caller: Lee Kopman

The instrumental on this TNT release is very similar to preceding releases. This one has an outstanding figure put together by Lee, one that is different but well-timed and flowing. Two key changes added to the enthusiasm Lee's figure gave the dancers. **FIGURE:** Heads pass thru, U-turn back, star thru, swing thru, boys run, half tag, scoot back, partner hinge, ladies trade, swing thru, turn thru, left allemande, swing, promenade.

OH LONESOME ME— Dance Ranch 660

Caller: Ron Schneider

Key C

This tune is no stranger to the square dance scene but Dance Ranch and Ron did a job on this new release that is well deserving of its place in any caller's record case. Ron's figure is not new but danced well with this tune. **FIGURE:** Heads square thru, right hand star, left hand star, curlique, scoot back, boys run, allemande left, swing, promenade.

TRUCK DRIVING MAN— Lore 1193

Caller: Dean Rogers

Key G

This, too, is a tune that's been around for a while—at least twelve years. Here it is again, we suspect on a re-release, with a fine job by Dean on a figure that went right along with this lively song. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, couples circulate, wheel and deal, veer left, ferris wheel, square thru three-quarters, swing, promenade.

EVERYONE NEEDS SOMEONE TO LOVE— Thunderbird 213; Caller: Lonnie Slesher

We feel Lonnie's choice of records for his first release was right. The tune has a nice beat and a nice message, and the dancers enjoyed dancing to it. **FIGURE:** Heads square thru, do-sa-do, touch a quarter, walk and dodge, partner trade, right and left thru, flutter wheel, slide thru, swing, promenade.

LOVING UP A STORM— Red Boot 264

Caller: Mike Hoose

Another popular CW tune emerges on the square dance scene. This month's Red Boot music was very good and Mike's rendition of this tune was super. The beat is there, the rhythm is there, and Mike's figure is well-timed and smooth. **FIGURE:** Heads square thru, do-sa-do, star thru, pass thru, partner trade, reverse the flutter, Dixie style to a wave, trade the wave, boys run, promenade.

YOUR MEMORY— Chinook 045**Caller: Marlin Hull**

Another from today's CW charts, and Marlin does a super job putting a figure together that metered well with this tune. On the cue sheet opener, Marlin says *grand square* or *circle left*. On the flip he says *circle left*. We suggest you use *grand square* if you use the record. 32 beats is too long to circle. FIGURE: Heads lead right, circle to a line, forward and back, right and left thru, roll away, curlique, boys run, square thru three-quarters, swing, promenade.

SHORT ROAD TO LOVE— Blue Star 2126**Caller: Nate Bliss****Key A**

The dancers really got excited listening to the swinging sound the Bayou Ramblers put on this release. FIGURE: Heads promenade all the way round, sides square thru, right and left thru, roll away, turn thru, left allemande, swing, allemande.

WEDDING BELLS— TNT 164**Caller: Al Brundage**

This tune is better known as "Those Wedding Bells Are Breaking Up That Old Gang of Mine." Nostalgia buffs will find it right down their alley. The beat and rhythm are there, which makes it a nice tune to dance. Al's figure is well-timed and dances well. Typical TNT music. FIGURE: Heads promenade half, square thru, do-sa-do, make a wave, ladies trade, recycle, pass thru, trade by, swing, promenade.

YOU'RE IN LOVE WITH THE WRONG MAN— Blue Star 2127; Caller: Andy Petrera**Key G**

This we also classify as a novelty tune. It was a nice dancing tune and Andy's figure had the little bit of difference that the dancers enjoyed. FIGURE: Heads square thru, split two around one to a line, curlique, boys run, single circle to a wave, boys run, bend the line, square thru three-quarters, swing, promenade.

ON THE ROAD AGAIN— Erin 101**Caller: Jack McComb**

We want to welcome this new label to the dance scene. This label has a good sound but the lack of lead instruments was quite noticeable. Jack does a nice job on the flip. FIGURE: Heads square thru, swing thru, spin the top, right and left thru, pass the ocean, girls trade, recycle, swing, promenade.

CANADIAN PACIFIC— Top 25355**Caller: Tommy Cavanagh**

This tune had a unique sound— not in rhythm or beat, but it's just an unusual song for a square dance. It was very well done and danced well. Tommy does a nice job with a very interesting figure. FIGURE: Heads lead right, circle to a line, pass thru, wheel and deal, centers pass thru, touch a quarter, partner tag, swing, allemande left, promenade.

GAL IN CALICO— TNT 167**Caller: Mike Trombly**

Typical TNT sound for a danceable song with a smooth dancing figure by Mike. FIGURE: Heads pass thru, partner trade, square thru, right and left thru, dive thru, square thru, partner trade, swing corner, promenade.

MEND YOUR BROKEN HEART— Old Timer 1002**Caller: Dave Roe**

FIGURE: Heads roll away, curlique, boys run, double pass thru, peel off, bend the line, forward and back, slide thru, centers right and left thru, square thru three-quarters, swing, allemande, promenade.

IN THE MOONLIGHT— Old Timer 1104**Caller: Smokey Snook**

FIGURE: Heads promenade half, square thru, right hand star, heads star left once and a half, swing corner, left allemande, promenade.

COTTON PICKIN' POLKA— Old Timer 1003**Caller: Dave Roe & Smokey Snook**

FIGURE: Heads star thru, pass thru, split two, around one to a line, curlique, boys run, right and left thru, pass to the center, right and left thru, full turn, swing, promenade.

GAL FROM TENNESSEE— Old Timer 1005**Caller: Dave Roe**

FIGURE: Heads promenade half, lead right, circle to a line, forward and back, pass thru, wheel and deal, double pass thru, first two left, next two right, crosstrail thru, swing, promenade.

SORTA WONDERING— Old Timer 1601**Caller: Shannon Duck**

FIGURE: Heads rollaway, sides square thru, swing thru, boys run, pass thru, wheel and deal, double pass thru, lead couple partner trade, swing, allemande, promenade.

MICKEY MOUSE MARCH— Bee Sharp 114**Caller: Bill Knecht****Key G**

FIGURE: Heads square thru, do-sa-do, curlique, walk and dodge, partner trade, pass thru, wheel and deal, swing thru, boys trade, turn thru, swing, promenade.

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Puzzle Page

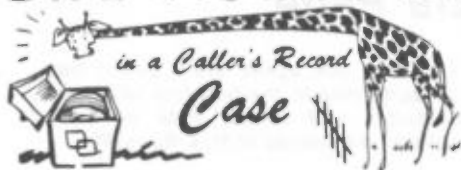
Try your luck again. We'll award free subscriptions to the first five who send complete and correct lists of these callers' real names to this magazine.

Below is a list of callers whose names have been translated into their literal meanings, either syllable or as a whole. For example, Johnny Carson (car-son) would become Johnny Autochild and John Denver would be John Coloradocity. Keep an open mind when you start "translating"— some of the names are a bit punny and we've taken liberties with the syllabification and pronunciation of some of the names. For example, would you know that Abraham Connectatop was Abraham Lincoln? Most are names that appear regularly in ASD.

- | | |
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| 18. Charlie Apple | 38. Art Seasoner |
| 19. Perry Icemass | 39. Bob Tremble |
| 20. Don Billchild | 40. Mac Spill-the-beans |



Steal a Little Peek



Dave and Ellen Roe learned to square dance in Georgia, while in the service. When they returned to Phoenix, Arizona, in 1975, they did not dance for a year. When they resumed, Dave decided to start calling. The Roes started a clogging club first, the Copperstate Cloggers, which is still dancing. All four Roe children are cloggers and the older two are square dancers, too. Dave calls for five clubs, is a member of Callerlab and has participated in several festivals and conventions. He recently purchased Old Timer Records and has five records to his credit. He has three times been an officer of the Central Arizona Callers Association.

Hoedowns

- Liquid Gold— Wild West
- Breezin' Easy— Ranchhouse
- Riverside Hoedown— Old Timer



- Rattler Romp— Big Mac
- Hot 'N Sassy— Rhythm
- Up Jumped the Devil— Old Timer
- Come Back— Hi-Hat
- Rain— Blue Star

Singing Calls

- You're Never Goin' to Tampa With Me— Red Boot
- Bye Bye Blackbird— Old Timer
- Half Past Kissing Time— Kalox
- All I'm Missing Is You— Chinook
- Square Dance Fever— Old Timer
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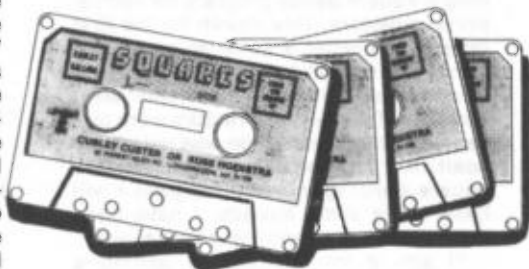


seems to be transported "in the flesh" to the classroom scene, singing, talking, encouraging, and smiling his approval.

This project won't put callers everywhere out of work for a long time, but it certainly can be supplemental to their instructions, and become a substitute for live-caller instructions in remote or rural areas.

More details are contained in the ad on page 52, March ASD, or write to Russell L. Hoekstra, 67 Forest Glen Rd., Longmeadow MA 01106.

After listening to over a dozen cassette tapes in a new series of square dance lessons from "basic through advanced," put together by coordinator Russ Hoekstra and caller Curley Custer, we are decidedly impressed. Here is a properly taught lesson program, complete with written explanations for all movements and superior verbal instructions combined with music and calls to stimulate the learning process. The Callerlab program is carefully adhered to. Furthermore, a rather new and unique method is followed, in which Curley



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UNDERLINING

THE CALLER NOTE SERVICES

Minnesota Callers Notes has a "Nursing Home News Note" of interest by Warren Berquam:

"For several years I have been planning a square dance program for recreational directors. This month for the first time I conducted a seminar on square dance instruction for recreational directors of nursing homes. The seminar went very well. Twenty-one directors were present, and their evaluation was extremely positive. If just one director incorporates square dancing into the program I will have made some inroads. I have been asked to conduct another seminar soon.

"I am in the process of writing a square dance instruction book for recreation directors of nursing homes, which will cover the Mainstream, Plus 1 and Plus 2 areas. It will include diagrams for clarity. The workbook that was used for the first seminar covered the first 40 basics. I am combining the techniques I found helpful in the workbook with the insight I gained from the seminar experience to make the book a useful tool for others."

For further information, callers/dancers should write Warren at 3775 County Rd. 92N, Maple Plain MN 55359.

(Another plug here might be in order. The book "Wheeling and Dealing in Nur-

sing Homes" by Mary Jenkins is available from ASD for \$3. plus \$1. postage.)

Figuring from Barry Wonson gives us some interesting combinations of "ends do one thing, centers something different." Try these:

From static square to static square:

Heads promenade half,
Sides right and left thru, pass thru
Around one to a line, ends star thru
Centers crosstrail around one to a line
Ends star thru, centers pass thru
Turn back.....

Heads promenade half way
Sides right and left thru, star thru
U-turn back (2 boys facing, 2 girls facing)
Square thru, bend the line, ends star thru
Centers crosstrail around one to a line
Ends star thru, centers pass thru
Turn back.....

In the **SCVSDCA Notes** from Bill Davis, he shows us how we can *change the yo yo, climb the ladder, cut the "O," cut the "X," flip the lock, flip the "O," flip the "X," flip reaction,* and then *apologize.* (ASD editor's note: We get a "tongue in cheek" reaction from that arrangement of experimentals.) It is interesting that *ERA* is a call asking the ladies to step forward one position, man step backward one position; the reverse of it is *MCP*. Calls that are especially

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K-1257 **I'LL BE COMING BACK FOR MORE**
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LH-1033 **FOOL FOR LOVE**

RECENT RELEASES ON LONGHORN:

LH-1032 **WABASH CANNONBALL** by Harold Bausch

NEW ROUND ON BELCO:

B296A **OVER THE WAVES**, Viennese Waltz by Ken Croff, Elena DeZordo

1st Band, Music Only; 2nd Band, With Cues

B-296B **A LONELY LIFE**, Two-step by Jack & Lee Ervin

1st Band, Music Only; 2nd Band, With Cues

RECENT RELEASES ON BELCO:

B295 **ON MOONLITE BAY**, Two-step by Richard & JoAnne Lawson (Flip)

RECENT RELEASES ON KALOX:

K-1256 **I FEEL BETTER** by Harper Smith

K-1255 **DANDY/SWEET MISERY** (Hoedowns)

K-1254 **SWEET MISERY** by Jon Jones,

Rick Smith, C.O. Guest



Harper Smith

featured are *quarter away, quick cycle, chain down the line, transfer the column, remake the set-up*, and an in-depth look at *double pass thru* is featured.

NCR Notes from George Jabbusch gives our Pulse Poll a plug, explaining that ASD "takes a monthly survey from different workshops (40 callers represented from almost that many states and Canada) and prints the results...changing the format and...breaking it into different classifications...C-1, A-1, MS." (Also Callerlab Quarterlies are shown, and five instead of ten Pulse Poll selections are now listed.) George lists these calls: *trade by, track trade, dixie derby, tag to a diamond, crosstrail and slide and lace up.*

T & D Notes (Toronto) says that "Debutante" is the round of the month, and items presented are: "Teaching the waltz (very good), *tea cup chain, grand tea cup chain, wheel thru/left wheel thru, right/left roll to a wave and checkmate the column.*"

Southern California Notes quotes a few words of wisdom from Jack Lasry, among other items, which we requote:

"A major comment from callers is the *fun* is missing, too much to learn, no place for the timid dancers to have fun...classes are too long...too many drop-outs due to clubs dancing at the plus level and beginners can't learn it all in one year...Sound familiar? So far questionnaires show that 36% of all classes are down in attendance while only 18% are up. But 46% are about the same as in the past. The trend is downward in most areas. Why? You must resolve the *why* for your area, but I feel it is because we callers are creating the attitude that you have to devote your life to square dancing if you wish to participate. It has become too demanding an activity for the masses and only the dancers with the "bug" can and will continue with the activity. The big picture shows that we are training fewer dancers, keeping fewer through the transition stage and that the Plus and Advanced programs have further splintered the mass of dancers into smaller groups at various plateaus. What is the answer? I feel the answer is that *You*, the caller

Continued on Page 83



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SEATTLE, Continued

pected for Seattle '81 which cannot be absorbed by commercial facilities. Lease arrangements have been completed with the Seattle School district and the necessary use permits obtained from the City of Seattle. All schools being used are close to main city arterials and with easy access from the highway systems leading into the city, all are located in the 20-30 minute range of the Seattle Center, your Convention site.

Each RV parking location will have a Wagonmaster (Director from Housing

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RV's should not arrive prior to Tuesday. One-package fee for five days is \$50.00. Questions should be addressed to Archie and Marcia Skougstad, 930 S. 245th Pl, Kent, WA 98031. Phone (206) 824-4092.

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room. A four day package has been coordinated with campus housing officials covering the period Wednesday to noon Sunday for an established fee of \$58.00 per person (2 persons per room) and \$70.00 for one person in a room. This fee will include shuttle bus service to and from the Seattle Center. Registrants desiring this type accommodations are requested to check the campus block on the registration form. Parties wishing to be on the same campus should submit their registrations together with the name of a designated person recorded on each form.

For information: Dennis and Sandy Peterson, PO Box 33184, Seattle WA 98133.

EDUCATION PROGRAM PANELS

Panels (a group of persons discussing a subject before an audience) will be conducted on a variety of subjects covering many aspects of square dance world. Emphasis is being placed on quality and the selection of outstanding participants as well as subjects of interest to all of the elements of our pastime. Education Chairman, Lee and Catherine Eason, report that response from nationally recognized persons

when approached as to participation has been overwhelming and that the problem is not a shortage of qualified persons but rather a question of whom do you select for a specific subject.

Panel discussion is planned on the following subjects during Seattle '81: After Parties/Special Events; Teach/Work with the Handicapped; Youth; Solos/Singles; Communications; Square Dancers of America; Round Dance; Choreography, Rounds in a Square Dance, Encouraging New Round Dancers, Cue Sheets; Camping; Dancing for the New Dancer; Levels of Dancing; Dancing as a Retirement Hobby; Exhibitors Panel; National Organizations: Lloyd Shaw Foundation, Roundalab, Callerlab, LEGACY; Contra: In a S/D Club, Contra Music/Timing; Care and Feeding of a Caller; Publications Panel.

Details as to location within the Seattle Center, date and time will be listed in your Convention Program book. Special attention is being given to helping you find the education events when in Seattle.

Continued on Page 80

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The Barbour Shop, 189 April Pl. N., Montgomery TX 77356

FEEDBACK, Continued

move for the quarter it is picked, at whatever level the caller (or Callerlab) chooses, and ask for the dancers' input as to its danceability. Put that information together with the callers' impressions of each QS move and pass that information on to Callerlab, which can then determine whether that move should be dropped altogether or added to some list (other than mainstream, which I think should be left alone). I think the dancers would like knowing that they had a voice in deciding the future of the new moves to which they are exposed.

I would also argue against using the Plus I and moves as workshop material for the mainstream dancers. If dancers want to learn these moves, let them attend workshops for that purpose. How about workshoping the mainstream moves at a mainstream dance, to make staying at that level more interesting. An understanding of the mainstream basics would also help any dancer who did choose to move to another level to make the move with much less trouble.

How many mainstream dancers can *spin the top* when its called from two facing couples where the boys will end up turning $\frac{3}{4}$ in the middle and the girls will move up $\frac{1}{4}$? How many understand *fan the top*, or *peel off*? How many could execute a *zoom* from a completed double pass thru position or from a two-faced line or a promenade position? How about *backtrack*, or *crossrail* without an *allemande left* following it? How many dancers at any level understand that grand square is a 32-beat move and could be interrupted in many places along the way, leaving lines facing or a squared up set at the halfway point? I'm not talking about APD, I'm talking about dancing the basics! If callers used these and other moves as workshop material at the mainstream level, dancers would be better equipped to dance the mainstream level and have a thorough knowledge of the basics if they should choose to move to a different level. Better yet, the dancers may not be so eager to move to a different level because they are bored with mainstream.

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- ME-109 DON JUAN— Danny
- ME-110 WE BELIEVE IN HAPPY ENDINGS— Bob
- ME-112 THAT'S ALRIGHT— Bill
- ME-113 LISTEN TO A COUNTRY SONG— Aaron

CALLING TIPS, Continued

follow; seasoned callers may need new ways and methods of doing things in order to be more diversified square dance callers. The professional caller does not stand still. Changes are occurring all the time in the square dance field. How better can we keep up with the changes than by following the example of other professional people and attending training sessions and seminars?

PEOPLE, Continued

Corky Pell writes that he has been hospitalized for chemotherapy on a tumor of the larynx. He and **Paulette** have put their round dance clubs and classes in the hands of friends, **Richard and Susan Perry** and **Bill and Mary Spurgers**. The **Pells** have cancelled further commitments until Corky is recovered. Best wishes for a full recovery!

British Importer wishes to import Nylon Organdy. Send details to S.R.N.R.S., 10 Hillbrown Rd., Brighton, Sussex, BN1 5JP, England.

ENCORE, Continued

Time to throw the Frustration Bag (every dancer should own one): When the caller is saying, "First couple left, next couple right," and your set is still doing the *wheel and deal*, before the *double pass thru*, yet.

Will Orlich says, "It is appalling to note that so many dancers break down while dancing many of the first 75 basics, if they happen to be used from any direction or set up than the normal teaching position." He says this probably stems from beginners being pushed too fast through lessons. His opinion is that the key to dancing on any level is to be able to dance currently accepted movements from all positions without breaking the rule of the basic movement itself. He feels there would be far less demand nor even need for the constant hassle with "new movements" if more emphasis were put on variations using exact positioning and identity incorporated into the first one hundred currently used movements.

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BM017 BLUE GRASS SQUARE DANCE FESTIVAL

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WHICH DIRECTION, Continued

that the dancer must be the winner during class and at dances, then good leadership and good judgment have been exercised. If, on the other hand, the callers and leaders are constantly pushing the dancer to learn more and more, and never permitting them to win and have fun, then poor leadership and poor judgement are evident. In far too many instances, we have sacrificed quality for quantity. Quality dancing is so beautiful and feels so good, it gives one the feeling of being a winged figure of human form in fine art.

So, in which direction do we turn? We turn toward commitment and cooperation so that we can and will continue to make square dancing the most enjoyable activity that has ever been created.

Square dancing should and must be an "expression of joy."

30th NATIONAL, Continued

ODDS AND ENDS

REGISTRATION BOOTH— Seattle Center Flag Pavilion opens at 9 AM Wednesday for those not yet registered. Packets for advance registrants will be available for pickup.

SOUND— All facilities sounded by Hilton.

AUTOGRAPHS— A location will be established near the caller's stand in all dance halls. Programmed callers will be available after their stints at the mike.

BANNERS— Instructions for displaying your organization's banner may be obtained at the information booth.

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RECORD— Seattle '81 intends to have the largest assemblage dancing to one caller in one place at one time, following the Parade of States in the stadium Saturday.

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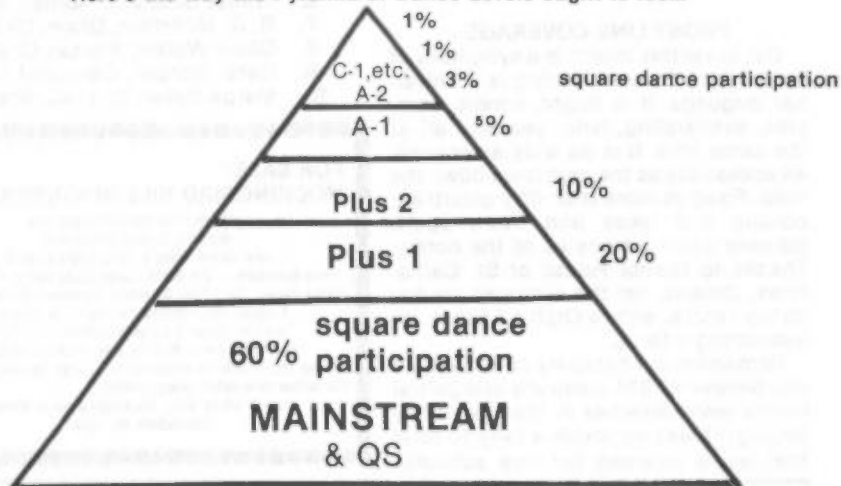
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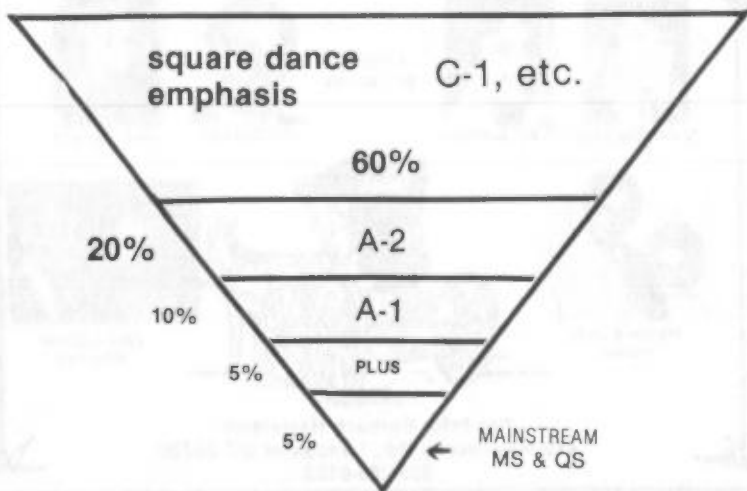
Sketchpad Commentary

THE MYSTERY OF THE PYRAMID

Here's the way the Pyramid of Dance Levels ought to look:



So, why do some people want it to look this way? That's the "Mystery of the Pyramid"...





FRONT LINE COVERAGE

Our cover this month is a symphony of symbolism. Square dancing is a universal language. It is bright, simple, complex, exhilarating, lyric, peaceful all at the same time. It is as wide as oceans, as accessible as the next town down the road. Folks in more than fifty countries, oceans and lakes and rivers apart, become eager advocates of the hobby. Thanks to Norma Hux of St. Catharines, Ontario, for the symbolic square dance couple, and to Orphie Eason for submitting it to us.

Remember our February cover? Would you believe it? 318 complete and partial hearts were depicted in that valentiny tracing! It was so tough a tally to total that we've awarded ten free subscrip-

tions to the ten closest guessers, who are listed in "best guess" order, and who coincidentally come from ten different states:

1. Fred Strang, Johnstown, Pa. (320)
2. Tom Fowlkes, Great Falls, Mt.
3. Mabel Baker, North Platte, Neb.
4. Jean Gow, Letts, Iowa
5. Sharon Terrell, Pineville, La.
6. Walter Skediant, Norton, Ks.
7. R. G. McArthur, Grove, Okla.
8. Oliver Walker, Kansas City, Mo.
9. Carol Morgan, Cleveland, Oh.
10. Marge Baker, Olympia, Wash.

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Tony Oxendine

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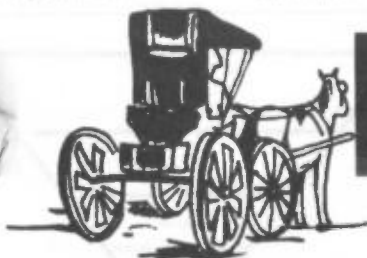
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Patter
- RH 210 Chain Gang of Love
by Darryl McMillan



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- RH 211 Miracle Express
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- RH 305 Shadows of Love
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- RH 604 Pretty Woman
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- 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
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- RH 503 Back On My Mind
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UNDERLINING, Continued

and leader, must:

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2. Provide more time to dance Mainstream before rushing into the Plus programs.
3. Provide more time for Plus dancing before moving into Advanced. Dancers must dance at least one full year at any one plateau before being allowed to move up."

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 Orlando FL; April 4, John & Linda Saunders
 Ruson LA; April 6, Tom Perry
 Watertown SD; April 10, Perry Bergh calling
 Decatur GA; April 10, John Swindle calling
 Jackson IL; April 11, Bob Smith
 Rapid City SD; April 12 (aft.), Mr. & Mrs. Phil Zacher
 Monroe MI; April 18, Ron & Pam Shaw
 Charleston WV; April 22, Erwin Lawson
 Altoona PA; April 23, Emil & Ruth Corle
 Cincinnati OH; April 27, Foster Eubank
 Eureka CA; May 20, Bob & Jean Jackson
 Vlasia 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 (1/2)
 Selma CO; July 10, Edith Brinkerhoff
 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
 Perry IA; Sept. 8 (Tentative)
 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 (1/2)
 Brome, Ont; Nov. 29, Randy & Irene West

Sebring FL; Dec. 5, Max Newgent
 Deerfield Beach FL; Dec. 6 (tent.)
 Zephyrhills FL; Dec. 10, Bob & Dee Barnes
 Gulfport MS; Jan. 8, Bruno Trujillo
 Carlabad 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 Weilsandt (1/2)
 Nicholasville KY; March 19, Neil & Lois Davis
 Los Alamos NM; March 20, Bob & Marilyn Gill
 New Strawn (Topeka) KS; April 9, Dave Wilkins

Specials

DOGWOOD FESTIVAL DANCE, April 10-11, Jessamine Center, Jessamine Street, Knoxville, Tenn. John Saunders, Harry Lackey—Squares; Ron Vanvacker—Rounds. Sponsored by the Knoxville S/D Association, 614 Jessamine St., Knoxville TN. 573-5711.

18th ANNUAL HONEYLAND S&R/D FESTIVAL, June 5, 6, 7, Concord College, Athens WV 24712. Staff: Harry McColgan, Jesse Shackelford, Bill J. Evans; Rounds, Ed & Carolyn Raybuck. Contact: Zell McGriff, 204 Highland St., Beckley WV 25801.

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 TB215 ON A HI-WAY HEADIN' SOUTH/CHUCK
 TB216 HONK YOUR HORN FOR DIXIE—Bob B.

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 TH522 SCREAM THEME/T-BIRDS JAMIN'



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Art Springer



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Chuck Meyer

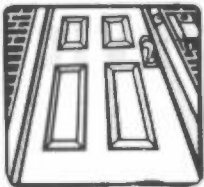


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Book Nook



by Mary Jenkins

NEEDLE NOTES FOR SQUARE DANCERS

by Judy Ross Smith

Possibly "Needle Notes" has been reviewed in the past in this magazine, if so that was before my time and I do think such a wonderful little book deserves another review. Many new dancers have joined us in this popular activity and for their benefit I am reviewing this book.

The reason for this book and Judy's articles which appear monthly in the *New England Caller* magazine is to help the square dancer dress better. Square dancing is a wonderful activity and it should look wonderful.

Dressing well is a form of compliment to the people you are with. One dresses well out of consideration for these people. It indicates a desire to contribute to the attractiveness of their surroundings and a desire to please. If you desire to please, you are expressing an interest in others on the dance floor, and isn't that what square dancing is all about?

Square dance clothes make you feel like a dancer. When you feel like a dancer, you are one!

In this book are chapters on Planning the S/D Dress, Sleeves, Skirts, Capes,—Knitted and Crocheted, Petticoats, and Some Dress Styles. The chapter entitled

"Miscellaneous" has subtopics listed as— The Bow Tie, Making Belts, Summer Pettipants, Tips on Buying Material, Trimming, Keep Your Man Neat, and Pockets for S/D Dresses.

Even though you have been sewing for many years, you will find this book most interesting and very helpful— not only in making square dance clothes but in other sewing as well.

May I suggest that each club purchase a few copies to sell to their members. It will be appreciated by many.

Order from: New England S/D Caller, 80 Central St., Norwell Mass. 02061.

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RED BOOT RELEASES

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

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MAN WAS IN DOGHOUSE

Okeefenokee, Okee— Sam E. Fido took his wife to a square dance, and it is reported that since then there is not a bone of contention between them. In fact, our rover reporter exclaimed when he saw them at a recent dance: "Now, how he does *swing* and *bow-wow!*"



SQUARE DANCE MUSICIAN FALLS ON HIS BASS

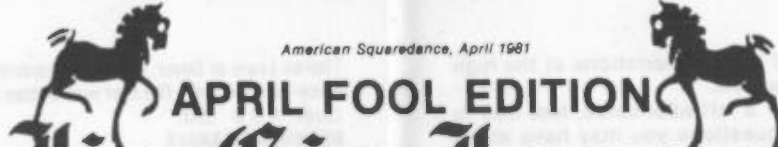
Bruno Gitfiddle of G-string Lane, Podunk, fell over his string bass last week at the "Hot-timers" club. He is claiming damages, having become somewhat bow-legged, he says.

NEW NUDIST CLUB DANCES

Northern California— Our photographer was barred from visiting the first Nudist Squares last night, but our reporter heard some of the calls given by the caller, dressed simply in a mike cord, who urged the dancers at one point to *peel off and pair off*. It was noted that long-sleeved shirt sleeves (only the wrist to elbow portion) were worn in order to curb undue perspiration.

SPECIAL WEEK COMING

Next week has been designated "Give Your Figure A Break" week by the CCCC (Callers and Choreographers of Central California). Spokesman for the group, Les "Gitergitergotter" Garter urged all "trim and slimmers" everywhere to *fold, bend, swing, slide, pare that line* right back to shape.



American Square Dance, April 1981

APRIL FOOL EDITION Jig Big Journal HEADLINES & SIDELINES

An inside look 'round the square



JUDGE DISMISSES QUART CASE

Litigation, Texas— Jose Diddledorfer claimed his wife Josephine wouldn't serve him coffee on the stage while he called dances all last year, so he wanted to divorce her. Judge Fairensquare threw the case out of court, claiming Diddledorfer didn't have GROUNDS.



SOLO DESIRES PARTNER

Imogene Snodgrass of this city announces that she is free to *wheel and deal* with an acceptable partner on Saturdays, but no callers need call. "Callers too often leave me standing," she said.



REMORSE SETS IN FOR JILTED JILL, NON-DANCER

Henry Hinckle and Jill Jones broke their engagement last week, due to the sad fact that the bride-to-be couldn't learn to square dance. She is now in seclusion and not available for comment. Henry said: "I'll zoom elsewhere, substitute partners, and recycle my feelings."

TWO KNIGHTS APPEAR IN ERROR: BATTLE ROYAL ENSUES



Last Tuesday there was mayhem in Chambersville, where a costumed square dance was held. Two callers, dressed as knights, came to call and both thought they'd been hired, so a scuffle almost turned to a joust. Fortunately, the club VP settled the problem, proving that the dance was really a One-Knight-Stand.



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DO-NUTS BECOME WHOLEY SUCCESSFUL

Good Hope, Ontario— John Gooding of this city has just invented a new product especially for square dancers, which he calls the DO-CI-DO-NUT. "They're selling like hotcakes in Vermont," he chortles. Good luck to John. He'll soon be rolling in dough.



RED EAR RESPONSIBLE FOR CONSIDERABLE HUSK-Y THROATS IN DUBUQUE: DR. Q

Doctor Benjamin Quack told this reporter that young people attending recent corn husking square dance parties in Dubuque and kissing each other when a red ear is found could cause a sore throat epidemic to spread. "The silly custom should be outlawed," he said. One youth replied: "Long live the BUNGL E BEE!"

SUSIE Q WEDS CURLY Q

Women's page readers will be pleased to learn that people were Q'd up for miles last Quesday, waiting to get into the uniQue ceremony with a western flavor, Quriously eQwestrian, Qaintly Quizzical. The father gave his daughter away Quickly, then Quaffed a Quart in his Quarters. The bride carried a turQuoise bouQuet. In an exclusive interview with Susie Q, the bride, this paper learned she plans to be a mother sometime and wants a little Q-tie of a daughter! We send our special regards in advance to little Miss Q. (or Quintuplets, as the case may be).



STOCK MARKET TRADING IS BRISK BROKERS REVEL

There was dancing in the street by both the bullish and the bearish a week ago, when a flurry of trading hit Wall Street and literally littered the sidewalks with debris. But economist Stockman warned: "Some will slip, now that the chips are down."

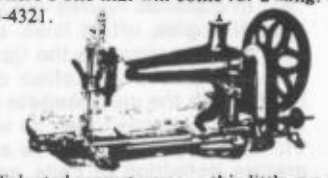


NEW CLUB FORMS IN LIGHTHOUSE

Ocean Point, Maine— A new club has been formed by Lonesome Al, the sea captain caller and his wife Mabel, who does lighthousekeeping. A set comes by boat every Tuesday to dance in the lighthouse. It was reported by Al that the biggest problem the club has is just plain squaring the sets and deciding who are the heads and who are the sides. Round dancing will start next week.



Good bands are hard to book at any price, but here's one that will come for a song. Call 625-4321.



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