


AMERICAN  SQUARE DANCE

JUNE 1981

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Annual \$9.00



Seattle, Washington
National Convention— June

Denver, Colorado
LEGACY V in May



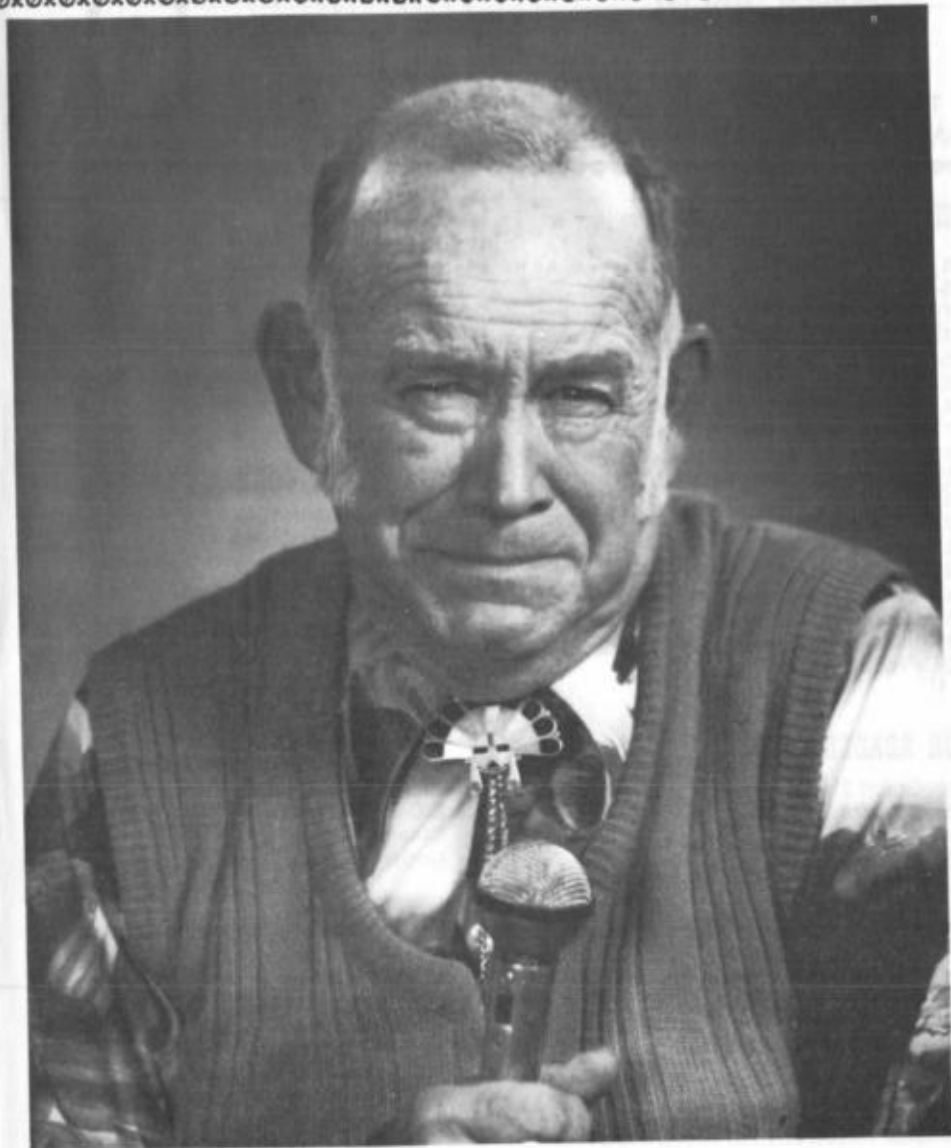
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THE NATIONAL MAGAZINE
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If you want to understand a nation, look at its dances and listen to its folk songs— don't pay any attention to its politicians.

—Agnes de Mille

The quote above provokes some thoughts about the square dance and America. If the United States is truly a "melting pot," so is the square dance activity. For years, it has been said that on the square dance floor, no dancer has a recognizable career. Folk of all ages, creeds, occupation and heritages join hands in mutual cooperation. Problems even have difficulty in persisting or nagging through the necessary concentration on calls and footwork. In the squares, both sexes execute figures in perfect equality. These good points reflect the American spirit.

On the other side of the coin, the drive to advance, to create a new and better call, to instill a "challenge" may also reflect the spirit of Americans, who work hard and also must "play" hard to feel satisfaction.

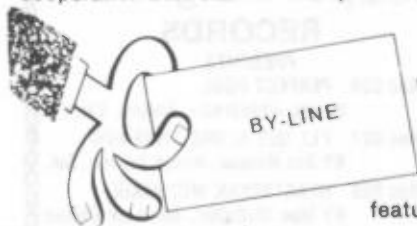
We've been looking at the dance and seeing how it reflects America. Let's go back to the quote: Would visitors to your club dance gain an understanding of America and Americans? We like to think they would be impressed with the friendliness of their greetings, with the cooperation between members, with the

CO-EDITORIAL



happy smiles and graceful dancing, with the casual but firm leadership of the caller. We like to think they'd make a second visit, if possible. Would they?

Visitors to the National Convention this month will be aware of the wide variety of people who participate in the square dance activity, and even of the variations of forms of dance which come under the heading of "square dance." Look around at those on the dance floors with you— no two are alike. Isn't it amazing that we all like to square dance so much?



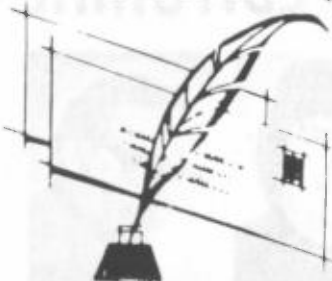
What a lineup of authors in ASD this month! All are familiar names, but seven features in one issue by this prestigious group give us a magazine we will proudly distribute in Seattle.

Al Eblen was told by Stan on a Texas visit to "sharpen up his typewriter," and the result was about six good short features. Watch for others to follow "A Taste For Cake." Metaphors are Al's specialty and we welcome his thoughts. **Harold Bausch** has put on another hat and written his thoughts for those who might be considering a calling career. **Duane** and **Donna Rodgers** imagine a series of chats with a dancer. **Donna** is another prolific writer; both **Rodgers** will be hosting our ASD tour this fall. **Vic** and **Peg Wills**, too, are brushing up on typing since their daughter moved home, and sent another good-sense feature. The **Wills** are members of the National Executive Committee.

Bob and **Martha McNutt** are members of the LEGACY Board, active in the Washington Federation and R/D leaders. Their article is a presentation from the 1980 Washington Leadership Seminar. **Ni Ni Harris**, after being club news correspondent for several years, wanted to share some tips on getting a S/D club noticed.

It's been awhile since the **Valles** wrote for us, but **Ted** and **Betty** share their experiences in the southern hemisphere in this article. Hope you enjoy these articles as much as we enjoy presenting them to you!

Grand Zip



American Square Dance magazine is a good magazine. Has interesting articles.

I think it should be a part of every square dancer household.

Irene Mees
McFarland CA 93250

My subscription card came the other day. I knew it was about time for renewal, so I had sent you an eight dollar money order, but by the card I owe you another two dollars, which is enclosed.

The Canadian mail at the moment is really bad. We get your magazine about a half month late. But it's interesting and we read it cover to cover.

M. Rogers
Clearwater, B.C.

We are retired and on fixed income. Please don't raise prices again. We like the magazine but you might squeeze us out. Sad, isn't it?

Ferrell Angles
Westland, Michigan

ED. NOTE: We are caught in the inflationary pinch, just as everyone else is. Costs for paper and postage are rising continually; it is necessary to raise prices just to pay bills, not so your editors can make a fantastic profit from ASD. The end of the inflationary spiral would be a welcome sight to us, as well as to square dancers everywhere.

As square dancers of several years and having been to the last ten national conventions, I would like to draw attention to an exhibition group. For several years the Maycroft Square Tappers—some 100 children between 3 and 14 years—have been at the conventions entertaining us dancers with their exhibitions. Invariably they get a standing

ovation, but how much better a donation to those children would be? Think of the organization on the part of parents to 100-plus children from Muskegon, Michigan, to Memphis, Tennessee, last June, some 900-plus miles, possibly four nights in a hotel in Memphis, some accommodations while traveling, not to mention gasoline, vehicles, holiday time taken by parents to get these children to the conventions for our entertainment. How about it, readers? Any donations could be given or sent to Gene or Alice Maycroft, 947 West St., Muskegon, Michigan.

Albert & Vera Medlar
Lynden, Ontario

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Meanderings with Stan

ALL ABOUT HOW STAN
RUSHED MORE TO RUSHMORE



Recently at the annual Callerlab convention in Kansas City, Jon Jones introduced someone by saying, "Here's a guy who has appeared before four presidents— at Mt. Rushmore."

Doggone, I wish I'd been able to use that line to start my windy wanderings this month (It looks as if you did.— Co-ed.) because just two days previous to Jon's remark, I stood before that awesome monument and had a thousand thoughts, some light, some deep. (One of the lighter ones: There's room for one more face up there, Cal— how about a square dance caller? "Lord, it's hard to be humble!")

No one, absolutely NO ONE, could be bored or glum to gaze at this Borglum masterpiece in Rapid City, South Dakota. I got my first opportunity to really see it as millions have seen it, face-to-face, when I called a dance recently in the famous western South Dakota plains city. Incredulous. Immense. I stood there ape-ish and agape-ish, trying to drink in the creative carving that is Mt. Rushmore monument and more— It is the USA in perspective, it is history coming alive, reducing the centuries into the magnificence of a moment. It is more than four revered presidential figures. It is a formidable foursome who represent the hopes and aspirations of a God-fearing government of people who deeply respect their leaders, but who cherish the right to choose those leaders in a free society.

"These figures symbolize the birth and trials of the first 150 years of the United States. Individually they represent the ideals of the nation. George Washington signifies the struggle for independence and the birth of the Republic, Thomas Jefferson the idea of representative government, Abraham Lincoln the permanent union of the States and equality for all citizens, and Theodore Roosevelt the 20th century role of the US in world affairs." (promo blurb)

Now I'll step down off my stumplin' crate of Lifebuoy and be my normal self again. (Is that really possible?— Co-ed.) Nobody really takes me for *granite*, anyway! (Please don't get *sedimental* about it, Stan.— Co-ed.)

The ASD dance in "Rapid" was a real treat, too. Thanks to Phil and Emily Zacher for the airport and Rushmore shuttle; Leo and Diana Fergel, "ditto" the next morning; Bill and Karen Richards for the speakers; Bruce and Carol Phillips for an after-party swing; and all the terrific Kurly Q's and guests who came out to the 4-H building that afternoon.



Jacksonville, Illinois— I mustn't forget that the start of this western swing in April also included Jacksonville as well as Rapid City and Callertab in KC. The rockin' Yellow Rockers ran a first time ASD dance in that lovely Nicholas Park pavillion. The Smith brothers of Franklin and Jacksonville coordinated things. Dave Leschewski loaned speakers. Fantastic fandango!

Washington Court House, Ohio— I visit lots of locations in Ohio with strange sounding names (The natives shorten this to "Wash. C.H.") and this one, southwest of Columbus by about one Pony Express relay, offers a chance to enhance the dance with a pinch of romance, down there where caller Jack Reno always has a "full house" at the Jud-I-Ques Club.

Latham, New York (Albany area)— Here we go again— the start of another ten-day-ten-pin-fly-in that covered seven states, both east and west, on a zigzag pattern. Did you ever have a night where everything went wrong? This was it. Firstly, the church hall was being used inadvertently by another group when we arrived, and who wants to tangle with a wild pack of cub scouts/parents, growling, feasting, parading and charading? Secondly, we had dance competition with a "biggle" or two that night so only 1½ sets came our way. Thirdly, when we got all set to go in an alternate hall, my equipment didn't work, and we couldn't rustle up a spare. YKUL! (That's "lucky" spelled backwards, almost.) Thanks anyway to Bill Efner, George Maré, and the 4-Fun folks— they tried. Talk about a humbling experience. Next day I slunk off to New Jersey with my tail between my legs.

Millville, New Jersey (actually Millmay)— After flying into Philly I rented another car and did a Jersey Bounce straight south to that little fire hall where the Rainbow Squares brewed a potful of color for the occasion. Caller Ralph Trout isn't fishing for compliments, but I'd say he's hooked on many angles— caller, caller-trainer, house-builder, teacher, printer, publisher, promoter. Lois is just as busy. Good people. Good ASD dance. I'll be back.

Wabash, Indiana— It was a bright Sunday as I flew from Philly to Indy like old Lindy, grabbed my next rental, and

raced past the checkered flags northward to Wabash (two hour drive). I came into town like the Wabash Cannonball, just in time to do my thing at the 7th Grissom Roundup in Honeywell Auditorium, site of civic events a-plenty. Festive event, bigger than the town itself, I reckon. Thanks to Marv and Mary Brower (rounds), Chuck Davis (loaned equipment), Dean and Mary Brewer, Bob Kleinfelter, and the kids. After the afternoon affair, I was all INN at the Holiday.

Springfield, Missouri— From St. Louis, it's about a 3½ hour southwesterly swing by car, but that seemed to be the best routing, since the itinerary called for a return to St. Louis later on. Big loops on planes and subsequent little car hops are best for billfold frugality, I find.

Now I can say from eyeball scrutiny that the new hall down Springfield way is as beautiful as you saw it depicted in the center pages of last month's magazine. The dancers are spirited, eager and sociable. Caller/hall-builder/hosts Bob and Mona Carmack (4-Bar-B Records) had set up a mag-gig with a full house of grads and regulars so proficient it would surely "hot-griddle-dog" warm the *cackles* of the heart-y chanticleer! (Talk about hypochondriatic hyperbole, Stan— in ten words you've not only ruptured your rhetoric, you've Mt. St. Helenized the whole English language!— Co-ed.) Anyway, go see that hall, y'all! It's a real boon to area square dance programming.

Fairfield (Hastings), Nebraska— Tucked into the east-central borders of Nebraska is a fair little town called Fairfield, and that's where I spent a most memorable two days, after flying from Kansas City to Grand Island (a no-frills, no-chills Air Nebraska prop-hop) after having "flown" the rental car to KC air-



port in the wee hours. We did a non-stop callers clinic with ten talented melody-makers, followed by a whoppin' 21-set ASD dance at the city auditorium. For tiny Fairfield, that's a festival, too! Wes and Dot Mohling hosted me out on their spotless, plush farm homestead, where even the pigs go "first class." Before leaving I was also hosted in the "Astle castle" with Larry and Pat Astle, and was "Special Delivered" earlier by Rex and Vi Morris. ("The Postman Rings Twice and Calls Nice.")

St. Louis, Missouri— After retracing my air tracks from Grand Forks to KC, I drove the gaspin' Aspen back to the Gateway City from the Royal City for the next ASD dance. My hosts, caller Bill and Dottie Stephenson, had set up another corker of a caper for the Merry Mixers and we did a duo in that little ol' rockin' church hall. Thanks to Otto and Emily Schepers, Bob McQuile (Long-time PR-person), Gene McGuinty (rounds) and the Inimitable Barbara (Everybody knows Toots) for breakfast.

Withee, Wisconsin— Time to take a northerly jet, yet. Same routine. Land in twin cities. Rent a car. Bounce eastward 2½ hours to Withee (actually Owen) where two callers, Augie Helmke and Bob Holup, obligingly started the dance for me, due to another tight schedule, and some dozen sets of Country Cousins did some mighty pleasin' country buzzin'. Gene and Pat Stigen were my hosts for a short night's hostel, since I had to leave again at 4 a.m. The next day I landed in Pittsburgh with time enough to reunite with Cathie and daughter Susan (Anybody remember the tree house episode of Sept. '75?) at Parents Day, Muskingum College, New Concord, Ohio.

Pittsburgh, Pennsylvania— It's rewarding to call for a club, the Family Squares of Murrysville, which welcomes kids in the ranks, and we had a real family fanfare. Caller Steve Staub of Turtle Creek set the sound at the Alwine Civic Center, north of Greensburg. My hosts were David and Bertha Vint of Murrysville.

Parkersburg, West Virginia— A long weekend involvement included a wide range of cities (Parkersburg to Orlando to New Orleans) amid early April spring blushing/gushing/rushing for a bushel of fun. I did a delightful diddlebop hop on a zany Allegheny "planee," called a

Shorts-330, as bloated as a pregnant walrus, from Pittsburgh to Parkersburg, and rented a car to zap a stone's throw southward to that Lubeck Civic Center, where caller Keith (Ranch House) and Karen Rippetto and the Stardusters whomped up another big one. 123 couples almost set a new record at the ASD dance for the sixth year. Boundless enthusiasm spills over down there in that border area, from the Muskingum to the Kanawha to the Ohio River valleys, I swear.

Orlando, Florida— I was whisked to caller John and Linda Saunders' place in Altamonte Springs by the Rosses after landing in the Disney capitol, where the evening started with a barbecue of friends and venison at poolside. The dance was a super event at the impressive, Taj Mahal-ish Bahla Temple on a duo-mike deal with John. Twenty sets showed up, including old friends from all over. John and Linda are prime promoters— for the huge Sunshine Festival, for central Florida, for Kalox, for square dancing, and (thankfully) for ASD.

Monroe, Louisiana (Actually Ruston)— Flights from Orlando indirectly to Monroe via New Orleans were a prelude to my first visit with caller Tom (Hi-Hat) and Dawn Perry and their BVD Club. (That's Bayou Valley Dancers, Aunt Hepsibah!) It was an ASD dance in the big Civic Center in tiny Ruston. Ten sets on a Monday's not bad for starters. I gobbled gumbo, partied with pizza, water-bedded like a sleepy surfer in softer sulphur; then all too soon the southern sojourn ended with my flight home to Cleveland.



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Scott Smith



Bob Elling



Tom Roper



Bob Newman



Darren Gallina



Buddy Allison



A TASTE FOR CAKE

by Al Eblen
Mercedes, Texas

All of us are reminded constantly how important good diet is to our health. Nutritionists tell us that our generation from childhood has developed a taste for cake. Also, the modern family demands that the breadwinner brings home the "dessert life style."

Perhaps we have all developed "a taste for cake" in the plateaus of square dancing. Cake is the sweet-tasting extra, the option, the decorated addition. Cake or cookies is first choice of the very young, the appetizer of the immature, the temptation of the obese. Cake is often a very costly addition to a full meal. This taste for cake has a strong tendency to develop a "cake walk" in a square dancer's life. Maybe this is why we lose many dancers—because of the improper choice of diet.

Not that the dessert course is all together bad, mind you, it's just that it may lead to shortness of breath, (short interest in basics) or overweight (dancing without styling and smoothness) and manufactured appearance (labels indicating what level a dancer can reach).

It is easy to "follow the crowd," be that as it may; no amount of plateaus can satisfy the dietary needs of our dancers. Most of us at one time or another have become interested in the unusual. But when you come right down to it, there just isn't any substitute for the basics—discipline to learn the basics, floor time spent on perfecting our skills, loyalty in dancing the Callerlab lists, and love for promoting and protecting the great recreation of square dancing.

The mesmerized menu-scanners of the 80's may insist "make mine all cake, but the wise followers of the "basic four group in diet" (protein, vitamins, carbohydrates and minerals) will want a balanced diet. Protein is the Beginning

Basics, Vitamins are the Extended Basics, Carbohydrates are the Mainstream and Quarterly Selections, and Minerals are the Plus I and II Groups. The caller has the same responsibility as a nutritionist or menu-planner. He can load the menu with unusual desserts or give dancers a much more satisfying meal of the "Basic Four" combined and presented on an attractive plate. Look at the caller who "slaps onto our plate" commands of exotic cuisine without giving us time to "enjoy" the palatability of it. It is hard on our digestion not to be offered the rhythm of rhyming "fill in patter"—reminds me of IV's or forced feeding. We ingest it without enjoying the tantalization of our sensory organs.

In reaching for some of the new calls, we are not dancing to the beat of the music, as we once did. We wait on tiptoes for the caller's command, and then rush through it and stop and wait for the next call. When everyone finally gets there, the caller gives another command and again we tend to rush through the movement with no thought for beat or rhythm. Then we stop and wait some more. Many people won't promenade anymore and quite a few leave out a *right and left grand*. Many dancers are so intent on a *left relay the deucey* or similar call, that the one idea seems to be "get through the movement, and never mind the timing, styling and rhythm." Dancers often rush through the movements as though dancing were some kind of drill.

Do we think we are eating cake because we can do Plus I and II APD or A1 and A2 like a bunch of Mexican Jumping Beans? Guess I'm getting old, but it seems to me that we are often leaving the "dancing" out of square dancing.

Small World Awards: (rear) Rudi and Heidi Mennes, Jeff Seidel, Ella & Ron White, Eric Wendell; (front) Jim Jenkins, Ron and Jean Mennie, Scotty Scott.



Executive Committee: Herb Egender (asst. exec. secretary), Jerry Haag, Melton Luttrell, Dave Taylor (chairman), Curly Custer, John Kaltenthaler (exec. secretary) with Erna Egender, Sue Luttrell and Ruth Custer. (Absent: Bob Van Antwerp).



Milestone Award winners: (left to right) Marshall Filppo, Cal Golden, Frank Lane, with wives, Necca, Sharon and Barbara.



by Bill Haines

CALLERLAB CONFAB

Part of the appeal of the annual Callerlab convention, such as the one held in mid-April at the Muehlebach hotel lies in the laudable projects and noteworthy accomplishments of the international callers organization, but just as important is the association of persons involved, and their individual accomplishments for the good of the whole activity.

Certainly a prime example is Cal Golden, affectionately known as a "I'll ole country boy" from Hot Springs, Arkansas, who was really on "cloud nine" when double honors came his way all in the same day— being presented the coveted Milestone Award by the Callerlab Board (adjoining page) and receiving his "gold record" from Red Boot producer Don Williamson for his best-selling record "God Bless America" (cover).

Certainly Jack Murtha of California felt similarly excited when he received a newly-instituted Chairman's Award plaque at the banquet, for his tireless work in connection with the Mainstream Basics Committee.

"Ditto" for other Milestone winners, Frank Lane and Marshall Filippo. It was heart-warming to sit among the near-thousand convention attendees and watch these callers stammer in surprise and grope for words to express their gratitude. There were Quarter Century awards for the 25-year callers, Small World awards for international members attending.

Perhaps the most exciting feature and the most outstanding personality on stage for three "breath-taking" sessions on Proper Use of the Voice was Arden Hopkin, professor of voice at Texas Christian University.

Chairman Jon Jones and fellow board members were praised for a splendid year of accomplishments.

Space doesn't permit a full account of the important proceedings here, but further reports will follow in coming months. Notable changes were made to the QS and Plus lists— please turn to page 72 for that information. Dozens of committees produced plenty of resolutions, changes, important statements. Watch for further reports from Callerlab; the first news release follows:

The eighth International Square Dance Callers Convention was held at the Radisson Muehlebach Hotel in downtown Kansas City, Missouri, on April 13-15. Over 850 people attended with more than 500 callers from 47 states, four provinces of Canada and six foreign countries. 25-year certificates were presented to 32 callers. Of those attending from other countries, five were repeaters and seven attending their first Callerlab.

The Small World Award, presented to a caller for the first Callerlab attended while living in a foreign country, was presented to Jim Jenkins and Rudi Mennes from West Germany; Scotty Scott from Indonesia; Ron Mennie, Jeff Seidel,





CAL GOLDEN

will call for these
**FESTIVALS, WEEKENDS AND
SQUARE DANCE WEEK**

June 13, 1981— Melody Mates Asparagus Festival, Shelby, Michigan
 July 17, 18, 1981— 11th Annual Jekyll Fun Fest, Jekyll Island, Georgia
 July 24, 25, 1981— 10th Annual Seaside Squares Jamboree, Pensacola, Florida
 August 8, 1981— Rustic Ramblers 9th Annual Festival, Harrison, Arkansas
 September 12, 1981— 1st Annual Timber Top Festival, Nacogdoches, Texas
 September 20 thru 26, 1981— Full Week of S & R/D at Square Dance Resort at Andy's, Dillard, Georgia
 October 17, 1981— Palmetto Promenade Festival, Greenville, South Carolina
 October 24, 1981— Autumn Trails Festival, Mt. Pleasant, Texas

For Information: Sharon Golden, PO Box 2280, Hot Springs AR 71901, Phone: 501-624-7274

Eric Wendell and Ron Whyte, all from Australia. Repeaters Included Frank Cockrell from Saudi Arabia, Malcolm Davis from England, Tac Ozaki from Japan, Al Stevens from West Germany, and John Smith from England.

The theme for this year's convention was *Quality Dancing* and all of the presentations were tied into this theme. More than 100 callers and partners participated in making this convention a success.

Dave Taylor was elected as chairman of the board of governors. Serving on the

executive committee will be Curley Custer, Jerry Haag, Melton Luttrell and Bob Van Antwerp. John Kaltenthaler and Herb Egender were reappointed as executive secretary and assistant executive secretary, respectively.

The Callerlab Milestone Awards, the highest award given, were presented to three outstanding callers: Frank Lane of Colorado, Cal Golden of Arkansas, and Marshall Filppo of Texas.

The 1982 Callerlab Convention will be held in the fabulous MGM Grand Hotel in Reno, Nevada, on April 5-7.

CALLER LINE-UP



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DANCING "DOWN UNDER"

by Ted & Betty Valle
Peru, Indiana



On January 3, 1981, twelve Hoosier square dancers left Chicago's O'Hare Airport bound for an unusual three week tour in New Zealand, with a brief stay in Sydney, Australia. We were fortunate to be one of those couples. Others in the group were: fellow caller Reed Moody, and his wife Ruth, Indianapolis, who helped plan the trip; Francis and Rosemary Orsburn, Kokomo; Paul and Lois Royer, North Webster; Herb and Katy Ressler, Columbia City; and a couple of "adopted" Hoosiers, Chandler and Arlene Parsons, Grand Ledge, Michigan. It was not the ordinary square dance tour available today, however. The flight and certain guided tours were arranged through the local travel agency, but for ten days we were to be the guests of members of the Garden City Square and Round Dance Club, of Christchurch.

We met the club's caller and spouse, Bill and Daphne Buttolph, at Callerlab in 1977. The following year the Buttolphs were directors for a group of New Zealand dancers on a tour of Canada and the United States. The group spent nearly three days in Indiana where they were hosted at two special dances, taken sight-seeing and visited in the homes of local dancers. The N.Z. group extended an invitation at that time to the area dancers for them to be their guests while visiting the New Zealand South Island. That was how the tour came to be arranged.

Landing at Auckland on Jan. 5, we were greeted by warm sunny skies, trees in full bloom and flowers everywhere, all this right in the middle of their Christmas season.

Vic and Dorothea Beckett, callers, knew we were coming and arranged through their Roundduets Club to host a dance for us. Nearly a hundred people came to welcome us, even sacrificing part of their vacation time to attend. Another evening the Becketts invited Reed and Ted to conduct an informal workshop for callers and cuers from that area. We discussed some problems similar to our own and some unique to



N.Z. due to their distance from the U.S. and the difficulty in obtaining materials.

On January 8, our group began a four-day motorcoach tour to see the sights of the North Island. We visited the glowworm cave, the thermal fields of Rotorua and Wairakei, the Maori museums and a concert, the Agri-Show with its trained sheep and dogs, beautiful Lake Taupo and the rugged Parapara mountain range with its active volcano, Ngauruhoe, and traveled on the Wellington, the nation's capital with its remarkable views of the harbour and the sea.

After a brief stay in Wellington, we flew to Christchurch, largest city of the south island, where we were greeted by a huge "Welcome" banner and our host couples waving to us from the terrace roof of the airport. There was a luncheon tea for us at the Buttolph home before we settled in, each couple in the home of a different host couple. These great people had planned for us: a barbecue, a trip to the west coast through the lovely New Zealand Alps to Greymouth and Punakaiki, to see the pancake rocks, the blowholes and to feel the thunderous surf; a tour of their city with tea-time in the mayor's office (a gracious man who came to greet us on his day off); a picnic at the only French settlement in N.Z. (everything else is definitely British)—

the quaint resort town of Akoroa; and a dinner in the mess hall with our service men at Deepfreeze, the U.S. Naval and National Science Foundation post which serves the technical stations and outposts at Antarctica.

At Dunedin, we were hosted overnight and given a supper-dance in our honor, arranged by Alan Murphy and his Southern Cross Square and Round Dance Club. Twelve squares turned out to visit and dance with us, some from as far away as Invercargill, over a hundred miles away. Alan shared his mike with the visiting callers and cuers; we had a marvelous time and it all ended too soon.

A highlight of our trip was a stopover at the 11,600 acre sheep and cattle station of dancers John and Connie Rayne, of Sherwood Downs near Fallrie. We arrived mid-morning to be greeted with a tea break featuring delicious biscuits, scones and cakes, and served on the sun-drenched lawn. As delightful as the food was the breathtaking view of the mountains and the telescopic view of the ski lodge on the slopes of Fox Peak. The trip up the mountain and the beautiful view of the surrounding land are an experience we will never forget. On our return to the house we found Connie had prepared a feast "fit for a king." There were four meat dishes, many fresh vegetables cooked to perfection, and for dessert, scrumptious Pavlova, cheesecake, fresh fruit and ice cream. John is learning to call for the one square of dancers in their small community center since it is fifty miles over mountain roads to Timaru and the nearest club. Since they usually must dance to records, we left some recordings with John, for their supply is limited and records cost \$8.00 each, with shipping and custom costs (this is for 45 records with calls on only one side).

On the last night of our stay in Christchurch, the host club honored us with a farewell dance. As a token of friendship and appreciation, our group presented the club with large American and Indiana state flags. The rain that came down was welcomed in the midst of their dry summer; it seemed to reflect in our eyes as the dancers circled around our group singing "Now Is The Hour." The Buttolphs and our host couples made our visit one we will



cherish always, for there we found an even deeper feeling of friendship than most dancers ever experience. Even the sky was crying as we boarded our plane the next morning. Our friends stood in the drenching rain, waving farewell as our plane sped down the runway and lifted into the clouds.

A few hours later we landed in Sydney, Australia, where we were greeted by sunny skies, red roofs and swimming pools, and the great harbours of the city. Our hotel was near downtown and within walking distance of the duty-free shops. The next day we enjoyed an all-day tour of Sydney, including a harbour boat cruise, a visit to the unique and beautiful Opera House and a view of many of the beaches. We soon realized our time here was all too short, with much more of the country we would like to visit.

We had written Ron Jones, caller-teacher of Sydney, that we would be visiting the city and again, as in New Zealand, a special dance was arranged in our honor, this time with members of the Square Dance Society, all callers and leaders of New South Wales. Ron and others met us at the hotel, escorted us to and from the dance and fed us with snacks and refreshments afterwards. It was a delightful evening. We presented them with a gift of Old Glory, as we had the other clubs, which we hope they will display at their festivals and special dances when other U.S. dancers pay them a visit. They presented us with ribbons and a lovely key chain to commemorate our visit with them.

Overseas leaders who attend Calerlab receive a "Small World" award in recognition of their effort in attending. This seemed to be the theme of our trip as Ted did the singing call "It's a Small, Small World" at each of the dances held for us.

Reach Out!

by Vic & Peg Wills
Springfield, Pennsylvania



"Dancing is the loftiest, the most moving, the most beautiful of the arts, because it is no mere translation or abstraction of life; it is life itself." This is how Havelock Ellis sums up dancing in his book, *The Dance of Life*.

Certainly, square dancing is a way of life for many of us, and the relationships we gain over the years through actively participating, richly rewards us. From the most basic of commands, the *right and left grand*, one is reaching out to touch someone, and we find this to be true in much of our square dancing relationship with others, not only from the dancers viewpoint, but from everyone associated in the square dance movement. The editors of our many publications are constantly reaching out to touch us, as well as the callers and cuers, whose commands we willingly execute. Certainly, we can't forget the leaders and the officers, who strive to make our activity more meaningful at the club, local, state and national level. Neither can those angels be forgotten, as they share the responsibility in bringing new dancers to the awareness of our unique relationship.

There are times in our every day life

when we keep our hand in our pocket, rather than extend it to someone, because we're not certain that person will accept our invitation to shake hands. However, in square dancing, there is always someone reaching out to take our hand.

Be proud that you are participating in the loftiest, the most moving, and the most beautiful of the arts, but for a lasting relationship in square dancing, reach out and get yourself involved with those who have been reaching out to you.

Here are seven ways to do it!

1. Ask to serve on a committee.
2. Volunteer to serve as an officer of your club.
3. Offer to write an article for your magazine.
4. Submit suggestions and ideas to your club executive committee.
5. Be a class angel.
6. Get involved in club/district news.
7. Join in club visitations regularly.
 - a. Go banner stealing.
 - b. Be a good will ambassador.
 - c. Run a bus trip.



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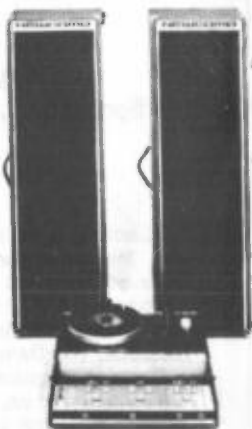


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What Do A Square Dance Round?



by Bob & Martha McNutt
Benton Harbor, Washington
A Presentation from the
Washington Seminar

What is a square dancer's round? Why is it called a square dancer's round? How is it different from other rounds?

A square dancer's round is a dance that can be learned in twenty minutes or less, by anyone who has mastered at least twenty basics. It can be taught by the average caller/teacher at a regular square dance in twenty minutes...or less. It is different in that it utilizes fewer basics (usually twenty or less) than the higher level dancers.

We do not feel that any stigma is...or should be...attached to anyone who dances *only* the square dancer rounds. Rather, we should think of them as a beginning for those not yet exposed to higher level dancers, or for those who do not have the time or inclination to participate in the higher level, or the more ambitious round dance program.

We are all aware that there are levels in the round dance program for everyone— low Intermediate, Intermediate, high Intermediate, challenge, as well as what we refer to as square dance level round dances.

As in square dancing we start with the basic program. Gradually, you advance as far as *you* desire. In square dancing, the programs are: basic, extended basic, mainstream, quarterly selection, plus

1-plus 2, advanced 1, advanced 2, then challenge ad Infnitum. This is all to your own taste, as time and desire dictate. It is the same with round dancing. You advance your skills as you desire, and as time and inclination permit. Just as in square dancing, you are the sole judge of how much and how far you wish to advance. Let no one talk you into something for which you have neither the time or inclination. To let them do this could very easily be the cause of your become another (pardon the expression) "dropout." We already have too many of those and we have no desire to lose *you!*

When you begin your learning experience in round dancing, you will be taught the basic movements necessary for you to learn the routines of easier square dance rounds. You will also learn to maneuver from one position to another smoothly. You will learn to apply these basics to the two-step, the waltz, and other rhythms as your skills improve. Your instructor will cue you in each movement, very much as your caller does the changes in squares. Each dancer should try to learn the routines of dances being taught, and a thorough knowledge of the basics will serve you well.

Some teachers prefer to cue each step

of the dance in its entirety. Others feel that each dancer should learn the routines in order to more fully enjoy the dances being performed. We happen to feel that way. It is fine to be cued all the time, if you never attend a dance where cueing is not done. This of course brings up the question; should rounds be cued or not? That question must be answered by each group.

Since our square dance clubs are constantly adding new people to the activity, the learning process never ends. We must always keep in mind that what others already know so well may be brand new to someone else. Thus, these square dance rounds are, or at least should be, available for new people to learn and enjoy, as well as for others to dance who may enjoy them and be happy with them.

The more advanced rounds are taught and danced at functions separate from regular square dance clubs, in order to not disturb or interfere with the established programs. This does not mean that the more advanced round dancer is in any way superior to those who are happy with square dance rounds. Rather, we should look upon them as pioneers who are going ahead, exploring and blazing the trail for those who may later wish to seek those plateaus.









We have, in our state, a program designed for those who wish to participate in the square dancers round dance program. This program has been accepted by the officers and delegates of the state federation. It was first titled "state dance of the month," and set up to operate as a part of the state magazine, *Footnotes*, thus taking it out of the political arena of the state meeting. The editor of *Footnotes* has the responsibility of selecting a couple or

person as chairperson of the Round of the Month program. There his responsibility ends, except to see that the selected dances are printed in the magazine. Each council, when electing new officers each year, must be sure their president appoints a couple as ROM chairmen, who then become part of the state committee. Each month these committee people indicate which of the dances they believe to be best suited for ROM.

Originally, all of these dances were to be square dancer rounds. Later it was agreed that one dance, to be selected at mid-year, could be a little bit higher level. Therein lay a problem—how much is a little bit? That was like a woman being a little bit pregnant. Most chairmen handled this very well. Later, it was decided that the June dance would be a classic, a dance that has proven its popularity over the years. This gives everyone the opportunity to learn the dance in the three months (slack) when many clubs did not dance, but dancing continued at festivals, campouts, camps and institutes where the dance could be learned at leisure. Later, the dancers could share these dances with those less fortunate who had to stay home and work all summer. Who among us has not had the joy of sharing just such accomplishments with our friends?

We have been very pleased with the ROM program and hope it continues as part of our square and round dance activity for a long time. Any square dancer can, with a little time and effort, master most of the routines currently being written. Even if you can only manage a few of the ROM, it is worth the effort.

We'll leave you with two favorite thoughts: Try it, you'll like it! Keep smiling!

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NATIONAL SQUARE DANCE CONVENTION®

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TRAIL-IN DANCES

June 20— Broadwater School, 900 Hollins, Helena, Mt.; Al Horn, 8-11 p.m. Contact Shirley A. McLaren, 914 Laurel, Helena MT 59601.

June 22— Gary Shoemake; June 23— Wade Driver; 8-11 p.m.; Shuffler Shanty, Metaline & Irving, Kennewick, Wash. Contact Mrs. Clarice Glenn, 1506 Goethals, Richland WA 99352.

June 22— S/D Center, Lolo, Mt.; 8-11 p.m.; Al Horn, Rennie Mann. Contact Ray Granger, 406-549-4771.

June 22— S/D Center, Grants Pass; 8-10 p.m.; Jerry Bradley & guest callers. Call 503-772-9035.

June 23— Western S/D Center, Spokane; Spokane Callers League; 8-11:30 p.m. Contact Jim West, 509-466-0384.

June 23— Clark County S/D Center, 10713 NE 117 Ave., Vancouver, Wash.; Area & Visiting Callers, 8-11:30 p.m. Info: Patti Norris, 206-695-1892.

June 23— Gladstone School, 25th & Gladstone, panel of callers, 8:30-11 p.m. Info: John Winton, 604-922-7797.

TRAIL-END EXTRAVAGANZA

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CONTRA PROGRAM

Seattle '81 presents a complete contra program, with nearly twelve hours a day devoted to heritage dances. Heritage dancing will include, besides contras, English country dancing, big circles, clogging, Scottish country dancing, quadrilles and lancers.

Educational events, panels, clinics and seminars, are designed for those interested in this form of dance.

Times and locations for heritage dance events will be listed in the program book. Special attention is being give to help you find events while attending Seattle '81.

Information is available from Bob and Bea Wright, vice-chairmen, contra, 15320 35th Ave. W., Alderwood Manor WA 98036.

NON-DANCING ACTIVITIES

The expansive grassy areas of the Seattle Center complex invite relaxation. Enjoy the International Fountain as its shoots is electronically operated and lighted cascading water sculptures in to the air to the beat of specially programmed musical selections. For an unsurpassed view of the area, ride the elevator to the viewing platform of the Space Needle.

Visit the Fun Forest Amusement Park at special rates for wearers of registration badges. Don't miss the Pacific Science Center, six buildings full of things of interest to all ages. The IMAX Theater features "Living Planet" on a screen three stories in height.

Ride the Monorail from the center grounds to downtown Seattle in 90 seconds.

A pre-convention special at the Kingdome (a sight to see) is the baseball game between the Seattle Mariners and the Toronto Blue Jays. Three game dates, June 22, 23, 24, are available. Maul \$4.50 per ticket and date wanted to Seattle Mariners, PO Box 4050, Seattle WA 98104, Attn: Group Sales. Mention that you are with the 30th National Convention group.



EDUCATORS FORUM

Bob Ruff and Jack Murtha will conduct two accredited courses of instruction (by Central Washington University) on June 25 and 26. These one-credit courses are designed for non-dancing school teachers and square dancers who are interested in learning to teach the basic program of modern square dancing. These courses utilize the instructional series of albums "Fundamentals of Square Dancing," which develop both square dancing skills and square dancers attitudes. They have been used extensively across the nation.

A fee of \$21.00 per credit will be collected on site. To insure a place in this educational opportunity, contact Chuck & Dexter Sauve, 6201 W. Chestnut Ave., Yakima WA 98902.

EDUCATION PROGRAM

Space does not permit the publishing of the entire 140-hour education program that will be presented by panelists, clinicians and moderators from 22 states and two provinces during the convention's three days. Study your program book for all the informative and instructive programs to be featured.

The Washington Federation for more than a decade has scheduled a Leadership Seminar each summer, well attended and enjoyed by hundreds over the years. A mini-Leadership Seminar is to be presented each morning with some speakers who have been part of the Federation seminar at times. If you've wanted to see a seminar in action to

judge its effectiveness in your area, here's your chance to sit in and discuss its possibilities and effects with Washington State leaders.

ODDS AND ENDS

MT. ST. HELENS— Washington State Dept. of Tourism estimates that two million visitors will view the Mt. St. Helens area during 1981. Why not be one of them?

SOLOS— The hospitality room will be in the Opera House.

EMERGENCY PHONE NUMBER— Seattle Center Information number is 206-625-4234.

AFTER-PARTIES— The convention grounds will have four after-party dances each night: teens in the Rainier Room, Washington callers in the Center House, and two hosted by future conventions will be in the Arena and the San Juan Room (round dance).

REGISTRATION— The March registration figure shows 19,029 dancers registered. 8961 of these have attended a previous convention.

FASHION SHOW— Two performances of the fashion show are scheduled in the Seattle Center Opera House: Friday afternoon at 2 p.m. and Friday evening at 8 p.m. Don't miss this event— fashion shows are always extravaganzas! This one is entitled "Street Fair," and features fifty model couples from all over the world. Producer/Directors are Margaret and Pat Streamer, 930 Home St., Walla Walla WA 99362.

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RH604 IT DON'T GET BETTER THAN THIS, Darryl & Tony

RH702 BEAUTIFUL YOU by Keith Rippete

HEM-LINE



Pictured are Don and Shirley Blanchard, general chairmen of the Seattle Convention, with Leila Wagner, Miss Washington-USA, of Lake City-Seattle. She asked the convention committee members to teach her the basics of the state dance so she could take the knowledge with her to the Miss USA contest in Biloxi, Miss., in May. Marv "K" taught her about 20 basics.

Leila also modeled square dance clothes at the Muscular Dystrophy dance. Leila is a champion bowler and hopes to be a good square dancer next fall. She will represent the state of Washington at the Press Breakfast and the Parade of States. She will be wearing a lovely pink square dance costume with silver slippers (from Ranch Corral Northgate) at the pageant in Biloxi. Her exposure to square dancing came from Betty Bartholomew, her chaperone, who is an avid square dancer.



Don and Helen Hullin, chairmen of publicity for the 20th National Convention in Seattle, Washington, model the official convention outfits, approved at the January 1977 Washington Federation meeting. First worn at the Seattle bid presentation at Atlantic City, it has since been seen at the Oklahoma City, Milwaukee and Memphis conventions. Green will be the predominant color in

Continued on Page 78

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So You Want To Be A Caller

by Harold Bausch
Fremont, Nebraska



Often I am approached with the question, "How does one get to be a caller?" This usually happens in the first year of dancing, but others may have danced a few years before they got the urge. Perhaps it appears that the caller is having all the fun, having the microphone in hand and telling everyone what to do.

Now how would you answer a person who was interested in becoming a caller? I usually tell the new dancer that they should dance at least a couple years before they try calling. Some will not wait. So the next thing I say is get a singing call record or two and practice them, then ask your club caller to let you try it. That's what I did.

It is much easier to learn a singing call than it is to learn to patter, so we take the easy step first. If they have trouble with the singing call, chances are they are going to have a tough time becoming a caller at all.

Let us take a good look at the calling profession and see if it is really something you want to get into. First, if you are going into it to make your fortune, forget it. I know of no caller who got rich from calling. If you see a wealthy caller, he has another source of income. What's this you say, you know a caller who gets as high as \$300. to maybe \$600. to call a big dance? Yes, but those big dates are few and far between. A caller may eat steak and lobster one week, and hamburger the next! The big jobs usually involve a big expense getting there, and often take several days of the caller's time. Often the caller you are thinking of has many weekdays open, wishing there were more Saturdays and Fridays in a week. Or he may be filling in dates at low prices to keep busy.

Let us look too at the life a travelling caller leads away from home and family much of the time, paying high hotel bills, eating in all kinds of cafes (some good, some not so good, and most expensive), driving miles and miles and paying high gas prices, or flying and paying half again as much for his airline ticket as he planned when he booked the dance. Weekends usually are tied up so you

can't spend the time with your family just at the time when the kids are home from school and the wife home from work. When holidays come, everyone celebrates—the caller spends his time trying to make everyone else happy.

Let us say we find a caller who is very exceptional and he books every night of the year for \$100. He would make \$36,500. a year. Not a fantastic amount when you stop to think he probably had traveling expenses that would knock your eye out! Besides every night of the year and he would be in the hospital with a heart attack, or his wife would have left him long ago.

Before taking the step from dancer to caller think of this, too. As a dancer when you don't feel good, or the "Super Bowl" game is on TV, you can stay home. As a caller, you just don't do that. Most callers have called with a bad cold, sore throat, the flu, kidney stone attack and you name it. Clubs don't accept an excuse easily. My daughters joke about it today, but they planned their weddings according to my schedule. One time in point, Lili wanted to attend her class reunion. She hadn't seen some of her friends for fifteen or twenty years. I said, "I can't go because I have a dance that night." She said, "Surely they would understand if you explained." I phoned the officers and asked if I could get them a different caller. They said no, it would be all right, they would get one. However, they never forgave me for not calling that dance, and have never booked me back again.

Now let us not forget the good side of the caller's life. You meet some of the world's finest people. You are with people who are having a good time, and you are partly responsible for them having a good time. That is a wonderful feeling. You see people at their best. (Well, most of the time.) There are those who think the caller is paid too much, some think

you are not paying enough attention to them, some think you are not as good as Joe Blow, who is younger and sexier, and they let you know it. I could go on, but I won't, because these are a very small minority, but you will meet them if you become a caller.

As a caller you are usually included in club parties, private or public, and you may be invited to homes for little get-togethers. You may be flattered by your dancers (Can't get too much of that!), you may get presents from your clubs at Christmas and on your birthday (That's thoughtful, too.). In general, they may make you feel pretty important. But the best part of it all is really the many new people you meet and the many long lasting friendships you make. These are the most important, and without calling you may never have them. Sure, it is nice when you call and get a big hand from the crowd, but I always say part of that applause belongs to the dancers themselves and to the others who helped them in the square. We can let the applause and flattery make us think we are better than we really are. Before we get to thinking too highly of ourselves, think of this. I have never heard of a doctor, lawyer, or caller who couldn't be replaced. As a friend, you might be irreplaceable, but as a caller, you could be replaced.



We've talked about what it is like to be a caller. Let us look at how you really get to be one. As I said earlier most callers do get their first experience behind the mike with a singing call. It would be well to learn several before you attempt patter. When it comes to doing patter find a friendly caller and ask him to suggest a few patter records and advise you just how you go about doing patter. Even better, go to a caller's school. If you have to do it on your own, try to tape record a couple of your

favorite callers and listen to his or her patter. Take the calls from a singing call you know and see if you can patter that call. Remember you are not singing when you patter. I like to remind new callers that they should think of the calls as directions on how to do the dance, then just as when they are talking, they use inflections of their voice to make it more easily understood. You should pick up one of the dominant tones of the patter call record and blend your voice with that tone. Now notice I said tone, not note; we do not call on one note all the time. Your voice should rise and fall just like it does when you are talking.

It is difficult to explain patter, and no two callers do it exactly alike, though at times a new caller will sound much like his teacher. Eventually he will fall into his own way of wording things and his own way of using the melody of the patter call record.

Sometimes experienced callers use a singing call record for patter, but usually this is just for a novelty and is not as good as when they use a good hoedown record. Each caller also will develop his own preference for the type of patter call record he uses. Some like a strongly phrased bit of music, others do not like the strong phrased music. You will have to experiment to find which suits you. Also tape record your calling and listen to it, you will learn a lot from listening. Dance to your own tape and see if it is the kind of calling you would like to dance to. Listen to your recording and criticize it constructively. If you are doing something you don't like see how you can improve. Have a good friend critique the recording with you. Be aware that dancers usually go overboard encouraging new callers, so don't get carried away with their praise. Still if you want to be a caller, take the pat on the back, go on and practice. If you are half as good as they say you are, you will probably make a go of it.

Once the bug has bitten you and you've learned some calls, some decisions must be made. You will need a P.A. system. You don't need the most expensive; you do need good equipment. Try to locate a good used set. If you have a pretty good set, you can usually get most of your money back later when you want to move up to better, or in the event you decide not to go on. I suggest used

equipment because it is available, and usually when you start you are calling to small clubs and small crowds. You don't need the best equipment to handle that. Also the equipment doesn't make the caller; the caller makes the equipment.

When you pick out some singing call records, don't pick out the ones that are complicated. Choose the ones that the dancers will get through. If dancers break down, they blame it on the caller. If a new caller gets them through the call, they don't think about the record, they think, hey, this fellow did alright, we got through everything he called. Remember, just because "Joe Blow" brought down the house with a certain singing call, that is not necessarily the best one for you. Go easy, walk before you try to run.

Remember square dancing is great because all are enjoying themselves and each other. Contribute to it, or get out. Call what you feel is for the betterment of the whole group, not just what you want to practice, or a couple of "hot rods" ask for. Square dancing is a great sharing of effort and ability of both the dancers, and the caller. Have fun. Enjoy

one another.

I cannot conclude without adding this. If you are going to be a caller, then teach new dancers. They are very forgiving of mistakes, and it is the fastest way for you to learn. If you are going to be a caller, build, teach classes, start new clubs, add to others. Don't be a leech and try to live on other callers' classes and clubs. No one should criticize you for building your own club with dancers you taught, but if you try to steal dancers away from an established club, you're doing it wrong. Be a builder.

To sum up this whole article: being a caller is not the soft touch it may look. It is not all glory. On the other hand, if you can be a good caller and bring happiness to others, it is a satisfying occupation. To at least 95% of the callers it is a good second job. Perhaps that is the best way to call, as an extra job. Unless you have some other source of income, too, the calling profession is not too promising. If you do it, enjoy it! No caller is much fun if he isn't enjoying his own calling, and if he doesn't enjoy the people he is calling for, then he had best give it up altogether.

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"How many lessons will it take?"

"Let's not look at these dances as lessons, but rather a fun get-together. In square dancing fun is the important thing."

"But we heard it will take forty weeks before we can have fun going other places."

"Yes that is true, but during lessons we have parties, refreshments, and you can attend other beginner dances."

"Five dances a month? We were only planning on dancing maybe a couple of times a month when we started!"

Twenty Weeks Later: "Did you have fun at the beginners round-up?"

"Oh yes, the caller was real good, don't think I can say the same about us. We stood a lot. His people said they're all through with lessons and invited us to their club."

Thirty Weeks Later: "Hello folks, hear you visited a couple of other clubs."

"Oh yes! We had such a good time. Their caller sure taught us a lot of new moves. Do you know a move called *stroll down the lane*?"

"What happened to you trusting your caller? Remember when I said there would be no visiting until after graduation?"

"But Joe is our friend, he graduated already and says we do just fine. No problem! We just go to have a fun time. Never thought we would be dancing twice a week. We were only going to

dance a couple of times a month!"

Thirty-Five Weeks Later: "We joined a workshop!"

"What! You haven't graduated yet!"

"Oh, that's alright the caller says he's just reviewing what we have learned so we will be more automatic when we do go out visiting more clubs. Never thought we'd be dancing three times a week!"

Forty Weeks Later: "Oh boy! When you told us in the beginning how much fun we would be having, we just didn't know what you really were telling us. The club members have us lined up to go banner stealing on next Friday and Saturday night. Never thought we would be dancing four nights a week."

Fifty Weeks Later: "Hello folks, lessons are starting again and we would like you to help as angels."

"But we dance four nights a week now and we want to join a club where we can dance the Plus I we learned at workshop. That's five nights a week there and really we were only going to dance a couple of times a month when we started out."

Two Years Later: "Hello folks, haven't seen you around." "Well, we dropped out for a while. It got to be where we were dancing every night. There were the club dances, and workshops, and we were angels a few times, plus we took up round dancing, and you know how many festivals and special dances there are. Never did find time to go on a week-end. Guess what? We can't figure out what the big hurry is, and where everyone is going. We just want to dance a couple of nights a month."

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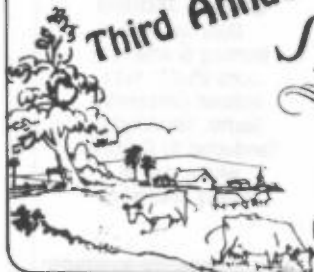
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<p><i>"New"</i> NEW ENGLAND ABC & CCC COLLEGE AUGUSTA, MAINE <i>July 16-19, 1981</i> Dave Stewart—Stan Burdick Write Dave's Record Service 70 State St., Augusta ME 04330</p>	<p>FONTANA, NORTH CAROLINA CALLERS COLLEGE <i>November 16-20, 1981</i> Cal Golden, Stan Burdick Tex Brownlee New/Novice/Experienced Write ASD, Huron, Ohio or callers above</p>	<p>CALLERS SEMINAR Daily Sessions Morning & Afternoon June 25-27, 1981 <i>National Convention Seattle, Washington</i> Conducted by Callerlab with a staff of leading specialists</p>



RHYME TIME



GRADUATION GRATITUDE (To the tune of "On Top of Old Smoky")

Way back last September, in "Square Dancing I"
 We joined hands at Firelands, and thought it was fun.
 Our group circle left, when Stan Burdick called *right*
 And our version of *grand square* was a pathetic sight.

Took us weeks to learn *swing thru* and that darned *spin the top*.
 Some men thought of quitting, when the calls were forgot,
 But Stan kept on teaching, though the prospects looked slim,
 So now all we graduates must congratulate HIM!

The Graduates of Huron, Ohio

To put some fun into your life
 I've heard it said, "Try dancing."
 Disco, round, or better, square,
 They all keep fun advancing.

We dwell upon our soul and mind
 To competition meet,
 But I believe in equal time
 To educate the feet.

We dollars spend for fitted shoes
 Podiatrists we feed.
 When just a favorite caller's voice
 Might ease our poor feet's need.

Music soothes the soul within
 So the adage goes.
 Why not try a western tune
 For your walk on sole and toes?

And pay no mind to critics
 Who overspend their lip.

Listen to the caller,
 He'll specialize a tip.

With easy explanations like
Coordinate, assuring,
 Simply keep your head informed
 Of what your feet are doing.

So join a club like Family Squares
 Where fun and friendship blends.
 You're sure to end up partner with
 A wall to wall of friends.

And in conclusion, this P.S.
 I always like to share.
 No matter what mistakes one makes,
 They're always on the square!

*Edith Harris
Murrysville, Pennsylvania*

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PLANE-LY A SUPER FESTIVAL

Here's a club that did something different! The Jet Sets Square Dance Club of Ellsworth AFB, South Dakota, recently hosted the South Dakota State Winter Flying Snowflake Festival. Don Malcom, an Air Force first sergeant, the club caller and festival chairman, put his talents to work. A state festival had never been held on an Air Force base. As the club went to work, the members soon found out the reason why. The first goal was to select the building and obtain permission and establish access to the base. (Security was a real road block.) Don's task was to convince the base commander to grant permission. Many hours later, all was set.

The club members wanted to give the square dancers something to really remember, so the next task was to coordinate tours of the base with special fun badges for dancing on a military airplane (first ever). Don was delegated to obtain permission, but the base authorities not only said, "No," they thought Don was a little wacky. Don did not accept the "no," and kept at the giant task of gaining approval. By festival time, all was "Go" for the trail's end dance, a super festival, plus a tour of the base with the bonus of dancing on a military airplane. Dancers were impressed with the beautiful decorations done by Bill Kopp. The trail's end dance, with live music, had 36 squares in attendance. Saturday's festival started with the posting of the national flag by the Base Color Guard with over 40 squares of dancers present. More than 17 squares danced on the aircraft. Dancers had to take turns, with only three or four squares at a time. This weekend will truly be one of the most remembered festivals ever held in South Dakota. Special thanks are due to Don Malcom, all the standing committees, and the Jet Sets members for a job well done.

Sharon Ward

GOLDEN STRIKES GOLD



Tuesday night, April 14, 1981, at the Radisson Muehlebach Hotel in Kansas City, Missouri, Don Williamson presented to Cal Golden a Gold Record for his recording of "God Bless America." According to statistics "God Bless America" was the most used square dance record for the year 1980.

It was picked as one of the top records of the year by John Swindle of *American Sqauredance* Record Review. It received the top rating from Don Hanhurst's Tape Service. It was chosen by Bob Osgood in *Square Dancing* as the Classic Square

Dance Singing Call Record for 1980 and received the highest rating given a record. It has been widely used as the best record of the year for grand marches and the closing of square dance programs. It was used in the square dance floats in the Cotton Bowl Parade and the Orange Bowl Parade on New Year's Day 1981. It was used on "Good Morning, America" TV show out of California on one of the shows featuring square dancing and by the square dance group who welcomed President Jimmie Carter back to Plains, Georgia. It was used by a group of square dancers in Philadelphia when they welcomed home the Iranian hostages. This was shown on Eastern TV.

President Reagan led in singing the song, "God Bless America," when he welcomed the hostages and it was sung on national TV at his inauguration. The presentation read "Presented to Cal Golden of Gold Star Records for the recording of "God Bless America" from Don Williamson, Producer and Stan Williamson, Arranger.

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— June 1956

Rickey Holden writes of "The Forgotten Man" in square dancing, that third entity lying somewhere between the professional caller and the dancer. He may perhaps be best described as the caller-dancer who is more concerned with what he can put into square dancing than what he can get out of it. Call him what you may, his (hers) is a contribution difficult to evaluate precisely, and of an importance impossible to over-emphasize. He is the man whose genuine love for this activity, coupled with a generosity of spirit, makes it possible for him to share his joy with others and, in so doing, increase his own spiritual wealth a hundred-fold. Areas which have the benefit of such individuals are fortunate. Dancers who enter the world of square dancing through their doors will find a more lasting and rewarding phase of the activity than those guided by a more commercial approach.

Square dance therapy has been introduced at William Jennings Bryan School in Oklahoma City by Lucy York, R.N. The specific purpose of the therapy is to eliminate limping by developing the trunk muscles that have become weakened by dependence on one good leg. Since square dancing encourages equal use of the legs, the trunk muscles are exercised more evenly. Lucy says, "Square dancing is good medicine," and she practices what she preaches. Since learning to dance in order to teach the children, she has become an avid square dancer herself.

10 YEARS AGO— June 1971

Can we live up to this?

Al Eblen of Texas writes: "I wear two uniforms. One is the uniform of the square dancer and caller. To me, the finest people of our land are square

dancers. They have the highest personal standards of any people I know. You will find them in church on Sunday... You will find them in many activities that promote the welfare of mankind. You seldom find square dancers involved in anything unsavory...

"My second uniform is that of a policeman. I have seen the anarchists, revolutionaries, dope peddlers, murderers and other criminals. I have seen the foul-mouthed and unwashed. I have seen the politician with no backbone. I have seen people with no personal integrity or human sincerity.

"After working among these, the joy of changing to my square dance uniform is overwhelming. It is wonderful to be with people who contribute to the elevation of society and the generation of brotherhood and fellowship... It is my desire to be a sympathetic and steady-
ing vehicle through which many people may find the wholesome fun to which they are entitled, in square dancing."

"Forgetfulness" from Marlon Carlton of Illinois:

No twirling fun,
Can't hardly dance,
A real dum-dum.
No ruffled pants!

Elisabeth Evans of British Columbia asks, "Are we *underselling* square dancing?" She contrasts two recent "evenings out"— one a square dance and the other a good movie. In her opinion the expensive "big spectacular" didn't stand up very well in comparison with the fun, exercise, fellowship and lasting enjoyment of the night of square dancing. She says, "Don't you think it is time we considered making the cost of square dancing more compatible with the fun we derive from it? If you give peo-

Continued on Page 85



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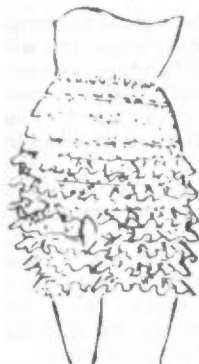
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STATE LINE

A SUCCESSFUL EXPERIMENT

Each Wednesday evening Mt. Baker Council and Mt. Baker Teachers & Callers Association sponsor a fun, party-like dance. Its purpose is to establish a regular event in which three categories of dancers can participate at their convenience:

New Learners— who are attending classes with a club and desiring additional "practice", and

Former Dancers— who have had to drop out for various reasons, but wish to re-enter the square dance picture without beginning from scratch at lessons.

Occasional Dancers— who cannot keep up the pace of a mainstream club program.

Featuring a different Mt. Baker area caller each week for the dancers' pleasure, the level of dancing is "Extended Basics", covering the first 47 moves as listed on the Callerlab program (approximately 15-level based on a 30-week teaching schedule). The dance is run as usual with a set of squares and a set of easy-level rounds. There is no workshopping or teaching allowed, ex-

cept that one simple mixer or round dance may be taught in less than 20 minutes by the caller at his discretion.

Expenses are minimal. The hall is \$25. per week, the callers are paid a percentage of the gate intake, and the only advertising is a line ad weekly in our local dance publication. No kitchen expenses are incurred.

The program was started in November, and has been very promising. It has averaged six squares of dancers representative of many of the area clubs, most of which who fit into the above primary categories, showing that there has been a need for this type of program. It will grow as the word spreads due to support of our clubs and dancers in Mt. Baker Council.

We feel that this can be looked upon as a successful experimental idea which serves as a model for other areas to view and imitate thus enhancing and strengthening our square dance activity.

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Chairpersons*



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Dancing Tips

We hear so much about "levels." Some complain there are too many; some say the levels are dividing dancers. Others say that levels are making people class conscious, because they feel the higher level you dance, the better dancer you are.

Let me remind you that Callerlab created the levels because the dancers were complaining about callers using figures with which they were not familiar. If dancers or callers wanted a high level club, they should label it accordingly so that no one would come to dance and have to stand all night. Or if a club did not want to dance too high a level, they could establish their level and advertise it as such.

The original idea is still good; however, unexpected things are happening. Dancers often strive to achieve the highest level they can, whether they are ready for it or not. Dancers ask callers to call things they want to dance or want to learn, often not within the level intended for that club.

Let me say right here that just because you dance a higher level than someone else, you are not necessarily a better dancer than that person.

Everyone wants to be challenged a bit, but no one likes to make mistakes. A caller must work hard to vary the easier

calls and keep them interesting and challenging, but it can be done. It is much easier to just put a new name on a bunch of maneuvers and let the dancers learn them. This does keep the interest of some dancers, but it could also drive away those who do not get to dance three or four nights a week.

If we face facts, we know there are club members who pay their dues but just come to the club when nothing else is going on. They expect to be able to dance and not look foolish. They expect a lot! It would be better if they would not let anything keep them away from the club's regular dances. They should attend often enough to maintain their proficiency, or not blame the club and caller for progressing while they were missing.

On the other hand, we have club members who attend three or four dances a week. They hear every traveling caller who comes to town and they expect their club caller to explain and call the "latest and greatest" call that Mr. Traveling Caller pulled out of his hat. It isn't fair to other club members to be frustrated, or to the caller to have to do a workshop he hadn't planned on.

The levels are not really the problem. They were established to help identify which events dancers should attend, in an effort to help all have a good time. The real problem is that so many dancers are afraid that others will dance a higher level. So many callers do not want to be called "just a mainstream caller." Look! Mainstream is "where it's at!" That's where the majority of dancers really dance and have a good time. That is the level most dancers have time to achieve and dance well. That's where the big crowds are.

Continued on Page 81

THE HAROLD BAUSCH DANCE-O-RAMA CALLERS COLLEGE

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Calling Tips

by Gene Trimmer

One styling term on the Callerlab list needs to be stressed more. Many dancers are using a "thumb around thumb" hold in the hands up hold. The definition from Callerlab is:

"Hands up— Hands are joined in crossed palm position, i.e. opposing dancers place palms together with finger 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 dancers' hands. As the turning action starts, wrists are straightened." The handhold, as explained in the above definition, is *much* more comfortable than the thumb around thumb hold many are using and it certainly is much easier to disengage contact when necessary. Callers and dancers alike need to take a good look at the Callerlab Definitions Of Styling Terms to get away from many uncomfortable holds and into good styling. It is a great feeling to get through the geometry of square dance choreography but it is an even greater feeling to *dance* through it.

There is one question we should all ask ourselves when we teach people to square dance and that question would apply from beginner through advanced stages. The question is "Have I concentrated so heavily on the *geometry* that I neglected the *dance*?" If, in the process of teaching any new basic or figure to dancers, you tell them only how to get through it and do not tell them how many beats (or steps) it should take then the answer to the question is an emphatic "Yes!" If you tell them only where they should go from one point to another, and their resultant formation and position with no instruction in styling, then the answer to the question is an emphatic "Yes!"

This is not a good "Yes." It should be a definite "No." The dancer, beginner through at least Plus Two, is paying you

to teach him/her how to square *dance*. If you have not taught each one how to move gracefully, on the beat, with good timing and styling through the geometric patterns you establish, then perhaps you are selling a bill of goods that falls short of being the best "product."

In line with styling there are some who advocate the forearm hold instead of the hands up hold in ocean waves and other places where it is appropriate. The argument is submitted that it is easier to exercise "control" over an adjacent dancer when using a forearm grip. Isn't it just possible that when we teach people how to dance we should concentrate on each individual movement instead of advocating one dancer's control over someone else? For example, in a *swing thru* the adjacent dancers should move themselves around the pivot point that is established at the point of hands up contact. They *move themselves* instead of *being moved* or pushed or pulled by anyone else. A very high percentage of the time simply pointing to the position any dancer should assume is all that should be needed and stressed. When we "control" dancers by shoving or pushing them through movements they are less apt to ever "learn" the movements.

All of the Callerlab definitions of the basics also contain "styling" and "timing" as a part of that basic writing. The "definition" is where we get the information about the geometry. The "styling" and "timing" is where we get the information about the "dance."

MISSISSIPPI GULF COAST

NINETEENTH ANNUAL

Square Dance Festival

August 7 & 8, 1981



MISSISSIPPI COAST COLISEUM

Marshall Filippo Friday
Beryl Main & Dick Jones Saturday
Barbara & Jerry Pierce Rounds
Harold Smith, 4502 Kendall, Gulfport MS 39501



by Bob Howell

easy level

Don't know where John and Mabel Roach of Glencoe, Minn., got the name for this solo dance, but it is a smooth, quickly-taught routine, and they say their teens have a great time with it. It goes really well for senior citizens, too.

RAT HUNT

RECORD: "Elektra 47031A. "Another One Bites the Dust." or any medium tempo disco record.

FORMATION: Solo dance, everyone begins on L foot.

Count:

- 1-4 (1) L toe sdwd, (2) L bk to place, (3-4) Rpt. cts 1-2. During 1-2, the left forearm makes a CW circle in front of body snapping fingers at same time. Two arm circles will be completed during counts 1-4.
- 5-8 Repeat action of 1-4 using R foot. Rt. forearm circles will be CCW.
- 9-12 Fwd and Back rocking action: (9) Fwd L, (10) Recover R, (11) Fwd L, (12) Bk R. The rocking action is just shifting weight fwd and bk. Both arms are extended straight forward, fingers pointing up as if pushing against a wall, head doing a "pecking action."
- 13-16 Walk (13) fwd L, (14) fwd R making a 1/4 turn R, (15) Step sdwd L, (16) Close R to L with slight stamp.

Don Buzzingham of College Station, Texas, does an excellent job of adapting music and dances to fit recreational needs. Here is a good one familiar to many of us.

SOLOMON LEVI ADAPTATION

Note by Don: Because "Solomon Levi" is a 48-count tune, the figure will not fit most modern 64-count tunes. Desiring to use it with more modern music, I added a 16-count circle left prior to the figure. I field tested it at the ACA Convention in Houston using "Pecos Promenade," Chaparral 406.

Circle left (for 16 counts, you can sing, yodel, hum, or listen; however, the spirit moves you).
 First (second, third, fourth, heads, sides, all four) couples separate, go round the outside track
 Pass your partner over there, you pass her coming back
 Bow down to your corners, bow to your partners all
 Swing your partner round and round, and promenade the hall.
 (Sing, etc., for the remaining 16 counts.)

Stew Shacklette of Brandenburg, Kentucky, has written a mescolanza that really flows smoothly and named it:

LONG BRANCH REEL

FORMATION: Two couples face two couples.

- 1-8 Forward and back
- 9-16 Left hand couples right and left thru (on the diagonal)
- 17-24 Right hand couples right and left thru (on the diagonal)
- 25-32 Do-sa-do the one you face
- 33-40 Swing same one, face partner (end in an eight-chain-thru position)
- 41-48 Eight chain four
- 49-64 Slow square thru

Kirby Todd of Folk Valley, Illinois, opened my eyes to a record in my case for many years and never used. All who use "Dancing Shadows" may flip the record over and find a delightful easy round called:

LITTLE GIRL

RECORD: Windsor 4682, by Jack and Na Stapleton

STARTING POSITION: Intro, open-facing; dance, semi-closed.

FOOTWORK: Opposite throughout, steps described are for M.

Intro:

1-2 WAIT; APART, TOUCH, TOGETHER (to Semi-CP), TOUCH;

Dance

1-4 FWD TWO-STEP; FWD TWO-STEP (loose CP); VINE, 2,3,4; SIDE, TOUCH, SIDE, TOUCH;
5-8 (SCISSORS) SIDE, CLOSE, THRU,— (to L Open); TURN OUT, 2,3,— (to CP); TURN TWO-STEP; TURN TWO-STEP (to Semi-CP);

9-16 Repeat action of Meas. 1-8 ending in open pos facing LOD;

17-20 VINE APART, 2,3, SNAP (fingers); VINE TOGETHER, 2,3, TOUCH (to Butterfly);
ROLL,—, 2,—; 3,—, 4,— (to Open);

21-24 Repeat action of meas. 17-20 ending in Semi-CP facing LOD;

25-28 STEP, BRUSH, POINT,—; (HITCH) BACK, CLOSE, FWD,— (to CP); TURN TWO-STEP;
TURN TWO-STEP (to Semi-CP);

29-32 Repeat action of meas. 25-28 end in Semi-CP;

Perform entire routine a total of two times.

ENDING: Step apart and back.

FRONT LINE COVERAGE— A TALE OF THREE CITIES

Splashed around our cover this month are "teaser" photos introducing upcoming and just-past events in three cities—the Callerlab Convention held in Kansas City in April, the LEGACY V assembly in Denver in May, and the National Square Dance Convention coming this month in Seattle. Callerlab is covered in this issue and the other events will be described in forthcoming issues. One of the exciting moments for Cal Golden during the Kansas City conclave was receiving his gold record from Don Williamson for "God Bless America." Congratulations, Cal. You got double honors in Kansas City and a *quarter more*— a quarter of our cover, that is!

3RD ANNUAL

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- SRR1008 TEXAS BOUND AND FLYING, Jerry Rash
- SRR1007 HOLDING THE BAG, Claude Ross
- SRR1006 HONEY SHOW ME YOU CARE, Jerry & Sara
- SRR1001 RAMBLING FEVER, Jerry Rash
- SRR5001 SOUNDRAS
- SRR0001 GOODTIMES ROLL, Round Cued by Ed Carter



Jerry Rash
Whitey Aamot
Sara Aamot
Tom Mohney
Claude Ross



eye of a staff writer at one of the daily papers as he sorted through a stack of releases. The following morning, his paper carried news of the dance in a front page feature on ways to celebrate St. Patrick's Day.

The names of many dances are colorful and catchy. Including the names of a few dances programmed for the evening in the release can stir up interest. In January our releases read, "St. Louisans can warm up dancing to a 'Hot Time in the Old Town Tonight.' The release for

the following month's dance invited folks to "rip 'n snort" with the folk dancers.

"Hot cocoa for a nippy January night" or "popcorn and hot cider" for an autumn dance make for a pleasant evening. They also add to the seasonal quality of the release, and improve the chances of the dance being listed in the newspapers' "Things To Do" columns.

Special celebrations, like the anniversary of the group's first dance, should always be featured in news items.

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BOB VINYARD
St. Louis, Mo.

SPREADING THE WORD

by NINI Harris
St. Louis, Missouri



Regular news releases play a vital role in spreading the word about a new dance group or finding new dancers for an established group. But if a release is going to get picked up by local papers catch the interest of potential dancers, it needs a little spice.

That spice can be difficult to achieve when a group sends out a release every month. However, a theme for each dance can provide that newsworthiness and color that earn it a space in the local papers.

One February our dance group got big letter headlines for a "Presidents' Month Dance." We featured couple dances

popular during Washington's and Lincoln's years as presidents. The previous December a dozen neighborhood papers carried news of a dance that was billed as "an old-fashioned holiday dance—New England style." Favorite folk dances of New Englanders, like "Dip for the Oyster and Dive for the Clam," and "Sir Roger de Coverly" were the evening's special treat.

On Missouri night, the club danced the "Missouri Waltz" and the "Missouri Hoedown."

Irish dances topped the bill in March. Dancing "Slaunch to Donegal" and to the melodies of "Piping Tim of Galway" and "Irish Washerwoman" caught the

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'SPLIT-YER-SIDES' *by Stan B*



"FRANKLY, FLOYD, AS A CALLER YOU'VE GOT A WAYS TO GO. YOU CAN'T HAVE HEADS SQUARE THRU WHILE TAILS DIVIDE..."

'SPLIT-YER-SIDES' *by Stan B*



"LAST WEEK I CALLED A GRAND SQUARE IN TWENTY BEATS, CHAINED THE GALS TO A DOPAZO, BENT THE LINES FROM COLUMNS, AND CALLED A STAR THROUGH FROM TWO-FACED LINES. I CAN'T WAIT TO SEE WHAT I'LL DO THIS WEEK..."

'SPLIT-YER-SIDES' *by Stan B*



"YES I SURE AM! NOW HOW IN THE WORLD DID YOU EVER GUESS THAT I'M A CALLER?"

'SPLIT-YER-SIDES' *by Stan B*



"QUICK, FRED—CHANGE THAT RECORD AND WATCH YOUR DANGERS WHEN YOU CALL. THEY'RE STANDING AT ATTENTION. YOU'RE PLAYING THE STAR SPANGLED BANNER..."

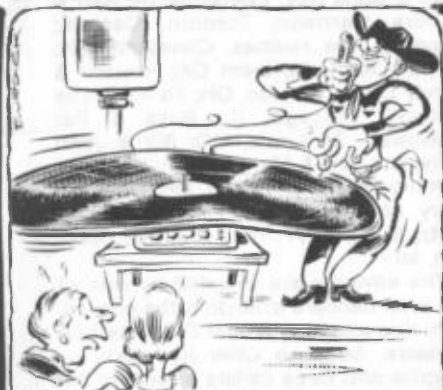


"JOE, YOU'RE CLIP TINGING AGAIN!"



"OH, YOU'RE MY DADDY'S BOSS. YES, HE'S IN MY ROOM, PLAYING WITH MY DOLLS... HOLD ON, I'LL GET HIM..."

Calling the Tunes with Caller Cartoons



"BRACE YOURSELF... IT'S GONNA BE A LONG HOEDOWN!"



"HARRY TOOK UP CALLING TO RECIPROCATE... ALL WEEK LONG HIS BOSS GIVES ORDERS TO HIM... ON SATURDAY NIGHT IT'S HARRY'S TURN TO TELL HIS BOSS WHAT TO DO..."



"HORACE--YOU SAID YOU WERE GOING TO COME IN HERE TO CHECK EQUIPMENT!"



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"BEEN CALLING LONG!"

American Squaredance, June 1987

OF SPECIAL INTEREST TO THE
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CHALLENGE CHALLENGER

by Russ &
Nancy Nichols

The 15th National Challenge Convention opens its doors with a trail-end dance on Wednesday, June 17, 1981. The callers for this dance will be Jeff Barth, Ed Foote, Dave Hodson, Ross Howell, Ron Libby, and John Preston. The trail-end dance is open only to those registered for the convention, and dancing will be from 8:00 to 12:00 midnight.

The convention has been sold out since last August and will officially get under way at 1:30 p.m. Thursday afternoon. If you find you will not be able to attend, please notify Ed Foote as soon as possible; the people on the waiting list are hoping they will get a chance to attend.

It should be a lively convention with several new callers vying for the open spot on the calling staff. Also on the convention agenda will be the Philadelphia question: How many squares? 104? What levels? How will the space be assigned to the three levels? If you have opinions about National Challenge Convention, let your advisors know before convention so they can express your feelings for you.

Your advisors and their areas are as follows: Raleigh & Frances Bailey, Washington D.C.; Mike & Ann Barlean,

FL; Derek & Gladys Buxton, Canada; Don & Dollie Conrad, Columbus, OH; Roy & Margaret Davis, Southern CA; Stan & Doris Day, Evansville, IN; Bert & Sandra Harrison, Toronto, Canada; Roger & Sue Holmes, Cleveland, OH; William Kent, Northern CA; Howard & Sandy Lyons, Dayton, OH; Tom & Marie Malecki, Chicago, IL; Russ & Pat McGowan, St. Louis, MO; Bill & Joan Mills, NJ; Ron & Mary Nelson, WI; Russ & Nancy Nichols, Toledo, OH; Danny & Mary Lou Ryan, MA; Herb & Monica Seitz, Buffalo, NY; Tony & Jackie Simpson, MI.

The advisors are selected by vote of the area dancers attending the convention. You also notice that Ohio has four advisors, because Ohio had sixty-six couples and three callers attending the 1980 convention. This may change as the convention moves to Philadelphia and the east coast challenge dancers become more involved in the program.

Convention tapes will be available at a nominal cost by writing Dick Cook, 3122 Manand St., Carmichael CA 95608. Please indicate which hall (C-I½ or CII½) you wish when making your request.

The 30th National Square Dance Convention opens on June 25th. It promises to be a big step forward for advanced and challenge dancing, with nine hours of dancing plus three hours of workshops scheduled each day at both advanced and challenge levels. The same hall will be shared at the C-I, C-II and C-III level. Dancing will start with the Seattle Tape Worms hosting a C-I Trail End Dance on Wednesday evening.

After-parties are scheduled on a pro-

Continued on Page 61



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STRAIGHT TALK

I have read numerous letters in square dance publications about level problems. Many callers and dancers are asking for a limited basics program or some kind of cut-off whereby dancers can be graduated after 15 or 20 weeks of instruction. They are saying that visiting callers are not calling MS, QS hoedowns but are slipping in Plus I and Plus 2 calls without benefit of workshop or walkthru. In essence they are asking for fewer calls. Haven't I heard this somewhere before? The QS program was created to reduce the number of new calls being taught to MS dancers. When you consider the number of new experimentals being taught now as opposed to the number being taught a few years ago, the QS program is working. But when you consider the number of "new" calls (mostly from the plus lists) being presented at QS dances, we find that the problem has not been solved.

Let's be realistic. While it is true that in highly populated areas pure MS, QS dances can be financially successful, the majority of the clubs in our country must present a program somewhere in the Plus I, II area to have a successful hoedown.

We don't believe that a limited basics program is the answer. It would just be one more list from which to deviate. In most areas there would not be enough dancers to support open hoedowns so they would still be faced with the problem of hearing too many "new" calls. Therefore we are taking a different approach. In order for you to see the full picture I must explain the club organization.

The Bayou Valley Dancers of Monroe,

La. is a multi-level club, dancing two nights per week at two levels. The Monday night program consists of MS, QS and those Plus I, II calls which are currently being used at area hoedowns. The Thursday night program is

Plus II and workshops from the "A" list. While some members dance at one only, (usually members of other QS clubs), many dance both nights. All social events are sponsored and supported by the entire membership. Operating on the belief that class dancing is just as much fun for the newer dancer as "A" workshop is for the old pros, we see no reason to rush toward graduation, half-teaching the MS moves along the way.

Our class runs for a full year and graduates at the hoedown level. At graduation time they are fully prepared to dance at area hoedowns without fear of not being able to perform the calls which are used. The transition from class to club is smooth and effortless. During the year, when there is a fifth class night in any month, we put on a hoedown. The program is class level at that particular time and is supported by the entire club membership. This scratches the "we want to go to hoedowns" itch and helps the class to feel a part of the club from the very beginning, further reducing the class to club transition shock.

In the beginning, it was rough. Some dancers paid double dues and the caller worked for free but after just two years we are seeing our dreams come true. Our ten squares of happy dancers will sponsor the Louisiana State Convention in 1982.

Tom Perry
Monroe, Louisiana



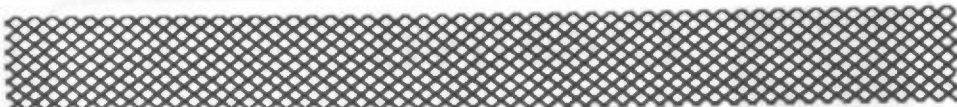
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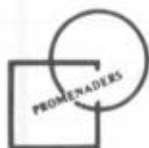
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by Ed Fraidenburg

CHOREOGRAPHY

Unusual singing call figures by Orlo Hoadley, Rochester, New York:

FLUTTER PROMENADE

Sides right and left thru
Heads pass thru, divide and star thru
Sides pass thru, centers in
Cast off three-quarters
Fours go forward, fall back, pass thru
Wheel and deal, ladies chain
Flutter wheel, promenade.....

SQUARE THRU AND...No. 3

Sides right and left thru
Heads pass thru, cloverleaf, zoom
Double pass thru, centers in
Cast off three-quarters
Fours go forward, fall back, star thru
Centers square thru, with the third hand
Lead to a Dixie grand, corner twirl
Promenade.....

SCOOT AND RUN

Heads flutter wheel, pass thru
Turn left in file, gents go around two
Lady around one, fours go forward, back
Pass thru, tag the line right
Couples circulate, men scoot back
Ladies run, ladies scoot back
Men-run, promenade.....

RUN AND CROSS RUN

Four ladies chain across
Heads cross-trail thru, divide and
Star thru, zoom, left square thru ¼
Swing thru, balance, ends run
Same two cross run, promenade home....

TOUCH AND SCOOT BACK

Heads square thru, circle to a line
Fours go up, fall back, pass thru
Wheel and deal, pass thru, touch and
Scoot back, right and left grand
Swing and promenade.....

LEFT TOUCH

Sides flutter wheel, heads lead right
Circle to a line, fours go up, fall back
Pass thru, wheel and deal, zoom
Square thru three-quarters
Left touch a quarter, scoot back
Swat the flea, same lady promenade.....

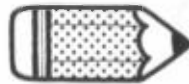
BUSY CENTERS No. 2

Heads pass thru, separate around one
Same two pass thru, centers in
Cast off three-quarters, centers pass thru
Centers in, cast off three-quarters
Fours go forward, fall back
Centers star thru, left allemande.....

BUSY CENTERS No. 3

Four couples flutter wheel
Heads lead right, circle to a line
Fours go forward, fall back, pass thru
Tag the line in, centers California twirl
Cast three-quarters, centers Calif. twirl
Cast off three-quarters, ends star thru
Centers pass thru, all promenade home..

REVIEW



CIRCULATE FAMILY

(Boys, Girls, Ends, Centers, All Eight,
Single File, Split)

DESCRIPTION: From waves, columns,
lines, two-faced lines, etc., the call
means to advance one position in a

specific formation; dancer always moves forward to the spot previously occupied by the dancer ahead in a given formation. Such dancers usually follow one another in the same direction. They may move in opposite directions passing by other dancers as they move.

The passing rule is that passing dancers on the same track (if, for example, both are ends) always pass right shoulders. If the passing dancers are on parallel tracks (one end and one center), they pass whichever shoulder is appropriate.

The term, *split*, means to divide two parallel ocean waves or columns into two boxes and circulate within the appropriate box.

EXAMPLES BY Ed:

Heads square thru four, ocean wave
Boys circulate, swing thru, boys run
Girls circulate, wheel and deal
Left allemande.....

Heads square thru four, swing thru
Boys run, couples circulate, girls trade
Couples circulate, girls trade
Ferris wheel*, zoom, square thru ¾
Left allemande.....

*Or, Dixie grand (R,L,R) left allemande...

Sides rollaway, heads square thru four
Swing thru, ends circulate, centers run
Bend the line, star thru, track two
Girls trade, recycle, sweep a quarter
Crosstrail thru, left allemande.....

Heads lead right and circle to a line
Ends box the gnat, all pass the ocean
Centers circulate, boys run
Square thru four, trade by
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, split circulate
Eight circulate, split circulate
Walk and dodge, chase right, boys run
Pass thru, wheel and deal, zoom and
Square thru three-quarters
Left allemande.....

Heads pass thru, go round one to a line
Pass the ocean, split circulate, recycle
Star thru, pass thru, wheel and deal
Centers pass thru, left allemande.....

Heads lead right and circle to a line
Touch a quarter, split circulate
Boys run, reverse flutter wheel
Pass thru, left allemande.....

Heads lead right and circle to a line
Touch a quarter, split circulate
Eight circulate, coordinate

Couples circulate, girls trade
Bend the line, left allemande.....

Sides right and left thru
Head ladies chain, heads lead right
Circle to a line, touch a quarter
Split circulate, eight circulate
Trade and roll, left allemande.....

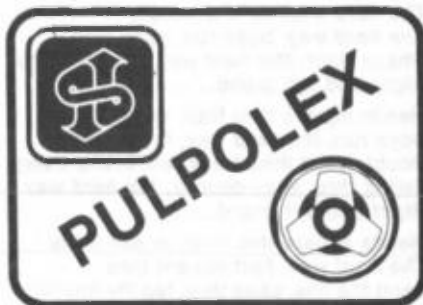
Heads pass thru, go round one to a line
Touch a quarter, split circulate
Trade and roll, pass thru, girls fold
Curlique, recycle, square thru ¾
Trade by, left allemande.....

Heads pass thru, go round one to a line
Touch a quarter, split circulate
Eight circulate, boys run
Double pass thru, track two, girls trade
Recycle, sweep a quarter
Left allemande.....

Heads lead right and circle to a line
Rollaway, touch a quarter, split circulate
Boys run, trade by, pass thru, trade by
Left allemande.....

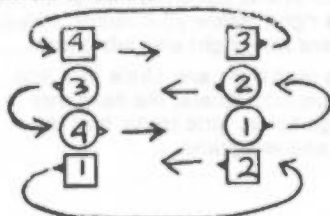
Heads lead right and circle to a line
Rollaway, touch a quarter, split circulate
Boys run, trade by, circle four to a line
Left allemande.....

Sides flutter wheel, heads pass thru
Go round one to a line, touch a quarter
Split circulate, eight circulate
Boys run, centers pass thru
Left allemande.....

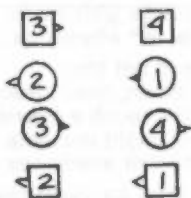


THE HARD WAY
by Bill Davis

Parallel waves, ends zoom
Centers circulate



Result



DESCRIPTION: From any parallel waves/lines with ends in tandem, centers circulate, ends zoom.

NOTE: Use as a follow-up call after any call that leaves the set in parallel waves, lines, etc. The author states that if used with discretion, *the hard way* can be a very effective programming device. From a choreographic standpoint, it seems like a reverse *acey deucey* (ends change sequence and centers do not).

EXAMPLES By Bill:

Heads pass the ocean, pingpong circulate
Extend, *the hard way*, spin chain thru
The hard way, right and left grand.....

Heads square thru four, square thru three
Trade by, swing thru, *the hard way*
Right and left grand.....

Heads square thru four, ocean wave
The hard way, swing thru
Right and left grand.....

Heads square thru four, touch a quarter
The hard way, split circulate
The hard way, boys run, pass thru
Chase right, *the hard way*, single hinge
Right and left grand.....

Heads square thru four, swing thru
Boys run, *the hard way*, ferris wheel
Double pass thru, track two, *the hard way*
Swing thru, *acey deucey*, *the hard way*
Right and left grand.....

Heads square thru four, ocean wave
The hard way, half square thru
Bend the line, pass thru, tag the line right
Couples circulate, *the hard way*
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, recycle, veer left
Girls circulate, bend the line, pass thru
Chase right, follow your nabor, spread
The hard way, right and left grand.....

Heads lead right and circle to a line
Curlique, coordinate, *the hard way*
Boys go twice, girls trade, half tag
Right and left grand.....

Heads lead right and circle to a line
Pass thru, wheel and spread, pass thru
Tag the line right, half tag right
(Turn and deal) and roll, *the hard way*
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, *the hard way*, recycle
Veer left, *the hard way*, half tag
The hard way, boys run, load the boat
Left allemande.....

Heads lead right and circle to a line
Right and left thru, pass the ocean
Circulate, *acey deucey*, scoot back
The hard way, right and left grand.....

EXAMPLES by Ed:

Heads lead right and circle to a line
Dixie style to a wave, *the hard way*
Boys cross run, recycle, pass thru
Trade by, left allemande.....

Sides right and left thru
Heads pass the ocean, chain reaction
The hard way, right and left grand.....

Heads flutter wheel, star thru
Pass thru, swing thru, boys run
Girls trade, wheel and deal, ocean wave
Trade the wave, *the hard way*
Left allemande.....

Heads half square thru
Right and left thru, swing thru
Boys run, tag the line left, *the hard way*
Promenade home.....



SPREAD THRU TO A WAVE/LINE

by Lee Kopman, New York

DESCRIPTION: A follow-up call for *curlique* from a static square (also may be used following other calls). From a square set, heads *curlique and spread* (this sets up a momentary 3x1 line), without stopping, dancers in each side beaus (boys) position walk forward on a slight diagonal to pass right shoulders and form right-hand parallel waves (*thru to a wave*). If the command is *heads curlique and spread thru to a line*, the dancers in side belles positions would

cross over to exchange positions (left shoulder pass) and end the movement in parallel two-faced lines.

Fig.1
Heads curliques and spread

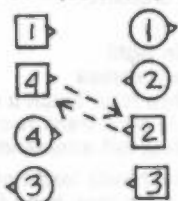


Fig. 2
Thru to a wave

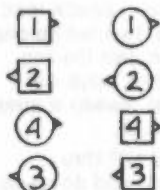
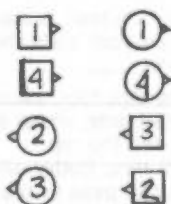


Fig.3
Heads curliques and spread



Thru to a line



EXAMPLES by Ed:

Heads square thru four, swing thru
Boys run, ferris wheel, centers veer left
Crossfire, trade and *spread thru to wave*
Boys run, slide thru, left allemande..
Sides flutter wheel, heads pass thru
Round one to a line, pass thru
Wheel and deal, girls swing thru
Centers run, wheel and deal
Sweep a quarter, touch a quarter

Trade and *spread thru to a wave*
Right and left grand.....

Heads half square thru, swing thru
Boys run, ferris wheel, centers veer left
Crossfire, trade and *spread thru to wave*
Boys run, square thru four, trade by
Left allemande.....

Heads curliques and *spread thru to wave*
Boys trade, centers trade, swing thru
Cast three-quarters, centers trade
Boys run, partner trade, square thru four
Clover and star thru, pass thru
Circle to a line, crosstrail thru
Left allemande.....

Side ladies chain, heads curliques and
Spread thru to a wave, swing thru
Centers run, couples circulate
Bend the line, pass thru, girls crossfold
Touch a quarter, recycle, pass to center
Square thru three-quarters
Left allemande.....

Heads curliques and *spread thru to a line*
Couples circulate, half tag, recycle
Pass thru, trade by, square thru $\frac{3}{4}$
Left allemande.....

Side ladies chain, heads curliques and
Spread thru to a line, couples circulate
Half tag, girls trade, recycle
Square thru three-quarters, trade by
Left allemande.....

Heads half square thru, swing thru
Boys run, ferris wheel, centers veer left
Crossfire, trade and *spread thru to a line*
Couples circulate, wheel and deal
Touch a quarter, centers trade
Scoot back, boys run, pass thru
Wheel and deal, centers pass thru
Left allemande.....

Heads square thru four, swing thru
Boys run, ferris wheel, centers veer left
Crossfire, trade and *spread thru to a line*
Couples circulate, bend the line
Pass thru, girls cross fold, touch $\frac{1}{4}$
Recycle, left allemande.....

FIGURES from *Choreo Breakdown*:

Heads right and left thru
Curliques and *spread thru to a wave*
Swing thru, scoot back, boys run
Star thru, swing thru, turn thru
Left allemande.....

Four ladies chain three-quarters
Heads curliques and *spread to a line*
Couples circulate, bend the line
Star thru, zoom and square thru $\frac{3}{4}$
Left allemande.....

Heads curlique and *spread thru to a wave*
 Centers trade, centers run
 Couples circulate, ferris wheel
 Centers slide thru, curlique and
Spread thru to a wave, walk and dodge
 Partner trade, slide thru
 Left allemande.....

Heads flutter wheel, sides lead right and
 Veer left, ferris wheel, centers sweep $\frac{1}{4}$
 Curlique and *spread thru to a wave*
 Ends circulate, boys run, touch a quarter
 Eight circulate, lead boys run
 Center four trade and *spread thru*
To a wave, boys run, left allemande.....

Heads curlique and *spread thru to a line*
 Bend the line, touch a quarter
 Track and trade, boys circulate
 Ferris wheel, centers sweep a quarter
 Curlique and *spread thru to line*
 Couples circulate, ferris wheel
 Girls square thru three-quarters
 Left allemande.....

Four ladies chain three-quarters
 Four ladies chain across
 Heads right and left thru, rollaway
 Curlique and *spread thru to a line*
 Ferris wheel, centers sweep a quarter
 Curlique and *spread thru to a line*
 Left allemande.....



From *Choreo Breakdown*:
 Heads square thru four, slide thru
 Touch a quarter, coordinate
 The hard way, couples circulate
 Wheel and deal, left allemande.....
 Heads square thru four, swing thru
 The hard way, boys run, bend the line
 Crosstrail thru, left allemande.....
 Heads lead right and circle to a line
 Pass the ocean, swing thru
 Girls circulate, boys trade, boys run
 Girls hinge, diamond circulate
 Flip the diamond, the hard way
 Swing thru, boys run, bend the line
 Left allemande.....

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

The hard way, wheel and deal
 Left allemande.....

FIGURES by Ed:
 Side ladies chain right, heads lead right
 Circle to a line, ocean wave, fan the top
 Recycle, sweep a quarter
 Left allemande.....

Side ladies chain right
 Head ladies chain across
 Heads square thru four, touch a quarter
 Fan the top, slide thru, track two
 Recycle, pass thru, left allemande.....

Side ladies chain, heads lead right
 Circle to a line, pass thru, bend the line
 Pass the ocean, fan the top, recycle
 Sweep a quarter, left allemande.....

Four ladies chain, heads lead right
 Circle to a line, two ladies chain
 Pass the ocean, fan the top
 Grand swing thru, boys run
 Wheel and deal, sweep a quarter
 Left allemande.....

Sides right and left thru
 Heads lead right and do-sa-do to a wave
 Fan the top, right and left thru
 Crosstrail thru, left allemande.....

Four ladies chain three-quarters
 Side ladies chain across,
 Heads square thru four, ocean wave
 Fan the top, spin the top, boys run
 Couples circulate, wheel and deal
 Left allemande.....

Four ladies chain, heads square thru four
 Swing thru, boys run, girls trade
 Bend the line, ocean wave, fan the top
 Recycle, square thru three-quarters
 Trade by, left allemande.....

Sides square thru four, ocean wave
 Fan the top, recycle, slide thru
 Left allemande.....

Heads square thru four, swing thru
 Boys run, girls trade, wheel and deal
 Ocean wave, fan the top
 Right and left thru, flutter wheel
 Sweep a quarter, pass to the center
 Square thru three-quarters
 Left allemande.....

Heads square thru four, sides rollaway
 Swing thru, centers run, centers hinge
 And recycle, ends circulate, quarter in
 Centers pass thru, split two, line up four
 Pass thru, tag the line in, pass thru
 Wheel and deal, square thru $\frac{3}{4}$
 Left allemande.....

Heads lead right and circle to a line
 Curlique, circulate, single hinge

Recycle, pass thru, wheel and deal
Zoom and pass thru, left allemande.....

Heads lead right and circle to a line
Right and left thru, rollaway, curlique
Circulate, single hinge, boys run
Half tag, circulate, single hinge
Recycle, square thru four, trade by
Square thru three-quarters
Left allemande.....

Heads rollaway, sides lead right and
Circle four, men break to lines
Swing thru, center four recycle
Others pass thru and cross fold

Zoom and pass thru, left allemande.....
Heads square thru four, sides rollaway
Swing thru, spin the top, boys run
Wheel and deal, couples circulate
Wheel and deal, left allemande.....

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



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People

IN THE NEWS

Square dancers make enthusiastic volunteers for worthwhile projects, as proven by Madison, Wisconsin, area square dancers and especially **Loren Foster**, according to **Margot M. Ray** of that area. **Loren and Bobbie Foster**, as well as daughter **Linda** and friends have spent many hours on the phone as part of "Telebid" for Friends of Channel 21, an educational enrichment project. They were awarded a plaque recently by the station manager. Clubs assisting the project were the Mad City Squares, Prairie Promenaders, Boots and Slippers, Pearly Shells, Wauna Squares, Y-Squares, Cross Trails and C.T. Juniors.

Way down in Queensland, Australia, caller **Nev McLachlan** has made a name for himself in the educational field also. Back in 1973, the state (Queensland) government Education Department asked **Nev** to develop a program of square dancing for primary schools. As an employee of the department, he spent most of his volunteer time over a few years coordinating the plan with officers of the Physical Education Branch. Finally, in 1980, the first tape in the series was distributed to every primary school in the state (2,000 of them) along with instruction manuals and proved very successful.

Thanks also should go to **Hugh Macey** of Grenn, Inc. for providing all the music for the series.

Whitey Aamot of Waseca, Minnesota (Ph. 507-835-1882) urges dancers in his area to contact him quickly for round-trip bus transportation to Chicago at a reasonable rate previous to his England tour, departing September 24.

It was good to hear that Memphis caller **Lee Swain** is back to swinging condition after a recent illness.

Who's **Lee Robertson**? Those who

Anyone

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read our "People" column last month are asking that question. Sorry, folks. The caller was **Lee Kopman**; the artist who created the painting, "Corn Crib Graffiti," was **Lee Robertson**. Those little gremlins have been at work again!

Who's **Tammy Messbarger**? Who's **Bev Warner**? Well, to find out, watch for the July issue of **ASD**, which especially features the women of the square dance world.

An interesting feature on contra dancing appeared recently in the *Valley Advocate* of Amherst, Massachusetts, sent to us by **Bob and Mel Livingston** of Middletown, Connecticut. Folks mentioned in the article were **Deborah Radway**, president of the Pioneer Valley Folklore Society; **Nick Hawes**, musician and prompter; **Dudley Laufman**, prompter and contra caller of 32 years; **Mark Kramer**, writer and musician; **Barbara Stack**, former teacher, now full time musician; fiddler **David Kaynor**, and others.

From Callerlab: did you notice the new svelte **Sharon Golden**? Note the beautiful white gown in the Callerlab pictures and the striking slimmness.

Look for **Ron Shaw's** new record label, Pro Records, and Crow Records, being released by **Bill Crowson** of Pensacola, Florida. (What a coincidence! Pro and Crow— long may they go, or flow, or something!)

Bob Harrison of Maryland has accomplished something special.

At the latest graduation dance of Friendship Squares, he graduated among his class **Billy Lagasse**. What makes this special is that Bill's parents, **Helen and Conrad**, graduated in last year's class (1980) and his grandparents, **Helen and Casper Behr**, graduated from Four Counties the year prior, (1979), three generations.



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ALASKANS DANCE FOR PAPAL CELEBRATION

Eighteen dancers, representing all six square dance clubs in the Anchorage Square and Round Dance Council braved 30-degree weather and danced as part of the Papal Celebration in the recent visit of Pope John II to Anchorage.

The dancers began their outdoor demonstration at 8:20 a.m. and danced to the calling of caller Vern Wood until 9:00. Ina Reekie generously offered her house near the main gathering area, as a warm-up place after the dance and before the activities began on the park

strip. Ina served coffee and doughnuts before and sandwiches after the Mass while the dancers waited for traffic to thin out so that they could head for home.

The comments from the dancers ranged from "A little chilly for dancing," to "What a wonderful day we had!" None of the dancers would have given up the special privilege of dancing for the Papal Celebration, a day everyone will long remember and cherish in a very special way.

*Don Waldal
Anchorage, Alaska*

MCCALL FUNSTITUTE

The Square & Round Dancers of the Great State of Idaho are looking forward to the forthcoming Funstitute, an annual event that is held in the town of McCall, Idaho, among the trees and the beauty of the large Payette Lake.

This year, the Silver Jubilee will celebrate our 25th year on July 10-12. There are plenty of accommodations for campers, as well as motels and hotels.

The dance is held at the High School

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Ice Rink, a very spacious and convenient place for dancing, with workshops for round and square dancers Friday and Saturday.

Further info is available from Pat Brown, 411 E. 43rd, #10, Boise, Idaho 83704.

A busy year is planned which includes four caller/dancer clinics, three sight calling workshops and our annual October Jamboree at the Bar None Ranch Palomino Room on October 11.

Janie Creel
Metairie, Louisiana

COMIN' UP ROSES

Square Dancers of America has entered a seventh float in the 1982 Rose Parade, to be seen on New Years Day. The parade theme is "Friends and Neighbors." Square dancers will be proud of the new design, with the theme, "Square Thru the Roses."

June 1 was the deadline date for entries to dance on the 1982 float. Dancers' names will be drawn on Friday, June 26, at the Square Dancers of America panel during the National Square Dance Convention in Seattle. Winners' names will be announced at the Parade of States on Saturday evening.

The Lads and Lassies of Eagle Rock, a three-square club, has put their energy into stuffing flyers and tickets for mailing to the 6000 clubs in the *National Directory*.



NEW OFFICERS IN NEW ORLEANS

The new officers for the New Orleans Callers Association are: Johnny Creel, president; Bob Sames, vice president; Keith Rombach, secretary, and Jack Busche, treasurer. The association is in its twenty-second year and has three active charter member: Chuck Goodman, Jules Hubert and Johnny Creel

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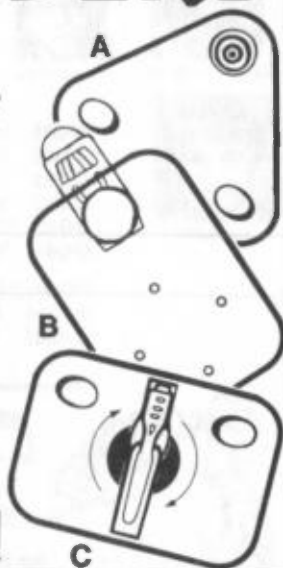
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DEALERS: Write for brochure for full information.



Don Hadlock-A 24813 Broadmore Ave., Hayward, CA 94544

If you are attending the National Convention, don't miss the Rose Float panel on Friday, and stop by the SDA booth and sign the register.

*John Fogg
Altadena, California*

GREAT THINGS IN ALABAMA!

The Marriott Corp. is filming the 28th Azalea Trail Festival for showing at the Marriott Theme Parks—superb publicity! Second, PM Magazine will also be filming the Azalea Trail for display on national television. Local media are expected to be there filming the two national organizations. Third, led by Pete and Elizabeth Bishop of District No. 3 in Alabama, there is now a folk dance for the state of Alabama—square dancing! The ceremony was held in Montgomery on February 19, with Pete and Elizabeth and Albert and Katherine Howell representing the Alabama S&R/D Association.

*Peggy & Jim Segraves
Montgomery, Alabama*

DANCE-A-THON

In March a twenty-four hour Dance-A-Thon was held in Columbus, Ohio, for

the Easter Seal funds to benefit crippled children. The event was held at the Hilton East.

Pam Cooper, club caller for Kalico Crowd, was chairperson for the event. Grand total turned in at the end of the period was \$5930.00.

If all clubs supported the event as did the Bucks and Does Singles Club, the total could be \$40,000. Of the 838 tickets sold, over 100 went to Bucks and Does members, who contributed \$907. At least one square from Bucks and Does club danced during the entire twenty-four hour period, and six members danced the whole time.

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ROUNDS:

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- H-102 THE SAME OLD WAY by Daryl
- H-103 YOU ASKED ME TO by Bob Stutevous

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CHALLENGE CHATTER, Continued

gressive scale: The Wheeler and Reelers of Vancouver, Washington are sponsoring the Advanced After Party on Thursday night, the Oregon Wheeler and Reelers are the sponsors of the C-I party on Friday night, and the Hard-N-Easy's will host Saturday nights C-II party. All after-parties are scheduled for the challenge hall at the convention site.

Congratulations to Ross Howell and John Sybalsky as they were nominated to represent the advanced and challenge movement within Callerlab. One of their projects will be to get the new Advanced list in the hands of the callers and leaders by the fall dance season. Voting on the advanced list is done by Callerlab members who actively call advanced level.

The Pollywogs of Chicago held their general meeting and election of officers. The new officers for the 1981-1982 season are: Tom Formosa, Chairman; Nort Murphy, Secretary; Gladys Csanda, Treasurer. We wish you much success in the coming year of Pollywogs.



30th NATIONAL CONVENTION

TRAIL OUT DANCE

Saturday, June 27, 1981

11 P.M.-? Plus 1 Level

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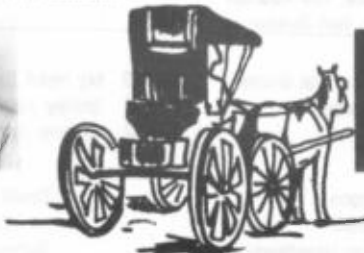
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Product Line



SQUARE ANGEL BADGE

With three sets of beginning square dance lessons this past year, Chuck and Bev Warner of Saginaw, Michigan, needed forty angel badges for their helpers. Several creative friends suggested wooden cut-outs or fabric badges, but the best route seemed to be a home badge making kit loaned to them by a school teacher.

Chuck borrowed some art work from ASD and the finished result is shown above. The badges are color-coordinated with each club's colors. Instead of spending \$80, Chuck and Bev spent \$7. How about that? The Warners now plan to purchase a kit with which to make student name tags in the future, also color-coordinated.

Square angels are special people. They realize how important students are to every club's continual growth. Chuck and Bev Warner want their angels to know how much they are appreciated.

The badge kit company that will send information is: Badge-A-Minit, Civic Industrial Park, PO Box 618, LaSalle, Illinois 61301.

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- RBS1256 You're Never Goin' to Tampa, Elmer Sheffield
- RBS1255 Sugar Daddy, Elmer Sheffield

RED BOOT RELEASES

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

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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

NINE TO FIVE— RCA 12133

Choreography by Larry & Cheri Phillips

Popular Dolly Parton vocal with a slightly different two-part easy-intermediate two step.

COTTON-EYED JOE— RCA 12070

Choreography by Adam & Margie Arnot

Great Nashville Brass music and a fun-type long-sequence intermediate two step.

I LOVE A RAINY NIGHT— Elektra 47066

Choreography by Alan Amason

Good hand-clapping music with an Eddie Rabbits vocal; an easy line dance.

CUP OF TEA— WB 59626

Choreography by Darrell & Donna Hopper

Country western music with a vocal by Rex Allen and Margo Smith; a flowing, easy, three-part two step.

MARY LOU— HI-Hat 994

Choreography by Gloria Hall

Good peppy music and a good, moving, intermediate two step/foxtrot.

WHY NOT ME— HI-Hat 994

Choreography by Art & Gladee Peavey

Good music and a nice, flowing, easy two step.

THAT GIRL— Grenn 14296

Choreography by Harvey & Norine Wisse

Good "Girl from Ipanema" music and a comfortable, easy-intermediate two step.

MISS PEABODY BROWN— Grenn 14296

Choreography by John & Mary Macuel

Great music and a repress of a previous hit; a high-intermediate fast-moving one step.

SOUTHERN RAINS— Elektra 47082

Choreography by Van & Rita Thompson

Good music with a Mel Tillis vocal; a peppy easy-intermediate two step.

GINNY LOVES ME— Belco 297

Choreography by Bill & Virginia Tracy

Good music and a nice, flowing, easy two step, cued by Bill.

SIDE BY SIDE— Belco 297

Choreography by Bill & Fern Lank

Good catchy music and a good easy two step, cued by Bill.

ELVIRA— MCA 51084

Choreography by Bob & Barbara Wilder

A three-part easy two step set to music by the Oak Ridge boys.



Choreography

Ratings

For Rating Formula,
Order ASD Inform #P7

by Dave & Shirley Fleck, Toledo, Ohio

SQUARE DANCE: 81-125

Paintin' this Old Town Blue	UA-X1214Y	P1-58/0=58
Lonely Life	Belco 296	P1-64/0=64
Velma's Waltz	Roper JH401	P2-85/0=85
Wandering Eyes	Epic 19-50962	P2-91/0=91A
Cheatin' on a Cheater	MCA 51015	P2-88/5=93
Come Waltz With Me	Windsor 4665	P1-94/0=94A
Two Steppin' Twosomes	Grenn 14298	P2-102/0=102
That's Living	Hoclor H2734	P2-104/0=104
Cape Cod Melody	MacGregor 5041	P2-106/0=106
I Just Can't	Columbia 1-11359	P2-112/0=112
Piano Roll Waltz	Grenn 14297	P2-110/5=115
Singing in the Rain	MacGregor 5041	P2-119/0=119
Dancing Shoes	Grenn 14297	P2-114/5=119A

EASY INTERMEDIATE: 126-175

Chicago (very long sequence)	AS05665B	P2-101/25=126A
Acapulco	Cimba11-11385	P2-122/5=127A
Nine to Five #1	RCA DB12133	P2-124/5=129A
Roulette	Hi-Hat 992	P2-130/0=130A
Hooked on Music	Csblnca NB2327	P2-113/25=138
Miss Peabody Brown	Grenn 14296	P2-115/25=140A
Waltzing to Seattle	Grenn 14298	P2-142/0=142
Rockin' in the Sun	RCA 47-6359	P2-130/25=155A
That Girl	Grenn 14296	P3-149/12=161

Beautiful Song	MCA 40025	P2-161/0=161A
Over the Waves (Revised)	Belco 296	P2-140/25=165
Sweet Memories	Hi-Hat 992	P3-164/2=166
Don't Touch that Dial	Epic 9-50933	P2-121/50=171
Little Girl	Windsor 4682	P2-171/5=175
Cloud Nine	Old Timer 1902	P2-168/25=193A
More	Timrk 3072	P2-196/0=196
Whispering	S Thmpsn 603	P4-179/25=204
Broken Dream '81	Dance Rec 627	P2-228/0=228
Wonderful World of Young	IDTA 7	P3-224/6=228
Nine to Five #2	RCA PB12133	P2-216/30=246

HIGH INTERMEDIATE: 251-299

Rumba My Way	Roper JH423	P3-284/25=309
Fortuosity (Revised)	TDR 118	P2-226/50=276A
What'll I Do	S Thmpsn 601	P4-279/10=289

ADVANCED: 306-348

At Sunrise	RCA447-0045	P3-284/25=309
Merengue Ramas	Roper 129	P4-308/25=333
We Danced	Windsor 4538	P4-318/25=343A

CHALLENGE: 350*

Our Day	Timrk 3073	P4-329/50=379A
Sweet and Gentle Cha Cha	DncAlmg P6096	P2-394/25=419A
If I Loved You		P4-422/0=422

Flip Side

SQUARE REVIEWS

by John Swindle

Wow! June is here! How can we tell? Thirty-three flip singing calls, with some super sounds for your dancing pleasure: new sounds, old sounds, wild beats, slow, easy-going beats and some that fall in between. We would like to welcome Crow Records from Florida.

I'VE GOT THE MUSIC IN ME— Ranch House 505 Caller: Tony Oxendine

Tony O. has done it again! The super-sounding instrumental had the review dancers bouncing while listening to it. The beat is disco but the dancers believed it would be a crowd-pleaser. Tony's rendition on the flip side was outstanding and paralleled only by "Pretty Woman." FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

IT DON'T GET BETTER— Ranch House 604

Callers: Tony Oxendine & Darryl McMillan

Double your pleasure, double your fun! What else can you say? Although we were referring to the fact that Tony and Darryl did this record together, we believe this song would make as good a patter record as a singing call. The instrumental has a super beat and very little melody. Darryl and Tony pass the mike on the figure, but their harmony on the tag lines seemed to light up the dancers. FIGURE: Heads square thru, do-sa-do, swing thru, girls circulate, boys trade, boys run, bend the line, forward and back, touch a quarter, all eight circulate, boys run, swing, promenade.

OH BABY MINE— Ranch House 603

Callers: Darryl McMillan & Tony Oxendine

Again we have that double double! Two back-to-back super sounds. Darryl and Tony went back a ways to get this song, but the review dancers were glad. The breaks feature *tea cup chain* and super harmony. The figure is simple but effective in relaying the enthusiasm of the callers to the dancers. FIGURE: Head couples square thru, right hand star, left hand star, right and left thru, veer left, ferris wheel, veer left, veer right, swing, promenade.

MR. SANDMAN— Big Mac 024

Caller: Jay Henderson

This is an oldie that has re-made the country-western charts as well as the S/D scene. The instrumental has a nice smooth sound that seemed

to relax the dancers. Jay's figure was interesting and fun to dance; although it had pauses, it was still one of the dancers' favorites. FIGURE: Heads star thru, zoom, right and left thru, pass thru, do-sa-do, make a wave, trade the wave, slip the clutch, allemande, swing, promenade.

SOMEBODY'S KNOCKING— Blue Star 2133

Caller: Marshall Flippo

Key G

Flip's figure was well-timed and danced very well. FIGURE: Heads promenade half way, curlique, boys run, square thru three-quarters, trade by, right and left thru, swing thru, boys run, half tag, swing, promenade.

NINE TO FIVE— LouMac 137

Caller: Tom Miller

This song is still very popular and got good crowd response. LouMac has not put out any records for a while, but this, with their other three releases this month, were worth waiting for. Tom's figure danced well and he did an outstanding job on the flip. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples circulate, wheel and deal, pass thru, trade by, swing, allemande, promenade.

CALENDAR GIRL— Crow 001

Caller: Bill Crowson

This new company chose an old tune for their first release and did a fine job on this Neil Sedaka tune. The vocal harmony in the background, as in the original tune, is almost a must and adds to the overall effect. Bill ended with a closer using a *grand square* and faded just as the original did. FIGURE: Heads promenade half, lead right, circle to a line, move up back, slide thru, do-sa-do, spin chain thru, girls circulate twice, swing, promenade.

ROSES IN THE SUN— Ranch House 212

Caller: Darryl McMillan

Darryl uses only the mainstream basics and gives us an interesting figure. The tune is a love ballad and has a good beat that is easy to dance to. FIGURE: Heads square thru, right and left thru, square thru, on the third hand spin chain thru, girls circulate twice, turn thru, left allemande, walk by one, swing, promenade.

I'LL BE COMING BACK FOR MORE— Kalox 1257

Caller: Harry Lackey

Long time no hear! This song was worth waiting for. It is a relaxer and very well done instrumentally. Harry was in fine form, but our dancers are a little puzzled by the word *promenomande*. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, star thru, pass thru, tag the line, leads turn back, swing, promenade.

FOOL FOR LOVE— Longhorn 1033

Caller: Rocky Strickland

Our dancers were caught off guard by Rocky's

figure, which was quite interesting and surprisingly enough danced very well. The instrumental is unlike anything we have heard on Longhorn. The beat is there and very danceable, but the overall sound is a real boogie sound and unique. FIGURE: Heads reverse the flutter, promenade three-quarters, sides square thru, cloverleaf, heads partner trade, right hand star, heads star left, swing corner, promenade.

I AM THE DREAMER— Bogan 1332

Caller: Tom Ploch

Key D

The Bayou Ramblers did a nice job on this popular country-western song. Tim uses the mainstream basics in an interesting and danceable figure. The song, while danceable at 45 rpm, is better if slowed a bit. FIGURE: Heads square thru, right and left thru, touch a quarter, split circulate twice, left allemande, promenade.

SOUTHERN RAIN— Red Boot 266

Caller: Johnny Jones

Red Boot presents us with a fine rendition of a tune that we have reviewed before. Johnny does a nice job on the flip using basics from the mainstream program. FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, right and left thru, rollaway, pass thru, U-turn back, swing, allemande, promenade.

GOOD NEWS— LouMac 136

Caller: Bob Flisk

This swinging number is the first release on LouMac by Bob. The instrumental features trumpet, some super piano and good licks on the guitar. Bob used a Plus One basic to give us a well-done and interesting figure. FIGURE: Heads lead right, circle to a line, forward and back, touch a quarter, triple scoot, boys run, right and left thru, pass thru, trade by, left allemande, swing, promenade.

KING OF WESTERN SWING— Bogan 1330

Caller: Tim Ploch

Key C

This truly western swing sound has piano, lead guitar, and fiddles as lead instruments. Tim's figure was a refreshing change. FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, girls fold, peel off, bend the line, forward and back, square thru three-quarters, swing, allemande, promenade.

SOMEONE IS LOOKING— LouMac 134

Caller: Mac Letson

Mac took his time looking for the right records and our dancers were pleased with his selection. This instrumental is full of banjo and an unidentifiable sound in the background that added a lot. Mac does a super job on the flip with a refreshing figure. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, forward and back, curlique, cast off three-quarters, fan the top, pass thru, left allemande, swing, promenade.

CRAZY ARMS— Roadrunner 601

Caller: Singin' Sam Mitchell

Singin' Sam went back a way for this, his first release on Roadrunner, and presents us with a Plus 1 figure that dances well. The Roadrunners did a super job with a sound reminiscent of the original song. FIGURE: Heads promenade half, curlique, boys run, single circle to a wave, scoot back, right and left thru, pass thru, trade by, swing, left allemande, promenade.

NEW RIVER TRAIN— LouMac 135

Caller: Roger Morris

Here's banjo for all of you banjo lovers! A pleasing sounding instrumental with a fine danceable beat. Roger used the old *eight chain four* figure to great advantage explaining why he was taking that new river train. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-

Continued on Page 79

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- CC558 Sea Cruise— Edgar
- CC557 Dixie #2 (original)— Filp
- CC560 Willie Weldon and Me— Phil
- CC562 Lying Eyes— Edgar
- CC561 Torpedo— Jim
- CC563 The Champ— Bob
- CC564 Guitlar Man— Jim
- CC565 in America— Jim & George Lavender

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- 7C106 I Came To Square Dance— Bill
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- 7C109 Wandering Eyes— Posey
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Puzzle Page

We enjoyed doing your puzzle very much...we thought of a few ourselves in case you do a sequel.

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No prizes this time, but have fun with it. The response to the original April puzzle was great. The winners were:

John & Freddie Kaltenthaler, Pocono Pines, Pa.
Kitty Parker, Arlington, Va.
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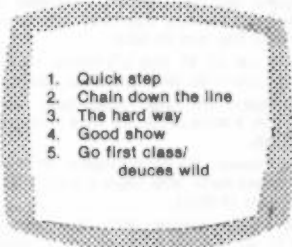
CHALLENGE:

Hocus pocus
Magic column circulate
Make magic
Beau/belle hop

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4. Good show
5. Go first class/
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5. Suzette
6. There Goes My Everything
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8. Struttin' in the Gloamin'
9. By the Light of the Silvery Moon
10. Debutante/Calahan

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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

ROUND DANCERS' ROUNDS

1. Hallelujah
2. Corredo
3. Sheik of Araby
4. Lazy Sugarfoot
5. Till Tomorrow
6. Carolina Moon
7. Write Myself A Letter
8. Apres L'Entreinte
9. Memories
10. Mr. Wonderful

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3. Wine, Women & Song (Stier)
4. You and Me Jive (Stone)
6. Dream Lover (Palmquist)
7. String of Pearls (Newby)
8. Aphrodesia (Ward)

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9. Lazy Sugarfoot (Procter)
10. Fortuosity (Rother)
11. Memories (Barton)
12. Apres L'Entreinte (Dahl)
13. Baubles, Bangles & Beads (Dahl)
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16. Jealous (Barton)

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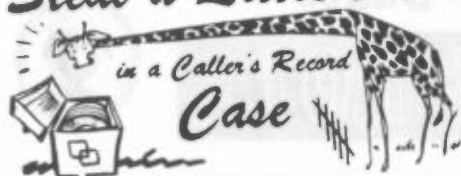
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Wendell Law has a list of credits a mile long, but you would never hear him talking about them. Wendell and his wife, Dot, were born and raised in the same St. Johns, Michigan, area where they now live and call square dances.

Calling since 1963, Wendell since retired as an operations supervisor for Social Security and is a walking example of recovery from triple-bypass open heart surgery. He is a member of Callerlab and a past president of three caller-cuer associations. One of the most rewarding projects for the Laws has been teaching blind students in Lansing to square dance.

Wendell and Dot built a 24' by 42' barn with an extra smooth floor, expecting to house their two clubs "Shootin' Stars" and "Maple Twirlers," but unexpectedly they got the "auction bug" and guess what is being housed now?



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Picker Patter— Ranch House
Come Back— Hi-Hat
Jekyll Island Ride— Thunderbird
Saturday Night— Chaparral
Rock Island Ride— Red Boot

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UNDERLINING

THE CALLER NOTE SERVICES

Andy Cisna and the **SDLBA Callers Note Service** are back after a year absence and advising callers to have some fun using the *slide thru* with both sexes. June Cisna says, "Keep some variety in your calling. Don't let the dancers anticipate what you are going to say. It must be very easy to fall into a pattern of repeating the same sequences, just like a soft pillow you fall back on; however, to the dancer, the repetition can be very monotonous or even boring. Some of your old singing calls hold little gems of choreography...Seek and find.

Jack Lasry in **Notes for Callers** asks, "What is the solution to the drop out problem we all face during post-graduation time?" and answers, "With the growth of plus-level club dancing our new graduates are faced with a very difficult situation. They are not ready to push ahead through a plus workshop but many are forced to do so with the result being greater amounts of frustration and then quitting square dancing forever. One possible answer that I feel is perhaps the best available: to form a new club with every beginners class that is at least five squares or larger. The new club should be caller run and for a period of at least three months no new calls

should be taught, simply dance for fun, for confidence, for the experience and floor time needed to become a good dancer. It's time for callers to put their feet down and stop this trend that has created the huge loss of new dancers each year after graduation. Be a leader!

The commentary by Ed Foote in **News 'n Notes** emphasizes that a most important hint to be taught to dancers in post-graduate workshops instructs them to *touch or take hands* immediately after every call. Callers should remember that class dancers reflect how they have been taught when they are out in the world of square dancing; callers should help them to look good and be successful.

Santa Clara Valley Notes by Bill Davis discusses *release recycle*. "This call starts from a quarter tag and ends in a DPT formation. We have been casting around for a name for the in-facers and out-facers in waves for some time now. Just recently an interesting thought/solution came up. Why not identify those facing out (leaders) in a right-hand box circulate as 'beaus' and those facing in as 'belles,' thus expanding the definition of beaus and belles to the box circulate formation."

Bill also relates that "Bob Davis has

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CEM 37040 **SARAH'S CHA CHA, Cha cha** by Vernon & Sandy Porter (Ref. 14247 Tico Tico)
RUMBARITO, Rumba by Jan & Wayne Barito (Ref. 15010 Rumba De Linda)

come up with what we believe to be a very interesting new twist combining two presently used calls into a single action. He calls it *two way tag* and it has half the dancers doing a regular *tag the line* while the others do a *vertical tag* (plus some addition action at the end)."

George Jabbusch in **NCR** looks at *climb the ladder, quick chain, reverse ferris wheel, step across to a column, tag around to a line, triple hinge and track and dodge.*

An announcement is made by Gene Trimmer in **Mainstream Flow** that he has completed the revision of Jay King's book, *The Fundamentals of Hash Calling*. It is primarily aimed at explaining and teaching the Mental Image system of calling and will be a good addition to any caller's library. One of the best things about the MI system is that you do not need dancers present to practice calling. With it you can provide all the variety any mainstream dancer needs, and learn how to insert any other figures you wish to use. Price of the book is \$16. plus \$2. postage, for 160 pages of information. Sale of the book will also benefit Ann King, Jay's widow.

Toronto and District Notes lists "Rock-a-Bye" as ROM and *lace up* as Move of the Month. "Teaching Two-step Basics" and "How to Teach a Scissors and Hitch" are presented by Lew and Laura Wilfen. Jeff Priest presents *dixie derby* and *dixie style to a wave* and Lloyd Priest presents *separate around one and two.*

Especially featured in **SDDS** by John and Evelyn Strong are *release recycle, swing spin-n-loop (one and two), spin-loop (one and two), cast-n-loop (one and two), press for time, trade thru, quarter away and double star thru and triple star thru.*

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Speaking Of



Singles

COMING EVENT—

The Hits & Misses of Spokane present the Spokane Singles Summerama Square Dance Festival July 24-26 at the Western Dance Center in Spokane. Don Cochrane will be the caller on Friday night and Jim Hattrick on Saturday.

A full program will be offered Friday night, workshop Saturday at 1:00 p.m., a chicken dinner Saturday evening at 6:00 p.m. at Sullivan Park, dance Saturday night with an after-party following plus a special "super" dance Sunday at 11:00 a.m. with Don Cochrane at M.C. Info is available from PO Box 7011, Boise ID 83707.

BOISE SURPRISE

The invitation read "Come to our engagement party March 7, 1981. We will announce our wedding plans at that time." This was for a square dance at the El Rancho playroom and it was signed Zola Brock and Elmer Kassens. The hall was full when we got there, could hardly move about, much less square dance. Our host and hostess wore a lovely blue matching dress and shirt. Shortly after nine, in sauntered a "gypsy" with a guitar slung on his back. We were asked to find a place to sit for live entertainment, with the party being turned over to John and his guitar. Quite a crowd of non-square dancers appeared to join in.

John took center stage and proceeded to call our host and hostess to join him. He remarked on the status of their engagement, and asked what we should do with them and a voice from the crowd (in the back) called, "Hitch them."

John seemed agreeable to that idea, and called that a bridal couple must have attendants. Kathy and Jim Bradburn were pressed into service. Next requirement was rings. How about that, Elmer just happened to have a couple of them in his pocket. Then John said, "Well, we seem to have everything we need for a wedding except a preacher." With that, a lady came forward and

Continued on Page 78

CALLERS

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 August 23 thru 28— Cal & Ralph Trout, Glassboro, New Jersey
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 November 16 thru 20— Cal, Stan Burdick, Tex Brownlee, Fontana Village, N.C.

For Information: Sharon Golden, PO Box 2280, Hot Springs AR 71901. Phone: 501-624-7274

SPEAKING OF SINGLES, Continued

presented him with a Bible.

Then he confessed. He has been Zola's pastor for a number of years and was there by invitation. Immediately, from their various hiding places appeared flowers for the bride and her attendant, for the mantel and the serving table. The minister then put his guitar to work and sang a lovely wedding song, then proceeded with ceremony much to the delight of all the many friends in attendance.

HEM-LINE, Continued

outfits at the convention

The dress was described in detail in another "Hemline" this year, and may serve as a pattern for those seamstresses who collect ideas.

Don and Helen Hullin filled the same post on the committee of the 1969 Seattle Convention as they have in 1981, being seasoned publicity workers and committee chairmen this time around. The Hullins hail from Tacoma and have been active in the Washington Federation during the intervening years.

FOUR BAR B RECORDS

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- 4B-6040 SMOKEY MOUNTAIN RAIN— Mike
- 4B-6041 I AIN'T GOT NOBODY— Bob
- 4B-6028 KAW-LIGA— Bill
- 4B-6029 ALONE WITH YOU— Bob
- 4B-6033 THAT'S WHAT I GET FOR LOVING YOU—
John

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

- 4B-6036 LOOKIN' FOR LOVE— Bob

RECENT RELEASES:

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- 4B-6012 I WILL SURVIVE— Bill
- 4B-6013 GHOST RIDERS IN THE SKY— Mike
- 4B-6014 WILL YOU BE LOVING ANOTHER MAN
- 4B-6015 KENTUCKY IN THE MORNING— Bill
- 4B-6016 RAMBLIN' MUSIC MAN— Bob
- 4B-6019 ALL THE GOLD IN CALIFORNIA— Bob
- 4B-6021 IT'S CRYING TIME AGAIN— Bill
- 4B-6022 HOLDING THE BAG— Bob & Bill
- 4B-6024 CHAIN GANG OF LOVE— Mike
- 4B-6025 EVERYBODY'S SOMEBODY'S FOOL— Bob
- 4B-6026 A GOOD OLD COUNTRY SONG— Bill V.

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 HH-5030 **WHEN YOU WORE A TULIP** by Jerry Schatzer
 HH-5031 **MEMORY OF YOU** by Ernie Kinney

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 HH-5027 **ONE DAY AT A TIME** by Lee Schmidt
 HH-5028 **SEATTLE ON MY MIND** by Ernie Kinney
 HH-5025 **HAT FULL OF FEATHERS** by Tom Perry
 HH-5024 **DEALIN' WITH THE DEVIL** by Ernie Kinney
 HH-5023 **IT DON'T GET BETTER THAN THIS** by Ernie Kinney
 HH-5022 **LADY IN THE BLUE MERCEDES** by Tom Perry

FLIP SIDE, Continued

I KEEP PUTTING OFF GETTING OVER YOU— Lore 1194; Caller: Moe Odom Key D

A well-done instrumental with piano, fiddle and guitar for leads made this easy to dance to. Moe gave us an interesting figure. FIGURE: Heads promenade half, square thru, swing thru, boys run, half tag, trade and roll, pass thru, trade by, touch a quarter, scoot back, swing, promenade.

SEATTLE ON MY MIND— HI-Hat 5026

Caller: Ernie Kinney

What's a Vista Dome? Ernie presents us with a peppy instrumental with guitar and piano and two different figures on the flip that he does well. FIGURE: Head ladies chain, sides promenade three-quarters, crowd in between the heads, line forward and back, slide thru, square thru three-quarters, left allemande, do-sa-do, swing corner, promenade. ALTERNATE: Heads square thru, do-sa-do, swing thru, boys run, girls trade, cross fire, triple scoot, boys run, swing, promenade.

ON A HIGHWAY HEADING SOUTH— Thunderbird 215; Caller: Chuck Meyers

This instrumental has typical Thunderbird music, banjo, fiddle and guitar, for a good ol' country sound. Chuck's use of *linear cycle* added interest. FIGURE: Heads square thru, do-sa-do, star thru,

pass the ocean, linear cycle, forward and back, square thru three-quarters, swing, promenade.

LET'S DO IT RIGHT— Coyote 401

Caller: Darren Gallina

This would make a nice change-of-pace tune. FIGURE: Heads promenade half, star thru, pass thru, swing thru, boys run, half tag, scoot back, boys run, slide thru, swing, allemande, promenade.

FAIS DO DO— Sun Ra 1010

Caller: Jerry Rash

This song is all about fiddles playing at the Fais Do Do, whatever that is. All the fiddle in the tune gives it a real old country sound. A smooth beat made the tune easy to dance to and Jerry's figure was interesting and called well. FIGURE: Heads lead right, circle to a line, forward and back, touch a quarter, coordinate, couples circulate, wheel and deal, swing thru, turn thru, left allemande, promenade.

FREE TO BE LONELY AGAIN— Big Mac 023

Caller: Ron Mineau

Big Mac has given us a smoothie, with a relaxed instrumental pleasing to the ear. Ron uses *linear cycle* and tells us about trying to get over a heart-break. FIGURE: Heads promenade half, square thru, do-sa-do, make a wave, linear cycle, star

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K-1256 I FEEL BETTER by Harper Smith

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B-297B GIMMY LOVES ME, Two-step by Bill & Virginia Tracy
1st Band Music Only; 2nd Band, Cues by Bill Tracy

RECENT ROUNDS ON BELCO:

B296 OVER THE WAVES by Ken Croft & Elena DeZordo
A LONELY LIFE by Jack & Lee Ervin

RECENT RELEASE ON LONGHORN:
LH-1033 FOOL FOR LOVE



Harry Lackey

thru, centers California twirl, pass thru, swing, promenade.

MULE SKINNER BLUES— Sun Ra 1012

Caller: Jerry Rash

Jerry pulled an old Jimmy Rogers number out for this number that is a must for yodelers. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three-quarters, swing, promenade.

HONK YOUR HORN FOR DIXIE— Thunderbird 216

Caller: Bob Bennett

This swinging number is a mixture of country-western and Dixie-land. Bob's figure worked well. FIGURE: Heads promenade half, touch a quarter, boys run, right and left thru, pass thru, trade by, curlique, scoot back twice, swing, promenade.

COUNTRY HOME— Four Square 795

Caller: Bud Taylor

Banjo lovers, here's a banjo instrumental with a little different sound. The super banjo-pickin' is mixed with Hawaiian guitar. Bud and his base voice sound good on the flip. FIGURE: Heads curlique, walk and dodge, do-sa-do, swing thru, boys run, couples circulate, bend the line, up and back, slide thru, square thru three-quarters, swing, promenade.

WHEN YOU WORE A TULIP— Hi-Hat 5030

Caller: Jerry Schatzer

Long ago we remember hearing this song. Jerry gave us all kinds of choices of figure for this jazzy version. FIGURE: Heads square thru, double swing thru, spin the top, box the gnat, right and left thru, flutter wheel, slide thru, swing, promenade.

MERRY OLDSMOBILE— Blue Star 2132

Caller: Dave Taylor

Key F

Dave calls a real oldie with a nice, easy beat and a simple but interesting figure. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag trade and roll, pass to the center, square thru three-quarters, swing, promenade.

YOUR CHEATIN' HEART— Gold Star 714

Caller: Cal Golden

Cal chose a *star the route* in the opener of this old but popular tune. FIGURE: Heads square thru, do-sa-do, spin chain thru, girls circulate twice, turn thru, left allemande, walk by one, swing the next, promenade.

CHARMING BETSY— Lloyd Shaw 515/516

Caller: Pancho Baird

This record has the old country sound, good relax-

Continued on Page 85

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JP105 I DON'T KNOW WHY, Bob
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- LM133 WISH I COULD SEE YOU
- LM131 BACKING TO BIRMINGHAM
- LM130 LAY DOWN SALLY

Lou Mac RECORDS

NEW ON LOU-MAC

- LM136 GOOD NEWS— Bob Flak
- LM137 NINE TO FIVE— Tom Miller
- LM138 WHO'S CHEATIN' WHO— Larry Letson

Some areas have to advertise Plus levels or they can't draw a crowd, but we'll wager the crowds are still dancing Mainstream, even though most of them call it Plus. In most areas, only the mainstream clubs are big enough to pay a good caller's fee.

Levels are not wrong. It's just that too many people try to run before they really walk well. Don't be in such a big hurry! There should be a place for all dancers,

no matter what level they wish to dance. Level should not stand for "good" or "poor." It doesn't, so don't give that meaning to it.

Learning is fun. It gives us a feeling of accomplishment and worth, whether in a beginners class or a high level group. If you are a square dancer, you are constantly learning. That's the name of the game.

Lazy Eight RECORDS

NEW RELEASES:

- LB-2 STUART'S DOLLY/CLOG— Clog Inst.
- LB-6 TIL THE END OF THE WORLD
Flip/Inst by Marvin Boatwright
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- LB-10 DANCIN' DOLLY/H.O.T. HIGHROAD, Inst.

RECENT RELEASES:

- LE-1 I'M A LITTLE MAN, Al (Tex) Brownlee*
- LB-5 BLANKET ON THE GROUND, J. Bealro*

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feedback

Your magazine came this A.M. and I read "Rave" and felt it could have been my letter.

On second reading I realized I had met Jeri, also her dance partner. I too went solo and had an excellent partner from Maine.

And Jeri's partner and this "foolish old woman" were travel partners. He stayed at same hotel as our group in "Hamilton."

I met so many lovely people, and my Halifax friends really made it a memorable trip.

The Purcells, Stinchcombs, Jones and Proctors are really why the trip is so outstanding, and Bermuda is beautiful with perfect dance weather.

The Bermuda S/D club were more than hospitable.

My comments would be amiss if I didn't mention Pat from Travel Bureau, a perfect roommate. The Pennsylvania dancers were lovely friendly people.

Anyone wanting an inexpensive s/d trip to see Bermuda, and to enjoy excellent dancing also, (should go).

Edna Collings
Vernon River, P.E.I. Can.

I read with great interest in the February issue of your magazine the article in "Calling Tips" by Harold Bausch.

I agree with his views on what the

Mainstream dancers should be doing at their dances. Many a time I have been dancing when the caller spent half the dance teaching *double swing the clap-trap* or similar, and even with that caller, that's the *last* time you ever hear of it.

I have two groups who dance Mainstream and QS, and this is *all* they are taught. I have a workshop from 8 to 8:30 in which we do the teaching. The rest of the dance is for fun and pleasure only.

Callers should note that as a result of this, I am *not* losing dancers, my class is the biggest in the area, and our club is getting more and more out of town visitors, who say they come for a fun night.

Perhaps it would be a good idea to take a long hard look at the material we're inflicting on our long suffering clubs, and ask ourselves, are we keeping the fun in dancing? Or is it becoming more and more of a chore for the dancers? If this latter is the case, then we either change our calling format, or lose our dancers.

I have always graduated my classes at Extended Basic No. 47 and held workshop dances to teach MS during the summer months, and even then we held early fall "Rust Remover" dances for the dancers who have been away from it all summer.

Please, callers, keep the FUN in danc-



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Mike Trombly

- TNT153 I REMEMBER, Round by Dave Fleck
- TNT154 HELLO LOVE by Henry "Hank" Hanke
- TNT155 TAKE ME OUT TO THE BALL GAME, Gene Trimmer
- TNT156 MONDAY MORNING BLUES, RD by Steve Brissette
- TNT157 REAL MADRID by Ken Crowley
- TNT158 TAKE ONE STEP 80, RD by Frank Lahnert
- TNT159 BRIGHT AND BREEZY, RD by Pete Metzger
- TNT160 BELL ON MY HEART by Al Brundage
- TNT161 OLD TIME MEDLEY by Gene Trimmer
- TNT162 SCOTT'S HOEDOWN, Patter by Al Brundage
- TNT163 SWEET SUGAR, RD by Dave Fleck
- TNT164 WEDDING BELLS by Al Brundage
- TNT165 TAMARAN by Steve Brissette
- TNT166 THE MORE I SEE YOU, by Lee Kopman
- TNT167 GAL IN CALICO, by Mike Trombly
- TNT168 YOU'RE THE ONE, Round by Bill Hopkins
- TNT169 I'D LIKE TO DANCE by Garland King



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ing, and note, having fun does NOT mean going overboard with the "gim-mick" calls. If we don't give the dancers what they want, we, as callers, are a dying race!

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 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 18, Don & Roberta Spangler
 Minerva NY; July 22, Mary & Bill Jenkins
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 London, Ont; Nov. 27, Ken & Mary Brennan (1/2)
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 Columbus GA; Feb. 19 (Tent.)
 Montgomery AL; Feb. 20, (tent.)
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Caller: Bill Stone

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Bogan 1331; Caller: Tim Ploch

Key C

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Caller: Leo Schmidt

FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, boys run, bend the line, right and left thru, flutter wheel, reverse the flutter, promenade.



ENCORE, Continued

ple something for nothing, sooner or later that is what they are going to think it is worth. We read articles about 'improving our image.' Perhaps taking square dancing out of the 'bargain basement' might prove a good starting point... It would be cheap at twice the price!" (Elisabeth had spent \$2.75 per couple to dance in 1971.)

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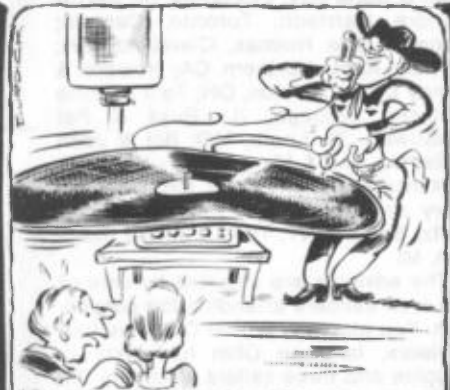


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