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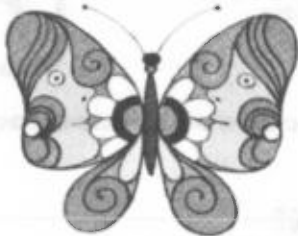
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Bob Howell

*Feature Writers*  
Harold & Lill Bausch  
Dave & Shirley Fleck  
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Russ & Nancy Nichols  
Gene & Thelma Trimmer

*Editorial Assistants*  
Mona Bird  
Mary Fabik  
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Bob Mellen  
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# CO-EDITORIAL



Sometimes the muse of inspiration is farthest away when deadlines are nearest. Here we are up to the May "thirty"-point, and no co-editorial. What to say, what important message to impart, what advice to toss upon the wind?

Callerlab and LEGACY and the 30th National Convention are all in the near future. (Callerlab will have met when you read this; it has not met at the time of this writing.) Stan has just returned from a ten-day tour. One dance, well-attended last year, yielded 1½ sets this year; another, 2000, miles away from the first, entertained twenty sets this season and three a year ago. If there is an important conclusion to be drawn there, it escapes us. Perhaps we can say only that we are in an unpredictable phase for the square dance activity.

We've been hearing from friends who have returned to dancing and are rediscovering the fun and friendships they experienced years ago on first learning. We hear them planning outfits and trips and club visits and realize how much involvement and interest are necessary, besides the time spent on the dance floor, and how much fun the whole experience is.

We danced in a state three removed from ours (after a winter at home for Cathie) and found that there are still areas in which dancers *dance* and where club members really reach out a helping hand to new dancers about to graduate. We even feel that a "rusty" traveling caller's wife can somehow survive a club dance, with helpful corners and directional calls, and end each evening a little less "rusty."

We've had phone calls about teaching square dancing to non-square dance groups, more than ever before. In our

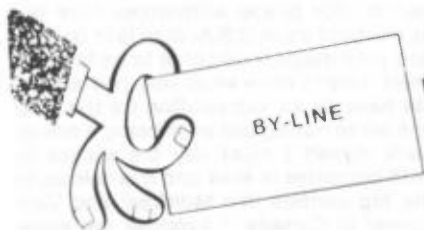
home area, it appears that people are looking for new (to them) forms of recreation— forms that involved fun with friends. A rosy prognosis? Only time will tell.

We spent a warm spring parents' weekend with our freshman daughter at college. We didn't dance. We were, however, very impressed that the students planned such a lavish "Whole World of Love" for their visiting parents. We felt this happening would not have been enjoyed ten years ago, and may be another happy omen for the future.

We've been reading and discussing *The Third Wave* with a futures study group. This book by Alvin Toffler is an optimistic view of the world which will follow the second wave society created by the industrial revolution. While we discovered that in 30 years, you may be reading ASD projected on a TV screen from copy on a disc, we feel that square dance activity will survive. We feel with Mr. Toffler, that mankind will survive, happily and responsibly. Read *The Third Wave* and decide now that we will be Third Wave people and carry our square dance activity into the future.

So what have we finally said? Not much, we suppose. Except that it's spring again, bulbs are sprouting, good things are happening and we feel good. Maybe that's enough to say in any one month!

We end by adapting a quote from a greeting card: "Spend May the American way— go out and pursue some happiness!" (Square dancing, of course!)



This May issue contains articles on a variety of topics. We have rearranged our usual feature pages to run a special on the new square dance hall in Springfield, Missouri. **Tommy Willis**, who wrote the story and shot the photographs, is a portrait photographer and a one-time dental assistant in the Navy.

**George White**, a Minnesota caller, wrote his article on caller profit as an open letter in response to letters in the Minnesota *Roundup* regarding caller fees. His data may be eye-opening for those who imagine callers pocketing huge proceeds from their efforts. **Paul Geyman** talked to Stan on the road in Oklahoma about the origins of "Twelfth Street Rag," and his article gives us a little known history of a favorite dance tune. **Bev Warner**, a prolific writer from Saginaw, Michigan, authored two articles for May, "Roots" and "Hemline." **Don and Dot Hansen** represent the round dance field for this issue.

A long-time writer for the western Mass.-Connecticut River area, **Dick Wylie**, is the author of this month's "State Line" feature. From the same area, our puzzle maker this month is **Erma Reynolds** of Longmeadow, Mass., who presented two goodies.

Happy May, Happy Mother's Day, Happy Dancing!

# H

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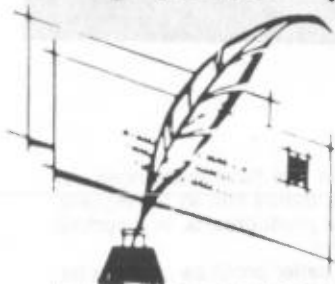
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# Grand Zip



Just to say Bravo and to compliment you on your "Co-editorial" about dancing in the March Issue of *American Squaredance* magazine.

It is a sad thing to say but practically all square, contra and round dancers seem to think that square dancing is just plain walking. It looks the worst when the ladies do it, and when round dancers just walk, it hits the peak of not dancing.

Square dance callers and their taws should also learn how to dance and not walk when they are in a tip. The National Square Dance Convention is the proper place to show and teach dancers how to dance in a so-called Style Clinic.

*Lucyan Ziemba*  
St. Louis, Missouri

My wife and I have enjoyed reading *American Squaredance* for many years and always check, with special interest, "Feedback," "Straight Talk," "People in the News," and "Challenge Chatter."

We are delighted that Russ and Nancy Nichols have agreed to take over the writing of "Challenge Chatter." They are very active in all phases of challenge dancing, and are in an excellent position to gather a wide range of news and views pertaining to the activity. Their promotional efforts with PALS (Promoting Advanced Level Squares) and the editing and publishing the PALS Newsletter has adequately demonstrated their dedication and service to square dancing. Your magazine is fortunate to obtain the services of such a talented couple.

*Dan Torbett*  
Richmond, Kentucky

I have received your letter of Feb. 9/81 and since that time have also received all my magazines all within a one-week

period. Our postal authorities here tell us the hold up of U.S.A. mail is in Seattle and your magazines come to us through there. I don't know what your postal people have as an explanation for the hold ups we're having but even being a postal clerk myself I must say the service in both countries is slow and it is held up in the big centers like Montreal and Vancouver in Canada. I suppose the same problem exists in the U.S.A. The more modern the technology, etc. we get that should speed up the mail, it works the opposite and gets slower.

Thank you very much for your concern and the offer to extend my subscription, but now that I have them all it will not be necessary.

*George Yorga*  
Oliver, BC, Canada

Enclosed is a bank money order for \$16.00 to cover two year's extension to *American Squaredance* magazine.

We enjoy your fine magazine and interesting articles very much and look forward to each new issue. Thanks to you and your staff for producing enjoyable and instructive reading material each month.

Continued on Page 75

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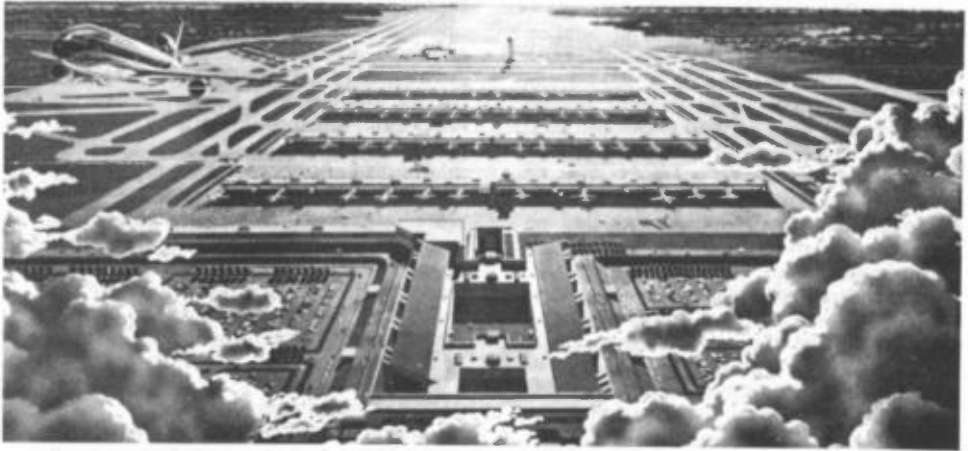
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# Meanderings

With Stan



That new Atlanta airport is really a sight to behold, bar none! (No bars?— Co-ed.) With its beautiful club lounges (Love Eastern's Ionosphere!) like heavenly havens amidst the portly portals (Delta's Crown Room is nothing to sneeze at either— sneeze once and a waiter would probably be there with a handkerchief before the second sneeze could be snozel) one feels like a monarch! (Butterfly?— Co-ed.)

There are miles of moving sidewalks (stolen from LAX), an electric subway (monorail) system (stolen from Seattle or Dallas), and both super-plush and bush league restaurants scattered all over the twin terminals (hot dogs stolen from Coney Island).

The old saw that "Whether you go to heaven or hell, you have to change planes in Atlanta" is still as true as ever, but now you can really go to either destination in style, with a brand new facility like this \$500 million Hartsfield opening its pearly gates a few months ago.

I thought Dallas/Ft. Worth was big (size of 29 football fields) but Hartsfield covers an area of 45 football fields. 42-million-plus passenger pop-ins yearly

make things pop! (And snap/crackle, too?— Co-ed.)

Art critics have said the \$450,000 spent in contemporary art there is almost lost in the labyrinth of corridors and gate areas, and perhaps could have been "blown out with the exhaust of your turbine engines." Maybe a couple of velvet bullfighter paintings from K-Mart would have done just as nicely, according to one space-age ace sage.

My first visit to this gaunt Gulliver of gargantuan Georgian-gorgeous gorge-like gauntlets was geophysically catastrophic! Gracious! I was overwhelmed. But now, after a half-dozen additional encounters, the route becomes routine.

Speaking of Georgia state statements, I must get back into a state of reflection on just where we left off last month.....

**Augusta, Georgia**— After my affairs were concluded in the beautiful Rio Valley area of southern Texas (last month's scribbblings), I flew from there to Atlanta (via Dallas), just in time to rent a car and cannonball eastward over 150 miles of highway to Augusta, barely on time for the ASD dance.



To stay overnight with GSSDA ex-presses Dan and Mary Martin (expressly well-motivated square dance leaders) on an "express" visit to Augusta is an honor hard to express. in a word— *impressive!* Thanks also to cuer Harold Hoover, the area callers, CSRA officers, Hozey, Davises, and all for a good ol' Smith Casino super scenario with 50 pairs of Georgia "peaches" attending. (Incidentally, Hoover is a "groover" on any femme-ish flourish, but not so good on a man-to-man "yellowrock.")

**Carrollton, Georgia**— UK-bound host callers Wayne & Louise Abbey gave us a shot at West Georgia dancers again, about an hour's drive the other side of Atlanta. The old high-walled hall rocked with *mainstreamers* from Felton, Temple, Tallapoosa, Bremen, Buchanan, Cedartown and all over Carroll County. (Love those good red dirt diggins!)

**Columbus, Georgia**— The tracing of this trip thru Georgia would look like an inverted big dipper on the map (Atlanta east to Augusta, back thru Atlanta and west to Carrollton, then south to Columbus, and finally back to Atlanta) but my rental filver flipped famously over the 600-plus miles. Just over the bridge into Alabama from Columbus there's a comfortable little Econo-motel where I stayed. (Thanks to caller Bob & Ginney Howell for the steer.) The East Alabama-West Georgia Fed sponsored the ASD dance again in Waverly Hall hall. Thanks to the Medlocks (See last month, p. 56) and all the gang down there on the border.



CANADA

**Kitchener, Ontario**— What a day this one turned out to be— the day *after* Fri-

day the 13th turned a bit unlucky for me. Before noon I had turned in the rental car in Atlanta and boarded a Delta flight for Toronto. But within a few minutes of being airborne, the pilot turned back to the airport, mumbling something about the flaps were flopping when they were supposed to flip. So we sat two hours on the ground for repairs. No alternate flights were available. Finally we took off. But when I landed in Toronto the customs agents pounced on me and gave me the toughest time ever, in crossing an international border. It took 75 minutes to get through, due to the inch-by-inch inspection (all passengers on this flight got it) before I could meet my long-suffering host, caller Stu Lennie. We charged off at 115 kilometers per hour to his home in Cambridge for a fast change, a meal gulp from Pam, and a mad dash to the dance in Kitchener, arriving only 15 minutes late. The rest of the night went smoothly, thank heavens, and thanks to the great Beaux and Belles club members for being patient (also dancing "smooth as silk").

**London, Ontario**— My last day on a long (eleven day) tour ended on an "up" note. Howard Weir had booked me for a Sunday afternoon callers clinic for SWOSDA. (That's South Western Ontario Square Dance Association— a mouthful to be sure.) and Stu drove me over. 25 callers had gathered to gab. Great gabbin', guys. (No gobbling and grumbling and garbling?— Co-ed.) Well, I took the six o'clock commuter flight back to Toronto and the eight o'clock flight back to Cleveland; then drove home before midnight. Happy day!

NOW THAT WE'VE GOT YOUR  
ATTENTION—



READ ON...





Five days later I was off again to Florida and Alabama and Columbus, Ohio almost retracing some previous tracks, except that this was a real quickle of a flying trip, starting with a Cleveland-to-St. Pete springboard.

**Gainesville, Florida** (actually **Bronson**, I reckon)— Back to that cute little Clover Hall, where caller/hosts Paul & Amanda Greer hold forth several days each week, with classes, clubs, and workshops. It was an ASD dance, slanted to MS and a dose of QS to an LTLY (Less Than Last Year) crowd. The Greers (who are former Texans and former "everywhere-ians") will be UK-bound this fall.



**Montgomery, Alabama**— Drop off rental runabout in St. Pete, fly via Atlanta to the capitol city of Alabama, rent another compact to run to the Downtowner Hotel (courtesy of MASDA prexy Charles Waller) and prepare for an ASD dance in the beautiful MASDA Center on Chestnut Street, sponsored by the MASDCA (callers). Thanks to Roy, Wayne, Dewey, and Charles for all the courtesies, although it was a bit LTLY also.

**Columbus, Ohio**— Last stop on a trio of tripping truck-on-downers. The Wheelers 969 cooked up another magazine dance in that lovely big union hall. Thanks to coordinators Roberta & Dick Driscoll, r/d cuer Sue Powell, and caller Dick Loos for setting up sound. Another short run home and it was "so long until next year" for those three diverse destiny-dictated destinations.

**Erie, Pennsylvania**— It was a quick drive in and out of cold country quarters on a temperate Tuesday (Y-Squares) to that second floor YMCA hall, where one always gets a "lift" to be there. Little wit-ish British humor there. (Very little— Co-ed.) Their refreshments alone are well worth the trip.



**Burlington, Vermont**— Would you believe it? Cathie and I just dropped everything and took off for a 5-day "holiday" over a long weekend that included calling in the Granite State and (best of all) relaxing in our mountain/lake home at Silver Bay, New York. It was early March now, the seasons were about to do an about-face, and the sap was running (you never stopped running!— Co-ed.)

There was a nice full house of Lakeside Steppers in the school gym at Williston. It was a mixed program— a tip for the class, a tip for the club, a tip for the total "ll's" crowd in attendance, a "cue" or two, "Tea for Two," etcetera.

**Plainwell, Michigan**— After returning to home grounds, I hit the highway trail again to the Kalamazoo area and northward to Plainwell, to do another mag "bag" on a duo dais with Howard Cowles for the fine Gun River gang. Memorable moments. Thanks, Juanita, for the hospitality. What an arrowhead collection in that Gun River Conservation Club. Geronimo! (Gesundheit!— Co-ed.)

By golly, Molly, I've got to stop right there in my *track //* trippin' trails, and say "See ya in June," in about 30 days, give or take a weak week or two, Postoffice willing!

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# ROOTS

by Bev Warner  
Saginaw, Michigan

Tracing your family roots is much like square dancing. Once you get started, it's hard to stop. If you are like most folks, you are curious about your forebears.

Who knows? Perhaps you come from a long line of kings and queens who danced the quadrilles and contras of the seventeenth and eighteenth centuries. While thumbing through Dorothy Shaw's (wife of the late "Pappy" Lloyd Shaw) handbook entitled "The Story of Square Dancing, A Family Tree," I kept sensing a feeling of having been there. Much of what she said about the past history of the dance reminded me of many things happening now.

The Morris Dance consisted of six men with bells fastened to their legs. How many times have you been to a holiday dance and heard and seen bells fastened to dancers' shoes? Take some of the English Country Dances that were danced on village greens. Do you suppose our campouts with sandy beach dances are a take-off from our English ancestors? When we plan themes for our dances, do you recognize how many have a foreign flavor? We have Spanish fiestas, Oktoberfests (German), St. Paddy's Day dances (Irish). I wonder if the foreign square dance tours are pulling us back to our roots?

It seems everyone I talk to has delved into root-searching to some degree. A dancer born in New Mexico remembers stories told by her grandmother of the folk dancing and beautiful garments worn. Rosie speaks fondly of wanting to preserve her past and her ancestors of Spanish descent which have been researched back to the 1400's.

The Kimes and Nasses have spent endless hours helping put together a township history, and in doing so have unraveled their own roots back to the 1700's. Their Scottish and American Indian descent revealed many folk dances of two different cultures. While involved with this search of roots, the Kimes and Nasses were also in the process of forming a new square dance club in the same Taimouth Township, so they took some of their heritage and designed badges, banners and costumes with this theme in mind, in order to keep the history ongoing. These folks are all of the same mind: if you don't search and record this history, it may remain buried forever. By tracing your roots now, you leave behind a valuable legacy about yourself and square dancing.



# TWELFTH STREET RAG



by Paul Geymann  
Bartlesville, Oklahoma



When we hear a square dancer play the popular "Twelfth Street Rag," we anticipate a lively tip. When Frances Yates, 86-year-old Bartlesville, Oklahoma resident, hears the vibrant melody she can close her eyes and see a 16-year-old child prodigy caressing a piano to create a tune that was to become one of the all-time jazz classics. Frances Yates was that girl.

Born in Goodwater, Alabama, on October 12, 1894, Frances was taught to play the guitar and piano by her mother. When she was a child of five the family moved to Birmingham. At a railroad stop on the way some travelers noted the small guitar she was carrying and asked her mother if she could play it. She proceeded to play them some tunes on the guitar and was rewarded with some coins. She says she still remembers that experience and says she received almost three dollars for her efforts.

The family subsequently moved back to Goodwater where her father was postmaster and she continued with her piano under the tutelage of her mother. She was considered a child prodigy at the piano and later was to study at the famed Julliard School of Music in New York.

When she was still a young girl, she went to work at the Jenkins Music Store in Kansas City as a clerk. While working there she continued to work on her tune (as yet unnamed). One of her admirers was the famed W. C. Handy, who

authorized the classic "St. Louis Blues," and many other songs. Mr. Handy was her inspiration and they became close friends as he helped her with her compositions.

One day a song writer by the name of Larry Rosenwald came into the store and she played the tune for him. He liked the song and bought it for fifty dollars. Later the tune was bought by Euday Bowman, who named it the "Twelfth Street Rag" after the famous street in Kansas City. The song was published with Mr. Bowman as the composer. By the late 1920's the song had grossed over a million dollars.

Frances says to this day that she sold the song in a fair business transaction. Fifty dollars in 1912 was a lot of money to a young girl making \$12.50 a week in a music store. She says she lays no claim to the profits made by the tune, but now that Mr. Bowman is dead she has tried to receive recognition as the writer of the tune and that is all.

In the early twenties she married and moved to Bartlesville, where she remains today still somewhat active in the musical organizations. She played the organ for the First Presbyterian Church and the piano for the Downtown Kiwanis Club from 1922 until about five years ago when illness left her unable to play. She still attends Kiwanis each Wednesday noon as a special guest. A habit of 58 years is hard to break.

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Toots Richardson



Jerry Barnes

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# Sharing the Secret of Happiness



## Words for the Caller's Spouse

One of the major attractions of square dancing is that it is a great hobby for couples to share. Calling for dances, however, quite often separates the couple, leaving the non-active partner with a feeling of being unneeded. Only a relatively few couples have been able to join together and jointly handle the leadership and entertainment role of the caller.

This material is written primarily to the spouses of the callers with the hope they will realize how important a part they should play in this area of the activity and how they can make their participation cement their husband and wife relationship.

Most articles that have been written on this subject point out the logistics that can be handled by the spouse. Such things as bookings, accounting, taxes, collecting fees, hauling equipment and keeping friendly liason with the clubs are usually mentioned and though important and helpful assists to the caller, do not represent the most essential activities for the spouse.

A caller is an entertainer and judged by the dancers on all the facets of his performance. Many professional entertainers have managers and others to critique and develop their presentation at each rehearsal before the show goes before the audience. These other people see the performance from the audience side of the mike and notice things both

pro and con of which the performer may have no knowledge or recognition.

Most callers' spouses are not trained managers or experts in staging, delivery, etc. They may not have the training and experience of an Ardee Jones (Dick Jones' spouse who is an expert in the use of the voice) but they know what they like and don't like as a dancer and they can listen to what other dancers are saying getting their likes and dislikes. They are also the person who is most interested and have the deepest concern for "their" caller. Simple things such as the use of the same words or phrases over and over by the caller (*swing thru two by two*); the pronunciation of words ("gonna" for "going to") and how the caller stands, smiles, comes across to the audience are a few examples. It takes only a little musical knowledge on the part of the spouse to help in the selection of singing calls that fit the caller's personality and style of delivery. Suggesting changes of volume to emphasize and contrast parts of the record and the balancing of volume for voice and record are other examples.

Some of the suggestions above carry over to the dance such as the volume for voice and music in the hall. At the dance, however, the spouse can critique the flow of choreography (*star thru* followed by *allemande left*) and the heavy repetition of the same choreography such as too many do sa dos or stop and go timing. Some of these problems need to be

communicated on the spot to the caller since they require immediate correction, while others can be communicated later to be worked on in practice at home. If the spouse is not at the dance the caller may never know what went wrong.

All of the above activity is important and helpful but again overshadowed by one aspect of which I doubt few spouses are even aware and yet this one aspect would make the greatest reward to the caller and develop a closeness between caller and spouse.

Most people don't even like the idea of taking a mike and stepping out front of the audience to say something, call it stage fright, timidity or whatever. The caller's personality makeup, however, is different from the average person. He wants to step out in front and perform. (Successfully) He has a trait (need) in his personality that gives him a reward for performing that is very important to him, and that reward even overshadows the fee he gets.

Callers appear to be a very dynamic personality to the audience and most dancers picture the caller as doing a job (for pay) while getting fun from the calling, like their fun of moving to the music and having social contacts at the dance. Neither of these premises are correct in most cases. Believe it or not most callers would never call again if they did it for the money, fun of dancing, and social contacts. Callers are performers and performers need to be in the "limelight." Their real reward is the accolade and appreciation they get from the dancers. The clapping at the end of the tip; the complimentary comments by dancers during the evening and thank yous at the end of the evening are the things that count.

How many times has your caller called a good dance and yet the dancers have not come up as they should and let him know they had a fun time because of his efforts. Every time he calls he needs this support and it can come in part from the spouse. Word of encouragement, the pointing out of things he did that were fun for the dancers and the relaying of positive comments heard from the dancers around the hall will give a lift to the caller, so sorely needed at the end of the three hours. It will give a warm glow to the caller after the concentration and exhilaration of calling cease and are being replaced by the feeling of being tired.

You, the spouse, may never be able to feel this need and your caller may not be able to communicate it to you, but it is there and can only be satisfied at times by you.

Another thing you may not realize but the caller can be a very lonely person in the crowd. One of the prime reasons many people square dance is for the social contacts of the evening. The caller, however, is not a member of the club, he may only know a few names and see a few familiar faces. Many dancers hesitate to go up to the caller and say "Hello" and talk because he is the celebrity and they are timid and don't know him real well. Although callers can step out and perform with great assurance before the audience, they quite often are retiring kind of people when it comes to the one on one situation of meeting and making small talk with others. They may think of themselves as hired help at the dance—there to do a job but not participate in the social fun. The caller may hesitate to leave the security of his stage and develop social contact with the dancers.

This is another important example of where the spouse can help bridge the gap between caller and dancer. The spouse can talk and socialize with others and dance in squares. Between tips she can join the caller (keep him company) and introduce him to those she has met.

And now an important message to you callers— If your spouse is willing to help you, be receptive to her and her comments. If you want honest help, listen, don't justify and disagree. You don't have to change but if you are receptive to these comments you will learn how others see and hear you and at least have a better chance of improving your performance and making it more pleasing to audiences. Communicate with your spouse, openly, and appreciate what she is doing. Remember, it's for you. Remember also, she isn't getting the accolade from the dancers but gets her share of the appreciation only through you.

To sum it up— the caller and spouse need each other in the activity of square dancing and by working together they will not only develop better leadership for square dancing but most importantly develop a very close rapport for each other.



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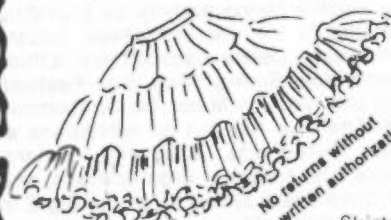
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## STATE LINE

by Dick Wylle

Bernard and Amelia Collins, 11 Hartford Street, South Hadley, Mass., square dancers for some 20 years, were the recipients of the 1980 Distinguished Service Award for outstanding service to the square and round dance activity in Western Massachusetts at award ceremonies held in February in Chicopee.

The Collinses started their dancing career in 1961, as one of the founding couples of the Musical Squares Square Dance Club in Fairview, Mass. They served for six years as presidents of the club, and for the past 18 years, have been the club's delegates to the Western Massachusetts Square and Round Dance Association. During their tenure as delegates, they have served two one-year terms as presidents of the association.

Bernard and Amelia's participation in the square dance activity reaches beyond their activity in the Musical Squares, having served as Chairmen of the Souvenir Booklet for the 1971 and 1972 New England Square Dance Convention when it was held in Springfield, and, for five years, having served as delegates to the Eastern District Square and Round Dance Association, which meant many trips to meetings in cities and towns throughout New England.

They also have taken part in many square dance demonstrations at nursing homes and housing projects for the elderly, and have assisted at many of the club's beginner classes throughout the years.

In 1979, they also joined the Chicopee square dance club, and served as Special Events Chairmen for this club, as well as Chairmanship of the 20th and 25th Anniversary Program Booklet for the Chicopee Club.

Bernie's hobby is to make table and wall decorations, of which many have been donated as door prizes for both clubs.

Along with the Distinguished Service Award to the Collins, four meritorious

# A Measure

service awards were presented in the categories of Club, Square Dance Caller, Round Dance Teachers, and Dancer of the year.

Receiving the award in the Caller Class was Buddy Dow, 358 Liberty Street, Springfield, club caller for the Dancing Shadows of South Hadley. Buddy graduated from Callers School in 1968, and became club caller in 1971. He formed a teen club in 1970, for whom he taught and called until 1978. He is also the teacher for the lessons held by the Longmeadow Square Dance Club. A member of the Springfield Area Callers Association, he served as their president in 1975-76, and instituted the first Fall Festival in 1976, which has now become an annual event.

The Dancing Shadows Square Dance Club, which was formed in 1959, and dances at the St. Patrick's Social Center in South Hadley, received the Meritorious Service Award for a club. The club, now twenty-two years old, was formed on the principle of friendliness, to have fun, and provide entertainment and hospitality for guests and club members. The club has graduated over 400 couples into the world of square dancing, and some of its members have been inspired to go into calling. Current alumni include four active callers and two aspiring callers.

The Dancing Shadows' activities have been numerous, including the building and sponsorship of the first square dance float in the Holyoke's St. Patrick's Day Parade. They have also promoted the square dance activity by providing dancers to the Western Mass. Square and Round Dance Associations' Ethics Committee, Spring Fling, Fall Festival, and the Western Mass. Co-Op Committee. The club has put on exhibitions at area restaurants, shopping centers, social and fraternal organizations, and for three years appeared at the Big E in West Springfield.

In the category of Round Dance Instructors, the award went to Linwood



# of Merit in Massachusetts

Beatty, 178 Denver Street, Springfield, Mass. Beatty teaches and instructs for three square dance clubs in the Western Massachusetts area, the Vagabonds, Pioneer Valley in Westfield, and the Hi-Lighters in Feeding Hills. Linwood is the president of the Western New England Round Dance Teachers Assoc., and devotes his time to cueing at all Western Mass. Festivals over the years, and at the New England Square Dance Convention.

The Meritorious Service Award for a Dancer went to Jean H. York, Blandford, Mass., who for over 20 years has devoted and dedicated many hours and money to the square dance movement. Jean is a Charter member of the Town & Country, Granville Buckboards, and Swingles Square Dance Clubs. She was instrumental in forming the Swingles Club in West Springfield, a club for dancers without partners, and served as secretary from 1973 until 1980.

Jean is known as "Miss Secretary" to most of the square dance associations, serving in that capacity for the 1977 and 1978 Spring Flings, the 1980 Fall Festival, the Western Mass. Square and Round Dance Association in 1965, and is currently secretary for the Western Massachusetts Cooperation Committee. Her civic duties include charter membership in American Legion Post #356 Auxiliary and a Past Presidency, Past Master of Blandford Grange #24, and Town Chairman for Hampden County Improvement League Extension Projects.

Two other awards were presented at this year's ceremonies: A New Dancer award to Robert and Beatrice Ferrier, 6 Village Road, Holyoke, for their first year participation as a graduate of the Dancing Shadows Square Dance Club. Since their graduation in May of 1980, they have served on the club's nominating committee, attended all dances, special activities, lessons, and served on the club's Tag Sale Committee and new class committee.

The Award for Public Service and



devotion to the square dance activity by a non-dancing group, went to American Legion Post #353, in Chicopee, for their years of providing their facilities to the various clubs and organizations for meetings and dances. They have provided the use of their hall for the monthly meetings of the Western Massachusetts Square and Round Dance Association, and quarterly meetings for the Springfield Area Callers tly meetings of the Western Massachusetts Square and Round Dance Association, and quarterly meetings for the dance activities and problems. Many of the area clubs have used their facilities for dances, lessons, workshops, graduations, benefit dances, and as their location for various special meetings throughout the years.

The Awards were sponsored by the Western Massachusetts Cooperation Committee, and the presentation was attended by over 150 dancers, callers, instructors, and representatives of the area square and round dance clubs.



# YOU, The Round Dancer

## To Which Group Do You Belong?

by Don & Dot Hansen

From *Round Dancer*, Pennsylvania



You are part of the round dance group that fills the huge auditoriums at the National Square & Round Dance Conventions. You enjoy the excitement and fun of square dancing first, but you also have the desire to enjoy the diversion of round dancing. Your enthusiasm more than compensates for the occasional missed step or in being off rhythm. Many of you do not have the time or inclination to practice or put more effort into your round dance hobby, and many of you have been taught by our fine square dance leaders who have diverted some of their time from their first love, square dance calling, to help you master the dances you enjoy. You are the majority of our round dance community and you are progressing since you are doing many "square dance" rounds today considered good intermediate just a few years ago.

You are a member of the round dance group who have the basic yearning and desire to tackle the more challenging rounds. You are somewhat limited by the area where you live and the limited capabilities of your leaders who are also trying to progress with the advancements in the round dance movement. Your leaders are developing their skills and leadership by taking in the many clinics and seminars given by our national round dance leaders and are studying our Reference Manual to become better leaders. Your leaders are respected by you for their patience and time consuming efforts and the progress you feel that you have made in dancing. You are on the threshold of becoming an advanced round dancer since you are already doing many advanced level numbers and you, with more time and ef-

fort, and experience, will realize your goals.

You are the experienced round dancer blessed with the good fortune of having excellent, local leadership. You have leaders who have kept up with the progress of round dancing by their continuous learning from clinics, seminars and manuals as well as perhaps branching off into the learning stages of international ballroom. Your teachers have kept you progressing by giving you the new dance figures and rhythms and selection of dances to be taught. You have been willing to exert the extra effort to perfect the difficult figures, as well as study the styling of other leaders to master your own styling. You are also willing to help the less fortunate dancer since you recognize that by helping others you are also helping yourself. You are on the threshold of leadership and the round dance movement needs you new experienced leaders, today more than ever.

You are all members of that wonderful community of round dancers regardless of the group you belong to or the spot you fill. No one group is overlooked or looked down upon, nor should any group be looked upon as snobs. The golf duffer is thrilled to watch the golf pro stroke in that 65 foot putt, recognizing that he cannot accomplish these shots. All round dancers are to be respected for their contribution to round dancing and their desire to perform one of our arts. We never know when a dancer couple will swing from one group to another, but you do know this— you will always be welcomed with open arms and new friendships will be formed.

# STRAIGHT TALK

It's been some time since we communicated on issues of square dancing and/or calling. I pose a solution to the "drop-out problem."

Keeping in mind the *primary reason* people get into the square dancing activity, to meet people and make new friends, and the *second* most substantiated reason, to have fun (all substantiated through surveys conducted on my own), a usable solution can be formulated.

1. People don't care what you call it as long as it's fun.
2. Lose the fun and lose the newer square dancing public.
3. Make it too rigidly formed with *should have directives* and well meaning programs of limitation (40 week classes, all position concepts, etc.) and the ultimate result is chaos, such as it is

now to the newer "beginner" dancer.

4. Shooting for any goal other than fun and simplicity creates a failed purpose for the newer dancer. He did it the first time and had fun. He joined the class to have fun. He wants to meet people and have fun, so give him what he wants— *fun!*

Teaching and calling square dancing should be done in a more limited way.

A. We've got an established list, use it as a *guide*.

B. *Forget* the all position concept in the initial class and continuing class process until *all* thoroughly understand, duplicate, and are able to perform the 69 Basics and/or families from standard optimum, most commonly used positions.

C. Make it fun! Keep it simple! Let the people win! If they're not winning, you've lost the game.

D. Build from the base of *fun and simplicity* through the class and you've got them hooked.

E. Remember, they originally came to meet people and to have fun doing it. That's all. It's that simple.

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# CALLERLAB CONFAB

The Callerlab Executive Committee recently considered the following question: *Where do all the new movements come from?* From around the world of square dancing, we hear dancers talking about so many new movements. Sometimes, the complaints go something like this: "I wish Callerlab would quit putting out so many new movements." It is nice that dancers feel Callerlab does influence the selection of dance material, but they are incorrect to blame Callerlab for the vast amount of new material being written.

The problem of an overwhelming number of new movements, many of them poor choreographically, is not a new one. It has been with us for years. Callerlab recognized this problem at its first convention in 1974 and took steps to help lessen the problem. Callers were introducing new movements into their regular dances with no thought of standardization or screening for danceability. Dancers might have to cope with several of these in a week of dancing, since one caller might select one thing, and another caller a different thing altogether. Callerlab felt that many dancers at the Mainstream level wanted some new material for experiment but did not want to workshop all of the time. Consequently, Callerlab established the Quarterly Selection Committee and the QS Program at the 1974 convention.

The Quarterly Selection Program was established to provide a means of screening new material and presenting selected movements to the square dance public for experimentation at the Mainstream level. It was not intended that the program necessarily develop movements for addition to the MS list or that all Mainstream Dancers and Clubs must dance the Quarterly Selections. The idea was to provide a screening and standardization process so that all callers would have the same material if they wanted to introduce something new into their dance programs.

The Quarterly Selection Program was set up so that no more than two new movements could be selected for each

quarter, or a maximum of eight each year. However, it was not mandatory that any new movement be selected, and

Each quarter, the Selections Committee of Callerlab picks two calls from the Mainstream list for emphasis. For the first quarter of 1981, the calls were *divide* and *slide thru*.

The emphasis calls for the remainder of 1981 include: second quarter, *trade family* and *wheel and deal*; third quarter, *peel off*, *square thru*; fourth quarter, *spin chain thru*, *circulate family*.

It is important to note that there have been many quarters in which only one was selected and several quarters in which Callerlab selected no new movements. According to the rules of the program, there can be no more than ten movements on the QS list at the start of any year and the membership of Callerlab votes on the content of the list each year. Seldom have there been ten movements on the list. After a movement has been on the QS list for three years (an indication of reasonable dancer acceptance), a decision must be made to: 1) Recommend it be moved to the MS list, 2) remain on the QS list or 3) recommend it be dropped and considered for inclusion on some other list. Additions to the MS list are made with great care, since Callerlab is reluctant to expand that list. However, common usage and dancer acceptance dictate some additions. Thus, since the program began in 1974, we have seen *touch*, *touch 1/4*, *recycle* and *ferris wheel* added to the MS list. We have seen *coordinate* and *chase right* added to the Plus I list and several movements used for awhile and subsequently dropped. Such moves as *two steps at a time* and *make me a column* fall into this latter category since dancer reaction to these calls was negative. These examples show how the system works.

A significant change to the process

was made at the 1980 Callerlab convention. In recognition that many clubs do not dance during the summer months, it was decided that *no new movements* would be selected for the summer quarter. Consequently, the hundreds of new movements that come out each year are distilled to no more than six under the Callerlab Quarterly Selection Program.

Of course, the system works only as well as the callers make it work. Callerlab has no control over the individual caller except to encourage him

to support the Callerlab Programs and work within the system. If he still chooses to flood his dancers with new material, there is nothing Callerlab can do. However, in this case, dancers should look to the source of the problem and not blame Callerlab. Callerlab is *not* responsible for introducing vast amounts of new material into square dancing. Its goal, through the QS Program, is to provide *reasonable experimentation* for those Mainstream Clubs and Dancers who desire it.

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# I Am A Caller...



by George White  
Rochester, Minnesota

I am a square dance caller. Who I am or where I live is not important. I am employed full time as a development programmer for a large computer manufacturer. My wife and I live in an upper midwest city of 55,000 people. There are eight square dance clubs and one round dance club in our city, supported by four callers and two round dance leaders. We have two clubs of our own (caller-run clubs), and I am the club caller for two other clubs, only one of which has a beginner's class each year. We travel quite a bit to do guest calling for clubs in a three state area. Most of the clubs are within a radius of 250 miles. My wife travels with me to all regular square dances, and in 1980 we attended our State Convention 300 miles away but we did not go to the National at Memphis. We danced together only 27 days in 1980.

I have just completed my 1980 income taxes and thought you might be interested in the business end of calling.

In 1980 I called 150 dances, broken down as follows: 20 beginners' lessons, 37 dances at my own clubs, 42 dances as club caller, 45 dances as guest caller, and 6 one-night stands. This is one dance every 58.4 hours or 2-1/2 days.

My gross income from these dances was \$6,642.95 or an average of \$44.29 per dance. The highest amount I received for a dance was \$204, and the lowest was \$12.00.

I drove 16,748 miles to call 150 dances for an average of 111.7 miles round trip per dance which means that the average dance was 55.5 miles from home.

The actual cash out-of-pocket cost of driving 16,748 miles was \$2,137.04 or \$0.1276 per mile. The average cost of driving to each dance was, therefore, \$14.25.

Other cash expenses were:

Advertising (ads, flyers, etc.)	\$ 138.00
Dues to Callerlab, callers associations, etc.	60.00
Subscriptions to note services & magazines	91.50
Caller education seminars & research	61.00
Records & similar supplies (Slo-Down, etc.)	169.76
Office supplies and postage	63.37
Hall rent	489.00
Legal fees	15.00
Phone expense (long distance only)	64.71
Repairs to equipment	111.95
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Liability insurance	8.00
Clothing	89.60
Accommodations	296.36
Meals	257.80
Total "Other" Expenses	\$1,973.55

\$1,973.55 for 150 dances is an average of \$13.16 per dance.

Therefore, the average dance has a net cash profit of \$16.88 (\$44.29 income less \$27.41 expenses).

To call a 2-1/2 hour dance (8-10:30 p.m.) 55 miles from home means leaving home at 6:35 p.m. (1 hour 25 minutes driving time + 15 minutes to get equipment set up). Another 1 hour 25 minutes to pack up equipment and drive home means getting home at 11:55 p.m. This means I have spent 5 hours and 20 minutes just to get to and from the dance and to call the dance. It requires another hour (minimum) to prepare a dance program, select records, and load the equipment in the car plus another 1/2 hour of getting dressed and ready to go. This means a total time investment of 6 hours and 50 minutes for an average dance profit of \$16.88 or \$2.47 per hour.

If we further consider the indirect expenses such as depreciation on the calling equipment and the car (they are both wearing out and will eventually have to be replaced in order to continue calling), the additional expenses of \$10.56 per dance leave a net profit of only \$6.32 per dance or slightly less than \$1.00 per hour. Do you think this is proper compensation for a caller's time?

Assume a caller lives "right across the street" from your dance hall and you have engaged him to call a dance for you from 8:30-11:00 p.m. You don't expect him to furnish his equipment for the round dancing from 8:00-8:30 so he does not have to call until 8:30. He arrives home from his regular job at 5:30 p.m., eats supper, reads the newspaper, and relaxes for a few minutes. At 6:45 he sits down to prepare for the dance. He decides what material is appropriate for your club (which is sometimes difficult to do because his contract doesn't

specify what level you expect him to call), prepares his material and plans a dance program including a workshop tip. He selects the records for his patter and singing calls, checks his equipment to see that everything is ready and working, and it's now 7:45. He showers, shaves and dresses for the dance, finishing just in time to carry his equipment in your door at 8:15.

He spends 15 minutes setting up his equipment and talking to the club president and round dance leader about the program. Is there to be one or two rounds between tips, are announcements made during the dance or after? Is there a preference of workshop material? Are any special activities planned such as door prize drawings, birthday or anniversary songs, etc.? He's trying to get a feel for "time consumers" that he has to fit into his program.

Finally at 8:30 he sets the needle down and the dance begins. For the next 2-½ hours he is actually *calling* about 12 minutes out of every 20. (The resting and the rounds take the other 8.) Between tips he gets records ready for the next tip, reviews his program and usually modifies it. He prepared for a QS dance as advertised in the local square dance magazine but the club twelve miles away brought their newly graduated beginners over tonight, and they were given fifteen lessons by a caller who has never seen a Callerlab list and has never called a dance outside his own club.

At 11:00 the dance is over, everyone has had a good time and some dancers are thoughtful enough to stop by the caller's table to tell him they enjoyed the dance. This is also the time that three or four club representatives, with schedules in hand, try to book the caller next year for their own clubs.

Finally, about 11:20 he has packed up his equipment and walked out your door. Arriving home, he puts equipment and records away and spends a few minutes discussing the dance with his wife.

The fee he received for calling your dance was not for 2-½ hours of square dancing but for 4 hours and 35 minutes of his time and experience as a caller. And he never even took his car out of the garage. If you ask him to drive 20, 30, 50 or 100 miles to call a dance at your club, you're not only asking for more of his time but you're asking him to spend his

money and use his car for your entertainment. You may even ask him to call a 3-hour dance (8-11 p.m.) and cue rounds as well which involves even more preparation time.

A caller is entitled to a minimum fee for just showing up at your hall *prepared* to call a dance. His investment in time and travel is the same whether 40 squares show up or only one. He has no control over how many club dancers will attend or how well you advertised your dance, if at all. He doesn't know how many guests will attend in spite of his being there or how many will come *because* he is there. He does know that regardless of how many attend, it's his job to entertain or teach them, and *every* dancer there should be willing to pay *something* for the use of his talents.

Each caller must establish his own fee based on what he thinks his services are worth and how much he values his time. As in any business, at the end of the year he has to justify his existence to the IRS. If he shows a business loss on his income tax too many times, the IRS can put him out of business. If he values his services and time too highly, square dancers can put him out of business, and if he devotes too much time to the activity, his wife can put him out of business.

Callers are professional entertainers dedicated to square dancing. They commit to call your dance up to two years in advance. By signing your contract they are giving up things dancers take for granted. If his parents call from Omaha and say, "We'd like to drive up and see you this weekend," he often has to say, "Sorry Mom and Dad, I have to call a dance on Friday and Saturday night; you'd better not come." Or he may get a letter in January asking him to come to a 25 year reunion of his high school graduating class in June. He can't just call up a club and cancel a booking to do things he'd really like to do. A dancer can say, "Let's skip the dance tonight and take the kids to the Ice Capades," or "Frankie Lane is at the Promenaders tonight; let's go dance to him." Callers have given up many of these impromptu things that dancers take for granted.

Regardless of the fee he sets, the dancers will make the final determination as to whether his services are worth

Continued on Page 75



# HEM-LINE

## A Square Dancer Who Makes GREAT Brownies



While Donna Haines is out delivering mail on her rural route, Erv does his chores on their 80-acre farm just outside of Beaverton, Michigan, then heads for the house to putter in the kitchen, baking bread or his famous brownies.

Now, I know everyone bakes brownies, but these are no ordinary brownies. The secret is in the baking. The consistency is like fudgy candy with a crusty top- talk about ambrosia for the gods, these are it.

Erv and Donna Haines have two sons and seven grandchildren and have been

dancing since 1959. They have been square angels for many classes and have danced many a mile on the dance floor. Whenever a potluck or food is planned, everyone just assumes Erv will bring his famous brownies. The recipe, which he gladly shares, was acquired from a newspaper or magazine some time ago. This is a large recipe, but can be cut down.

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- 4 tsp. vanilla
- 1 C. cocoa (not cocoa mix)

Sift sugar, flour, cocoa together. Beat eggs well in a large mixing bowl. Add dry ingredients, butter, vanilla, nuts, mix well. Pour batter into a 3-quart lasagne pan, preferably ovenproof glass. Set a larger shallow pan containing hot water on the lowest shelf, place the filled pan in the waterbath and bake 45-50 minutes at 300. Do not overbake. Cool on a rack in the baking pan. They will firm up as they cool. Makes 36 2-½ inch squares.

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Left to right: Deane & Bernadine Leake, Francis & Ruth Peavey, Al & Aleene Foreman, Heck & Ruth Brown, Cliff & Mabel Smith, Vera Wittig, Charles & Rose Bedell, John & Elizabeth Gunther, Don & Nita Chilcote, Otto & Minnie Goeldner, Roger and Iona Boggs. Not in picture: Ed & Kay Hartman, Russell & Nina Johncock, Henry & Emily Wright, Carl & Louise Young.

Pictured are the Golden Year Dancers of the Kriss Kross Square and Round Dance Club of Fort Myers, Florida, one of the oldest and largest clubs in the state. The club boasts over 300 members and still has one of the original callers, Roger Chapman, who always calls for their dances. Honoring members who have been married 50 years or more has become one of the club's annual events. Sixteen couples have their names on the Golden Plaque and eleven were present for the last great occasion. Charter members Henry and Emily Wright, who have been married 57 years and are still beautiful round and square dancers, were unable to attend.

Minnie and Otto Goeldner, who have been married 54 years, are very active in the club and create original and appropriate decorations for every occasion. The table for the special party featured a wedding cake with bride and groom. Each bride there was presented a "gold rose" while dancing the "Anniversary Waltz."

Every couple in the picture above has been married over 50 years, with the longest span being 57.

The Kriss Kross club was formed in the fifties when Les Gotcher, a nationally-known caller now in the Hall of Fame, called a dance at the Armory which was attended by local enthusiasts. The square dance bug set in and Kriss Kross was organized with Jim Sutton as caller. It was he who suggested the name which has "stuck" for about 25 years. The club has had many callers and now enjoys dancing to Art Springer, Singin' Sam Mitchell, Joe Prystupa, and Bill Shell. Original round dance leaders Earle and Lee Kastner are still with the club.

The members are very proud of their club and callers. These notes were submitted by "a lifetime member (anonymous) who has had the privilege and pleasure of helping and watching the club grow!" The Kriss Kross Club dances are open; dancers visiting Florida are welcome!

# feedback

Your January issue brings up the old hat controversy again. I have been an advocate of "no hats" for years. However, I am also a collector of antique square dance books and magazines. While pouring over a new found treasure, I am struck right between the eyes— every page had the dancers pictured and drawn with hats for the men and, lo and behold, bonnets for the ladies. The book was *Arkansas Woodchopper Square Dance Calls* by the Cole Publishing Co. of Chicago, copyright 1940.

This spurred me to look at some of my other gems I have collected. In a small book called *Square Dance Patter Book*, the cover has a young man with a hat on it and says "compiled by Cal Golden, the Kid from Arkansas," published in 1951. It has several pictures with fellows with hats; these were posed pictures. Men in the dancing pictures and illustrations did not have hats on. In a book by Dr. Lloyd Shaw called *Cowboy Dances*, published in 1948 by Claxton Printers, Ltd. of Caldwell, Idaho, I found dozens of pictures with men dancing in hats. What I am trying to say is perhaps this is not a problem at all. It just seems that for a while, at least in the cities of the east, hats were not considered fashionable and polite when worn indoors. Now with country-swing and the ultra fancy hats we see on TV stars and in country-swing places like Gilley's, we have again come full circle to a hat phase that will probably die out like the hula hoop if we don't fret about it.

I for one think Country-Swing is big and square dancing can get some great spin-off business from that if we don't come down too hard on some of the good old boys just trying to have a good time. Think about it— under each of those hats is \$100. to \$200. in beginner classes alone. These guys are not trying to be rude, vulgar or obscene. They are trying to be "in," in step with the times and having a good old time. Under that

hat beats the heart of a factory worker, an accountant, a Boy Scout leader, a Sunday school teacher, an American, and best of all a great square dancer, if we don't scare him away. We gotta be careful!

Dick Kenyon  
Glendale, Arizona

I'd like to address Al and Joann Moebus, Mike Dabling and others that object to callers wearing cowboy (or western) hats while calling. I've been calling for 15 years and do not wear a hat when I am calling because it's too hot, but I do not object to callers who do. We must understand that the caller is a performer on a stage just as any performer in the entertainment world. His dress is a costume that usually expresses his personality. He is on the stage, which is not in the immediate vicinity of the dancers. I do not consider it rude or highly uncouth to wear a hat in this case, anymore than I think it rude or uncouth for the male dancers not to be in coat and tie as was the accepted dress for gentlemen in the presence of ladies a few years ago. One of the most colorful and best callers in the business has spent a great deal of money on his costumes and the hat is part of that costume. If he is asked to dance a tip while someone else is calling, he takes off his hat because he will be in the vicinity of ladies in the square. I think square dancing is the only place where the audience (or dancers) feel they have the obligation to dictate to the entertainer (caller) the way he or she dresses. I am not saying this is all bad but we tend to carry it to extremes. I feel that after 15 years in the activity I know how to dress on the stage and if I offend someone I am sorry, that isn't my intent, but they *can* not hire me the next time, that's the nature of the business. The wearing or not wearing of a hat, to me, is

Continued on Page 74

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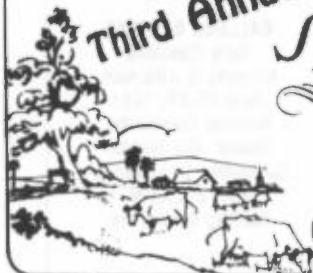
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# LINE- LIGHT



"Honor your caller." Typifying the many honors for Jack and Lil May is this presentation by Jessie Britt, a member of the anniversary committee. Dancers from all over northwest Ohio are honoring Jack and Lil and thanking them for their 25 years of service in promoting square dancing.

"Square 'em up." Dick Topping, president of the Toledo Area Square Dance Callers Association will say this on May 31 in Toledo as square dancers from all over the area pay tribute to Jack and Lil May in honor of the twenty-fifth anniversary of Jack's becoming a square dance caller.

The district wide reception and square dance honoring the Mays will be held Sunday afternoon, May 31. Attendance will be limited to 25 sets, one for each year of their service.

The Mays will also be honored throughout this anniversary season by the several clubs and freshman class he calls for.

Jack and Lil were honored at the Promenade Jamboree in April by the callers, cuers and over 1,500 square dancers. The May issue of *The Promenade*, Toledo area square dance magazine, was dedicated to the Mays. The editors Lee and Velda Swift praised Jack and Lil as the "friendliest couple you ever hope to meet." They paid high tribute to Jack and Lil for all that they have done over the years to promote the best in square dancing.

Dick Topping in paying tribute to Jack and Lil said, "There is scarcely an area of square dance activity that has not been touched by their influence."

Harold Kramer, chairman of the Swing Fevers square dance Club, and Randy Stephenson, chairman of the Watts and Dots square dance club were representative of the club leaders who added



laurels to those honoring the Mays. Harold said, "The Mays have contributed in immeasurable ways." Randy, who is one of the many local callers whom Jack taught at callers clinics, said, "The Mays have fed the clubs through Jack's freshman classes."

Martha and Richard Hoffmann, who have danced with Jack continuously for over twenty years in the May Dancers club are typical of many fans who have paused to pay tribute to Jack and Lil during this anniversary season. Martha said "He's the best. He deserves all the credit we can give him."

Jack has appeared on the staff of many conventions, callers clinics, festivals, and week-end and full week vacations in all parts of the country, and in Canada. Locally, in addition to calling for the May Dancers continuously for 25 years, he has called for two or three clubs every year and taught a freshman class each year, plus countless guest appearances.

As they observe this 25th milestone, Jack & Lil are just as busy as ever calling and teaching at least five days a week. Currently they are calling for the May Dancers, Watts and Dots, Buttons and Bows, and have classes at the senior center and a freshman class of eighty.

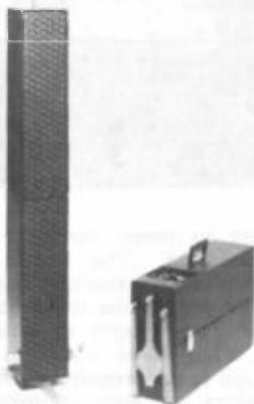
May Day! May Day! will ring out loud and clear in the Toledo area this month, not as the universal cry of distress, but rather as a joyous tribute to Jack and Lil May. "Bow to your caller, all. Throw a kiss to his lady, and promenade the hall."

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- RB254 J. R., Don Williamson
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- RB256 After You've Gone, Lee Kopman
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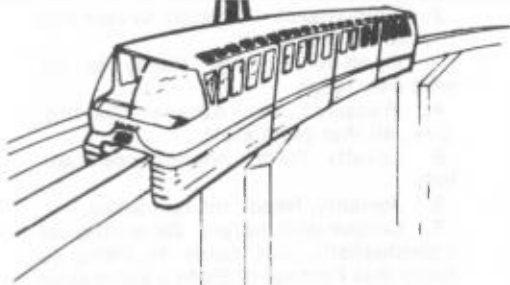
# NATIONAL SQUARE DANCE CONVENTION®

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



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## SEATTLE CENTER

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## PARKING

There are 8,300 parking spaces within three blocks of the Seattle Center.

## INFORMATION

Several Seattle '81 information booths will be located at strategic spots on the 74 acre Center grounds with the main booth located in the Coliseum.

## TOURS

Convention sponsored tours are by advance sale. Deadline for registering is the 1st of May. Monday and Tuesday tour tickets will be mailed, other days will be picked up at the tour booth located in the Flag Pavilion. Tour booth will open Monday morning.

## HOSPITALITY

The Center House, truly the heart of the Seattle Center, presents one of the largest no-host general hospitality centers imaginable. This multi-level in-

door parklike building offers eating places, specialty shops and meeting rooms. Future convention cities, Detroit, Louisville and Baltimore will be provided facilities in this building for meetings and get-togethers. The main floor will have dancing.

## SQUARE DANCE ROUNDS

This is a correction of Release No. 8 (Square Dance Program). Square dance halls with the exception of Advanced and Challenge will feature two square dance rounds between every two tips. Patter, Singing - Patter, Singing - Round, Round.

## RV'S/TRAILERS

Contrary to rumors, there is no lack of spaces for self-contained rigs. Lease arrangements have been completed with the Seattle School District for the use of several playfields and gymnasiums and are available as a package. No arrival prior to Tuesday— one package, five days, Tuesday thru Sunday, one fee, \$50.00. This includes shuttle bus service to and from the Convention Center.

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# Dancing Tips

Since "square dance styling" is an important discussion item these days, here are some excerpts from the book by the same name, published by ASD, which contains the notes used by Stan at the styling clinics of the Oklahoma and Memphis National Conventions.

First, here's a quote from Lloyd Shaw, that says it all:

"Rhythm is the essence of all true dancing. Without rhythm, you are not dancing! And with poor, uncertain rhythm, you are dancing very poorly indeed. It doesn't matter quite as much with beginners. But with experienced dancers you should become more experienced with rhythm with each step you take. This silent seeking for perfect rhythm will keep you dancing all your lives, and still seeking the truths that lie beyond it. But ignore the rhythm, make it purely secondary, seek for the outward forms of style only, and you will soon tire of the game and quit it forever.

"Square dancing may be the mortar that will bind all your little stones together, bind our groups together. Its deep folk qualities working into the cracks and interstices of our fractured lives, may help to bind a nation together. Keep it simple, keep it folk-have fun."

Rhythm— how few dancers really

have it today. Let's start by believing we look our best, feel our best, and can show off our full beauty of features, posture, figures and costumes as we square our sets. *All square dancers are beautiful.* If you believe it, you can achieve it.

Here are ten ingredients that make up our initial attitude as we wait for the caller's first command:

1. Good posture. I'll hold my head high. Chin back. Legs straight. Chest out.
2. Enthusiasm. I'm ready to tear into the dance with vigor.
3. Open-mindedness. Ready to absorb new ideas.
4. Respect for others. Caring, love...all that good stuff...
5. Loyalty. To our noble dance tradition.
6. Joviality. Ready for fun. Smile.
7. Cooperative nature. Be a little bit individualistic, but ready to blend to make that Festival of Eight a successful happening.
8. Limber. My whole body is loose and ready to move in any direction.
9. Music-conscious. I'll marry myself to the beat and rhythm of the dance.
10. Thankful. For the dance, the fun, the friends.

Touching is very important...the rule is that *any time* you can do a hands up touch, reestablishing waves after circulates, making mini-waves after scoot-backs, *do it.* It generates confidence for you and others. It reaffirms your position. It confirms the formation.

That's all the room we have this month...It seems we have suggested mostly that styling is an attitude with which we dance, rather than specific moves we make.

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# Calling Tips

by Gene Trimmer

A trend has developed where dancers are using the *hands up* hold incorrectly in any of the opposing dancer positions such as mini-waves, columns or ocean waves. Dancers are grasping hands with the thumbs wrapped around the opposing dancers' thumbs and this makes it more difficult to disengage the hand-hold when necessary. It is quite possible this just naturally developed as a result of dancer preference or because the callers just didn't teach the proper styling. Bear in mind that proper styling tips not only make a dance flow more comfortably, they make it easier and more enjoyable as a result.

Under the Callerlab Definition Of Styling Terms is this one related to dancing hand positions: "Hands Up. Hands are joined in crossed palm position, i.e. opposing dancers place palms together with fingers pointing up, then tilt hand out slightly which will result in a crossed palm position. Thumbs are gently closed on the back of the opposing dancer's hand. As the turning action starts, wrists are straightened."

How best to describe the action when dancers are *turning themselves* around the pivot point is sometimes difficult and I had a little trouble with the last sentence of the above until I realized that to me it meant turning the hand slightly until my palm was almost toward me. This furnishes the necessary stability while I am turning with an adjacent dancer. Note particularly the sentence which stated "Thumbs are gently closed on the back of the opposing dancer's hand." This will have the thumb resting somewhere between the back of the opposing dancer's hand and the center knuckles.

While we are on the subject of holds, let us also look at the definition related to "Forearm. The arms are held past the wrist but *not* past the elbow joint. Each

dancer places the hand on the inside of the arm of the person with whom he is to work. The fingers and thumb are held in close. The center of the turn will be at the joined arms, so, while turning, each dancer is moving equally around other."

Please note, particularly, the last sentence of that definition. There are advocates of the forearm hold who state that dancers can exercise "control" over another dancer through use of the forearm instead of hand-holds in ocean waves. It is just possible that if "control" is needed, the dancer being controlled is in the wrong dance level.

Control of an opponent is necessary when arm wrestling. It would seem that while dancing, a person would utilize pivot points with others while *moving themselves* through the dance patterns to the beat of the music. A distinct possibility is that we are concentrating so heavily on the geometry that we are sacrificing the dance. Think about that for a minute.

Let's take a look at the styling term for "Dance Step— should be smooth, effortless gliding step in which ball of foot touches and slides across surface of floor before heel is gently dropped to floor. The length of stride should be fairly short with the movement coming mostly from knees down. Dance step must be coordinated with the beat of the music. In general terms short gliding steps which utilize both ball and heel of the foot make a comfortable dance step." We really only get one chance to properly introduce that styling to dancers and that is in their learning period of the first basics. It is not as difficult as many think and it definitely gives the new dancer a more enjoyable time while learning to move to the music. *Dancing* is really what it is all about, isn't it?

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by Bob Howell

# easy level

Stan Burdick, our co-editor, wrote this break in his book, *Easy Sing-Along Calls*, and it fits beautifully to a recent release on Big Mac called "Wait for Me."

## WAIT FOR ME (Burdick Variation)

MUSIC: Wait for Me, BM-021

Head two couples pass thru, around one you fly  
Come in the middle and box the gnat, then you pull on by  
Split those two, go round one, come in the middle again  
Pass thru, straight on home, U-turn back and then  
Allemande your corner, do-sa-do your own  
Go back and swing your corner, promenade her home  
Promenade that honey, sweet as she can be  
I love my baby, my baby loves me.



Folklore Village Farm in Dodgeville, Wisconsin, has just published a book called "The Folklore Village Saturday Night Book" by Robert Warren. It is chock-full of wonderful dances for "easy level" groups. Mailing address is Rt. 3, Dodgeville WI 53533; cost is \$8.00. Following is a sampling from the book:

## LADIES TO THE CENTER

TUNE: Skip To My Lou

FORMATION: One big circle, no partners needed.

- 1-2 Ladies to the center with a hey ding, ding.
- 3-4 Gents to the center and form a ring.
- On Meas. 1-4, W take 4 steps, clapping twice; M take 4 steps into center and join hands
- 5-6 Once in a circle, twice in a ring
- 7-8 Take a partner, everybody swing
- Meas. 5-8: M circle L. On 7-8, M turn out to find closest partner.
- 1-6 Swing, swing, everybody swing.
- 7-8 All join hands for the same old thing.

Don Buzzingham of College Station, Texas, sends along an unusual way of doing the Virginia Reel.

## VIRGINIA REEL (TEXAS 4-H Style)

FORMATION: Uncrossed contra lines, boys on caller's right, girls on caller's left as caller faces dancers.

### Measures:

- 1-2 Everybody forward and back
- 3-4 Do it again
- 5-6 With partner, turn by the right
- 7-8 With partner, turn by the left
- 9-10 With partner, do a two-hand turn
- 11-12 With partner, do-sa-do
- 13-14\* First couple sashay down
- 15-16 Come back to place
- 17-\*\* Follow the leader down the outside, lead couple arches, others dive thru, sashay home.



\*This is the point where the modification takes place. On the second and each succeeding time, increase the number of couples doing the sashay by one.

Second time thru:

- 13-14 First two couples sashay down.....

Third time thru:

- 13-14 First three couples sashay down.....

\*\*By this point, if you have been keeping exact timing (which is often impossible), you will have to allow the dancers to complete the movements in the time required.

Madeleine Frohm and Jack Mokren of Cleveland, Ohio, have shared so much of their material and music with me that I would like to dedicate this dance, which I wrote, to them for all their love shown me. The name derives from an old English dance called "Jack's Maggot" which means Jack's concept or idea. I call it "Jack's Maddie." The music comes from a new LP called "Fiddlin' Around With Pat," featuring Freddie Longinie and his daughter Pat of Cleveland. Ten excellent fiddle tunes on this record can be used for squares or contras. The record is available from Pinevalley Records, PO Box 99542, Cleveland OH 44199.

**JACK'S MADDIE**

FORMATION: Triple proper.

MUSIC: Fiddlin' Around, Side 1 Band 1, FPC 4110

ROUTINE:

- 1-8 Actives down the center, below two
- 9-16 Come up the outside, around one
- 17-24 Each active veer right and make a three-hand right hand star.
- 25-32 Actives meet with a left hand star, go ¾ around, back out to long lines.
- 33-48 Circle six to the right, full around.
- 49-56 With the couple above, right and left thru.
- 57-64 Same four right and left back

American square and folk dancing lost a real friend in the passing of Nancy DeMarco of Cleveland, Ohio, this past March. She gave generously of her time and talents to the dance field. Here is a mixer that appeared in the December, 1974, issue of ASD.

**NANCY'S MIXER**

MUSIC: Petronella— Folkraft 1139x45A

FORMATION: Large circle with couples in a pass thru position; couple facing couple, one couple facing clockwise and one facing counterclockwise. Partners inside hand joined.

DANCE:

Balance right, balance left, pass thru. Walk forward in four steps to face a new couple. Repeat three more times. When you meet the fourth couple, star by the right (8 counts); star left back to place (8 counts); do-sa-do the opposite (the one you face); then do-sa-do partner. Begin again.



Daryl Clendenin



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- C-040 SHADOWS OF LOVE by Daryl
- C-039 LET'S GET IT AWHILE THE GETTIN'S GOOD by Daryl

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- C-1004 I WANT YOU by Lloyd & Ellse Ward (Cued)



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# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO— May 1956

The editorial page for three months has served as a forum for the discussion of "old vs. new." To Rickey's advice to "drown 'em" and to Art Seele's appeal to keep the traditional dance as well as the new figures, Dick Kraus of New York adds his thoughts. For the old-timers who resist change, he says, "What is old is not necessarily always good, as a glimpse at many rural dances where three or four basic rough-and-ready figures comprise the evening's program, would readily convince you. You wouldn't think of dancing regularly at such an affair." On the other hand with the tide of new dances, "The caller who feels he must always do only the latest and most popular of these is prey to the kind of competition that makes for insecurity, and suffers also from the law of diminishing returns, in that fewer and fewer dancers can dance successfully to his calling." What lies between these extremes? The caller who keeps up with the newer dances and uses the smoothest and most enjoyable of them, but who doesn't throw away a dance because it's last year's model, can present a balanced program drawn from the old and the new. The key to Rickey's editorial was to drown 'em not with a flood of new dances but with a flood of new dancers. "The best way to attract and hold a multitude of new dance participants today is through this type of balanced program."

.....

Go dance-camping this summer! Now is the time to start making vacation plans. Choose from the thirty-eight square dance camps and schools listed.

.....

John Merket reports on how "We Choose Our Rounds." He writes, "In our area as in others, we face the question of how to sift the good rounds from the

bad. We do not have any pat answer nor do we have *the* solution, but a round dance must meet certain qualifications before we will teach it with our recommendation. The MUSIC must be pleasant to listen to— a good composition artistically played and well recorded. The majority of the dance must conform to the use of the known and accepted FOOTWORK patterns. The BODY POSITIONS must be comfortable and graceful. One "GIMMICK"— something new or an unusual combination of usual steps— per dance is enough. The FLOW OF THE DANCE must be smooth and natural. There should be a logical repetition for each SEQUENCE of a routine. The dance should be COMFORTABLE TO DO— not so busy that it is tiring nor so repetitive that it takes certain leg muscles. Consideration must be given to the spread of ABILITY of the group that will be doing the dance. Of course, there's always the dance that becomes popular in spite of your best judgments to the contrary!"

## 10 YEARS AGO— May 1971

Both the mayor of New Orleans and the Governor of Louisiana have proclaimed the week of the National Convention to be Square Dance Week. The 20th National Convention will sponsor dances aboard the S.S. President, the world's largest slide-wheeler. In the Grand Ballroom of the Hotel Jung, the colorful Krewe of Feret will present an authentic Mardi Gras Ball and Tableaux. The Olympic Brass Band, an authentic New Orleans jazz band, will lead the grand march on Saturday night.

.....

Thanks to the *Nebraska Roundup* for this gem: "The weaker sex is the stronger sex because of the weakness of the stronger sex for the weaker sex. You figure out which sex is which!"

Continued on Page 74



# A Square Dancer's Dream Comes True in Southern Missouri

by Tommy Willis  
Springfield, Missouri

Square dancing is perhaps the oldest form of dancing in the United States today. In recent times, it has been the least promoted and developed form of dancing in this area. For years, dancers in and around Southwest Missouri have dreamed and talked about having a center designed exclusively for square dancing.

Finally, Bob and Mona Cormack came to the rescue. Bob and Mona have been actively involved in square dance promotion for the past nine years. They decided that talking was not enough and that it was time to take the bull by the horns and make the dream come true. The Cormacks purchased some land and the materials and began construction of a square dance center. Along with the help of some very devoted local square dancers and the Mennonites of Buffalo, Mo. the Springfield Square Dance Center was completed.

On January 16, 1981, the center was opened with a dance held by the Coordinators, one of the four clubs who have established the center as their home. Twenty-one squares were present for this dance, which was called by Cormack. Then, on February 15, 1981, an Open House Dance started at 2:00 p.m. and lasted seven hours with an estimated 800 to 1,000 dancers from at least nine different states promenading across the floor. Eleven guest callers from Missouri and Arkansas, including Cormack, an accredited member of Callerlab, were present for the open house dance.

Square dancers passing through from New York, Minnesota, and California, said the center was the nicest center for square dancing that they had ever been in during their travels. "We are envious of your having such a nice facility for square dancing," were the words of a letter sent by a group of Texas dancers

to Larry Foraker, president of the Coordinators.

Prior to the opening of the center, dancers in this area had to depend on school gymnasiums, church basements, and government buildings for their activities. The cost ranged from \$500. to \$1,000. per night. Even with these astronomical costs, the square dancers dealt with poor acoustics and the parking was many times impossible. It was from these and many other inconveniences that the idea of a hall devoted entirely to square dancing was born. "I did not build the center for an investment," said Cormack. "It was built exclusively for the enjoyment and promotion of square dancing."

The floor, measuring approximately 3500 square feet, was built from "select red oak" at the cost of \$10,000. "Select red oak means a tighter and closer grain," said Cormack. "There are no knots in this floor at all."

The actual dance area of the Springfield Square Dance Center measures almost 2500 square feet and accommodates twenty-four squares comfortably. As many as thirty squares can be crowded on the floor. This writer, on the day of open house, saw twenty-eight squares dancing on the floor at one time.

In addition to the huge square dance area, the forty-eight by seventy-two foot building houses a fully equipped kitchen area, restroom facilities and a completely stocked square dance apparel and accessories shop leased by Andy and Patsy Klinkenbeard, who own the Ginger Jar Shop, Springfield, Missouri.

Other outstanding features of the center include an elevated caller stand, a built-in sound system, a fresh air ventilation system, and plenty of seating benches on perimeter of the dance floor. Nearly thirty thousand square feet of

parking provide more than enough space to accommodate traffic for an entire complement of dancers. Recreational vehicles hook-ups are not being planned directly at the center at this time. However, there are RV accommodations as close as two blocks east of the center.

The cost of the building and its maintenance is being financed through the rental charged for dances at the facility which is \$35.00 minimum per night for a dance of up to and including six squares, and \$1.50 per couple or \$3.00 per square above six squares.

The Springfield Square Dance Center



It was a glorious night on February 15 when Springfield, Missouri's new Square Dance Center had its grand opening. Prodest of all the "full house" attending were Bob and Mona Carmack, caller/owners of the hall, who "jumped in and built it" after seven years of dreaming. Bob claims 2880 square feet of dance area, no posts or obstructions, hardwood floor on felt, ventilation system that changes the air every 45 seconds, a separate square dance apparel shop, snack kitchen, well-lit parking, and excellent sound. Programs already include a dance every Thursday, Friday, Saturday and Sunday nights, as well as classes and workshops (through A-2) Monday through Wednesday nights. Senior Citizens dance programs have started during daytime hours.



Photo Credit: Tommy Willis  
(Except interior shots sans dancers)

The group of callers who pa  
(left to right, bottom row) Ho  
Heminy, Danny Curry, Harry S  
Farthing; (left to right, top row  
"June Bug" Cope. Present bu



is conveniently located to tourist travel. It is only thirty minutes from Branson and Silver Dollar City, the tourist capitol of the midwest, with the best trout fishing in the state. The center is located one block west of U.S. highway 65 at Campbell City, 3 miles south of Springfield (turn west at the Plymouth dealer-

ship). "I built the hall for square dancers satisfaction," said Cormack. "We warmly welcome all square dancers to visit us at the center."

Anyone wishing further information on the Springfield Square Dance Center should contact Bob or Mona Cormack at (417) 887-8451.



Photos show Mike Heminy of Springfield calling in one shot; Jean Watt does a *swing thru*; Bob Cormack signals for more dancers; Garma Beeves does a "solo dance," various dancers shown are Mitzl Kirsey, Clarence Johnson, the Hutchinsons, Clarence Johnson, Harold Sawyer, Becky Wilkerson, Troy & Jean Watts.

who participated at the Open House are: (top row) Howard Rouch, Ron Conway, Mike Harry Sutton, Bill Owsley, Earl Neff, Fred (top row) Bill Norton, Bob Cormack, Roy sent but not shown: Virgil Gemeinhardt.



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# CHALLENGE CHALLENGER

by Russ &  
Nancy Nichols

I've held it all inward;  
God knows I've tried;  
But it's an awful awakening in a s/d caller's life,  
I looked into the mirror, in total surprise—  
I see age in my eyes.  
Nancy, light of my life,  
Fate should have made you a gentleman's wife.  
It's the measure of people who don't understand  
The facts of life in being a square dance callin' man.  
I got my first s/d record when I was nineteen:  
You know what I mean.  
Nancy, light of my life,  
Fate, it made you a caller's wife.  
Nancy, light of my life,  
Fate should have made you a gentleman's wife.  
Nancy, light of my life,  
I'm glad you are my wife.  
Nancy, light of my life,  
Fate should have made you a gentleman's wife.

The preceding was the verse that was used during the March Weekend following Jim Davis' announcement that he would be giving up square dance calling. It left the crowd of C-3 and C-4 dancers speechless and misty-eyed for several minutes. Host caller Jim, and his wife, Nancy, will officially end their career on Mother's Day Weekend, May 8-10, with their good friends, Dave and Carol Hodson, sharing the calling responsibilities. The Davises have been dancing together for nineteen years; Jim danced a year before Nancy started. They met on the square dance floor. Jim started calling in 1965 and moved into Challenge in 1969. They were voted onto the National Challenge Convention staff in 1975. This graduate chemical engineer, who holds the title of Senior Development Engineer in the glass research department of PPG, has been doing research and development in the square dance world since December 1969. During a singing call at a Les Gotcher dance, Les ad-libbed a promenade one-half and Nancy hearing the call started out ahead of Jim. The *rotate* idea was born. No call since that time has caused such a stir, so much so that Jim has written a 41-page book on the subject of *rotates*. From this beginning, the ideas just

flowed from Jim's analytical mind, expanding the square into all sorts of geometric patterns and concepts. The patterns included are: parallelograms, trapezoids, I's, O's, triangles, phantom columns, phantom lines and waves, triple boxes, triple lines and waves, and concentrics. Calls that have been authored include *anchor*, *reverse explode*, *lateral concept*, and *reverse cuts and flips*.

Jim constantly created new ideas, such as building Hilltop Heights Hall in 1971, using the floor of an old roller skating rink, and starting Pittsburgh Challenge Weekends, which ten years later are coming to a close.

We, personally, have only known this fine couple for the last five years of their 19 years together, but the joy and entertainment they have given us is unmeasurable. Multiply our experience with the 1,000 or so challenge dancers across the country and you've got the idea of how much they will be missed.

We discussed with Jim and Nancy their outlook for the future of challenge dancing. It is their opinion that the lists saved challenge dancing; they would like to see dancers stay at a level until they are truly ready to go on to the next level without a rush to jump levels. They feel dancing should be done in a flowing manner. They also have mixed emotions about C-4, because of the amount of work involved in writing a dance; this is forcing the callers to seek C-1 and C-2 dates instead of bothering with C-4.

Looking into Jim and Nancy's future, at the end of August, they will become proud parents for the first time. They have chosen to pursue other interests together. Jim and Nancy believe the question most often asked them is, "Why such a dramatic change in their lives?" This is Jim's response: "In May of 1980 my life changed. It was at that time I made Jesus the Lord of my life. Through His words, I learned that the priorities of my life were out of order."

When asked "Will you miss square dancing?", the response was, "I feel I will miss the people more than the square dance activity itself. The friendships which have blossomed and grown through square dancing will always be dear to my heart."

The callers we talked to consider Jim a caller's caller, a true professional, the guy who was always there.

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# Creative Choreography

by Ed Fraidenburg

## CHOREOGRAPHY

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

Heads flutter wheel, star thru, pass thru  
Right and left thru, rollaway, swing thru  
Single wheel, right and left grand.....

Heads flutter wheel, square thru four  
Right and left thru, flutter wheel  
Swing thru, hinge a quarter  
Scoot and wave, right and left grand.....

Sides rollaway, heads lead right

Circle to a line (men break)

Pass thru, tag the line zig zag

Right and left grand.....

Heads lead right and circle to a line

Pass thru, wheel and deal

Square thru three-quarters, recycle

Right and left grand.....

Heads wheel thru, flutter wheel

Ocean wave, girls run

Boys half circulate, hourglass circulate

Flip the hourglass, right and left grand....

Four ladies chain three-quarters

Sides rollaway, heads square thru four

Pass and roll, right and left grand.....

Heads square thru four, sides rollaway

Pass thru, U-turn back, ocean wave

Centers run, wheel and deal

Ocean wave, motivate

Right and left grand.....

Four ladies chain three-quarters

Head ladies chain across, sides rollaway

Heads star thru, pass thru, ocean wave

Scoot chain thru, right and left grand.....

## CALLERS' COMMENTS



**Orlo Hoadley, Rochester, N.Y.:** May I add a comment to the discussion of the two different movements that are both named *couple up*? Has anybody noticed that the new version, as described on page 34 of the October issue of *ASD*, is merely one side of a *peel off*? It is also the second half of *linear cycle*, and a number of times I have heard callers use the similarity to *peel off* to help them teach *linear cycle*.

Why not drop the name and refer to the movement as *peel right* or *peel left*? This would also have the advantage of relating the movement to something that the dancers already know, instead of asking them to learn something new, from scratch.

I also notice that we refer to the Mainstream Basic calls and to the Extended Basics, but have no other word than just "The Basics" for the first 37 calls. I don't think much of the idea of calling them the Basic Basics so I suggest that we label them the "Starting Basics."

**Gene Trimmer, in "Mainstream Flow:"**  
**FLYERS**— This is one item that is very important to the success of any special dance. The old adage that "first impressions are the ones that last" is very true. If your flyer is not an appealing one, then the chances are the prospective attendee will not be enthusiastic about coming.

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king flyers cannot be over-emphasized.

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# New Gimmick \* \*

Everynow and then someone comes up with a new *grand* routine. Here is the latest entry:

## GRAND BLOSSOM

by Ray Lindenmoyer, Nazareth, Pa.

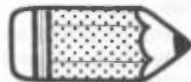
An easily taught and much-enjoyed 64-beat figure we found to be well-accepted when we used it around the holidays. As the author states, it does look like a blossom opening and closing when watched from the stage.

**DESCRIPTION:** All eight dancers (total square) go into the center four steps, raise hands high and back out four steps, all partner trade and then cloverleaf (passing *left* shoulders). The left shoulder pass is used because the *partner trade* is a right shoulder pass. The whole action to this point should take 16 beats. Repeat all four times to make a 64-beat movement for singing calls. Call may be halved (32 beats) or quartered (16 beats).

**NOTE:** Try this with your beginners. They'll love it.



# REVIEW



## TRADE

(Boys-girls-ends-centers-partner)

**DESCRIPTION:** From couples, lines, ocean waves, columns, etc., designated dancers exchange places with each other by walking forward in an arc, ending in the other's starting position. Each trading dancer has changed facing direction by turning a half (180°). If the trading dancers face the same direction as they start, they pass right shoulders when they meet. If trading dancers face opposite directions when they start, they pass with adjacent shoulders (right/left).

**EXAMPLES by Ed:**

Heads square thru four, ocean wave  
Boys trade, eight circulate, recycle  
Square thru three-quarters, trade by  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, boys trade, left swing thru  
Centers cross run, boys run, pass thru  
Wheel and deal, centers square thru ¾  
Pass thru, left allemande.....

Heads pass thru, go round one to a line  
Touch a quarter, circulate, boys trade  
Eight circulate, boys run  
Double pass thru, track two, recycle  
Pass thru, trade by, left allemande.....

Heads square thru four, ocean wave  
Girls trade, eight circulate, recycle  
Pass to the center, square thru ¾  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, girls trade, swing thru  
Cast off three-quarters, centers trade  
Swing thru, cast off three-quarters  
Centers trade, scoot back, split circulate  
Boys run, square thru four, trade by  
Pass thru, left allemande.....

Heads pass thru, go round one to a line  
Touch a quarter, circulate, girls trade  
Eight circulate, boys run  
Double pass thru, cloverleaf

Centers pass thru, star thru, pass thru  
Wheel and deal, square thru  $\frac{3}{4}$   
Left allemande.....

Heads lead right and circle to a line  
Pass thru, ends trade, all cast off  $\frac{3}{4}$   
Ends fold, centers pass thru, turn thru  
Left allemande.....

Heads pass thru, go round one to a line  
Pass thru, ends trade, all cast off  $\frac{3}{4}$   
Ends fold, centers turn thru, all pass thru  
U-turn back, left allemande.....

Heads lead right and circle to a line  
Pass thru, centers trade, all cast off  $\frac{3}{4}$   
Ends star thru, centers cloverleaf  
Zoom and turn thru, slide thru  
Crosstrail thru, left allemande.....

Heads pass thru, go round one to a line  
Pass thru, centers trade, all cast off  $\frac{3}{4}$   
Centers run, slide thru  
Left allemande.....

Heads square thru four, sides rollaway  
Ocean wave, centers trade, boys run  
Pass thru, wheel and deal  
Centers square thru three-quarters  
Left allemande.....

Heads square thru four, swing thru  
Boys run, couples trade, ferris wheel  
Centers square thru but on third hand  
Dixie grand, right, left, right  
Left allemande.....

Heads lead right and circle to a line  
Pass the ocean, recycle, veer left  
Couples circulate, couples trade  
Ferris wheel, centers sweep a quarter  
Bow to partner.....

Heads square thru four, swing thru  
Boys run, partner trade  
Couples circulate, boys run, recycle  
Pass thru, trade by, left allemande.....

Heads square thru four, swing thru  
Boys run, partner trade, ferris wheel  
Zoom and pass thru, left allemande.....

Heads lead right and circle to a line  
Pass the ocean, recycle, veer left  
Partner trade, ferris wheel,  
Double pass thru, track two, recycle  
Square thru three-quarters  
Left allemande.....

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



#### CHAIN DOWN THE LINE

by Don Beck, Stow, Massachusetts

**DESCRIPTION:** From a right-hand two-faced line or left-hand ocean wave, centers trade while ends adjust as necessary. Then the ends courtesy turn the centers. Ending formation is facing couples. Final facing direction is at 90° to starting facing direction of centers. Additional starting formations are some 3-and-1 lines and T-bones where centers have right hands joined. If, in any of the above formations, centers have left hands joined, the call *left chain down the line* is used and centers trade and ends left courtesy turn them, i.e. the belle turns the beau.

**AUTHOR'S COMMENTS:** This is an update in formation of the tradition call, *chain down the line*. Although *chain down the line* does not appear in Burlison's *Encyclopedia*, memory says that it started in normal lines facing in, and effectively accomplished a *bend the line* and *ladies chain*, chaining the ladies along the line they had started in. When done from formations described above, a much smoother action is obtained. The rule was to end facing in the direction from which the woman came (as in the above redefinition), although the next command was generally to chain across, which changed facing directions again.

**EXAMPLES by author:**

Heads square thru four, swing thru  
Men run, tag the line right  
*Chain down the line*, spin the top  
Recycle, left allemande.....(Box 1-4)

Heads slide thru, square thru  $\frac{3}{4}$   
Left swing thru, balance  
*Chain down the line*, square thru  $\frac{3}{4}$   
Left allemande.....

Heads square thru four, swing thru  
Men run, ladies trade, bend the line  
Right and left thru, Dixie style to wave  
*Chain down the line*, half square thru  
Grand right and left.....



Heads lead right and circle to a line  
Right and left thru, dixie derby

*Chain down the line*, flutter wheel  
Crosstrail thru, left allemande.....

Heads square thru four, swing thru  
Trade the wave, *chain down the line*  
Square thru three-quarters  
Left allemande.....

Heads square thru, star thru  
Pass the ocean, ladies hinge  
Diamond circulate, flip the diamond  
*Chain down the line*, flutter wheel  
Slide thru, left allemande.....

Heads square thru four to ocean wave  
Ladies run, tag the line in  
Ladies pass thru, ladies chase right  
*Chain down the line*, star thru  
Left allemande.....(Box 1-4)

Heads lead right and circle to a line  
Turn thru, centers chase right  
*Chain down the line*, curlique  
Track and trade, men fold  
Grand right and left.....

Heads square thru four hands  
Swing thru, men walk and dodge  
Men run, *chain down the line*  
Dixie style to a wave, men trade  
Ladies circulate twice, men once  
Left allemande.....

Heads square thru four, curlique  
Split circulate, men fold  
Ladies touch a quarter, ladies scoot back  
*Chain down the line*, star thru  
Left allemande.....(Box 1-4)

Heads square thru four hands  
Right and left thru, veer left  
*Chain down the line*, slide thru  
Left allemande.....(Box 1-4)

#### ANYTHING DOWN THE LINE

by Don Beck, Stow, Massachusetts

**DESCRIPTION:** Following any applicable call, do a *chain down the line* but omit the initial centers trade. An applicable call is one which ends in a formation from which *chain down the line* can be done and generally ends with the centers having traded or cast off three-quarters.

**AUTHOR'S COMMENTS:** This is to be used when a normal *chain down the line* would cause overflow (and confusion) by having the centers trade again. It is a concept which is smooth, but beyond quick acceptance by mainstream dancers. Some good *anything* calls are: *left swing thru*, *cut the diamond*, *trail off*, *mix*, *coordinate*, *slip*, *left spin chain thru*,

*left relay the deucey*, *left spin the top*, etc.

#### EXAMPLES:

Facing couples: Pass the ocean, swing and mix down the line = zero.

Facing couples: Swing thru, centers run, new centers hinge, diamond circulate cut the diamond down the line = pass thru, quarter in (or star thru for normal couples)

Heads lead right, circle to a line (1P2P), curlique, coordinate down the line = 1C2C (with corners in lines)



#### FIGURES by Ed:

Side ladies chain, heads pass the ocean  
Ping pong circulate, release recycle  
And spread, pass thru, wheel and deal  
Girls turn thru, star and thru  
Promenade.....

Four ladies chain three-quarters  
Heads pass the ocean  
Ping pong circulate, release recycle  
And spread, touch a quarter  
Circulate two places, boys run  
Zoom and star thru, others lead right  
Left allemande.....

Four ladies chain three-quarters  
Heads pass the ocean, release recycle  
And spread, touch a quarter, circulate  
Boys trade and roll, pass thru  
Clover and walk and dodge, swing thru  
Spin the top, pass thru, ends crossfold  
Star thru, ferris wheel, zoom and  
Star thru, others lead right  
Left allemande.....

Heads pass the ocean, release recycle  
Centers touch to a wave  
Ping pong circulate, release recycle  
And spread, star thru,  
Centers pass thru, 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, release recycle  
Centers pass thru, star thru,  
Partner trade and roll  
Right and left grand.....  
Heads pass thru, go round one to a line  
Pass thru, wheel and deal  
Girls touch to a wave, release recycle  
And spread, slide 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  
And spread, star thru, trade by  
Left allemande.....

Four ladies chain three-quarters  
Heads pass thru, go round one to a line  
Pass thru, tag the line in, pass thru  
Wheel and deal, girls double swing thru  
Release recycle and spread  
Left allemande.....

FIGURES from *Mike and Monitor*:  
Side ladies chain, chain back Dixie style  
To a wave, step thru, circle four  
Full around, \*centers California twirl  
Pass thru, right and left thru,\*  
(Repeat twice more \* to \*)

Square thru four, those facing out  
California twirl, pass thru  
Cast off three-quarters, crosstrail thru  
Skip one girl, left allemande.....

Four ladies chain, sides right and left thru  
Heads crosstrail thru, go round two  
And circle eight, girls pass thru  
Turn left and keep walking  
Men pass thru, left allemande.....

Anybody face corners and box the gnat  
Face the center, those at heads  
Square thru four, split two, line up four  
Bend the line, square thru four  
U-turn back, left allemande.....

Heads lead right and circle to a line  
Men step forward, do-sa-do, spin the top  
Pass thru, separate go round one  
Into the center turn thru  
Left allemande.....

Heads square thru four, swing thru  
Ends run, cast off three-quarters  
Pass thru, wheel and deal  
Centers left square thru three-quarters  
Swing thru, ends run, cast off  $\frac{3}{4}$   
Pass thru, wheel and deal  
Centers square thru three-quarters  
Left allemande.....

From Wayne Abbey, Carrollton, Georgia  
Heads half square thru, touch to a wave  
Couple up, pass thru, wheel and deal

Zoom, girls square thru three-quarters  
Star thru, bend the line, slide thru  
Left allemande.....  
Heads square thru four, touch to a wave  
Couple up, pass thru, wheel and deal  
Boys pass thru, star thru,  
Couples circulate, bend the line  
Slide thru, left allemande.....  
Heads square thru four, touch to a wave  
Couple up, touch a quarter  
Track and trade, bend the line  
Slide thru, pass thru, trade by  
Left allemande.....

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# People

IN THE NEWS



**Evelyn & Dan Torbett** of Richmond, Kentucky passed on a clipping from the *Richmond Register* showing well-known caller **Lee Robertson**, who personalized the print by inserting **Kopman's** name on the side of the structure. The painting was given to **Kopman** by the **Torbetts** and **Ron Wooton** of the Bluegrass Pacers when **Kopman** did a challenge weekend recently at Eastern Kentucky University.

From the *Jackson County Floridan* of Marianna, Florida, comes a photo story featuring **Paul Griffith** and others on the occasion of **Paul** and **Edith** kicking off a ten-week beginner class to be followed by further classes. **Paul** and **Edith** attended the Caller College at Dillard, Georgia last August, and he has taught several classes.

**Cora Kang** of Riviera, Arizona (formerly of California) is back dancing after more than a year of absence due to a heart attack. **Cora** and **Noah** are former editors of *Square Chatter*, a California publication.

**Brad Tomlinson** of Charleston, S.C. sent us another syndicated comic strip showing square dancing from the "Rick O' Shay and Hipshot" series, drawn by Keefer & Dern.



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The popular square dance center in Boylston, Massachusetts, Bay Path Barn, known to square dancers of New England for many years, formerly owned by **Barbara** and the late **Chet Smith**, was sold recently to **Tom and Mary Rinker**.

**Ed & Colleen Lang** sent a clipping from the *Lockhart Post-Register* of Lockhart, Texas, showing a full page pictorial display and feature about the Plum Creek promenaders, for which **Ed** is the caller. He also calls regularly in Bastrop, Texas at a new square dance hall/campground complex. Dancers mentioned or pictured in the article are **Doug Buckner, Tom Bunnell, Will Ross, Bill Obert, and Marvln Sandler**.

The *Jacksonville Journal's* magazine section "Enquirer" featured a photo feature recently, especially honoring **Mrs. Millie Riley**, and depicting square/folk dancing as done in Kentucky's Berea College.

Caller **Gordon and Edna Blaum** of Miami were the subject of a humorous article by **Susan Burnside** in the *Miami Herald* concerning regional speech differences as observed at the popular **Andy's Square Dance Resort** in Dillard, GA.

As your editors travel around the USA, folks are always asking, "Whatever happened to....?" followed by a name of a popular caller they remember 15 or 20 or even 30 years ago. In this category are **Les Gotcher** (renewing his square dance calling activities again north of Tampa), **Max Forsyth** (still quite active around Indianapolis), **Pancho Bald** (see last month's ASD, p. 9), **Bruce Johnson** (still active in California), **Joe Lewis** and others.

We've mentioned **Joe Lewis** from time to time in these pages, and have reported that he's still active in Texas and busy with his "magic accordian," entertaining folks not only at square dances but also in the night club circuit and at special parties.

**Gerda (Mrs. Francis D.) Isely** wrote to describe the 33rd anniversary dance of the Double Star Club of Dallas, alleged to be the "oldest modern-western square dance club in the USA," for which **Joe Lewis** has called since its origin. Other distinguished callers for the club over the years, appearing occasionally, have been **E.O. Rogers, Ray Smith, Melton Luttrell** and others.



### BUCKEYE CONVENTION

The 22nd Buckeye Convention Committee is preparing for a successful convention on May 15, 16, 17 at the Convention Center, Cleveland.

At last report, there were 403 paid registrations, 67 confirmed callers, 22 round dance leaders, and several contra cueers. All shop areas have been committed, which will give the dances ample choice of merchandise.

Eight rooms are committed to dancing during the convention, including rounds, mainstream, extended basics, plus 1 & 2, advanced, challenge and contra.

Weather permitting, three hours of dancing are scheduled on the mall outside the convention center. Hours for dancing will be Friday 8-11 p.m., Saturday 12 noon- 11 p.m., Sunday 12 noon- 3 p.m.

Afterparties are scheduled at Hollenden House Ballroom for Friday, sponsored by The Cleveland Federation, and Saturday, sponsored by The Miami Valley Federation.

Camping will be available behind the Cleveland City Hall. All camping units must be self-contained. There will be no electrical or water hookups. Direct any questions to the camping chairman: Burt Morgan, 3262 E. Berkshire, Cleveland Hgts., OH 44118.

### USE NEW DIRECTORY TO FIND DANCE

Stuck in Dallas and nothing to do? Did you know that you are welcome at over 100 square dance clubs in the Dallas Metropolitan area, over 500 in the state of Texas, over 8000 in the world? They are all listed in the third edition of the *National Square Dance Directory* being published in May, 1981, by editors Gordon Goss and Charles Waelde of Jackson, Mississippi. The 1981-82 edition in-



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cludes listings for square, round, contra and clogging clubs in the U.S., Canada and around the globe. Newly updated and revised information gives the type of club, level of dancing, when and where to dance, and a contact address and phone number. The Directory is a useful aid for traveling and planning vacations. For further details, write: National Square Dance Directory, PO Box 54055, Jackson MS 39208 or call 601-825-6831.

#### ADDED PROGRAM

We are announcing an added program at URDC Convention to the National Round Dance Convention in Grand Rapids, Michigan, July 23, 24, 25. This program is aimed at the intermediate dancers who hesitate to attend the convention because they feel the level of the six major clinics is too high for them.

This year, in addition to those six major clinics, the Education Committee is sponsoring three Intermediate clinics, two hours in length, one each day. The clinics will start at the Intermediate level and work up to the High-Intermediate or Low-Advanced level.

The clinics are: Introduction to Fox Trot by Charlie & Nina Ward, Canada, (Learn a *feather finish*, *open telemark*, *reverse wave*, *top spin* and more); Rumba Clinic, by Phil & Norma Roberts, Indiana, (Learn the Cuban movement, *fan*, *alamana cucaracha*, *closed hip twist*, *hockey stick*, and more); Waltz Clinic by George & Joyce Kammerer, Ill., (Learn some body mechanics, *hover*, *fallaway spin and twist*, *outside spin*, *double reverse spin*).

Advanced Clinics, as released by convention chaircouple, Mike and Diana Sheridan, will be: International Tango by Kolt & Helen Tullus, California; Fox Trot by Peter & Beryl Barton, Canada; Cha Cha by Irv & Betty Easterday, Maryland; Jive by George & Bobbie Stone, Florida; Styling Clinic, Conventional & Latin by Roy & Phyllis Stier, California; Waltz by Bill & Carol Goss, Illinois.

#### GOLDSMITHS NEW CHAIRMEN

Bud (David) and Helen Goldsmith have been chosen as General Chairmen for the 1982 National Square Dance Convention in Detroit, according to officials of the Michigan Council of Square and

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### Round Dance Clubs.

The Goldsmiths live in Kalamazoo, Michigan, and have served as president of the Square and Round Dance Association of Southwestern Michigan, as well as on the Board of Directors of the Michigan Council of Square and Round Dance Clubs.

They have danced since 1975 and have attended the national conventions each year.

Bud has been employed by the Simpson Paper Company for 33 years, and Helen for the past 10 years has been Administrative Secretary to the Assistant Superintendent of the Vicksburg, Michigan, Community Schools.

They have been married 33 years and have two married children. They live at 5188 N. Valley Circle, Kalamazoo, Michigan, 49002.

From *National Squares*

### HALFWAY DANCE

On a Thursday evening last March, dancers came from as far away as Adelanto, California, to dance at The Swinging Rebels' Halfway Dance. 25 squares, class dancers, club dancers

and caller/instructors joined in the fun. Caller Johnnie Scott danced with his wife Lou. Other callers were Stan Trefren, Dell Morgan, Bill Coy, and new caller, Jim Eastburn, who rotated at the mike. A good time was had by all.

*Cleo Shore*

### IN MEMORIAM

Ken Gilmore, square dance caller from Muskegon, Michigan, died on March 20. Ken was a well-known caller from western Michigan. Sympathy is extended to his wife, Dot, and the family.

During the same week in March, Dorothy Brandt, wife of caller Carl Brandt, died in Fort Wayne, Indiana. Dorothy was a cartoonist and creator of a set of square dance greeting cards, CADO Brand. Her cartoons had several times appeared in ASD.



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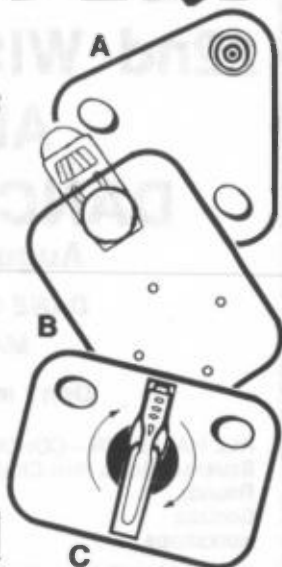
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# DANDY IDEA

As happens in most clubs from time to time, the Merry Makers of New Albany, Indiana, found their financial situation a bit shaky (not quite as bad as the national debt), and at a meeting the members were asked for ideas on how to raise some dough (pun intended).

"I know," chirped Connie Riley, "let's have a pound party!" (That Connie, she's a bird.)

"A pound party," bellowed one of our rather obese members, "who needs pounds?"

Ignoring a few hecklers, Connie went on to explain how to conduct a pound party. "To our next dance, everyone bring something that weighs a pound. Wrap it any way you want, just so it is not identifiable. You can bring such things as a pound of butter, a pound of potting soil, a pound of gold (I could take a shine to that). Use your imagination.

"Then we will auction off the articles to the highest bidder and all proceeds

will go to the club."

Next club night folks arrived with packages of all sizes, shapes, and colors. An auctioneer was drafted and the bidding started. The action was lively as he chanted and called out each bid, selling such exciting items as a loaf of French bread, a bag of jelly beans (I won't touch that one), a package of hot dogs, and numerous other strange and exotic goodies.

At least one person fudged a bit on the weight limit (a bit being something like 199 pounds!). Betty Conner brought her husband, Eddie, who is a jack-of-all-trades and general handyman. Betty volunteered one day of Eddie's labor as her contribution to the auction (and you thought slavery was outlawed). Eddie was "bought" by Dr. Dan Akin who mentioned something about having a stable that needed cleaning (never have heard whether or not Eddie forked over).

A total of \$212.00 was raised for the club, everyone had a fun time and went home happy with their bargains. Well, almost everyone—Ginny and I just hopped home with our \$6.50 pound of carrots!

Don & Ginny Copler

\*\*\*\*\*

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# Flip Side

## ROUND REVIEWS

by Frank & Phyl Lehnert

### MY SHY VIOLET— MCA P2758

Choreography by Bill & Gennie Hudson

Excellent music with a Mills Brothers vocal, on the flip side of "Cab Driver," a smooth, easy-intermediate foxtrot.

### HEART THROBS— Grenn 14294

Choreography by Ann & Andy Handy

Pretty music and a comfortable easy-intermediate waltz.

### NEW ENGLAND SWINGS— Grenn 14294

Choreography by Al Goulet

Good solid music and a flowing easy two step.

### OVER THE WAVES— Belco 296

Choreography by Croft & DeZordo

Good music and a light, intermediate Viennese waltz, cued by C.O. Guest.

### LONELY LIFE— Belco 296

Choreography by Jack & Lee Ervin

Good music and a flowing easy two step, cued by C.O. Guest.

### DON'T TOUCH THAT DIAL— Epic 9-50933

Choreography by Jack & Muriel Raye

Real swinging music with a vocal by Englebert; a three-part easy-intermediate two step.

### SWEET MEMORIES— HI-Hat 992

Choreography by Bea Adams

Pretty "True Love" music; an intermediate waltz with a little international flavor.

### ROULETTE— HI-Hat 992

Choreography by Lloyd & Mae Edwards

Good swing music and an interesting easy-intermediate two step.

### DRIVING MY LIFE AWAY— Elektra E 46656

Choreography by David & Diane Hinricks

Swinging music with a vocal by Eddie Rabbitt; a comfortable, easy, two-part two step.

### CAPE COD MELODY— McGregor 50111

Choreography by Adam & Margie Arnot

Pretty music and a smooth easy two step.

### SINGING IN THE RAIN— McGregor 50111

Choreography by Adam & Margie Arnot

Good music and a peppy, easy two step.

### COULD I HAVE THIS DANCE— Capitol 4920

Choreography by John Richardson

Very pretty music with an Anne Murray vocal; another dance version for this outstanding music; an intermediate routine with international figures and transitions.

### YOU'RE THE ONLY ONE— TNT 168

Choreography by Bill & Helen Hopkins

Pretty music and a nice, easy, three-part two step cued by Dave Fleck.

### WHISPERING— Sidney Thompson 603

Choreography by Phil & Norma Roberts

Very pretty music and a good, solid, intermediate two step with the Roberts flavor.

### DOWN SOUTH— Hecter 2832

Choreography by Croft & DeZordo

Good peppy music and a good easy two step.

### RUMBA MY WAY— Roper 423

Choreography by Mike & Diana Sheridan

Good music; interesting high-intermediate routine with ballroom bold print cues.

### EVERY TIME A TEARDROP FALLS— Col 1-11384

Choreography by George & Johnnie Eddins

Pretty music with a vocal by Janie Fricke; easy waltz with the Eddins smooth flavor.

### MY LAST BROKEN HEART— Col 1-11384

Choreography by Charles & Alida Lugenbuhl

Continued on Page 77

For Rating Formula,  
Order ASD Inform #P7

## Choreography

## Ratings

by Dave & Shirley Fleck, Toledo, Ohio

### SQUARE DANCE: 51-125

Water under the Bridge	MCA 40349	P1-71/15 = 86A
Cape Cod Melody	MacGregor 5041	P2-94/0 = 94
Hillbilly Blues	Col 11-11410	P2-96/5 = 101A
Coward of the County	UAR 006-83807	P2-112/0 = 112A
Have You Never Been Mellow	MCA 40349	P2-107/5 = 112A
Raisin' Cane	Capitol 4898	P2-83/30 = 113A
Whisper Your Love	DAL P6053	P2-115/0 = 115A
Love Is All Around	Elektra E46663	P2-107/11 = 118A
Bye Bye Blues	Decca	P2-119/0 = 119A
(Neither Part A nor Part B has 32 measures.)		
Singing in the Rain	MacGregor 5041	P2-125/0 = 125

### EASY INTERMEDIATE: 126-175

San Francisco	Roper 288	P2-127/0 = 127
Every Time A Teardrop Falls	Col 1-11384	Px-129/5 = 134A
Sweet Memories	Hi-Hat 992	Px-153/0 = 153
Without You	Arista AS305	Px-148/5 = 153A

Red Hot Memory	BR 1003	P2-131/25 = 156A
Return to Sender	RCA PB 2706	P2-133/25 = 158
Roulette	Hi-Hat 992	P2-167/0 = 167
Don't Touch That Dial	Epic 9-50933	P2-137/33 = 170A
My Shy Violet	MCA P2758	P2-168/5 = 173A

### INTERMEDIATE: 176-250

Me Ma Quickstep	Timrk 5008	P3-171/35 = 206A
Nola	MCA 60083	P2-186/255211
Dance the Two Step	Liberty 1383	P2-179/55 = 234
That's What I Get for Loving You	RCA PB12039	P2-186/50 = 236

### CHALLENGE: 300

You and Me Jive	CEM 37030	P4-383/50 = 433A
Christmas City Waltz	BR 1003A	No Rating
After Sweet Memories	D/R-CW 151	No Rating

# Flip Side

## SQUARE REVIEWS

by John Swindle

*This month was filled with good sounds of both new releases and repeats, of songs popular with the many record producers. So many songs would make good square dance records that it is hard to believe that some get overly popular and are produced by more than one company. The music is so good on so many labels that it is a real burden for callers to decide which multiple release to choose.*

### **SOMBODY'S KNOCKIN'— 4 Bar B 6038**

**Caller:** John Marshall

This is one super-sounding instrumental and a very smooth dancing square dance. A good strong beat and a nice mix make it enjoyable to listen to as well as dance. John does an outstanding job. The middle break is just instrumental for the first 32 beats of the grand square. FIGURE: Heads promenade half, square thru four, do-sa-do, pass thru, trade by, swing thru, scoot back, girls trade, swing, promenade.

### **DREAM LOVER— Rhythm 150**

**Caller:** Wade Driver

This is the second time our review dancers have danced to this old fifties' rock number, but they still enjoyed this nostalgic sound. Carrying on in the Rhythm tradition, the instrumental on this disc is well done and just an all round good sound. Wade's figure meters well, times out and flows smoothly. FIGURE: Four ladies chain, heads promenade half, square thru, right and left thru, pass thru, trade by, left allemande, swing, promenade.

### **NINE TO FIVE— Red Boot 265**

**Caller:** Wayne McDonald

Just the fact that this song and movie are so popular makes this tune a real crowd pleaser. Stan Williamson's instrumental is well done with a peppy danceable beat. Just the intro gave the dancers a get-up-and-go feeling. Wayne chose a figure that went well with the instrumental and for his middle break used a *grand square* to give one the opportunity to tell about the 9-to-5 life style. FIGURE: Four ladies chain, chain the ladies back home, put the ladies back to back, four men promenade, partner do paso, take corner, promenade.

### **THE DEVIL IS A WOMAN— Blue Star 2130**

**Caller:** Nate Bliss

**Key D**

The intro of this song has a definite south-of-the-

border sound, but the rest is just old country-western. The instrumental itself is a little weak, but still danceable. Nate does a fine job on the flip, using two of the Callertab QS. FIGURE: Heads square thru, swing thru, boys run, ferris wheel, double pass thru, track two, linear cycle, slide thru, swing, promenade.

### **COULD I HAVE THIS DANCE— Red Boot Star 1258**

**Caller:** Elmer Sheffield, Jr. and friend

The popular country-western version of this song is currently making the rounds as a round dance waltz, but Stan did a fine job changing the beat to a smooth-moving square dance. Junior's figure is well-timed and should be very little trouble for any floor level. One the called side, his friend harmonizes with him on the tag lines. FIGURE: Heads promenade half, right and left thru, square thru, touch a quarter, scoot back, boys run, square thru three-quarters, swing, promenade.

### **HEARTBREAK MOUNTAIN— JoPat 106**

**Caller:** Bob Vinyard

JoPat has taken a tune popular a few years back and made a fine re-make. This instrumental has a piano lead instead of a banjo, but the banjo is there in the song. Bob uses basically the same figure and then uses an alternate that dances very well. Beware of the cue sheet for the figures differ on the called side. FIGURE: Heads lead right, circle to a line, right and left thru, pass thru, wheel and deal, zoom, swing thru, turn thru, left allemande, turn thru, swing, corner, promenade. ALTERNATE: Heads square thru, swing thru, girls circulate, boys run, bend the line, pass thru, chase right, boys run, swing, promenade.

### **YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU—**

**Top 25356; Caller:** Ray Bohn

Ray and Top picked a real oldie for this release. The Al Russ orchestra did a fine job instrumentally with a lot of banjo for banjo lovers. Ray put together a simple figure that can be enjoyed by dancers at a variety of levels. FIGURE: All four ladies chain, heads touch a quarter, boys run, pass thru, trade by, swing thru, boys trade, turn thru, left allemande, promenade.

### **SMOKEY MOUNTAIN RAIN— 4 Bar B 6040**

**Caller:** Mike Sikorski

This is the second release of this song our dancers have danced. Both tunes were well done and both have fine figures. This tune is done in a lower key with which some callers may feel more comfortable. Mike uses a slightly different figure from the norm, which the dancers enjoyed. FIGURE: Heads right and left thru, rollaway, sides pass the ocean, extend, swing thru, boys run, pass thru, wheel and deal, zoom, square thru three-quarters, swing, promenade.

### **YES SIR— Old Timer 1004**

**Caller:** Dave Roe

OLD Timer went back and picked up an old tune

you'll remember as "Yes Sir, That's My Baby." The music has the instrumental sound of square dance records of yesteryear and is adequate for dancing. Dave's figure was interesting and danceable. FIGURE: Heads promenade half, square thru, do-sa-do, double pass thru, all eight circulate, swing, promenade.

**SOUTHERN RAIN— Blue Star 2131**

**Caller: Marshall Flippo** **Key F**  
This is a repeat of one we did last month. The song is well done instrumentally and Flip's figure is well-timed and smooth flowing. FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep one quarter, pass thru, right and left thru, swing thru, boys trade, boys run, tag the line, face left, promenade.

**SHOW ME TO THE DOOR— Big Mac 022**

**Caller: Jay Henderson**  
We've noticed a difference in the Big Mac sound lately. This record is a fine example of country western sound. Good beat and lead instruments make this a nice danceable recording. FIGURE: Heads square thru, do-sa-do, make a wave, ladies trade, recycle, star thru, right and left thru, square thru three-quarters, swing, promenade.

**BELLS ON MY HEART— Old Timer 1503**

**Caller: Dick Kenyon**  
By far the best sound we have heard on the Old Timer label, this is a repeat of a record we reviewed just a few months back. The openers are almost identical. Dick put together a nice figure that is well-timed. In our opinion, this is the best of the two releases. FIGURE: Heads promenade half, flutter wheel, sweep a quarter, pass thru, right and left thru, trade by, allemande left, curique, boys run, swing corner, promenade.

**WAIT FOR ME— Big Mac 021**

**Caller: Jay Henderson**  
Here is another fine example of the Big Mac change, with nice country-western sound. Jay's figure works but he did stack his basics quite a bit, making this difficult for the newer dancers. FIGURE: Heads flutter wheel, sweep one quarter, pass thru, do-sa-do, make a wave, scoot back, single hinge, scoot back twice, boys run right, right and left thru, pass the ocean, boys run, promenade.

**GRAB A LITTLE SUNSHINE— Old Timer 1105**

The nice part of this tune is the message, "Grab a little sunshine, it will make your life worthwhile, there's always time to give someone a smile." FIGURE: Heads lead right, circle four to a line, right and left thru, pass the ocean, spin chain thru, girls circulate two times, turn thru, left allemande, swing, promenade.

**THERE'LL NEVER BE ANYONE ELSE— Swinging Square 2377; Caller: Arnold (Bob) Strobe** **Key D**  
Instrumentally this is a nice number, Bob does a nice job on the flip with a slightly different twist to

a popular singing call figure. FIGURE: Heads promenade half, right and left thru, star thru, pass thru, do-sa-do, right and left thru, veer left, ferris wheel, square thru three-quarters, swing, promenade.

**WILLIE WAYLON AND ME— Seven C's CC560**

**Caller: Phil Kozlowski and Son, Aaron**  
Phil and his son do a super job on the flip. The four figures have a fine danceable beat; the breaks are slower. The instrumental sounds good. FIGURE: Heads lead right, circle four, make a line, forward and back, pass thru, boys run right, make a wave, swing thru, boys trade, girls trade, centers trade, boys run, slide thru, square thru three-quarters, swing, promenade.

**I LOVE A RAINY NIGHT— Blue Star 2129**

**Caller: Nate Bliss** **Key C**  
FIGURE: Heads promenade half, right and left thru, touch a quarter, roll, pass thru, around one to a line, touch a quarter, boys run, allemande, promenade.

**PATTER RECORDS**

**COUNTRY CAT/CITY SLICKER— JoPat 502**

Country Cat: (reminiscent of Heartbreak Mountain) bass, banjo, drums, piano; City Slicker: bass, banjo, rhythm guitar, drums.

**SCREAM THEME/T-BIRD JAMIN'— Thunderbird 522—** Scream: banjo, drums, lead guitar, bass; T-Bird: banjo, piano, lead guitar, bass, drums, rhythm guitar.

**ALL AMERICAN GRAND MARCH/UP JUMPED THE DEVIL— Old Timer 003—** Devil: fiddle, bass, banjo; Grand March: not really a patter record but more of a Grand March record.

**UP JUMPED THE DEVIL/TRAILRIDE— Blue Star 2128—** Devil: Key A, fiddle, bass, piano; Trailride: Key A, fiddle, bass, piano and banjo.



**FRONT LINE COVERAGE**

Spring is well underway by the time you read this, and spring is as joyous and bright as a yellow daffodil, or as bright and yellow as a joyous crowd of square dancers, dancing in Millard, Nebraska, as seen on our cover through the lens of photographer Darwin Mohr of Omaha. The mood of spring has been captured well, and your editors have taken the tiny "crocus-sized" liberty of using a photo actually taking in September of 1980. What *pansies!* Don't you wish they wouldn't *il-lac* that!

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# Puzzle Page

by Erma Reynolds  
Longmeadow, Massachusetts

## EDIBLES AND POTABLES

Some square dance records mention a food or drink in their title. See if you can supply the missing edibles and potables in the blanks below.

1. ----- in the Straw
2. Shortnin' -----
3. You're the Cream in my -----
4. Sunshine and -----
5. ----- Cowboy
6. ----- Hill
7. ----- Daddy
8. Cherry ---
9. --- Woman and Song
10. ----- Rag
11. --- Chips
12. Greasy Grit -----



## SWAP AROUND QUIZ

Add a missing letter to each word below, then by rearranging the letters you'll get a square dance word. For example: add the letter "s" to the word "pets," rearrange the letters and you'll get the word "steps."

- |           |           |
|-----------|-----------|
| 1. Grief  | 6. Bead   |
| 2. Scum   | 7. Dour   |
| 3. Wooden | 8. Acorn  |
| 4. Clear  | 9. Stewer |
| 5. Wins   | 10. Cedar |



Answers to last month's puzzle page are as follows: (Winners will be announced in June.)

- |                |                  |
|----------------|------------------|
| 1. Bower       | 21. Garvey       |
| 2. Vineyard    | 22. Kopman       |
| 3. Carmack     | 23. Taylor       |
| 4. Maxey       | 24. Fraidenburg  |
| 5. Biggerstaff | 25. Marsch       |
| 6. Burdick     | 26. Golden       |
| 7. Osgood      | 27. Kaltenthaler |
| 8. Egender     | 28. Driver       |
| 9. Shoemake    | 29. Barbour      |
| 10. Main       | 30. Beard        |
| 11. Baldwin    | 31. Brownlee     |
| 12. Story      | 32. Trimmer      |
| 13. Porritt    | 33. Howell       |
| 14. Fineout    | 34. Swindle      |
| 15. Horn       | 35. Rich         |
| 16. May        | 36. Haag         |
| 17. Mayo       | 37. Saltel       |
| 18. Baldwin    | 38. Springer     |
| 19. Bergh      | 39. Shiver       |
| 20. Williamson | 40. Letson       |



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**Ontario**—20th. International S&R/D Convention, McMaster University, Hamilton, May 7-9; Dick Bayer, Johnny Davis, Frank Lane, John Marshall, Glen Maynard, Stu Robertson, Jerry Schatzer, Norm Wilcox, Irv & Betty Easterday, Laverne & Doris Reilly. Write: Mrs. Joan Fraser, 71 Roywood Dr., Don Mills, Ontario M3A 2C9.

**Pennsylvania**—Caller College, Village Square, May 10-14, Vaughn Parrish. Write: Cliff & Gussie Irons, RD 1, Dowingtown, PA.

**South Dakota**—Promenaders S/D Club, Watertown, May 12. Jerry Haag. Write: Richard Stanley, 22-15th. St. NE, Watertown SD 57201.

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Continued on Page 76

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7. Peel the top
8. Single circle to a wave
9. Spin chain the gears
10. Teacup chain
11. Trade the wave
12. Triple scoot
13. Triple trade
14. Turn & left thru

## CALLERLAB APPROVED EXPERIMENTALS

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

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

## PLUS TWO

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

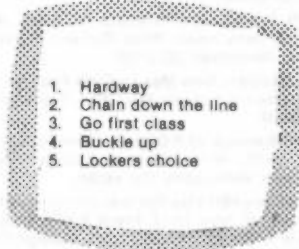
## ADVANCED:

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

## ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for dancers below PLUS level activity.

© ASD— Not a Callerlab level



1. Hardway
2. Chain down the line
3. Go first class
4. Buckle up
5. Lockers choice



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# Round Dance



## PULSE POLL



### SQUARE DANCERS' ROUNDS

1. Could I Have This Dance
2. Maple Leaf Rag
3. Rose
4. Shadow of Your Smile
5. Suzette
6. Calahan
7. Goody Goody
8. Debutante
9. There Goes My Everything
10. Struttin' In The Gloaming

### ROUND DANCERS' ROUNDS

1. Hallelujah
2. Lazy Sugarfoot
3. Sheik of Araby
4. Apres L'Entreeinte
5. I'm Gonna Sit Right Down and Write Myself A Letter
6. Corredo
7. Mr. Wonderful
8. 'Til Tomorrow
9. Carolina Moon
10. Together

### CLASSICS

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

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4. Para Esto (Roberts)
5. Wine, Women and Song (Stier)
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8. Memories (Barton)
9. String of Pearls (Newby)
10. Aphrodisia (Ward)



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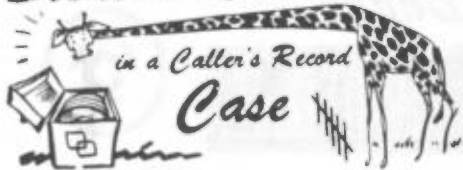
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# UNDERLINING

## THE CALLER NOTE SERVICES

George Jabbusch, owner and editor of **NCR** (originated by the late Will Orlich), is interested in selling the note service. All inquiries should be made to George at Bayshore Gardens, Box 8577, Bradenton FL 33507.

He asks: "Is this a trend of the future?" and quotes these surprising facts: At the recent Florida Sunshine Festival, the biggest ever, the *lowest* dance level listed was *Plus 1 and 2*. Apparently most dancers were dancing *above* that level. George checked some local (Bradenton area) clubs, and found that out of 18 dances, only *one* is advertised at the Mainstream level.

Gene Trimmer, in **Mainstream Flow**, notes: "It is interesting to note that a Callerlab press release contains the statement about both styling and smooth dancing. Both are sorely needed in our activity but you must be careful how you go about the task of adding it to your program (It should be an integral part of our continuing program). It is definitely called for in beginner classes and in workshops but it has no place at an open dance except where you are walking dancers through a new figure.

**Square Dance Digest Service**, edited by John and Evelyn Strong, contains a reminder that, "It's getting toward time that Callerlab will be reviewing (and perhaps revising) the Advanced lists.

The past eighteen months I have noticed more and more emphases on these lists and a steadily increasing use of Advanced basics at both open dances and weekend festivals. The average dancer who attends the advertised Advanced dances has definitely shown improvement over the past year in knowledge of the basics contained in these lists. However, some confusion still exists.

"There are 53 basic figures contained in both lists, but I would guess that the average caller who calls an advertised A-1 or A-2 dance only uses perhaps 20 or at the most 30 of them with any regularity."

Jack Lasry in **Notes for Callers** puts for his "viewpoint:" Classes are reaching past the extended basics program and into the mainstream basics as we approach spring. Have you noticed that many dancers in class have reached a saturation point? You are reaching the critical stage of learning to dance. Time to spend more time dancing what they have learned so they can respond to the calls and dance with confidence and less time learning additional calls. The clubs says "we need the class?" It's time we let the clubs know that as callers we cannot continue rushing dancers in one door and out the club's door because the clubs need their money! Take time to learn the calls and

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more time to be able to dance well.

In **Toronto and District Notes**, the round of the month is "Baby Mine," the workshop centers on *hinge*, and also included are some surprise get-outs, some APD *eight chain thru* figures, and A-1 choreography. The move of the month is *chain down the line*. The mini-waltz clinic, presented by Peter and Beryl Barton, contained many good tips. Among them: "Many dancers do not realize the great importance of head position for both partners. A tendency to look down, besides spoiling the appearance of the couple, throws out true balance because the head is heavy compared with other parts of the body. Keep the head up, chin held naturally in. The man's head should be held so that he looks over his partner's right shoulder. The lady looks over the man's right shoulder."

Al Brundage comments in **News 'n Notes**: The theme of the 1981 Callerlab Convention was *Quality Dancing*. What could be more appropriate at this time in our square dance revival when many areas of the country are losing dancers, many clubs are struggling and many callers are calling to fewer and fewer

dancers each week. I hope that all callers, Callerlab members and non-members alike, will get behind this theme, and give it their support not only verbally but in actual practice. Now is the time for us all to be concerned about the course square dancing has taken in the past few years and to add our ideas and strength to getting it turned around and back on an even keel again. Quality dancing may not be the ultimate answer, but it certainly is worth a try since past experience has shown that it is one ingredient which brought square dancing from the hayseed/barroom activity of the past and built it into the healthy recreation most of us enjoyed a few years ago.

Being a good square dancer doesn't depend upon knowing a larger number of movements. Being a good square dancer means perfecting your "danceability" by learning to move smoothly and easily to music, executing moves with proper timing, using the accepted hand positions and styling for all movements, developing habits of good body flow and positioning and making confident and considerate movements when executing the calls.

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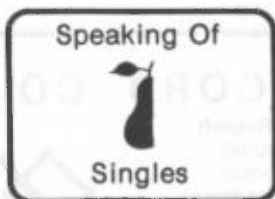
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The men say, "There aren't enough women" and the women say, "There aren't enough men" and so, we have the most common and frequent complaint among single square dancers. Well, gang, it's been said there are only two guarantees— death and taxes. In other words, like I've always told new dancers, "You pays your money and you takes your chances." In the eight years I've been a single square dancer, I could probably count on both hands the number of times an even number of men and women have been at a visitation. Unfortunately there doesn't seem to be an answer to the problem. The only real solution would be for all the members to be married which would result in the demise of a square dance club for singles. I for one have never been upset at the prospect of going to a dance and know full well that I may sit more than I dance, mainly because I have never been a marathon square dancer. Statistics tell us there are more single women than men so the same would hold true in square dancing.

It could be that most single dancers expect more from the activity— they view it as the answer and the fulfillment of their hopes and dreams. Granted some marriages result from square dancing but the percentages of it happening in comparison to the number of dancers, the chances of it happening to all of us are somewhere between slim and not at all.

What all of us need to do is, while not particularly excited about being single, accept it, relax with it and when that happens, we can enjoy the activity of square dancing for what it can give us— an additional social activity in which we can meet and enjoy people (married and single) that otherwise might not have crossed our paths. It amazes me when I realize the people and situations I would have missed had I not taken that first square dance lesson, paying my money and taking my chances. *Janie Tatum*  
From *Happy Tracks*, Kansas

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## FEEDBACK, Continued

such a small thing that I feel we should put it to rest. If you are offended by a caller wearing a hat ask him to remove it. I don't know a caller who wouldn't. Very few callers would risk offending anyone, their life is devoted to the dancers. I feel that anyone who says wearing a hat while calling a tip displays a high degree of disrespect for dancers and sets square dancing back 50 years has not looked beyond his/her own prejudices. If the wearing of a hat is going to set us back 50 years we should look at a lot more than this hat business. Why not make an issue of some important items like the kind of footwear the caller has on, or the color of his shirt, if he is wearing a tie or not, or what kind of car he drives, it makes just about as much sense. By all means don't look at the \$3,000 plus he has spent on equipment, the hours of practice he has done, the miles he has traveled, the nights in a motel, the money he spends in callers schools and attending conventions to improve the activity he/she loves so much, and by all means don't look at the

dances he/she calls free, because a club is having financial problems or for the MDA or Cancer Society. By all means look to see if he is wearing a hat!

*Jim Chalmondeley  
Ferguson, Missouri*

## ENCORE, Continued

How does a square dance club go about selecting the right person for president? Jack Wentworth of Ohio says first of all the club should not consider someone whose only qualifications are: 1. they attend most of the dances, 2. they do some traveling to other area dances, and 3. they are well-liked by everyone because they never "make waves." The club that asks no more than this of their prospective president is in for a rough time. The club needs strong leadership to survive. To be a successful president of a square dance club made up of volunteer workers, a person must be able to get his club members to do a particular task because they feel it should be done in the interest of square dancing in general and their own club in



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particular. He needs to be able to deal with the emotions and shortcomings of everyday people. He must handle situations involving people on every working and living level, from the professional to the laborer, and satisfy them all. He must mold the group into an efficient, smooth-working organization. Some necessities of successful operation include regular meetings of club officers, good communications between officers and the membership, and distribution of work and responsibility with many people involved. All these, with a lot of luck, a whole lot of hard work, and the help of everyone will assure the club of a good presidency and a successful season under his leadership.

### I AM A CALLER, Continued

what he charges. I only ask that you seriously consider the total time and commitment you are asking of him, not whether a 2-1/2 hour dance is worth his fee.

When I was booking 1980 dances, back in 1978 and early 1979, I did not plan a profit of only \$6.32 per dance. We all know what happened to prices in

those two years. You've seen club dances go from \$2.50 or \$3.00 per couple to \$4.00, \$5.00 and even \$6.00. You have been able to raise prices as costs went up. The caller is one to two years *behind* the inflation. If you are booking callers *now* for 1982 and beyond, and his fee is \$10, \$20 or \$30 higher than the last time he called for you, he's not greedy or trying to get rich; he's just trying to stay afloat after biting the bullet for the past three and four years.

Square dancing is still the best bargain in entertainment and should continue to be. Sure, our costs are going up almost dally but so is the cost of all other forms of entertainment. Stay happy and keep dancing!

### GRAND ZIP, Continued

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## EVENTS, Continued

**Nevada**—4th. Annual Spring Fling, Convention Center, Las Vegas, NV. May 22-24. Bob Fisk, Ron Sowash, Silky Griffith, Betty GeFell. Write: Stan & Tiger Kotecki, 60 LoVista Pl., Las Vegas, NV. 89110

**Florida**—28th. Florida State S&R/D Convention, Lakeland Civic Center, Lakeland, FL. May 22-24. Write: Convention, P.O. Box 384, Ft. Walton Beach, FL. 32549.

**Pennsylvania**—Penthouse Vacation, Americus Hotel, Allentown; May 22-24; Irv & Betty Easterday. Write Penthouse Vacations, PO Box 146, Somers Pt. NJ 08244.

**Virginia**—Ingleside Festival, Goshen; May 22-24; Ted & Janice Reeder, Garnett Hall, Harry McColgan, Kenny Farris. Write Festival, PO Box 224, Goshen VA 24439.

**Arkansas**—Arkie Stars 3rd Ann. Memorial Day Festival, Henderson State Univ., Arkadelphia; May 22-23; Cal Golden, Hershel & Treva Graves, Lee McCormack. Write Joe & Mary K. Wright, 1119 Caddo St., Arkadelphia AR 71923.

**Colorado**—Mt. Sopris Carbonales Spring Fling, Colo. Mt. College West, Glenwood Springs; May 22-23. Write Joan Lewis, 512 W. 12th st., Glenwood Spgs. CO 81601.

**Washington**—18th R/D Holiday, Marshall Center, Vancouver; May 23-25; Kolt & Helen Tullius. Write Dennis Smith, 2220 SE Maple St., Hillsboro OR 97123.

**New York**—Peach Blossom Festival, Canajoharie; May 23; Write Dick Leger, 16 Sandra Dr., Bristol RI 02809.

**Kentucky**—Mountain S/D Frolic, Natural Bridge State

Park, Slade; May 23; Western Frolic, May 24; Write Richard Jett, Campton KY 41301.

**Washington**—Memorial Day Campout, Olympia; May 22-25. Write Pat Feeney, 1327 Union Mill Rd., Olympia WA 98503.

**Ohio**—Trailer Weekend, Bascom; May 22-25; Bill Peterson, Jim Schaedler, Al Fields. Write B. Peterson, 30230 Oakview, Livonia MI 48154.

**Texas**—Brazos Valley Festival, Allemande Hall, Waco; May 29-30; Cal Golden, Norman & Helen Teavue. Write Bill & Jean Moeller, 2225 Lake Ridge Cir., Waco TX 76710.

**Pennsylvania**—Cannonaders 22nd Roundup, Gettysburg College, Gettysburg; May 30. Write Plnk & Fid Fissel, Box 192, Biglerville PA 17307.

**Tennessee**—Allemande Hall, Chattanooga; Ed Foote, May 31. Write Bill Brandfast, 109 Amhurst Ave., Chattanooga TN 37411.

**Indiana**—June Weekend, Turkey Run State Park, June 5-7; Clancy & Betty Mueller. Write Max Forsyth, 9901 Pendletown Pike Lot 177, Indianapolis IN 46238.

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

**Manitoba**—22nd International Convention, Univ. of Manitoba, Winnipeg; June 4-6; Write Joe & Shirley Johansson, 330 Edward Ave E., Winnipeg Man. R2C 0W3.

**Illinois**—Metro Chicago Assoc. 9th Ann. Convention, North Lake Hotel, North Lake; June 5-6. Write Ardis & Jean Morris, 7830 S. Kenwood Ave., Chicago IL 60619.

**Pennsylvania**—Weekend in the Poconos, Kelly's

**Continued on Page 78**



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### DANCING ON THE CEILING QUICKSTEP— Grønn

14295; Choreo by Eddie & Audrey Palmquist

Good music and a solid intermediate quickstep.

### WILLOW WALK— Grønn 14295

Choreography by Fred & Della Sweet

Good music and a busy, three-part, intermediate two step-swing.

### NINE TO FIVE— RCA PB 12133

Choreography by Pennell-Knox

Lively pop tune with a Dolly Parton vocal; intermediate two step-cha cha routine.

### MELODY OF LOVE— Roper 291

Choreography by Charlie & Nina Ward

Pretty music for an interesting, intermediate foxtrot.

### ACAPULCO— Columbia 11-11385

Choreography by Bob & Barbara Wilder

Good music with a Johnny Duncan vocal; a nice, easy, danceable two step.

### EVERYTHING COMES UP ROSES— Roper 418

Choreography by Hap & A.J. Wolcott

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**Pennsylvania**— 3rd Ann. Raystown Country Festival, Juanita College, Huntingdon; June 5-7; Emil Corle, Evelyn Lingentfelter, Mike Callahan, Lloyd & Eileen Lockerman, Kenny Farris. Write TPA, 508 Penn St., Huntingdon PA 16852.

**Pennsylvania**— R/D Camping Weekend, Kalyumet Park. Write Irv & Betty Easterday, Rt. 2 Box 100, Boonsboro MD 21713.

**Alberta**— Holiday Ranch Mainstream Camp, Innisfail; June 5-7, Clem & Doris Nadon. Write Marle (Hopkins) Jensen, Holiday Ranch Box 206, Innisfail, Alberta, for more dates.

**North Carolina**— Round Dance Clinic, Civic Center, Durham; June 12-14; Eddie & Audrey Palmquist. Write Ruth Jewell, 2725 Rothgeb Dr., Raleigh NC 27609.

**Indiana**— June Jubilee S&R/D Weekend, Executive Inn, Owensboro; Clancy & Betty Mueller, June 12-14. Write: Jim & Becky Long, 328 Indiana Ave., Sullivan IN 47882.

**Colorado**— 27th Colo. State Festival, Adams County Fairgrounds, Henderson; June 12-13. Write Dewey & Bettymae Phipps, 6105 Richfield Way, Denver CO 80239.

**West Virginia**— 3rd Chemical Valley Plus 2-A-2 Festival, Civic Center, Charleston WV; Jimmy Jones, Jack Hoffman, Don Williamson. Write J. Hoffman, 211 Pine Circle, Dunbar WV 25064.

**Florida**— RoundARama Mini-Inst., Lehigh Resort, Lehigh. Write Charlie & Madeline Lovelace, 2505 Krueger La., Tampa FL

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 Tifton GA; May 29, Fred Reuter  
 Newport News VA; May 30, Dick Kurtz (1/2)  
 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)  
 Charlotte NC; June 19, Bill Wentz (1/2)  
 Salida CO; July 10, Edith Brinkerhoff  
 Missoula MT; July 12, Ray & Afton Granger (1/2)  
 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  
 Lynchburg VA; Aug. 29 (tent.)  
 Lancaster SC; Aug. 31, Barbara Harrelson  
 Raleigh NC; Sept. 3, Barbara & Dean Stewart  
 Perry IA; Sept. 8 (Tentative)  
 Wausau WI; Sept. 9, Bob & Pauline Holup  
 Pekin IL; Sept. 12, Dean Larimore  
 Johnstown PA; Sept. 13, Judy & Arnie Hewitt  
 Beres OH; Sept. 14, Al & Lou Jaworski  
 Greenfield OH; Sept. 15, Jack Reno (1/2)  
 Wheeling WV; Oct. 10, Ralph Miller  
 Versailles OH; Oct. 11, Don Oswald  
 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  
 Sioux City IA; Oct. 31, Chuck & Cheryl Veldhuizen  
 North Platte NE; Nov. 8, Dave & Vada Hauman  
 Kansas City MO; Nov. 11, Richard Anderson  
 Centralia IL; Nov. 15, Dave & Stella Schilling  
 Berlin PA; Nov. 22 (aft.), Roy & Ruth Romesburg  
 London, Ont; Nov. 27, Ken & Mary Brennan (1/2)  
 Clearwater FL; Dec. 3 (tent.)  
 Bronson (Gainesville) FL; Dec. 4, Paul & Amanda Greer  
 Sebring FL; Dec. 5, Max Newgent  
 Deerfield Beach FL; Dec. 6, Jerry & Pat Seeley  
 Zephyrhills FL; Dec. 10, Bob & Dee Barnes  
 Key West FL; Jan. 6, Don & Marguerite Wiley  
 Gulfport MS; Jan. 8, Bruno Trujillo

Virginia Beach VA; Jan. 15; Dick & Mary Fuller  
 Purdue IN; Jan 17, Kelth Arnold  
 Augusta GA; Feb. 17, Dan & Mary Martin  
 Carrollton GA; Feb. 18, Jimmy Moore  
 Montgomery AL; Feb. 20, (tent.)  
 Chippewa Falls WI; Feb. 28, Don & Jean Wellsandt (1/2)  
 Monroe MI; Mar. 14, with Ron Shaw  
 Nicholasville KY; March 19, Neil & Lois Davis  
 Los Alamos NM; March 20, Bob & Marilyn Gill  
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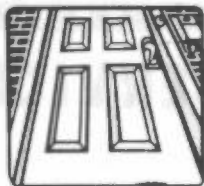
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# Book Nook



by Mary Jenkins

## LET'S DANCE SOCIAL, BALLROOM AND FOLK DANCING by Peter Buckman

The author, Peter Buckman, was educated in London, Paris, and Balliol College, Oxford University, where he took an honor's degree in Modern History. He has contributed to a number of magazines on both sides of the Atlantic and has written plays for stage and television. His other books include "Education Without Schools," "Playground" (a novel), and "Lafayette" (a biography).

In his introduction, the author tells us this book is not a "how to dance" manual. All he has set out to do is to tell the story of social and folk dance so as to bring out its long and curiously unbroken traditions. He has borrowed freely from other authorities which he has gratefully acknowledged in his bibliography.

The many pictures are excellent and tell a story well.

The chapter entitled "Court and Country: European Dance from 1200 to 1700" gives not only the historical background but descriptions and information about more than 25 dances.

"The Ballroom Era" gives historical background in the United States and Europe as well as much information on the waltz, cotillion, quadrille, lancers, galop, ecossaise, schottische, scotch reels and strathspeys, polka, redowa, polonaise, mazurka, varsoviennne, barn dance, and the two step.

"The Dance Band Years" has information on ragtime, the jazz band, dance marathons, the

English style and the quickstep. Dances included in this chapter are cakewalk, "animal" dances, fox trot, maxixe, tango, sequence dances, charleston, black bottom, shimmy, lindy or jitterbug, novelty dances, rumba, samba, mambo, cha-cha, merengue, and jive.

"Disco Time," with the author's comments on rock 'n roll is very interesting. The rock dances, the twist, mimic dances, soul music, and woodstock are all quite fresh in our memories. Reading this gives us a better understanding of this particular period in the history of dance.

"Folk Dance" discusses folk dances of U.S., Canada, Mexico, England, Wales, Scotland, Ireland, Germany, Spain, Italy and Greece. Square dancing, country dancing, round dances and the modern revival are discussed, as are the morris dance, the sword dance and May dances.

Other outstanding features of this book are the glossary of dance, tempo table, atlas of dance, timeline of dance, bibliography, and index.

As we read this most interesting book, we realize more than ever that "nothing changes, nothing stays the same or, to put it in dance terms, there is no standing still."

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*Sydney J. Harris*

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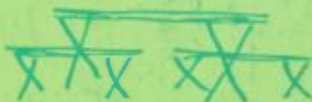
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parking provide more than enough space to accommodate traffic for an entire complement of dancers. Recreational vehicles hook-ups are not being planned directly at the center at this time. However, there are RV accommodations as close as two blocks east of the center.

The cost of the building and its maintenance is being financed through the rental charged for dances at the facility which is \$35.00 minimum per night for a dance of up to and including six squares, and \$1.50 per couple or \$3.00 per square above six squares.

The Springfield Square Dance Center

is conveniently located to tourist travel. It is only thirty minutes from Branson and Silver Dollar City, the tourist capitol of the midwest, with the best trout fishing in the state. The center is located one block west of U.S. highway 65 at Campbell City, 3 miles south of Springfield (turn west at the Plymouth dealer-

ship). "I built the hall for square dancers satisfaction," said Cormack. "We warmly welcome all square dancers to visit us at the center."

Anyone wishing further information on the Springfield Square Dance Center should contact Bob or Mona Cormack at (417) 887-8451.



It was a glorious night on February 15 when Springfield, Missouri's new Square Dance Center had its grand opening. Proudest of all the "full house" attending were Bob and Mona Carmack, caller/owners of the hall, who "jumped in and built it" after seven years of dreaming. Bob claims 2880 square feet of dance area, no posts or obstructions, hardwood floor on felt, ventilation system that changes the air every 45 seconds, a separate square dance apparel shop, snack kitchen, well-lit parking, and excellent sound. Programs already include a dance every Thursday, Friday, Saturday and Sunday nights, as well as classes and workshops (through A-2) Monday through Wednesday nights. Senior Citizens dance programs have started during daytime hours.



Photo Credit: Tommy Willis  
(Except interior shots sans dancers)

The group of callers who participated at the Open House are: (left to right, bottom row) Howard Rouch, Ron Conway, Mike Heminy, Danny Curry, Harry Sutton, Bill Owsley, Earl Neff, Fred Farthing; (left to right, top row) Bill Norton, Bob Carmack, Roy "June Bug" Cope. Present but not shown: Virgil Gemeinhardt.

Photos show Mike Heminy of Springfield calling in one shot; Jean Watt does a *swing thru*; Bob Carmack signals for more dancers; Garma Beeves does a "solo dance," various dancers shown are Miltz Kirsey, Clarence Johnson, the Hutchinsons, Clarence Johnson, Harold Sawyer, Becky Wilkerson, Troy & Jean Watts.

