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#### *Workshop Editors*

Ed Fraldenburg  
Bob Howell

#### *Feature Writers*

Harold & Lill Bausch  
Dave & Shirley Fleck  
Mary Jenkins  
Russ & Nancy Nichols  
Gene & Thelma Trimmer

#### *Editorial Assistants*

Mona Bird  
Mary Fabik  
Pat Gillam  
Bob Mellen  
Mef Merrell

#### *Record Reviewers*

Frank & Phyl Lehnert  
John Swindle



# MEMO

Why did promotion of square dance classes in 1975 and 1976 produce large numbers of new dances? Was the secret lure the wish to be involved in America's heritage and tradition? What was the strong point(s) that can be repeated for Square Dance Week, 1981?

Make a list of the kinds of public communication that has worked well in your community. Emphasize the ones that work: radio events announcements, TV & radio, spot interviews, posters, community calendars, church bulletins. Use them. Divide the media among club members, so that many people do the contacting and promoting. This is the key effort of the square dance year— get everyone behind it!

The trustees of LEGACY have assumed the responsibility for promoting Square Dance Week across the country but they will need the combined efforts of all present dancers to get the job done. Time is short now for this campaign but in three weeks, square dancers can still:

- \*obtain their mayor's signature on an official proclamation of Square Dance Week, 1981.

- \*order placemats for use on restaurant tables, also available through LEGACY trustee, Jim White, PO Box 550, Winder GA 30680.

- \*arrange for demonstration dances at malls, parking lots, restaurants (especially any business with a western motif) and distribute promotional folders at these dances.

# CO-EDITORIAL



\*contact all possible news media for coverage.

Every hand-out, flyer, folder and placemat should contain local contact information: square dance center, caller or officer names and phone numbers.

Tell the public what square dance will bring to them: fun, fitness, friends and fellowship. Never let a negative slant slip out. The new dancer may never encounter your problem. If you are an active dancer, you must believe in the benefits of dancing. Be sure your conversations reflect that belief.

We all know, and recent surveys, bear out that most dancers come to class because friends bring them. Be a friend in '81; take a new dancer to class.

Of course, throughout '81-82 we'll have to live up to our campaign promises. Right! Let's see... fun, fitness, friends, fellowship.... Make the push for "recruitment" now; work on "retention" all year!



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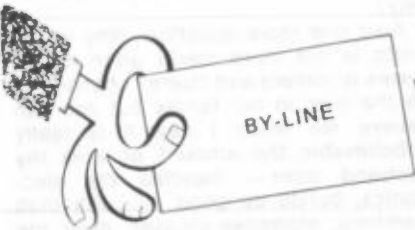
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September means schools are open, a new season begins. Time to sharpen our pencils— as **Al Eblen** advises in his article this month.

Running through this issue, you'll find threads of Ideas for promoting square dancing. **Art Mackey's** presentation is one such thought-provoker, and the second chapter of the Catch-All-Eight story, a New Jersey program for re-Interesting drop-aways, is another, sent to us by **Peg Tirrell**, (who also wrote "Rave" this month).

**John Marshall** emphasizes "quality" of dancing, an idea that many preach and few practice. Perhaps the new season will reflect a new trend away from "levels," as this caller from Virginia suggests. Another caller, **Bill Knecht**, tells of the non-monetary reward of teaching children to dance.

The Cherokee maxim about "walking a mile in your neighbor's moccasins" comes to mind when reading the thoughts of the caller's law. In square dancing, as in every phase of human relations, greater understanding of "the other one" is sorely needed. This caller's law is speaking out; he can only communicate if we listen.

Happy New S/D Season! Happy Dancing (and communicating) with the 1981 New Dancers!

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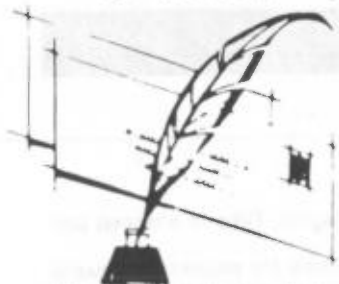
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# Grand Zip



We were surprised and pleased to see our picture in your July Issue. Thank you for the publicity.

*Sonia Hetherington  
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You wrote us one time that you could use some articles on round dancing. Several questions have often run through my mind. Maybe if you print them in your magazine, I could get some answers.

I have often wondered why round dance cuers can't announce to the dancers what level of dance that they are cueing— not all dances but maybe just the ones they put on and they see dancers not getting up, or maybe the dancers are on the dance floor and start to sit down when the music starts (In the light that we as yet have not been able to come to uniform dances (easy intermediate, advanced and classic) to be taught nationwide).

When we first were dancing we missed a lot of dances we could have danced just because we had not been taught the song and were embarrassed to take a chance.

This is not necessary, of course, if you are familiar with all the dancers, but it is especially nice at special dances where you have a nice turn-out of guests. We as cuers do this and find that the participation is much greater. Just be sure to point out the hardest step in the dance. What you feel is an easy dance may not be easy to the dancer.

Also another question. Why are square dance callers so courteous to guest callers? They always at least invite a guest caller to call a tip. This courtesy does not seem to be extended

toward round dance cuers. I wonder why?

Also one more question. Why in the world is not more credit given to the mates of callers and cuers? I happen to be the cuer in our family but you can believe me when I say it is really unbelievable the amount of work my husband does— handles the electronics, builds up good will with club members, promotes classes, gives me loads of moral support. I could go on and on.

If there are any comments on the above I sure would like some answers.

*Virginia L. Colling  
312 Dorothy Ave.  
Holly Hill, FL 32017*

## ARTIST APPLAUSE

Along with the accolades for caller Harold Bausch (cover and page 13) last month, we neglected to applaud our cover artist. Elizabeth Hampel of Vermont, who rendered the acrylic/water-color portrait, as she has done previously. Watch for further portraits and "Professional Profiles" in these pages once or twice a year.

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# Meandering with Stan



It is the Fourth of July. Wichita, Kansas. Saturday night. I'm on a second floor balcony of a motel watching flamboyant fireworks displays literally surrounding me. Beautiful sight. Red and white fountains of light. Floral displays of blues and greens etching the stark blackness of the horizon in at least half a dozen locations surrounding me. A sliver of a moon adds another touch of beauty to the scene. Lights of the city polka dot the panorama.

I'm near the airport, and another interesting phenomenon is that everywhere I look I can see the blinking lights of airplanes— private planes, business planes, commercial jets, going and coming, coming and going. Who knows where? Even the pilots don't know for sure. In Wichita, the small plane capital of the world, you fly first and wonder where you're going later.

Several sensations come over me. One is a feeling of loneliness. There are lots of motels in my life. Lots of faraway cities, like Wichita. But this is a Saturday night. No dance to call. I'm between dates in Kansas, and loafing throughout a whole Saturday that proved hard to book. Fourth of July. Not many dances scheduled in Kansas, I reckon. Big one last night. A clinic coming up north of

here tomorrow. No complaints. This is good. Loafing. Watching the sky catch fire. Thinking.

Wonder if anyone remembers why we celebrate the Fourth. Independence. Good feeling. To be free. Independent. Do whatever one wants to do. Travel. Call square dances. Operate one's own business. Live in a country that— thank God— doesn't have the popping and rumbling and booming and flashing around the horizon every night, deadly serious, like what I'm witnessing just for fun.

Another plane roars overhead. Ten o'clock at night. Heavens. Every square mile of sky seems to be occupied tonight. Hang a sign on the moon— "Do not disturb!"

Northward. A burst of color. Eastward. A blaze of sparkling diamonds radiating surprisingly high. Then ten seconds later— poof! Kaboom! The sound is sluggish getting to my vantage point. That same odd sensation was felt in a slightly different way just one week earlier. Calling a bit of patter high in the bleachers of the stadium in Seattle. Forty sets of dancers far below on the playing field. Call a basic. Wait a long second. They start to respond. Call a second basic. They really get started on the first. Funny.

A siren pierces the night. Fire? Someone is in trouble somewhere. Isn't someone in trouble everywhere? How many bright aerial displays are entertaining people tonight? Who cares? The entertainment of the moment, where we are, is sufficient. How sufficient is square dancing to people's needs?

Below me, a tall blond girl walks her dog. She takes only half an interest in the sky exploding all around us, as the grand finale of one exhibit takes its course. A thousand people are in this motel tonight. How many are happy? Lonely? Sorrowful? Busy? How many are square dancers?

Cathie and I used to watch fireworks way back— twenty-seven, twenty-eight years ago, or so. I'll say those sky-dancing explosives are better than a drive-in movie as the backdrop for a courting purpose. Wish she were here.

So, is this trip really necessary? Are any of these trips really valuable to me? To dancers? To the activity? The road gets long, sometimes. But there are those moments of exhilaration. Then it all seems worthwhile.

Suddenly things get quiet again. Rain gently tap dances all over the macadam stage below me, and the air is humid and heavy. Midnight. Time to turn in. Where did the time go? Maybe...perhaps in 1985...no later than 1990...I'll quit the road. (Yes, Stan, and in 1975 it was to be in 1980...and so it goes. — Co-ed.)

□ □ ■ □ □

How did this month's off-hand offering get to be so rambling and rumbling with reminiscences? Oh, well, now that we've started in this vein, we'll carry on similarly.

□ □ ■ □ □

This is actually my sixth Wichi-tip-trip. Anyone who saves old issues and has nothing better to do, check ASD, Sept. 1977, since that gives a long account of the "what" and the "which" of Wichita. (How about the WHY?— Co-ed.)

□ □ ■ □ □

We said before that Wichita is a *plane* sort of city. Planes everywhere. Plain planes. Fancy planes. Inter-planetary planes are planned painfully in plain plane plants and plush plane-tations, for all I know. It's the "hometown" of Beech, Cessna, Lear, the Boeing Division, etc. I stood under an actual B-47 Stratojet that

was mounted in a little grassy park at the edge of town. It was a peaceful setting. The old "lady" with her hundred foot wingspan, towering above me, seemed to whisper of less peaceful days. Birds flew in and out of her turbo tunnels and fed their young in her belly bistros. "There's an interesting contrast," I thought, "Long may they roost in peace!"



It's about time I mentioned the real reason for going to Wichita on this holiday weekend. I had the pleasure of calling (my fourth time) for the Cessquares in that beautiful Cessna Rec Hall to about forty sets of fly guys and gals. Bill Tracy hung a round or two. It was a strato-strategic *command* performance! Be back on the fly, I'll betcha.

□ □ ■ □ □

Funny thing. In more areas than not, square dancing has taken a little dip, attendance-wise. This can be seen more in the smaller, rural clubs than in the bigger, suburban ones. And yet, looking at my schedule for 1982, I'm due to fly another 125,000 miles or more, as I did a year ago, and I'll drive another 25,000, mostly in rental cars. So, who's complaining?

□ □ ■ □ □

A human being couldn't fly even if he had wings. The breastbone isn't strong enough. (Hmmm. You fly all the time— Co-ed.)

□ □ ■ □ □

Things really look bright, folks, in spite of my slightly questionable opening remarks. A magazine entitled *Public Affairs* recently said, "The gross national *spirit* is up considerably in recent weeks. People are feeling better about themselves lately." Hmmm. I didn't even know there was a "gross national spirit."



## WORRY



"There are only two things to worry about. Either you are well or you are sick. If you are well, there is nothing to worry about. But if you are sick, there are two things to worry about. Either you will get well or you will die. If you get well there is nothing to worry about. If you die there are only two things to worry about. Either you will go to heaven or hell. If you go to heaven there is nothing to worry about. But if you go to hell you'll be so darn busy shaking hands with friends, you won't have time to worry."



Remember, as you wrestle with your area square dance problems—try a little *release recycle*. Release your frustrations! Recycle your problems into *challenges*! Triumph equals a peck of TRY and a bushel of OOMPH! If you have a short-sighted "I" problem, go see your local *optimist*!



Wichita was not the only town visited on that July jaunt. On Sunday, after the Fourth, I drove my little red riding Hood 'n Bonnet (rental car) northward to the tiny town of Aurora, north of Salina, where I did a crash clinic for a few dozen club leaders. A few of them drove 150 miles to attend all afternoon, then high-tailed it home just in time to milk their angry Anguses (Angl?) before the poor things could burst in *udder* frustration. Such dedication! The setting was Jim and Shirley Hayes' new French Quarter square dance hall—a beautiful facility—which will be featured in these pages real soom. My clinic preceded a full-scale callers college there, staffed by Herb Egender, John Kaltenthaler and Jim. I'll be back.



**Confusion say:** Studious caller who lets his own brilliance go to his head often finds he is in a class by himself.



Before I run out of space this month, there are a few other places where I touched down in June, well worth reviewing. Heading the list was the National Convention in **Seattle**, which was covered last month on page 37. Really good show.

Earlier I had a quick flight in and out of **Charlotte, North Carolina**, and that was memorable to say the least. The occasion was the Groovy Grovers 8th Anniversary Dance at a big church gym in Charlotte, where around 25 sets, true to the club name, gave a gusty, *groovy*, good ol' SWINGEROO with all the "trimmings." Thanks to caller Bill and Betty Wentz (my hosts), Paul and Lucy Weaver (presidents), and Marguerite Lemonds (door coordinator), plus many others for putting the LOT back in Char-LOTte for me!



There was also Indian Brave Camp ground north of Pittsburgh, in **Harmony, Pennsylvania**, which was a new location for me, and where a small group of us made some melodious music together in spite of the competition in another "camp" that night. Take your camper and scamper to Harmony, folks. You'll enjoy the cool, wooded location and the all new weekly square dance program for next summer.



That's all, folks...I'm going to end it all... with a cartoon!



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# The Pencil

by Al Eblen  
Pharr, Texas

It is nice to be educated and learned. You can learn a great deal without going to school. Of course, you can still learn a great many things after finishing school. The way to do this is to carefully study normal everyday objects. Just look at the ordinary pencil. It reminds me so much of a square dancer.

First a pencil comes in all sizes, shapes and lengths. Sometimes they are new and sometimes very old. For instance, I have an old pencil from my high school days. So you see, a pencil is like a square dancer in that it can be young or old, large or small.

Another thing about a pencil is that it can come in any color. It can be black, yellow, red, brown or white. We have black friends that dance and call. We have danced with the Japanese at festivals and conventions. We have a caller friend from Oklahoma, who claims to be an Indian, or red man. Our brown friends, or Latin Americans, are also square dancers. In my square dance lessons back in 1951, we had two Mexican friends. So you see pencils and square dancers can come in all colors.

If the point of a pencil is broken, it can be sharpened and used again. A square dancer can go to workshops or lessons for resharpening and enjoy square dancing again. Most dancers enjoy it more the second time around. This proves that square dancing is becoming better and better.

A pencil has an eraser on the end, and if you make a mistake, you can erase the mistake and write over it. In the same manner a square dancer can go home, or

get into a line and thereby get back into the figure and continue to enjoy the dance.

Even if you were to break a pencil into small pieces, you could still write with it. In the same way, a dancer may be quite old and feel that he has used up most of his life, but he can still enjoy square dancing. We have many dancers in their seventies and eighties to prove it.

A strange thing about pencils is that most of them are encircled by a little metal band. I think most square dancers have a bit of metal in them because of the many wonderful things that they do through their strength.

In another way a pencil is like a square dancer, because often, it just lies there and does nothing. It is just there and nothing else. It is really no good to anyone or anything while it is just lying there idle.

However, if a pencil is used properly, it can write a great poem, or a novel, or it may write the score for an opera. It may write the laws for a great nation. A pencil may write the answer to our energy problem. So you see that for a pencil to be useful, it must be used.

A square dancer is the same. He or she just can't sit still. They must be used in order to be purposeful.

A pencil relies upon someone else using it. However, a square dancer or any person, must "pick himself up" in order to be useful. No one else will pick you up, and use you to write a poem or do any other great thing. Just remember that a pencil cannot pick itself up, but *you can and you should.*

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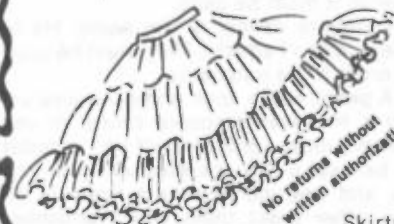
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That's right! This article is not about levels or lists in square dancing. It is about *quality*. The quality of recreation, specifically, square dancing. Please note that within this article I am discussing the mechanics more than the aesthetics that go into creating quality dancing. Things like mood, attitude, atmosphere, philosophy, etc., are all quite important in the creation of quality dancing and are, therefore, deserving of a separate examination all their own.

You may ask, "Is quality within our dancing so important?" Give it some thought. Each of you have developed a pattern of living. Certainly the majority of us pursue a form of livelihood (work). Then there comes the daily routine: care of the kids, i.e., homework, sports, transportation, doctor, dentist; clean the house; wash the car, the clothes, and the dishes; etc. Very little time is left to us, especially after we throw in the special extras like time for worship, visiting someone in the hospital, writing cards and letters, going to weddings and funerals, having the car fixed, and allotting time to prepare for and participate in various holiday activities. It is the remaining time with which this article is concerned,

The expenditure of the few hours remaining to us has no small part in determining what we refer to as the "quality of life." The dictionary defines quality as "a degree of excellence." This fraction of time left to us is called recreation time and should be important to us as it is defined as, "refreshment of strength and spirits."

We now ascertain that we are seeking a quality recreation. That is, an activity of such a degree of excellence that it will refresh our strength and spirit.

There are many places within our communities, including our own homes, where the needs of recreation may be met. In any form of recreation there are at least two requirements. First, some input from the participants. Second, an external factor without which the activity could not exist. Both parts are necessary. It should be noted here that the degree of excellence previously discussed applies to both the participants and the external factors. For example, if bowling is the recreation, it requires the bowler's input to be concentration and practice. The external factor is a bowling alley with good equipment.

## Not What Level— What Quality?

by John  
Marshall,  
Reston,  
Virginia



A movie goer needs to provide attention. The external factors are good acting, script, photography, and sound. Without one of the parts, the activity would be incomplete. Furthermore, the quality of either part determines the degree of excellence of the activity. The degree of excellence needed to create quality within the recreation will vary with the individual.

We have chosen square dancing as one of our recreations. Let us now examine what makes up quality square dancing. Turning again to my trusty dictionary, I find the definition of dance, "to perform a rhythmic and patterned succession of bodily movements usually to music." Therefore, a degree of excellence in the rhythmic performance of a patterned succession of bodily movements is what we seek. You will note that there is no mention of the

number of patterns or, in our case, calls needed to achieve quality dancing. Therefore, the old saying is proved true. More does not mean better. That is not to say that quality dancers do not exist in the Plus II, Advanced, and Challenge areas of square dancing, they certainly do. The fact that they are quality dancers simply has nothing to do with the area in which they dance.

The caller's, or external factor's impact must now be examined. If quality dancing is to exist, there are specific things that the caller must provide. The items of clarity and diction in voice, adequate sound equipment for the occasion for which he is calling, and selection of good danceable music are basic necessities. Further additives for the harmonious blending of the external factor (caller) and participant are needed to achieve "quality dancing." The speed which the caller selects should be comfortable for the majority of the dancers. It should not be so slow as to encourage walking or stop and go action. Conversely, it should not be so fast as to create a need for rushing. Finally the maker or breaker is the combination of calls or created patterns. These combinations

choreographically must be sound. They must not only work, but they must be comfortable to execute. Extreme care must be taken to create combinations that will be smooth flowing in terms of body motions and hand usage for both men and women. It is the subtle balancing of these things that make up the caller's contribution.

Turning to the participant's (dancer's) input, we are talking about the ability to execute movements in time with the music, and about a gentle fluidness of body motions. Both of these come with confidence and understanding of the material being called. The other item necessary is awareness of how you are moving and reacting. This awareness becomes automatic after practice.

There is a special joy to be found when dancing in a square where all eight people flow as a unit. Where there does not exist a sense of continual urgency. When there is touching, not grabbing. There exists a special glow in the square at the end of a tip. Now all tips or squares are like this, but when it happens, you will know it and never forget it. It is something to reach for. This is quality dancing.



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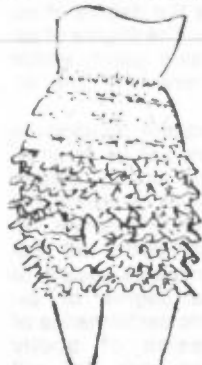
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# Promoting Square and Round Dancing

by Art Mackey

A Presentation from the 1980 Washington Seminar

Promotion is the art of selling an idea or product to someone else. If I had a nice cool drink in my hand and Rollie did not know it was a cool drink, I might have a hard time selling him on the idea that he should take this drink. Now if I told him it was a nice cool drink of water with ice and it appealed to him and he accepted the drink, I would be promoting and publicizing at the same time. To me these two subjects go hand and hand, like a song some years ago that went "You can't have one without the other."

The utopia of square and round dancing would be to have all the dancers in classes, clubs, council dances, special events and activities it wanted or could handle all year round. Of course, we know this does not exist in this day and age, but wouldn't it be fantastic if it did!

At one time or another a club needs to become involved in the program of promotion and publicity. As I pondered this question of promoting new dancers, Eleanor suggested we check with the beginners class in Moses Lake as to what enticed them to square dance. The following questions we felt would be helpful in the survey were:

1. How did you hear about square dancing? There were thirteen answers and every one involved people, the hired man, square dancers, fellow worker, friends, neighbor, family and roommate.
2. What prompted you to take lessons? The hired man, to have fun, meet people, like to dance, my self confidence and my mom, danced in high school.
3. How did you hear about the 4 x 8 square dance club? The club caller, two answers were for the newspaper and eight answers involved people.
4. Do you have any suggestions on how we can interest more people in square dancing? Advertise in the newspaper, TV, place posters around town, tell people or word of mouth.

Since people were the greatest factor in the answers I am going to say that you the square dancer is the main source in the promotion program. The most inexpensive form of advertisement we have is you the dancer, who is willing to give your time for the betterment of our activity.

One of the cleverest ways I heard was from one club whose members announced the starting of their beginners class by posting signs in their yard: "Learn to Square Dance— Inquire Within or Call -----." There again is that personal contact. Some of you are thinking, "Why should I do this? I live in the country and not many people go by my place." Let's take a moment and look at the traffic which goes by, how about the person who delivers your mail, fixes your telephone, reads your power meter, delivers fuel or comes to visit. Sure they may do this a number of times, but then again they might mention your sign to their spouse and be a member of your next beginners class.

Exhibitions are another means of promoting square dancing, as this lets people see what the square dance world is like. One thing to remember is to keep it simple when you perform and not scare the non-dancer away with a lot of fancy movements. These exhibitions can be done at school events, fairs, in malls and parks, just to name a few. If the situation is right and your caller is willing you could bring some non-dancers into the squares for some very simple movements. To add to the exhibition or whatever you call it, a little card could be made to be pinned on the non-dancer which says, "I danced with the Left Allemande Square Dance Club."

Bumper stickers are another form of promotional advertising. Who is the most enthusiastic dancer? A new square dancer, so why not present the graduate with a bumper sticker as compliments of

your club.

Promotion and publicity go hand and hand, so let's take a look at the publicity program. Newspaper advertising can involve an expense that your club treasury cannot handle. You can get good publicity by making sure your regular and special dances are included in the community happenings or special events columns. Also you should report on the travels of your dancers to other areas and be sure to write up a good article with as much information as possible because at least half of it will be edited out.

The radio— sometimes you can have a special dance or beginners class advertised on a free basis. This can have the effect of letting the non-dancers know there is activity in the square dance world. The TV is another story but then— why not check your local station to see if there is any free community service time available for advertising.

One of the simple means of announcing or advertising your dance is the use of flyers which can be simple or elaborate. Regardless of whether the end results are mimeographed, hand-lettered, dittoed or printed, the same amount of thought should be put into them, so the finished products will be worthwhile and say what you want to say to attract people. Just a little effort ahead of time can save mountains of grief later on.

In the publication world there are some basics with which all writers and editors are familiar. What, Where, When, Who and How are necessary ingredients of any article or story. Flyers should contain these same points. Always check a flyer before it goes to print to be sure it includes these basics. Let's take a moment to look at these five basics.

**What:** What is it you are advertising? Does it have a special name such as Anniversary, Christmas, New Years or etc. and what level!

**Where:** Where is it being held? Is the location so well known that everyone can find it or do you need to provide additional directions?

**Who:** Who is invited to participate? Who is doing the calling? Who is the sponsor?

**When:** Be sure to include the time as well as the date. This is very important for those who are traveling long distances.

**How:** Last but not least, how much does it cost? Many times this fact has been omitted on the flyer and dancers have been caught unprepared at the door.

There is one other fact which is sometimes important and that is "Why?" The why is not always necessary unless it is for a special benefit or purpose, but participants will know what their donation is being used for.

Here are some generalities which may help you.

1. Check your rough copy for all pertinent information before going to the final stage.

2. When using photographs be sure the pictures will reproduce clearly. Often the photos come out so dark that an individual is literally unrecognizable. Always start with a clean, clear black and white glossy photo.

3. When using the dittoed type copy be aware of not letting the purple color become so light that the reading is difficult. Watch for too heavy inking in the mimeographing process as this may cause smearing.

4. Don't swallow up your facts with too much information.

5. Look for different ways to draw attention to your flyer. Try different shapes, different styles and size of type, use of artwork, or maps. Whether your flyer is dignified or casual, always be appropriate. Don't fall into the trap of trying to be funny by being off color.

Again on that final check here are a few items to look for: misspelled words, typing errors, poor erasures. A suggestion that might help in the proof reading is to let someone else proof read it, because in the process of making up your flyer your mind sometimes pictures the final product and your eyes do not see an error. After the proof reading has been completed take one more final look, "What does it say to the dancer, and what does it say to the general public?"

If you have either a Chamber of Commerce or Information Bureau in your city be sure and have information available about your club dances.

In conclusion, let us remember that we the dancers are the mirror of our activity and what we do and say is reflected to our future members.

**Name Withheld  
by Request**



## A Caller's Taw Speaks Out

There has been a lot written about the caller's taw, all about the support that's given, giving signals about the sound, critiquing at workshops, at hoedowns and at home, listening to the dancers' complaints, reminding the caller about important announcements, the list goes on and on. And we've all heard them, we have even heard how lonesome she gets because she doesn't have a partner to dance with. She just sits night after night and does her knitting. If she does get a chance to dance, she usually has to dance the part of a man just to make another square.

What we are really talking about is a caller's taw that is a woman. But if the taw is a man, the list of ways to support the caller are the same, with a few added.

If you haven't already guessed it, let's set it straight now. This writer is a man taw. And this man taw is quite upset about one thing. Unlike the female taw who never gets to dance, I'm expected to dance every tip. My wife calls for three clubs, and among the clubs there are five single ladies. She usually calls a fourth night each week and there is always a single or two available then too.

Now, I don't want anyone to misunderstand me. I really like to square dance and round dance, but by the time I have danced every tip three to four nights a week I really don't feel like taking my wife to a Saturday night hoedown, and that's the only time she gets a chance to dance.

Sometimes I wonder why a single person would even bother belonging to a couples club when they know it takes two to do it. But these single women are often the backbone of the club. They hold offices that no one else wants. They bring enough food for ten people on pot luck nights. They sew club outfits for people who don't know how to sew. If a club values a lady's contributions, including her *dues*, club members should make sure she dances most of the evening, but not necessarily with the same partner every tip.

It's been my experience that most (not all) single square dance women are very aggressive. I rarely ask a woman to dance, but I seem to be dancing every tip. In one of our clubs a woman will find a spot in a square and yell my name. In another club there is one who always makes sure I'm in earshot when she says, "I'd just as well go home, I haven't danced one tip yet." (I've been kept busy by two other singles.)

Once my wife was trying out for a club to be their caller. This club had one single woman. After a hard workshop patter and a very fast "Devil Went Down To Georgia," she looked me in the eye and said, "I'm going to start a campaign to elect your wife as our caller." "You really like her?" I asked her. "Oh, yes," she said, "but best of all, I will always have a partner."

The one I will always remember is when not a single woman showed up one night and I thought I would have a rest night. A guy came without his wife. You guessed it. I had to dance the rest of the night as a girl. It wasn't without fun, though, as one of the ladies took off her petticoat for me to wear (the color clashed with my shirt).

The thing that bothers me the most is that the single women look upon me as their partner and they expect me to dance with them. They make me feel guilty if they miss a tip. Oh, yes, there are two other things that male taws do that female taws don't do. I have to zip up my wife's dress before we leave, and unzip it when we get home. Second, I set up my wife's sound equipment. I doubt there are many female taws who lift a couple of 40-pound speakers over their heads to set on stands and carry them back and forth. I do get a little help but not as much as men callers get. But I sleep good at night. Tired.

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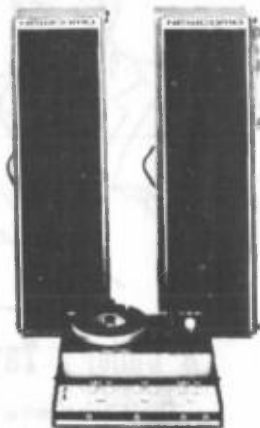
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# Chapter II

## The "Catch All Eight" Program

by Peg Tirrell  
Cresskill, New Jersey



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These programs were all a help, but something had to be done for the dancer who wanted to re-enter the s/d picture, but did not want to, nor need to, retake lessons all over again. To fill this void the Callers Council of New Jersey (CCNJ) and the NNJSDA joined forces and formed Catch All Eights— a workshop for dancer retention. Two years ago (my, how time flies!) *American Squaredance* printed an article about its beginnings in which we promised a follow-up.

The objective, workshop concept and guidelines were so well-defined from the beginning that very little change has been needed. We have learned that twice a month was not enough. Therefore it was decided to meet weekly. The Catch All Eight Program starts at Basic 39 every fall and gradually moves into the Mainstream Program. At the participants request this May they covered Quarterly Selections.

Northern New Jersey may be small in area, but with the soaring gasoline prices we found we could serve our dancers better if we had several Catch All Eight Programs. Thus a CAE— North and East were established. A western branch was added this past year. With both the CCNJ and the NNJSDA providing the initial money needed the programs have become self-sustaining.

What keeps Catch All Eights going is the almost fanatic belief in the concept and the need for it by the various chairpersons and the callers. Now after helping guide and develop Catch All Eights since its inception, Frank & Nan Habersberger have retired to Florida (to start a CAE— South?). For them it has been a most rewarding experience.

Much has been written on Drop-Outs and Dancer Retention, making some think it is a new problem. But twenty-three years ago when the Northern New Jersey Square Dancers Association (NNJSDA) was conceived, the founders placed this issue among the "Top Two Areas of Concern."

Over the years various clubs held catch-up classes, formed groups or stepping stones for new graduates and established buddy systems. Open house dances, where the new graduates are often free, are common practice among the 40+ clubs in the Northern New Jersey area. Each year since 1969, *Grand Square*, the official publication of the NNJSDA, has listed every known open house dance on the cover of its March/April or Graduates Issue.

From the beginning the association established a summer dance program on Wednesday evenings geared specifically to the new graduate. Currently the first five are listed at Mainstream with the second five Quarterly Selections. A "Freeloader" Program was also initiated. Any graduate who attends a certain percentage (now 8 out of 10) of the association summer dances that same summer and has attendance verified on a special card distributed to each graduate, may qualify. Besides receiving a special freeloader dangle at the last summer dance, the dancer is entitled to attend any NNJSDA dance from September through the following May, except the Mini-Festival, free of charge. The program, now in its fourteenth year, has had 477 freeloaders or 21% of the graduates take advantage of the program. One couple, who repeated a year of classes, even became freeloaders



Before leaving, the Habersbergers did some figuring and realized in the four years of Catch All Eights they have returned twenty-three and a half squares to our fellowship. Working with the Habersbergers from the beginning have been two equally dedicated callers without whom none of this would have been possible— Betsy Seele Gotta and Dick Lighthipe. They have been assisted by other members of CCNJ.

What of the future? CAE concepts could continue as it is or it can lead the

way to the formation of regional Basic Clubs or workshops sponsored by two or three clubs. Should this come to pass more callers will be needed. Whichever direction it takes, cooperation between the NNJSDA and the CCNJ has made it work in the past and there is good reason to feel that this is the key to making it work in the future. We welcome suggestions and comments from other areas who are also working on this timeworn problem. Letters may be sent to NNJSDA, 3 Churchhill Road, Cresskill, NJ 17626.



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Once a year, for the past several years, in addition to the usual "reading, 'riting and 'rithmetic" and the normal sounds from our automotive, machine shop and building construction areas, you could hear strange sounds emanating from the gymnasium.

No, it's not volleyball or basketball, and it doesn't sound like floor hockey. Why, it sounds Western!

Sure enough, the gym's full of teenagers, and these very "with it" rock music fans are doing something most of them would have considered very "square" not too long ago. They're square dancing! And they are having a ball doing it.

"How did you manage to get them so keen on square dancing?" I asked Roy Quance, the head of the school's physical education department.

"Well, it goes back a long way," Roy said. "Pretty close to 37 years ago I had a little experience square dancing myself. Not this modern style you do today, but it was good fun, and everyone was drawn to it and enjoyed themselves. I thought it would be an ideal activity for our students; it allows for social interaction, it's fun and good for their health as well."

"How did you go about setting it up?" I asked.

"Well at first I thought about using

records, but there was still the problem of teaching the 'steps.' For a while I considered learning how to call myself."

"Then one lucky day I heard of a real 'pro.' One of the best square dance teachers around. A Mr. Angus McMoran. Fortunately he was available during normal school hours, so for the last few years he has joined our staff for a week each year."

I could hardly believe the phenomenal success that Angus had achieved with the students. From a unanimous "No way I'm going to square dance!" prior to being shown what it's all about, here were hundreds of students eagerly learning to square dance.

By the end of the week, "Square Dance Fever" had caught on, and my students were doing their best to be excused from my math class.

"But sir, please, they need us in the gym. They're short of girls," the girls would say. "They're short of boys!" the boys would counter.

Well, we all know youngsters will try to get out of math class. But would they still be interested on their own time, I wondered?

Sure enough! At lunch hour, the air was still full of Western music, Angus was calling, and they filled the gym!

Angus is a square dance 'hero' with young people at the school now, and while the students are back to rock and roll and disco dancing for the time being, you can be sure that there are hundreds of young people in the east end of Ottawa who think square dancing is great!

Arthur Abramovitch  
From *Square Time*,  
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# A Caller's Reward

by Bill Knecht  
Pasadena, Texas



Several weeks ago, I was approached by a second grade teacher who was teaching his students to square dance. He wanted me to make him a tape of a singing call. He said his students knew honors, circle l/r, right and left grand, left allemande, do-sa-do and one or two other moves. This was some task, as you probably realize, but I finally came up with a danceable singing call.

After I gave the teacher the tape, I didn't think about it until a week later when I received letters from each of these "little dancers." I would like to share some of their comments with you.

A letter from Karen M. started out, "I thought the tape was cute. It was cute because it was Mickey Mouse. I like Mickey Mouse. Mickey Mouse likes me." Another Karen M. said, "I am glad you could spend your time on it." Joyce T. commented, "I thing the dance was good. Everone liked us. Your frind."

Peandra R. wrote, "We like the music verry much. It was good for the dance it just was terrific." Kevin C. sent quite a long letter. ".... I glad you wanted me to dance. The dance was almost the best thing I have done."

Some of the letters were accompanied by pictures the students drew of themselves dancing. One letter from Sherri W. stated, ".... When everyone heard it the sald 'That's to hard.' But in two or three weeks we finally did it. There was a lot of people. It was rele nice dance. Square dancing is nice. When I grow up I want to square dance. I'm glad I got plicked."

Letters like these are the rewards of a square dance caller. The money I make as a caller doesn't mean nearly as much to me as these letters and comments from children like, "When I grow up I want to square dance," and "Square dancing is nice."

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# HEM-LINE

## SEWING AND SUCH

### A Few Slimming Suggestions.

1. As the eye tends to follow lines, a vertical line can make you appear thinner, while horizontal lines will do the opposite. A "V" neck, rather than a round one can make a round face look thinner. A line across the shoulders, even a contrasting yoke will balance full hips. If too much weight is your concern, remember that all one colour is always better than having a blouse and skirt that contrast. Choose a small print or plain fabric for your dress. A wide belt in another fabric should not be used; wear a narrow belt of the same fabric as the dress instead.

2. The trim on a full skirt acts as a contrast to a narrow waist when it is near the hem, but only makes one look wider when it is higher up. In this vein is the choice of the width of the tiers on a three-tiered skirt. Only the tall slim girl can afford to put a row of gathers at hip-line or waist.

3. To take extra fullness out of the waist and hip-line of your skirt, instead of gathering the top tier, make 3-inch

long darts about 6" apart. Then trim away the excess material from the dart on the inside and you get away from the entire bulk around the hip-line.

4. Easy gathering, for the girls who in the past have done it by loosening their machine tension and pulling threads which break all too easily from the strain. Simply take the piece of material that is all cut and ready to be gathered, and lay it flat on the machine. Then take a strong thread such as buttonhole twist or crochet cotton. Set your machine to zig-zag, adjusting it to the widest setting. Then lay your strong thread along the line to be gathered and zig-zag over the thread, taking care to keep your thread in the center of your pressure foot so that the needle goes over the thread but not into it. Leave a few inches of this heavy thread lapped over at each end for easy holding. After your heavy thread is zig-zagged to the fabric, hold each end of the thread firmly and adjust gathers to whatever length is desired. Attach your gathered piece to whatever you are making, using your usual 5/8" seam allowance. This will hide zig-zag stitching. After it is sewn down, you can remove your strong gathering thread.

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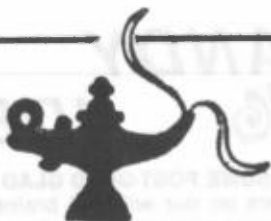
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# DANDY IDEA

## POST SOME POST-GRAD GLAD POSTERS

We seem to have posters on our editorial brains this month (see also Center Spread), but we couldn't resist reprinting these poster ideas for you to adopt and adapt to your needs for bulletin board use *within* your club setting (not so much for square dance promotion outside the club). They are reprinted from these pages of about ten years ago, so they'll be new or unremembered by most readers. For a somewhat larger reproduction of these, write for IN-form I-G and send 35¢



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# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO— September 1956

**PLAN AHEAD** Rickey Holden uses this sign, now appearing suddenly all over the country, to emphasize that the time for planning ahead, successfully or not, where the season's square and folk dance program is concerned is NOW. "Too many square dance clubs are either disintegrating or dying of malnutrition through lack of planning," Rickey says. Plan ahead; the results are well worth it.

\*\*\*\*\*

And, in case you're planning a beginner's course in square dancing this fall, Rod La Farge urges you to tap the "vast reservoir" of the millions of two-left-footed people who would dearly love to dance, but who are too embarrassed at the mistakes they make to continue. Rod says, "Don't turn up your noses at these people; they are NOT hopeless material... provided they have a *good patient* teacher who will coddle them, soothe their ruffled egos, and smile away their inferiority complexes. You don't need a psychiatrist's couch for this either; patience and a friendly disposition are the chief tools required." A few extra lessons may be necessary. But if you are having a problem finding new blood to enrich your club's membership, don't overlook (or look down on) those people with two left feet.

\*\*\*\*\*

Long Island Caller's Association arranged a special children's program for their Fall Dance Festival. Get on the ball, folks; these are tomorrow's square dancers... grab 'em now before the Rock and Rollers get them.

## 10 YEARS AGO— September 1971

Good advice comes from the Editor's Page. "The 'communications gap' is really misnamed; people are speaking out more than ever before. The deficien-

cy lies on the listening end; our hearing isn't so good. Next time a caller, leader or dancer voices an opinion, don't shut him out before you hear exactly what he is suggesting. Try weighing his idea carefully, agreeing or disagreeing calmly instead of angrily. The square dance picture will gain, and we think you may even have made a small step toward better understanding and brotherhood.

\*\*\*\*\*

Darrell Rowlett of Tennessee reports that square dancing figured in the "Formula for Success" for Archie Campbell, writer and performer on the TV show "Hee Haw." Campbell recalls, "I learned to square dance almost before I learned to walk.... at the time I was growing up, square dancing was the only type of dance performed in East Tennessee." But square dancing means more to him than fond memories. When Campbell had to give up a career in commercial art because he could not make a living, one of the first jobs he held as a musician was a two nights a week spot playing for a square dance group. "It made us fifty cents each both nights— that wasn't bad money in those days." In current live performances, Campbell's early love of square dancing can be noted in his on-stage antics.

\*\*\*\*\*

From the Canadian Square Dance News, Alf and Elizabeth Evans remind us that "It Takes Two to Round Dance." "One of the first things we learn in round dancing is that the instructions are for the man, that the man must lead his partner." But disaster strikes as soon as the footwork parts company. Many ladies do not bother to learn the sequence of the dance, expecting the man to lead. Unfortunately, this role of leader and follower is apt to carry through to the teaching side of round dancing, and

**Continued on Page 76**

# RAVE

Birthdays should be a special occasion (even if we do not care to total the years) with cards and greetings reminding us others care. But the birthday of Alex Schultz, a long time family friend of Nancy Zaczkowski in Bloomfield, New Jersey, promised to be rather bleak.

Now in his late seventies, and the last of his family, Alex lived alone in a small house at the end of a dead end street in Oneonta, New York. Lonelier than ever since Nancy's mom died the previous April, Alex drew much comfort from Nancy's weekly Sunday phone calls. But as Alex's birthday drew closer Nancy could sense he was becoming sort of depressed as he commented several times how on his birthday Nancy's mom would always bake him his favorite coconut cake.

to continue on the family tradition of this special cake. But suddenly all this changed as her caller husband Stan was involved in an automobile accident making a long car trip to Oneonta impossible.

With time getting short, Nancy decided to let her fingers do the walking, and with the help of a friendly telephone operator, located bakeries up Oneonta way. But no one was interested in delivering a coconut cake to a lonely old man on a Sunday morning, or even an afternoon. Then came inspiration! Perhaps a square dancer could help. Again a phone call— this time to the *Grand Square* editors. Searching through their files, the Tirrells were able not only to locate a square dance club right in Oneonta, but even better had caller Ira Gardner's phone number.

Again a phone call to Oneonta— this time success! Ira was delighted to help. So on March 9th a coconut birthday cake was delivered to a very surprised, but happy, Alex by Ira. There is a saying that square dancers are great people, but Ira Gardner is one of the greatest in the world!

*Peg Tirrell*

*Cresskill New Jersey*

Unbeknownst to Alex, Nancy planned

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Please give waist size & length desired

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3RD ANNUAL

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Snaps between, and to both, pocket and pocket flap of western shirt.

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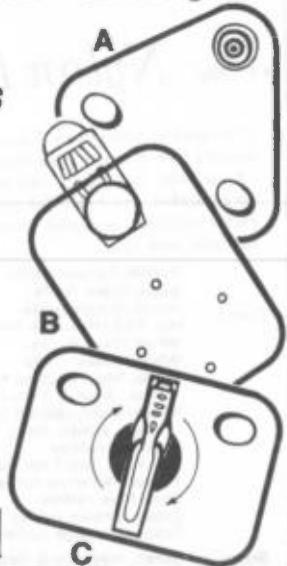
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# Best Club Trick



## STITCH SWITCH SURPRISE by Bev Warner, Saginaw, Michigan

How do a caller and wife and round dance cuer and wife thank a group of people for a past year of fun, thoughtfulness and dedication to square dancing? They rent a 5x12' sign with a message of love in large letters and place it right in front of a popular gathering place.

It all began a year ago when the new president and first lady, Lennie and Dottie, took office with the Flushing, Michigan, Roadrunners Club. Dottie sent letters with 12x12" squares of white fabric asking each couple to "do their thing" for a friendship quilt she hoped to make "for herself." The caller's wife (Bev) and the cuer's wife (Velma) received only one square but everyone else received two.

Through sleet and snow, weary bones and bodies trudged to the church on winter afternoons and evenings to put together two lovely quilts to be presented in May to the caller, the cuer and their wives. It was a well-kept secret. We can just envision the women giggling over their sewing notions, pins in mouth, saying, "Aren't Bev and Velma going to be surprised?"

All through the season, we kept track of Dottie with her sewing project, feeling

envy all the while. As the quilt progressed, we told Dottie that when she finished, we would do a story for the magazine. The night finally arrived when she was to bring her finished product and we would photograph her with her prized quilt of meaningful squares.

We sensed the gaiety when we arrived. Everyone was happy and smiling. (We thought it was because it was our last dance and everyone was going on vacation and having a rest from a very busy year.) Wrong! They had completed their gifts of love and were ready to share them with Velma and Bev and the rest of the world.

That night at home as we sat and examined every tiny stitch, every created pattern, we were filled with feelings of gratitude and overflowing love for these devoted people. They are devoted not only to us, but to each other and to every person they touch. We oftentimes wonder what makes one club a success and another a failure. The Roadrunners have always been concerned with spending their time on worthwhile activities and the feelings of dancers rather than worrying about the levels of dancing or petty rivalry. They have found the secret— by giving, they receive.

# feedback

Callerlab has melted the former Basic and Extended Basics Level into one level. I believe this was an unnecessary and unlucky decision. The former Basic Level was logical and complete in itself. You could move around quite freely within its limits and never run into a situation where you needed a call from another level to wind you out. And it was the appropriate level for any club who wanted to concentrate on Contra Dance and Traditional Square Dance instead of heading toward Mainstream. Those who eliminated this level, did they not know that, or did they not like that?

The new Basic Level is choreo-

graphically incomplete, e.g. nobody will want to dance (and to call) after a *double pass thru* all year long only: *First couple left, next right*. And you will need a close look to find a singling call that exceeds the former basic level but still fits into the new (extended) basic level without any *turn thru* or *slide thru*. So everyone who has reached this goal will want to go further on. It's a point of reference but no level, because level is a word that has an equilibrium in itself— look at it!

Heiner Fischle  
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| 40yd    | 50yd  | 60yd  | 70yd  | 80yd  | 100yd |
|---------|-------|-------|-------|-------|-------|
| \$36.95 | 39.95 | 44.95 | 49.95 | 55.95 | 71.95 |

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| 60yd        | 70yd  | 80yd    | 100yd |
| 39.95       | 45.95 | 51.95   | 65.95 |

To cover postage and handling costs, add \$2.00 per petticoat.

# JUNE 24, 25, 26, 1982

## DETROIT, MICHIGAN



# 31st



## NATIONAL SQUARE DANCE CONVENTION<sup>®</sup>

### PRE-CONVENTION MEETING

In preparation for the 31st National Convention on June 24-26, 1982, a pre-convention meeting was held in Detroit, Michigan, last April. Members of the National S/D Convention Executive Committee, together with key leaders from the Seattle, Louisville and Baltimore conventions met with the complete organization of the Detroit convention to assist and advise with plans for 1982.

Several special events included dinner in the Lovett Hall Ballroom in Greenfield Village, followed by a brief historical background of square dancing in the hall by the Henry Ford dancers of years ago, and a special tour of the Henry Ford Museum; tours of the Cobo Hall facilities, with a luncheon in the Cobo Hall ballroom; the Michigan Pre-Convention Dance, the official kick-off for advanced registration in the Michigan area. Dancers attending were from Michigan, Ohio, Indiana, Florida and Canada, as well as the states represented by committee members and advisors.

One thousand Limited Edition Certificates were printed and sold out by the end of February, 1981. Three hundred thirty-four more dancers pre-registered at the April dance and received blue and gold pre-registration ribbons. A total of 1409 dancers crowded the Cobo Hall ballroom to dance to Gale Congdon, Deuce Williams on squares and Jack and Pat Farmer cueing rounds.

Registration vice-chairmen are Jim and Barbara Ringler, 1210 Eagle Lake Dr., Kalamazoo MI 49009.

### SOUVENIR CUP

Vice-chairmen of Ways and Means, Art and Joyce Proper, believe you will always remember the 1982 National

Convention in Detroit if you have one of their souvenir mugs. The striking white glass mug has a panoramic view of the downtown Detroit skyline with Cobo Hall on the left, where all of the convention activities will be held, and Renaissance Center, the convention headquarters, on the right. The inscription contains the date and place of the convention. The mugs are more than just souvenirs—they make great gifts, excellent door prizes, special planters or good coffee mugs.

Send \$2.00 per mug to the 31st National S/D Convention, Art and Joyce Proper, 224 Oakwood, Grand Ledge MI 48837.

### MICHIGAN SUNSHINE FESTIVAL

In Midland, Michigan, last August, a benefit dance to raise funds for the National Convention featured four levels and ten hours of continuous dancing, under the chairmanship of John and Shirley Gebhart. Registrars were Clyde and Dot Rounds of Midland.

### REGISTER NOW

If you do not have a registration form, write to Advanced Registration Director, PO Box 35285, Detroit MI 48235, for the information necessary for early registration. It's the big square dance event of 1982! Get your name on the rolls early!

### TOO LATE TO INCLUDE IN DATE-LINE:

Ohio—The Chuck Wheelers 8th Annual Golden Rocket Special, Six Pence School, Columbus; October 1; Cal Golden, Chuck Marlow, Dick & Gail Blaskis. Write Doug & Kathie Burrows, 1102 Hephewwhite St., Westerville OH 43081.

West Virginia—Oglebayfest, Oglebay Park Pine Room, Wheeling; Oct. 3; Jerry Story, Dan and Emma Lou Risley. Write Paul B. Teutel, 144 Edgington Lane, Wheeling WV 26003.

# Sketchpad Commentary

MORE POSTER IDEAS  
MAKE 'EM ATTRACTIVE...MAKE 'EM SELL!

While we're on the poster kick this month, we'd like to demonstrate some ways to make your posters attractive and eye-catching. White on black does it for Jim Criswell and the Golden Nuggets club of Bristol, Tennessee. The Northern New Jersey S/D Association sponsors a contest among area artists each year—the "world" is a sample winner. Betty and Phil Aranguena of the Sagebrush Spinners of Elko, Nevada, produced the "Reward" brainstorm. So...how about your eye-catcher?

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BEGINNERS GROUP STARTS

WHEN  
TIME  
WHERE  
CALLERS: PH

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IT'S ALMOST LIKE BEING IN LOVE

AND MORE POSTER

# Calling Tips

## READING THE FLOOR

by Tom Perry

*Continued from Last Month*

Be careful of waiting too long to fill a square. I think it's better to have those two couples who got up late sit back down than to shame someone who really wants to rest a tip into getting up to dance. On the next tip, your two late couples will get up early. Is there one person in the hall who gets a positive feeling while waiting for a square to fill? No! The dancers are all casting "you should be ashamed" looks at those who are seated; those who are seated are feeling ashamed; and the partial square is thinking "no one wants to dance with us." The easy way out is to recognize the partial square, ask for help, then start the floor with something easy like; *circle left, allemande left, right & left grand*. During the *right & left grand*, make one more plea such as, "we still need one couple in this square," and then forget it. By the time you have started into the first figure the problem will have been solved one way or the other without the entire floor having to be concerned over it.

Establish a rapport with the group. Talk to them. Joke with them. But, and here comes the tightrope, not too long. Once again you must read the floor. Do you have their attention? If not, you're talking too much. Shut up and start calling.

Every group is comfortable with a rest period between tips but the length of this period varies with different groups. When you have finished your singing call, reduce the turntable speed to 35 rpm, lower the volume and replay the same record. When it has completed playing, read the floor. Have the dancers ceased talking and started squaring up?

If so, it's time for another tip; if not, give them a few more minutes.

Dancers come to be entertained. This means that they not only expect a good dance but a little showmanship. Here the tightrope really gets shakey. Every caller must find his place on the showmanship curve which runs from the next door neighbor type to the guy in a Porter Wagoner suit. Don't let your ego select your spot for you. Try to stay a little less flashy than you think you can be. Remember, the next door neighbor with a lot of talent is well liked but the guy in the flashy suit is laughed at if he can't carry a tune in a bucket.

## ONLY RESULTS COUNT

How many times have you heard the excuses, "Everyone must have been tired tonight" or "We just couldn't seem to do even the simple calls for some reason?" There is no such thing as a black cloud which visits your dance and makes everyone tired or takes away all of their basic skills. If they are not having a good time it is your fault! Accept it and act. Reasons have no value; only results count. A poor dance by any other name is still a poor dance (Shakespeare, I think).

## A CLOSING THOUGHT

If you have paid all of the dancers to come and dance to your calling then you can expect them to:

Dance all of the figures that you call no matter how difficult or poorly timed.

Not complain if the sound is too loud or too soft.

Enjoy all of those ballads that you used back to back because they give you a chance to show off your beautiful voice.

Enjoy all of those rousing rock & roll singing calls that you used back to back because you really love rock & roll.

Withstand any verbal abuse which you choose to heap upon them because of their poor styling or dancing ability.

Above all, they should do these things with a smile and enjoy themselves. If they don't then don't pay them to come to your next dance.

---

## TOO LATE TO CLASSIFY

**SIGHT CALLING SIMPLIFIED**— An easy and simple system for new sight callers. Based on the premise that anyone can sight call. Price \$6.50. Order from Whitey Aamot, 918 3rd Ave. SE, Waseca MN 56093.



by Bob Howell

# easy level

Milly Riley of Jacksonville, Illinois, shared this dance with me. It utilizes a good method of gathering partners and works well for "kids" of all ages. The dance comes from the book, *Promenade All*, by Helen and Larry Eisenberg. Part of the fun of dancing it is the chance for everyone to sing the words.

## RIG-A-JIG

**MUSIC:** Rig-A-Jig-Jig (From a new elementary hit produced by the Lloyd Shaw Foundation. Record can be obtained singly— LS E7)

**FORMATION:** Single circle, no partners. All sing.

**ACTION:** One player is in the center, walks around as all sing. On the words, "a nice young maid," or "a handsome gent," he takes a partner from the center, and they skip around the circle during the chorus. Repeat from the beginning, this time with those two in the center, single file. Each center one then takes a partner for the chorus. Keep repeating until whole circle is in.

**THE SONG:** As I was walking down the street, down the street, down the street,

A pretty girl (nice young maid, handsome gent) I chanced to meet,  
Heigh-ho, heigh-ho, heigh-ho.

**CHORUS:** Rig-a-jig-jig, and away we go, away we go, away we go.

Rig-a-jig-jig, and away we go, heigh-ho, heigh-ho, heigh-ho.

Mae Fraley of Rockville, Maryland gave me this delightful contra. She got it from Ralph Page who wrote it during the winter of 1980. Ralph calls it the .....

## BELOW ZERO CONTRA

**FORMATION:** Triple Improper (1,4,7 active and crossed over.)

**MUSIC:** Any 64 count jig or reel.

**ROUTINE:**

- 8 counts— Actives allemande left below (one and one half times around.)
- 8 counts— Do-sa-do the next below (#3)
- 16 counts— Circle six once around.
- 8 counts— Left hand star with the couple below (#3)
- 8 counts— Swing the one above (#2)
- 16 counts— Top two couples right and left thru over and back.

Bob Erny of Corvallis, Oregon wrote this smooth flowing quadrille and presented it at the National Square Dance convention in Seattle. I have used it several times since with much success. It is a goodie.

## MUSIC BOX DANCER QUADRILLE

**FORMATION:** Four Couple Square

**MUSIC:** Bogan B-1314, Music Box Dancer

**INTRODUCTION, BREAK, ENDING**

- 1-8 (Music Intro) — — — — Sides face grand square
- 1-8 — — — — — — — —
- 9-16 — — — — — — — — Reverse
- 17-24 — — — — — — — —
- 25-32 — — — — —All four ladies chain
- 33-40 — — — — — Chain the ladies home
- 41-48 — — — — — —Roll promenade
- 49-56 — — — — — — — —
- 57-64 — — — — —With your corner banjo wheel

**FIGURE:**

- 1-8 — — — — — On to thenext do an allemande left
- 9-16 — — — — — Come back one, banjo wheel



- 17-24 — — — — Men to the middle left hand star
- 25-32 — — — — Same girl star promenade
- 33-40 — — — — — — — —
- 41-48 — — — — When you get back home wheel turn full turn
- 49-56 — — — — All four ladies chain across
- 57-64 — — — — With your corner banjo wheel

Banjo wheel: couples right hip to right hip walk forward around a center point between the couple. Hand positions may be as in round dance banjo position, or with both hands joined in a butterfly position, or both with right arm around the opposite partner's waist and left arm free as in a highland fling do- sa-do.

*This past summer Phyll & I enjoyed dancing with a Folk Fellowship up in Steamboat Springs and one of the really good simple dances was one that came from **Cowboy Dances**, a book written by Lloyd Shaw. It is called ....*

### TWO GENTS SWING WITH THE ELBOW SWING

- THE CALL:
- a) First couple out to the right.
  - b) Two gents swing with the elbow swing.
  - c) Now opposite partners elbow swing.
  - d) And now two gents with the same old thing.
  - e) And now your partners elbow swing.
  - f) Now circle four, oh, circle four
  - g) And on to the next.

Repeat as written, beginning with (b). Repeat again changing the last line to: Balance home.

THE EXPLANATION: a) First couple advances to second couple.

b) The two gentlemen hook right elbows and swing around once and a half. c) Each gentleman hooks left elbows with the opposite lady (first gentleman with second lady and second gentleman with first lady) and swings once. d) Two gentlemen again hook right elbows and swing once and a half around. e) Each gentleman hooks left elbows with his partner and swings her once around. He releases her so that she is standing on his right as he faces the opposite gentleman. 7) First couple with the lady on the right advances to the third couple and repeats from (b). On the next repetition they advance to fourth couple and repeat from (b) and finish by returning to their places in the square, where they balance.



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Gordon Sutton

ROUNDS:

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C-1005 WHAT'LL I DO by Bud & Irene Hornstein

HOEDOWN

C-505 MAGMA patter by Daryl

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Bob Stutevoss

HOEDOWNER RECORDS

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H-105 MUSIC OF HAWAII by Erv Parrish

H-106 LOVING HER WAS EASIER by John Reitmajer

Order Direct or from your Nearest Record Dealer  
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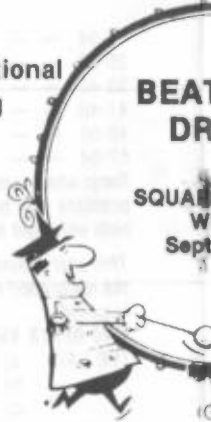
# SQUARE DANCE WEEK

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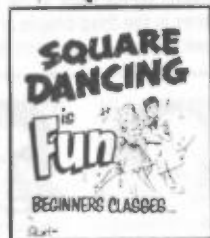
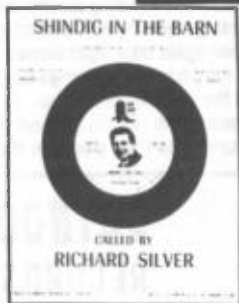
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**SQUARE DANCE WEEK  
SEPTEMBER 21-27, 1981**



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THIRD week  
in September....





## CHALLENGE CHATTER

Russ & Nancy Nichols

### A NEW VENTURE IN CALGARY BY THE "HAPPY WANDERER"

Advanced level square dancing has come to Calgary. The forming of the "New Venture" on February 3, 1981, with eight couples meeting every Tuesday evening to workshop advanced level basics, as taught by Ed Foote on his six-cassette teaching tape series, made this dream come true.

The first evening was a little hectic when you consider three workshop tips were covered. In all, nine new calls were introduced with each one being done APD, then a final review tip covered all. Would you believe it's impossible to dance nine new calls APD when three or four of them are stacked, one on top of the other. Even *explode the line* makes you shake your head!

The second night was more down to earth with a good review of the first two tips. In addition, the introduction to +2 APD was an eye-opener for everyone. Using Ed's +2 drill tapes, the dancers had a chance to practice their skills at dancing all position basics. One soon learns to do the basics exactly as they should be done to take hands after each move so one knows who to do the next call with. The purpose of APD drill tapes is to make advanced dancers aware of what can be done once they learn and understand the definition of the basic call and how important it is to execute every call properly.

The NEW VENTURE Advanced Level Teaching Tape Group on their windup dance night: From left (front row), John Thomson, Jim & Jo Anne Brodie, Jim & Kay LaBlanc, Ron Weber, Lillian & Hugh Wilson, Faye Thomson. From left (back row), Doris & Mel Simmons, Dixie & Allen Robbins, Joan Westlake, Marilynne Weber, Arthur Westlake, Vera & Ron Rushton, Jean & Dave McCrae.



The Tuesday "New Venture" group had a windup dance on April 28. Hugh Wilson took 30 minutes of video tape of the review dancing tips and Wayne Harvey came in to take the accompanying group photograph. The evening ended with everyone digging into fresh strawberries, whipped cream, ice cream and angel food cake. The group leader couple is John and Faye Thomson.

A six-week introduction to advanced class was held in May and June with five new couples attending, along with three couples from the Tuesday group who came to brush up on their dancing. Everyone is anxiously awaiting the fall, to continue their new-found skills.

An invitation is extended to all Advanced and Challenge dancers to come and join us when in Calgary. Your contact is John and Faye Thomson, 84-5619 Crowchild Trail SW, Calgary, Alberta T3E 1V1, or you may call 246-4440.

Would you believe that advanced dancing is enjoying many dancers' enjoyment in square dancing by as many as five years. It's the alternative to dropping out.

\*\*\*\*\*

Can you imagine anyone dancing over 1300 days in a row? Meet Norman Northam of Van Nuys, California. He has documented proof of dancing every day for 1300 consecutive days. Norm dances C-1 four nights a week, Advanced, two nights a week, and on the seventh he finds whatever is happening. All these dances have been to live callers and he has danced with over 68 partners. It all started from a personal

**Continued on Page 77**

# LEE KOPMAN



Lee Kopman

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On Reel Or Cassette**

**INSTRUCTIONAL TAPES**  
For Advanced, C-1, C-2 and C-3  
Levels of Dancing

*Minus a couple to make up a square?  
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### TWO COUPLE TAPES

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**Harry McColgan**

*Tuesday, October 13*

**Al Horn**

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**RB255**  
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**DON'T YOU EVER GET TIRED**  
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**Hoedown/Class Workshop**  
**B1-34**

*by Ralph*

**RB267**  
**COWBOY HEAVEN**



Bill Addison



Don Williamson

*BY KEN*

**JBark107**  
**RAINDROPS KEEP FALLING  
ON MY HEAD**



Ralph Silvius



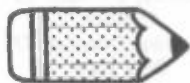
Ken Anderson



# Creative Choreography

by Ed Fraidenburg

## REVIEW



### FOLD

**DEFINITION:** From any appropriate formation, designated dancers (ends, centers, boys, girls, step forward and turn back to face the ones who were beside them. The turning direction will be forward and toward the ones to be faced. The fold can be in front or in back depending on the starting formation. *Crossfold* directs the designated dancers to step forward and turn toward each other to pass each other and turn to face the farthest dancer.

#### EXAMPLES (from lines):

Heads lead right and circle to a line  
Pass thru, boys fold, star thru  
Promenade, heads wheel around  
Crosstrail thru, left allemande.....

Heads lead right and circle to a line  
Pass thru, girls fold, star thru  
Wheel and deal, sweep a quarter  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, centers fold, swing thru  
Boys run, bend the line, pass thru  
Centers run, same four star thru  
Other four cloverleaf, zoom, pass thru  
Circle to a line, left allemande.....

Side ladies chain, heads flutter wheel  
Pass thru, separate around two to a line  
Pass thru, ends fold, left allemande.....

(From ocean wave lines)

Heads lead right and circle to a line

Swing thru, boys fold, double pass thru  
Face in, pass thru, boys fold, star thru  
Promenade, heads wheel around  
Crosstrail thru, left allemande.....

Heads square thru four, ocean wave  
Boys fold, girls turn back, pass thru  
U-turn back, left allemande.....

Heads square thru four, ocean wave  
Girls fold, boys run, pass to the center  
Square thru three-quarters  
Left allemande.....

(From two-faced lines)

Heads square thru four, swing thru  
Boys run, boys fold, pass thru  
Trade by, star thru, wheel and deal  
Zoom and pass thru, left allemande.....

Heads square thru four, swing thru  
Boys run, tag the line right  
Ends fold, star thru, pass thru  
Wheel and deal, zoom and pass thru  
Left allemande.....

Heads lead right and circle to a line  
Swing thru, boys run, boys fold  
Star thru, trade by, circle to a line  
Left allemande.....

(Crossfold)

Heads pass thru, go round one to a line  
Pass thru, centers crossfold  
Pass to the center, square thru ¼  
Left allemande.....

Head ladies chain, sides lead right  
Circle to a line, centers crossfold  
Touch a quarter, centers trade, boys run  
Pass thru, wheel and deal, zoom  
Pass thru, left allemande.....

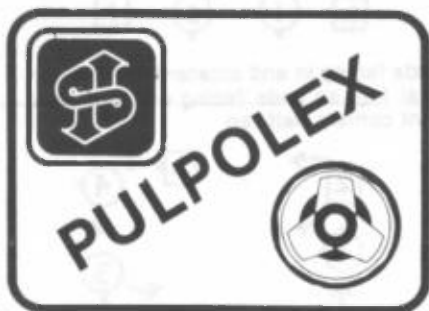
Heads pass thru, round one to a line  
Pass thru, ends crossfold  
Left allemande.....

Heads pass thru, all four girls fold  
Star thru, move to the next  
Crosstrail thru, left allemande.....

Heads square thru four, pass thru  
All four girls fold, star thru  
Wheel and deal, sweep a quarter  
Left allemande.....



NOTE: Although most of these figures are short and relatively simple, *fold* and *crossfold* can be as complicated as your imagination can make them. Pick your material accordingly.



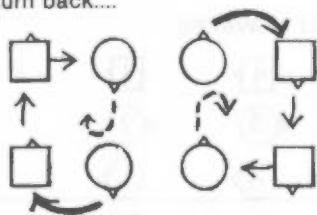
### GOOD SHOW

by Lee Kopman, Wantagh, N.Y.

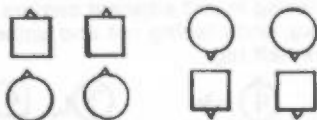
DEFINITION: From parallel waves, ends facing in circulate as ends facing out slide into the adjacent center position; centers facing out run (flip) into the adjacent end positions as centers facing in circulate and immediately turn back. Movement ends in parallel two-faced lines.

#### PARALLEL WAVES

Ends facing in, circulate  
Ends facing out, dodge  
Centers facing out, flip  
Centers facing in, circulate  
And turn back....



#### RESULT



#### EXAMPLES from Choreo Breakdown:

Heads square thru four, ocean wave  
*Good show*, bend the line, star thru  
Centers pass thru, left allemande.....

Heads square thru four, star thru  
Pass the ocean, *good show*  
Bend the line, star thru, zoom  
Pass thru, left allemande.....

Heads lead right and circle to a line  
Right and left thru, pass the ocean  
*Good show*, bend the line, star thru  
Pass thru, star thru, left allemande.....

Heads star thru, double pass thru  
Track two, *good show*, bend the line  
Star thru, centers pass thru  
Touch a quarter, follow your neighbor  
And spread, *good show*, bend the line  
Star thru, square thru three-quarters  
Left allemande.....

Heads lead right and circle to a line  
Pass the ocean, girls trade, *good show*  
Couples circulate, bend the line  
Touch a quarter, track and trade  
Bend the line, crosstrail thru  
Left allemande.....

#### EXAMPLES by Ed:

Heads square thru four, slides rollaway  
Ocean wave, *good show*  
Boys cross run, ferris wheel  
Square thru three-quarters  
Left allemande.....

Heads rollaway, square thru four  
Ocean wave, *good show*, centers trade  
Bend the line, crosstrail thru  
Left allemande.....

Heads rollaway, square thru four  
Swing thru, *good show*, bend the line  
Reverse flutter wheel  
Centers right and left thru, all star thru  
Zoom and pass thru, star thru, pass thru  
Wheel and deal, centers pass thru  
Left allemande.....

Heads square thru four, slides rollaway  
Swing thru, *good show*, bend the line  
Pass thru, girls crossfold, star thru  
Wheel and deal, dive thru  
Square thru three-quarters  
Left allemande.....

Heads square thru four, ocean wave  
Trade the wave, *good show*,  
Centers trade, centers run, split circulate  
Boys run, slide thru, left allemande.....

Heads lead right and swing thru  
*Good show*, centers hinge  
Diamond circulate, flip the diamond  
Centers trade, boys run, star thru  
Circle to a line, left allemande.....

Four ladies chain three-quarters  
Heads rollaway, lead right and do-sa-do  
To a wave, *good show*, wheel and deal  
Left allemande.....

Four ladies chain three-quarters  
Heads rollaway, lead right and do-sa-do  
To a wave, *good show*, wheel and deal  
Left allemande.....

Heads square thru four, swing thru  
*Good show*, acey deucey  
 Couples circulate, bend the line  
 Star thru, California twirl, zoom  
 Square thru three-quarters, slide thru  
 Crosstrail thru, left allemande.....

Heads lead right and circle to a line  
 Spin the top, *good show*, bend the line  
 Star thru, first couple left, second right  
 Left allemande.....

Heads pass the ocean  
 Ping pong circulate, extend, *good show*  
 Centers hinge, diamond circulate  
 6x2 acey deucey, girls swing thru  
 Boys quarter in, girls extend  
 Walk and dodge, partner trade and roll  
 Right and left grand.....

Heads pass thru, round one to a line  
 Pass the ocean, *good show*, girls trade  
 Ferris wheel, zoom and pass thru  
 Left allemande.....

Heads square thru four, touch a quarter  
 Scootback, *good show*, couple circulate  
 Tag the line out, wheel and deal  
 Square thru three-quarters  
 Left allemande.....

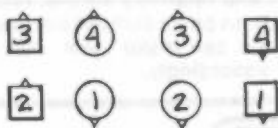
Heads square thru four, swing thru  
 Boys run, half tag, follow your neighbor  
 And spread, *good show*, bend the line  
 Star thru, zoom and pass thru  
 Left allemande.....



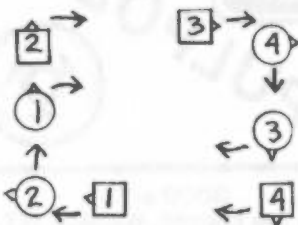
### TWO WAY TAG by Bob Davls

**DEFINITION:** From parallel waves or 3x1 lines with ends in tandem, ends facing out and adjacent dancers half tag, then walk and dodge (leaders dodge right); ends facing in and adjacent dancers vertical tag (as in linear cycle where the center facing out folds and follow the end across), then both quarter right (instead of the peel right). From either formation, the movement ends in parallel two-faced lines.

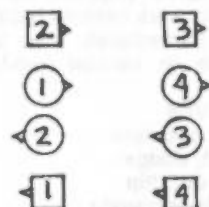
### PARALLEL 3x1 LINES



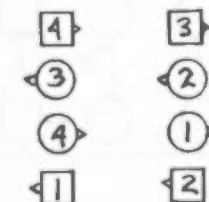
Ends facing in and adjacent centers vertical tag, as ends facing out and adjacent centers half tag



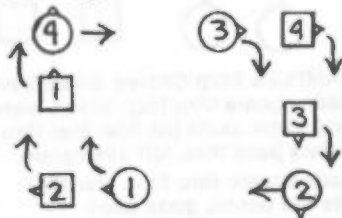
Vertical taggers quarter right, as half-taggers walk and dodge to end in parallel two-faced lines.



### PARALLEL WAVES



Ends facing in and adjacent centers vertical tag; ends facing out and adjacent centers half tag.



Vertical taggers quarter right, Half-taggers walk and dodge

To end in parallel two-faced lines



EXAMPLES from Bill Davis (*Santa Clara Valley Callers Assn. Notes*):

Heads square thru four, ocean wave  
*Two way tag*, girls trade, half tag, trade  
Roll, left allemande.....

Heads square thru four, curliques  
Scootback, *two way tag*  
Left allemande.....

Heads square thru four, slide thru  
Pass the ocean, swing thru, boys run  
Half tag, scootback, *two way tag*  
Left allemande.....

Heads square thru four, swing thru  
Boys run, girls walk and dodge  
*Two way tag*, couples circulate  
Half tag, scootback, *two way tag*  
Tag the line, leaders U-turn back  
Right and left grand.....

Heads square thru four, curliques  
Centers walk and dodge, *two way tag*  
Bend the line, curliques  
Track and trade, half tag right  
Right and left grand.....

Heads square thru four, touch a quarter  
Scootback, centers walk and dodge  
*Two way tag*, half tag, *two way tag*  
Tag the line right, wheel and deal  
Pass thru, trade by, square thru  $\frac{3}{4}$   
Trade by, right and left grand.....

Heads lead right and circle to a line  
Pass the ocean, *two way tag*  
Tag the line right, boys walk and dodge  
*Two way tag*, boys trade  
Half tag right, left allemande.....

Heads lead right and circle to a line  
Right and left thru, pass the ocean  
Girls walk and dodge, *two way tag*  
Bend the line, pass the ocean  
Trade the wave, left allemande.....

Heads lead right and circle to a line  
Right and left thru, pass the ocean  
Girls trade, *two way tag*, half tag right  
Right and left grand.....

Heads lead right and veer left  
Girls walk and dodge, *two way tag*  
Girls trade, wheel and deal  
Left allemande.....

Heads lead right and swing thru  
Boys run, boys circulate, *two way tag*  
Left allemande.....

EXAMPLES by Ed:

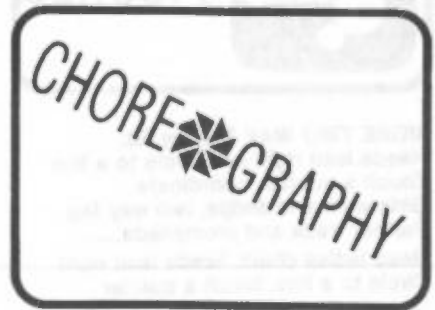
Heads square thru four, swing thru  
Boys run, boys circulate  
Girls walk and dodge, *two way tag*  
Half tag, follow your neighbor, spread  
Girls trade, recycle, pass thru  
Trade by, left allemande.....

Heads curliques and spread  
Ends circulate, centers trade  
*Two way tag*, centers cross run  
New centers trade, walk and dodge  
*Two way tag*, bend the line  
Pass thru, girls crossfold, star thru  
Ferris wheel, zoom and square thru  $\frac{3}{4}$   
Left allemande.....

Heads lead right and circle to a line  
Spin the top, boys run  
Girls walk and dodge, *two way tag*  
Ferris wheel, zoom and square thru  $\frac{3}{4}$   
Left allemande.....

Heads square thru four, ocean wave  
Girls trade, *two way tag*,  
Wheel and deal, pass to the center  
Square thru three-quarters  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Double pass thru, track two, girls trade  
*Two way tag*, bend the line  
Left allemande.....



Bill Davis of California has come up with a most interesting idea: Add a "facing direction" to *walk and dodge* (as is done with *tag the line*).

From right hand box formations: *walk and dodge right* = columns or boxes. (*Walk and dodge left* is most comfortable from left hand boxes).

EXAMPLES from Bill:

Facing couples (normal): Curliques  
Walk and dodge right, split circulate  
Boys run (= zero).

Heads lead right and circle to a line  
Pass thru, boys run, walk and dodge right

Coordinate, wheel and deal  
Left allemande.....

Bill says, and we agree, that *walk and dodge right* adds a significant dimension and is easily grasped by Mainstream dancers. Note that *walk and dodge right/left* may be followed by *and roll*.

Some other possibilities are:

From parallel R-F two-faced lines:  
*couples circulate right* ends in starting *double pass thru* position.

Parallel L-F two-faced lines: *couples circulate left* ends in starting *double pass thru* position.

Right hand boxes: *split circulate right* ends in facing couples.

Right hand boxes: *scootback right* ends in facing couples.

Right face columns: *coordinate right* ends in starting *double pass thru* position.

EXAMPLE:

Heads lead right and circle to a line  
Touch a quarter, triple scoot right = zero.



**MORE TWO WAY TAG** by Ed:

Heads lead right and circle to a line  
Touch a quarter, coordinate  
Girls walk and dodge, two way tag  
Partner trade and promenade.....

Head ladies chain, heads lead right  
Circle to a line, touch a quarter  
Coordinate, girls walk and dodge  
Two way tag, half tag, trade and roll  
Left allemande.....

Side ladies chain, heads lead right  
Circle to a line, touch a quarter  
Coordinate, girls walk and dodge  
Two way tag, ferris wheel  
Centers square thru three-quarters  
Left allemande.....

Heads lead right and circle to a line  
Touch a quarter, coordinate  
Girls walk and dodge, two way tag  
Girls hinge, diamond circulate  
Flip the diamond, square thru  $\frac{3}{4}$   
Left allemande.....

Head ladies chain, heads lead right  
Circle to a line, touch a quarter  
Coordinate, girls walk and dodge  
Two way tag, girls hinge  
Diamond circulate, flip the diamond  
Recycle, left allemande.....

Side ladies chain, heads lead right  
Circle to a line, touch a quarter  
Coordinate, girls walk and dodge  
Two way tag, girls hinge  
Diamond circulate, flip the diamond  
Recycle, pass thru, trade by  
Left allemande.....

Heads square thru four, circle half  
To a two-faced line, couples circulate  
Half tag, follow your neighbor, spread  
Girls trade, two way tag, wheel and deal  
Pass thru, trade by, left allemande.....

Heads square thru four, touch a quarter  
Centers trade, split circulate  
All eight circulate, two way tag  
Half tag, trade and roll  
Left allemande.....

Heads pass thru, round one to a line  
Touch a quarter, triple scoot  
Track and trade, girls walk and dodge  
Two way tag, girls trade  
Couples circulate, bend the line  
Left allemande.....

Four ladies chain, heads lead right  
Circle to a line, right and left thru  
Pass thru, half tag, swing thru  
Two way tag, couples circulate  
Bend the line, pass thru  
Wheel and deal, zoom  
Left allemande.....

Heads lead right and circle to a line  
Touch a quarter, circulate, triple scoot  
Coordinate, girls walk and dodge  
Two way tag, half tag, scootback  
Boys run, pass thru, wheel and deal  
Centers pass thru, left allemande.....

Heads square thru four, ocean wave  
Girls trade, two way tag, crossfire  
Coordinate, half tag, hinge quarter  
Right and left grand.....

**DIXIE STYLE/REVERSE DIXIE STYLE:**

Heads lead right and circle to a line  
Pass thru, partner trade  
Reverse Dixie style to a wave  
Acey deucey (ends circulate,  
centers trade)

Swing thru, boys run, wheel and deal  
Left allemande.....

Heads square thru four, pass thru  
Partner trade, reverse Dixie style to wave

**Continued on Page 75**

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# People

IN THE NEWS



Jac Fransen of The Hague, Netherlands, has translated all of the Callerlab programs into Dutch for use of dancers and callers in his country. Jac and Yvonne were among the visitors from Europe to the National Convention in Seattle.

The *St. Louis Globe-Democrat* featured a story on the Wheel Around Square Dance club, an active group that meets twice a month at Jefferson Barracks Hospital. Caller for the group is Rich Fehrman, and dancers Paul Schleuter and Jerry Ray were interviewed. The headline "No Self-pity for Wheelchair Square Dancers," reflected a quote from Paul, "Concentration while square dancing means no thoughts of self-pity."

Each year volunteer panellists and moderators at the National Conventions share their expertise and give willingly of their time to provide the quality programs for which the conventions are famous. Some of the participants in

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1981 were (and we apologize if we inadvertently omit a name): Bob Osgood, Harmon and Betty Jorritsma, Betty and Clancy Mueller, Frank & Phil Lehnert, Ray and Anne Brown, Kay and Fred Haury, Bud and Shirley Parrott, Stan and Cathie Burdick, Charlie and Edith Capon, Walt Cole, Bill Donahue, Herb Egender, John Kaltenthaler, Don Starr, Dog and Peg Tirrell, Cecil Wiltsie, Harold Bausch, Cal Cambell, Bill Davis, C.O. Guest, Ernie Kinney, Lee Kopman, Bill Peters, Jerry Schatzer, Lelf Hetland, Bill Johnston, Gene Alex, Bob Augustin, Bill and Doris Barner, Lyn Bartels, Warren Berquam, Ray Brendzy, Ray and Anne Brown, Shelley Brown, Bruce Busch, Skipper Cullison, Mike Degmetich, Vernon Dickman, Lee and Catherine Eason, Chet Ferguson, Millie and Jack Fetz, Clive Frazier, Gary George, C.O. Guest, Betsy Gotta, Jerry Haag, Jim Hattrick, Jerry Hamilton, Rex Hall, Lavon Hirsch, Bob Howell, Bob Johnson, Bill Johnson, Ray Kauffman, Ruth Ann Knapp, Ruth Kramer, Craig Lake, Osa Mathews, Jim Macako, Jach Maurin, Alice Maycroft, Ted and Lannie McQuaide, Jay Metcalf, Ed Middleworth, Harriet Miles, Charles Naddeo, Glen Nickerson, Joe Orrino, Jerry Packman, Harold Parker, Claude Potter, Edward and Eleanor Schiffner, Art Seele, Archie Smith, Leonard and Mae Sprosty, Larry and Irene Staack, Bill and Gloria Stone, Lloyd Ward, Jim White, Richard Woodyatt, Jim and Bonnie Bahr, Dick DeChand, Bill Metz, Hap and A.J. Wolcott.

### PUZZLE ANSWERS

|                |                |
|----------------|----------------|
| arkie          | load the boat  |
| acey deucey    | motivate       |
| boys fold      | ocean wave     |
| boys run       | pair off       |
| cast off       | promenade      |
| chain reaction | right about    |
| circulate      | roll           |
| couples hinge  | round off      |
| crossfire      | sashay         |
| cross run      | seesaw         |
| curlique       | split the ring |
| do paso        | spread         |
| ends run       | star thru      |
| fan the top    | susie q        |
| fold           | swing          |
| girls run      | touch          |
| grand weave    | trade          |
| hocus pocus    | veer left      |
| letabout       | zig zag        |
|                | zoom           |



The daily two hour Round Dance Seminars at the 30th National Square Dance Convention in Seattle, Washington, organized by Harmon & Betty Jorritsma, Chairman of the Roundalab Education Committee, were carried out under the direction of Executive Committee members Clancy & Betty Mueller.

These seminars are not to be confused with the dancer seminars and clinics presented as a part of the overall general education program of the National Convention. The Roundalab seminars, which were all lecture, with audience participation through questions, are geared toward teachers, prospective teachers and square dance callers interested in round dancing as a part of the overall square dance activity.

On Thursday Frank & Phyl Lehnert presented "Progression of Basics/Techniques and Development." The Muellers led a discussion of "The Round Dance Movement— including Roundalab Philosophy" on Friday. The Saturday afternoon session was divided into three sections— Fred & Kay Haury, "Reflections on the Past;" Ray & Anne Brown, "Looking to the Future— the Next Ten Years;" and Bud & Shirley Parrott, "Conventions, Clinics and Workshops."

The Educational Committee of Roundalab is also planning to schedule several educational presentations at the next Roundalab annual convention to be held in San Antonio, Texas October 25 through 27, 1981.

In an effort to improve communication between choreographers, teachers and dancers a list of common abbreviations for use on cue sheets is being compiled by Roundalab. The following abbreviations were adopted on a *one year trial* basis at the fourth annual meeting of Roundalab.

To ensure covering as many abbrevia-



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tions as possible, the Roundalab Abbreviation Committee Chairman (Charlie/Madeline Lovelace, 2505 Krueger Lane, Tampa FL 33618) is asking

|          |  |
|----------|--|
| Ack      | —Acknowledged                                      |
| Apt      | —Apart   |
| Bal      | —Balance   |
| Bfly     | —Butterfly Position                                |
| Bjo      | —Banjo Position                                    |
| Bk       | —Back  |
| Bk-To-Bk | —Back to back                                      |
| Bwd      | —Backward  |
| Ck       | —Check   |
| Chg      | —Change  |
| Cl       | —Close   |
| COH      | —Center of Hall                                    |
| CP       | —Closed Position                                   |
| Cpl      | —Couple  |
| Cpls     | —Couples   |
| Ct       | —Count   |
| Cts      | —Counts  |
| CW       | —Clockwise   |
| CCW      | —Counter Clockwise                                 |
| Diag     | —Diagonal (ly)                                     |
| DLC      | —Diagonal Line of Dance and Center of Hall         |
| DLW      | —Diagonal Line of Dance and Wall                   |
| DRC      | —Diagonal Reverse Line of Dance and Center of Hall |
| DRW      | —Diagonal Reverse Line of Dance and Wall           |
| Fc       | —Face  |
| Fc-To-Fc | —Face to Face                                      |
| Fcg      | —Facing  |
| Fig      | —Figure  |
| Ft       | —Foot or feet                                      |

all dancers to let them know of any suggested changes/additions. Specific reasons for the changes should be included. Thank you.

|        |                               |
|--------|-------------------------------|
| Fwd    | —Forward                      |
| Hgt    | —Height                       |
| H-OP   | —Half Open Position           |
| Hnd    | —Hand                         |
| Hnds   | —Hands                        |
| Intro  | —Introduction                 |
| Jnd    | —Joined                       |
| L      | —Left foot, hand, etc.        |
| LF     | —Left Face                    |
| LCP    | —Loose Closed Position        |
| LOP    | —Left Open Position           |
| LOD    | —Line of Dance                |
| LSCP   | —Left Semi Closed Position    |
| M      | —Man                          |
| M's    | —Man's                        |
| MXIB   | —Man Cross in Back            |
| MXIF   | —Man Cross in Front           |
| Manuv  | —Maneuver                     |
| Meas   | —Measure                      |
| Mvt    | —Movement                     |
| Mvg    | —Moving                       |
| OP     | —Open Position                |
| OP-Fcg | —Open Position facing partner |
| Opp    | —Opposite                     |
| Piv    | —Pivot                        |
| Pos    | —Position                     |
| Prog   | —Progress                     |
| Pt     | —Point                        |
| Ptr    | —Partner                      |
| Ptrs   | —Partners                     |
| Q      | —Quick                        |

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- L8-6 TIL THE END OF THE WORLD  
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- L8-9 ON THE ROAD AGAIN, Johnnie Beard\*
- L8-10 DANCIN' DOLLY/H.O.T. HIGHROAD, Inst.

### RECENT RELEASES:

- LE-1 I'M A LITTLE MAN, Al (Tex) Brownlee\*
- L8-5 BLANKET ON THE GROUND, J. Beard\*

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Wgt  
XB  
XIB  
XIF  
XLIB  
XLIF  
XL0D  
XRIB

- Right foot, hand, etc.
- Right Face
- Reverse Line of Dance
- Round Dance (Ing)
- Round of the Month
- Round of the Quarter
- Slow
- Sidecar Position
- Square Dance (Ing)
- Sequence
- Scissors
- Semi Closed Position
- Side
- Standard
- Starting
- Sideward
- Touch
- Through
- Together
- Turn
- Turning
- Toward
- Grapevine
- Woman
- Woman's
- Woman Cross in Back
- Woman Cross in Front
- Weight
- Cross Behind
- Cross in Back
- Cross in Front
- Cross Left in Back
- Cross Left in Front
- Cross line of Dance
- Cross Right in Back

XRIF  
XRLOD

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1-4

- Cross Right in Front
- Cross Reverse Line of Dance
- And
- A comma denotes the end of Count or Beat
- A semi-colon denotes the end of a measure
- A slant denotes a split count or beat or split measure
- A hyphen denotes a hold count or beat
- Numbers at left hand of description indicates amount of Measures in pattern

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### BIRMINGHAM AWARDED 1985 CONVENTION

Birmingham, Alabama, was announced as the 1985 convention site as a fourth all-time high of 24,379 including dancers from all 50 states, Canada and many foreign countries attended the 30th National S/D Convention in Seattle. (The Seattle figure is lower than first reported because cancellations had not been subtracted from initial reports.) Future convention dates and chairmen are: Detroit, June 24-26, 1982, Bud and Helen Goldsmith; Louisville, June 23-25, 1983, Russ and Roberta Carty; Baltimore, June 28-30, 1984, Peter J. and Jennie Zukauskas; Birmingham, June 27-29, 1985; Jim and Shirley Southard.

Steven and Dorothy Musial of Philadelphia were elected as chairmen of the National Executive

Committee, with Pete and Ester Hughes, vice-chairmen; Floyd and Clare Lively, secretaries; and Don and Vera Chestnut, treasurers. Howard and Peggy Thornton will continue to serve as Directors of Information. The Pre-Convention meeting with all future chairmen and workers will convene from April 21 to 24, 1982 in Louisville.

A complete breakdown of all convention attendance figures as well as bid procedures and policies for holding conventions are available from all members of the National Executive Committee.

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### FOUR BAR B RECORDS

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  - 4B-8044 HUMMIN' BIRD/TATERS— Hoedown
  - 4B-8045 WHAT A LITTLE MOONLIGHT CAN DO— Bill V.
  - 4B-8042 GUITAR MAN— Bill Owsley
  - 4B-8041 I AIN'T GOT NOBODY— Bob
  - 4B-8038 SOMEBODY'S KNOCKIN'— John
  - 4B-8039 SOUTHERN RAINS— Bill V.
  - 4B-8040 SMOKEY MOUNTAIN RAIN— Mike
  - 4B-8028 KAW-LIGA— Bill
  - 4B-8029 ALONE WITH YOU— Bob
  - 4B-8033 THAT'S WHAT I GET FOR LOVING YOU— John
  - 4B-8034 FADED LOVE— Bill
  - 4B-8017 THINGS I TREASURE— Mike
  - 4B-8032 CORNBREAD/HUSH PUPPY (Hoedowns)
  - 4B-8035 GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER— Bill V.
  - 4B-8036 LOOKIN' FOR LOVE— Bob
- #### RECENT RELEASES:
- 4B-8011 40 MILES FROM POPLAR BLUFF— Bob
  - 4B-8012 I WILL SURVIVE— Bill
  - 4B-8013 GHOST RIDERS IN THE SKY— Mike
  - 4B-8014 WILL YOU BE LOVING ANOTHER MAN
  - 4B-8015 KENTUCKY IN THE MORNING— Bill
  - 4B-8016 RAMBLIN' MUSIC MAN— Bob
  - 4B-8019 ALL THE GOLD IN CALIFORNIA— Bob
  - 4B-8021 IT'S CRYING TIME AGAIN— Bill
  - 4B-8022 HOLDING THE BAG— Bob & Bill
  - 4B-8024 CHAIN GANG OF LOVE— Mike
  - 4B-8025 EVERYBODY'S SOMEBODY'S FOOL— Bob
  - 4B-8026 A GOOD OLD COUNTRY SONG— Bill V.



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# Flip Side

## ROUND REVIEWS

by Frank & Phyl Lehnert

**ROADHOUSE BLUES— Roper 166**  
**Choreography by Irv & Betty Easterday**  
 Good live music (flip of String of Pearls), a busy, fun-to-do challenging swing routine.

**SEALED WITH A KISS— Epic 156885**  
**Choreography by Tom & Jan Kannapel**  
 Pretty music (Bobby Vinton vocal), a very nice high-intermediate timing routine with interesting figures.

**EVERYDAY OF MY LIFE— Epic 156885**  
**Choreography by Dick & JoAnne Lawson**  
 Good Bobby Vinton music; a flowing solid intermediate timing routine.

**GLAD RAGS— HI Hat 996**  
**Choreography by Pete & Don Hickman**  
 Good lively music and a good easy intermediate two step.

**DILL PICKLE— HI Hat 996**  
**Choreo by Bob & Helen Smithwick**  
 Cute music & a busy easy-intermediate fun-type two-step.

**PERFIDIA— Telemark 1812**  
**Choreography by John & Mary Macuci**  
 Good Latin music for a little different, intermediate two-step.

**ONLY ONE LOVE— DAL 6070**  
**Choreography by Bob & Joyce Windler**  
 Very pretty music and a pretty high-intermediate waltz routine.

**I BELIEVE IT ALL— Metromedia MMS231**  
**Choreography by Fred & Kay Haury**  
 Very pretty music with an unusual intermediate waltz routine.

**BROKEN DREAMS TANGO— DAL 627**  
**Choreography by Art & Ruth Youwer**  
 Good music and a good high-intermediate tango (re-release of previous hit).

**GOOD OL GIRLS— Electra 47129**  
**Choreo by George & Jonnie Eddins**  
 Great catchy music with a Sonny Curtis vocal), a super-easy, fun two-step.

**ROSES— Belco 299**  
**by Jerry Packman/Betty Drafz**  
 "Room Full Of Roses" music, easy-to-easy-intermediate two-step, cued by Jerry.

**ANNIVERSARY WALTZ— Belco 299**  
**Choreography by Art & Gladys Peavey**  
 Pretty music and a nice waltz for an anniversary; easy routine cued by Art.

**THOSE WERE THE DAYS— Red Boot 905**  
**Choreo by Frank & Doris McDonald**  
 Good Archie Bunker music and a flowing easy-intermediate, three-part two-step, cued by Doris.

**SOMEBODY'S KNOCKIN'— MCA 41309**  
**Choreography by Ralph & Joan Collipi**  
 Catchy music (vocal), a cute, different intermediate two-step, much of it in skaters position.

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# Choreography Ratings

by Dave & Shirley Fleck, Toledo, Ohio

### SQUARE DANCE: 81-125

|                              |                |               |
|------------------------------|----------------|---------------|
| Dance the Two Step#2         | Libty 1383     | P1-72/0=72A   |
| Side by Side                 | Belco 297A     | P2-83/0=83    |
| Killin' Time                 | SB 609         | P2-96/0=96A   |
| That's What I Get Loving You | RCA PB12039    | P1-81/20=101A |
| Danke Schoen                 | Erin 801       | P2-103/0=103A |
| Southern Rains               | Elektra E47082 | P2-101/5=106A |
| Bye Bye Blues                | VR005B         | P2-107/0=107A |
| Ginny Loves Me               | Belco 297      | P2-112/0=112  |
| Remember When                | VR005B         | P2-115/0=115  |
| Elvira                       | MCA 51084      | P2-91/25=116A |
| Trumpet Man                  | Erin 802       | P2-120/0=120A |
| Razz Ma Tazz                 | HI-Hat 995     | P2-118/4=122  |
| Sandy Quickstep              | WBS 49684      | P3-100/25=125 |

### EASY-INTERMEDIATE: 126-175

|                    |                |                |
|--------------------|----------------|----------------|
| Mission Bell Waltz | Wnds 4768      | P2-130/0=130A  |
| All Shook Up       | RCA PB11106    | P2-132/0=132   |
| I Have A Dream     | Libty 1396     | P2-128/5=133A  |
| Dill Pickle Rag    | HI-Hat 996     | P2-137/8=145A  |
| Begin the Beguine  | Roper 164A     | P3-132/16=148A |
| It's A Sin To Tell | Sydney T.EP601 | P3-150/0=150   |
| Stillwater Tap     | VR005A         | P2-141/10=151  |

### INTERMEDIATE: 176-250

|                            |               |                |
|----------------------------|---------------|----------------|
| In Old Vienna              | HI-Hat 995    | P2-152/25=177A |
| I'll Be Seeing You         | Hocor 643B    | P4-167/25=192  |
| Somebody's Waiting         | Cptli 4920    | P2-144/50=194  |
| My Rose Garden             | Sydney T. 603 | P2-169/25=194  |
| Writing on the Wall        | VR005A        | P2-196/9=205A  |
| I Believed It All          | Met MMS 231   | P2-178/30=208A |
| AFTER You're Gone          | IDTA 7        | P2-160/50=210A |
| Could I Have this Dance #8 | Cptli 4920    | P3-176/35=211  |
| You Came Out of Nowhere    | Wnds 4768B    | P3-200/25=225  |
| Golden Slumbers            | IDTA 7        | P4-230/0=230   |
| It's Your Day Today        | Syd T.TDR124  | P4-239/0=239A  |
| Quickstep Medley           | IDTA 7        | P3-218/25=243A |

### HIGH-INTERMEDIATE: 251-299

|               |            |                |
|---------------|------------|----------------|
| Moscow Nights | Erin 803   | P4-237/25=262  |
| Intako Cha    | Timrk 916B | P2-213/50=263A |
| Mondo '81     | D-AL P6079 | P4-269/0=269   |

### ADVANCED: 300-340

|                             |           |               |
|-----------------------------|-----------|---------------|
| Wonderful World of Young #2 | IDTA 7    | P4-289/12=301 |
| Seeing You                  | Hocor 643 | P4-296/25=321 |

### CHALLENGE: 350 +

|                 |           |               |
|-----------------|-----------|---------------|
| Tell the People | D-AL 6063 | P4-346/25=371 |
|-----------------|-----------|---------------|

# Flip Side

## SQUARE REVIEWS

by John Swindle

*It's school time again. All the children will be going back to school and a lot of clubs will be starting classes. Here's wishing all of you success with your fall classes. What we like about fall is that the weather is beginning to get cool enough to enjoy a little more of our favorite hobby. We had a good group of records this month— 24 flip singing calls and six patter records. Some real old and some not so old sounds are back again. Our review dancers enjoyed the smaller number of records and look forward to what the record producers have to offer. Happy Squares!*

### THE WAY I AM— HI Hat 5033

Caller: Bronc Wise

We would like to commend Bronc on the fine job done on his first HI Hat release. He does a super job on the flip with a well-timed figure and some voice modulation that added much to the singing call and then topped it all by yodeling his last tag lines. The instrumental has a nice smooth beat and tune that should be easy for just about any caller to pick up and do. *FIGURE: Four ladies chain three quarters, heads promenade half, square thru, right and left thru, swing thru, boys trade, turn thru, swing, promenade.*

### COME MONDAY— Circle D 215

Caller: Jerry Jestin

Jerry chose a song that was popular a few years back on the country western charts and after hearing this square dance release, we am surprised it has not been done before. Jerry's figure works but his calls are stacked and the dancers have quite a bit to remember as the other calls are coming to them. They enjoyed very much his release this month. *FIGURE: Heads flutter wheel, sweep a quarter, double pass thru, track two, swing thru, boys run right, wheel and deal, eight chain four, swing, promenade.*

### EASTBOUND AND DOWN— Rhythm 152

Caller: Wade Driver

This tune was very popular a few years back, not only on the country western charts, but among our square dance record producers. If you did or did not choose to use any of the previous releases of this song you might want to give this one a listen. Wade and The Rhythm Rockers have done a super job. *FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, boys trade, turn thru, allemande, promenade.*

**LOVE HAS MADE A WOMAN OUT OF YOU— JoPat 207; Caller: Joe Porritt**

Joe had some assistance on his side of this record

with the tag lines and in the middle break his aide did a solo but no name was given. This tune has a smooth, easy-going beat that would be good for that slow-down change of pace tip. *FIGURE: Heads promenade halfway, square thru, right hand star, left hand star, square thru three, trade by, swing, promenade.*

### WANDERING EYES— HI Hat 5032

Caller: Tom Perry

One more time! This is the fourth time our dancers have danced to this song, but don't sell this one short. Tom does a super job on the flip with some outstanding over-dubbing. The middle break offers something very different. We don't really know how to describe it, but the beat is gone, in fact everything is gone except for just a few chords and thirty-two beats in which the caller using this record will have to carry the whole thing.

*FIGURE: Heads square thru, do-sa-do, curlique, scoot back, boys run, right and left thru, pass the ocean, ladies trade twice, swing, promenade.*

### NO TEAR DROP TONIGHT— Dance Ranch 662

Caller: Ron Schneider Key G

The Bayou Ramblers put some great sounding western swing on this disc with a beat that is just super. At times the drummer goes into an Indian beat that is just great. Ron does an outstanding job on the flip with an easy but interesting figure.

*FIGURE: Heads promenade half, right & left thru, square thru, slide thru, right and left thru, flutter wheel, reverse flutter, promenade.*

### MEMORY OF YOU— HI Hat

Caller: Ernie Kinney

On the called side of this disc Ernie gave us some great sounding harmony on the tag lines. The instrumental is clean and gives the caller who chooses to use this release the opportunity to do his own thing. This release has good clear lead instruments with a good danceable square dance beat. *FIGURE: Heads promenade half, square thru, right and left thru, veer left, ferris wheel, square thru three, swing, promenade.*

### SUNDAY— Dance Ranch 661

Caller: Frank Lane Key B Flat

Well, Frank got all the days of the week in this tune he calls Sunday, but Sunday is that special day. Our review dancers dubbed this song cute and enjoyed Frank's tag lines as well as his well-timed and very interesting figure. The instrumental on this disc has a '40's big band sound and is very pleasant to the ear. *FIGURE: Four ladies chain, heads promenade three quarters, sides right and left thru, pass thru, do-sa-do to a wave (scoot back) girls circulate, boys trade, turn thru, allemande, promenade.*

### I THINK I COULD LOVE YOU— Lou Mac 139

Caller: Mac Letson

The Kutups have put together just a good solid danceable instrumental here with all of your country western instruments. Mac uses a *ferris wheel and spread* which he calls directionally and very well. The middle break and ending has a thirty-two beat drum solo for a *grand square*. *FIGURE: Heads square thru, do-sa-do, swing thru, boys run right, ferris wheel, outsiders crowd in, make a line, star thru, square thru three-quarters, swing, promenade.*

**IF YOU KNEW SUSIE— Longhorn 1034****Caller: Guy Poland**

Lots of banjo gave this song the sound of the era in which it was originally popular. When we hear this song we kinda expect to look up and see the caller dancing around like the man with whom we associate this song, the late Eddie Cantor. *FIGURE: Heads square thru, do-sa-do, curlique, cast off three-quarters, fan the top, recycle, pass thru, partner trade, square thru three, swing, promenade.*

**BABY IS WAITING— Lou Mac 140****Caller: Bill Claywell**

And again more country pickin' and good square dance beat. Bill used a standard star figure that metered well and was enjoyed by the review dancers. *FIGURE: Heads square thru, right hand star, left hand star, right and left thru, swing thru, swing thru, swing, promenade.*

**WHO'S CHEATIN' WHO— Lou Mac 138****Caller: Larry Letson**

Then the Kutups give us some more good country western sound with this not-too-old country chart buster. Larry does a nice job with a not-too-difficult figure using an *eight chain two figure*. *FIGURE: Heads square thru, corner do-sa-do, swing thru, boys run right, couples circulate, wheel and deal, eight chain two, curlique, scoot back, swing, promenade.*

**SHE BELIEVES IN ME— JoPat 107****Caller: Bob Vinyard**

Bob does a super job on the flip side of this disc and the JoPat Patters did a fantastic job with this tune giving it a danceable square dance beat. A nice rhythm track and good clear lead instruments with a semi-big band sound make this a good sounding and dancing instrumental. *FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, girls circulate, turn thru, left allemande, walk by one, swing, allemande, promenade.*

**THIS THING CALLED LOVE— Bee Sharp 115****Caller: Bob Van Antwerp**

The Bayou Ramblers again put together a nice instrumental with a song that is not too old. Toots does a nice job on the flip with a simple basic but well-timed figure. *FIGURE: Heads promenade half, square thru right and left thru, slide thru, square thru, trade by, swing, promenade.*

**THIS WORLD— TNT 170****Caller: Bob Van Antwerp**

This release on TNT has a mixture of real instruments and electrically produced instruments. Bob does a great job on the flip with a well-timed figure. *FIGURE: Heads square thru, do-sa-do, swing thru, boys run right, tag the line, face right, boys cross run, ladies trade, wheel and deal, pass thru, allemande, promenade.*

**WROTE ME A LETTER— TNT 175****Caller: Hank Henke**

This is a good sounding instrumental. Hank has a little help on the flip with a faint voice in the background. He chose a *grand spin* for his middle break. That seems to be getting popular lately on several records. Maybe Callerlab will someday add it to one of their lists. *FIGURE: Heads promenade half, square thru, right and left thru, veer left, ferris wheel, square thru three, swing, promenade.*

**KISSES— Blue Star 2138****Caller: Bob Yerington Keys D-E-F**

The Bayou Ramblers gave us a little dixieland sound in this instrumental and it sounded great on the instrumental side. The called side is almost an instrumental; at times it is difficult to hear Bob over the band. Bob's figure, however, danced well and was enjoyed by the dancers. *FIGURE: Heads promenade half, right and left thru, two ladies chain, dixie style to a wave, trade the wave, square thru three, swing, promenade.*

**MENTION MY NAME IN SEATTLE— TNT 172****Caller: Gene Trimmer**

We think if you chose to use this release, you could use the name of any town in the tag lines. Again as typical of TNT instrumentals, all the instruments are electrically produced. Gene's figure was quite different and danced well. Two key changed added to the instrumental. *FIGURE: Four ladies chain, circle left, allemande, allemande thar, pull by, turn left to star, shoot the star, box the goat, swing, promenade.*

**I'D LIKE TO DANCE— TNT 189****Caller: Garland King**

You may recognize this song more by the title Columbus Stockade Blues. The instrumental on this TNT release is done by the New England Express and features real instruments. *FIGURE: Heads square thru, do-sa-do, swing thru, boys run right, ferris wheel, slide thru, pass thru, u turn back, slide thru, swing, promenade. FIGURE 2: Heads square thru, swing thru, boys run, wheel and deal, slide thru, touch a quarter, triple scoot, boys run right, slide thru, pass thru, swing, promenade.*

**GIMMIE A LITTLE KISS— Hoedowner 104****Caller: Gordon Sutton**

Gordon did as several other callers did this month in picking an oldie to put on the square dance scene. The instrumental side is well done with sound one would expect to hear with this old classic. Gordon's figure was different, well done and interesting. *FIGURE: Heads curlique, walk and dodge, circle four, make a line, pass the ocean, scoot back, boys run, tag the line, girls go left, boys go right, swing, allemande, promenade.*

**BOUQUET OF ROSES— Old Timer 1106****Caller: Smokey Snook**

Smokey went back a ways to get this song for his latest release on the Old Timer label. This instrumental has a better variety of leads than the other two releases on this label this month, but still the instrumental has that *old timer sound*. *FIGURE: Heads lead right, circle to a line, right and left thru, pass thru, bend the line, square thru four, trade by, left allemande, do-sa-do, promenade.*

**OH! LONESOME ME— Old Timer 1401****Caller: Donald Henderson**

This song has come and gone a number of times over the past decade and has made one other appearance this year. The Four Squares did a nice job on this instrumental. Donald's figure was different and the variation was enjoyed by the review dancers. *FIGURE: Heads square thru, swing corner, promenade, don't stop, heads wheel around, right and left thru, flutter wheel, sweep a quarter, pass to the center, square thru three, swing, promenade.*

**Continued on Page 76**

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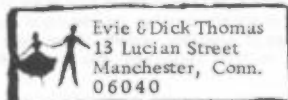
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## DATE-LINE

**New York**— Nashville Trailways Tour from Rochester; Sept. 16-21. Contact Nancy Ellis, 4564 Yautzy Rd., Stanley NY 14561.

**Georgia**— 17th Annual Fall Roundup, Bell Auditorium, Augusta; Sept. 12; Bob Baier, Bobby Lepard, Dewey and Lib Parnell. Write Dan Martin, 422 Kemp Dr., Augusta GA 30909.

**Pennsylvania**— All Round Dance Weekend, Kalumet Park, Scotch Hill; Sept. 11-13. Laverne & Doria Reilly. Write Kalyumet, RD 1, Lucinda PA 16235.

**Virginia**— Neptune Festival Ball, Virginia Beach; Sept. 18-19; Dick Jones, Jim & Priscilla Adcock. Write Marie Havens, 5416 Stewart Dr., Virginia Beach VA 23464.

**South Carolina**— Beach Ball, Myrtle Beach; Sept. 17-19; Bobby Lepard, Tony Oxendine, Paul Marcum, Harold & Judy Hoover, Jack & Genie Whetsell, Bill Nichols. Write Barbara Harrelson, 419 Hawthorne Rd., Lancaster SC 29270.

**Georgia**— 10th Ann. GSSDA Convention, Macon; Sept. 17-19. Write Mac & Virginia McDonald, 183 Spring St., Macon GA 31201.

**New Hampshire**— Autumn Leaves Festival, Peabody Base Lodge, Franconia; Sept. 18-19; Jim Ford, Ralph Peacock, Lloyd & Annie LaValley. Write Earl & Louise Trombley, 86 Cottage St., Littleton NH 03561.

**Tennessee**— 3rd Annual Gatta-Fun Fest, Gatlinburg; Sept. 18-19; features the Upper E. Tenn. Callers Assoc. Write Gatta-Fun Festival, PO Box 199, Bristol TN 37620.

**North Carolina**— 18th Ann. Callers Clinic, Coliseum Hotel, Charlotte; Sept. 18-20; Jack Lasry. Write Al Broadway, 1719 Archdale Dr., Charlotte NC 28210.

**Kentucky**— Septemberfest, Ky. Dam Village State Park, Gilbertsville; Sept. 19-26; Bob Wickers, Frank Bedell, Ed Fraidenburg,

Betty & Clancy Mueller, Janice Berkley. Write Berkleys, 231 N. 4th St., Mayfield KY 42086.

**Georgia**— 7th Ann. Oconostota Festival; Mt. City Playhouse, Rabun County; Sept. 25-26; Bill McVey, Jerry Cope, Buddy Allison. Write Buddy Allison, 4259 Springdale Cir., Powder Spgs., GA 30073.

**Kentucky**— Cave City Capers, Cave City; Sept. 25-26; Tony Oxendine, Elmer Sheffield, Jr., Tom & Jan Kannapel. Write Joe Vaughn, 9408 Cornflower, Louisville KY 40272.

**New York**— 10th Ann. Flaming Leaves Festival, Lake Placid; Sept. 25-27. Write High Peaks Squares, Box 945, Lake Placid NY 12946.

**West Virginia**— 15th Buckwheat Festival S/D, Craig Civic Center, Kingwood; Sept. 27; Ron Libby. Write Frank Slagle, Kingwood WV 26537.

**Texas**— San Angelo S&R/D Festival, San Angelo; Oct. 2-3. Write 3711 N. Chadbourne, San Angelo TX 76901.

**Pennsylvania**— All R/D Weekend, Kalyumet Park, Scotch Hill; Oct. 2-4; John & Marge Clever. Write Kalyumet Park, RD 1, Lucinda PA 16235.

**Ontario**— Quinte Twirlers 15th Ann. Jamboree, Bayside Sec. School (Hwy. 2 between Belleville & Trenton); Oct. 3; Jim Lee, Eddie Powell, Anne Redden, Ed & Dot Blackley. Write Byron & Pam Berwick, RR1, Milford, Ontario K0K 2P0.

**New York**— 17th Ann. International Festival, Syracuse; Oct. 9-10; Steve Kopman, Keith Guiley, Don Moger, Ed Fraidenburg, Bill & Cookie Chabot, Al & Evy Overslaugh. Write Jim & Alice Randall, 125 Stanton Dr., Dewitt NY 13214.

**California**— 25th Silver Anniversary Jubilee, Santa Clara Country Frdgs., Oct. 9-11; Jim Mayo, John Saunders, Ken Anderson, Ed & Sharon Campbell. Write 25th Jubill. SCVSDA, PO Box 1559, Los Gatos CA 95031.

**North Carolina**— 12th Ann. Autumn Leaves Festival, Mt. Airy; Oct. 10. Chuck Myers, Willie & Nora Bartley.

**Continued on Page 75**

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# EXPERIMENTAL BASIC

# PULSE POLL



### MAINSTREAM

See list of Callerlab programs, July 1981 issue (centerfold).

### PLUS ONE

- Anything and roll
- Anything and spread
- Chase right
- Coordinate
- Diamond circulate
- Extend the tag
- Flip the diamond
- Load the boat
- Peel the top
- Single circle to a wave
- Spin chain the gears
- Teacup chain
- Track two
- Trade the wave
- Triple scoot
- Triple trade
- Turn and left thru

### PLUS TWO

- All eight spin the top
- Crossfire
- Dixie grand
- Explode the wave
- Follow your neighbor
- Grand swing thru
- Relay the deucey
- Remake the thar
- ¼ tag the line

### CALLERLAB APPROVED EXPERIMENTALS

- Dixie derby
- Linear cycle
- Ping pong circulate
- Release recycle

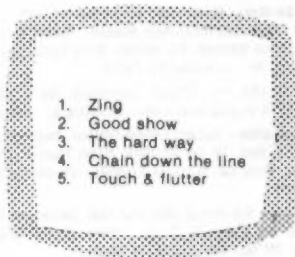
### ADVANCED

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

### ASD PULSE POLL EXPERIMENTALS

**CAUTION:** Not recommended for dancers below PLUS level activity.

©ASD— Not a Callerlab level



1. Zing
2. Good show
3. The hard way
4. Chain down the line
5. Touch & flutter

\*\*\*\*\*

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Cal Golden is a Callerlab Accredited Caller-Coach.  
10 Full Weeks of Callers Colleges are scheduled for 1982.  
\*\*\*\*\*

**SEMINARS:**

- September 19-19, 1981— Birmingham Area Callers Association, Birmingham, Alabama
- October 30-31, 1981— North Dakota State Callers Association, Bismarck, North Dakota
- January 16-17, 1982— Texas State Callers Association, Houston, Texas
- January 23-24, 1982— Siouland Callers Association, Aurelia, Iowa
- March 18, 1982— Southern California Callers Association, La Mirada, California
- September 3,4,5, 1982— Michigan State Square Dance Leaders, Midland, Michigan
- October 30-31, 1982— Rainier Teacher & Caller Association, Tacoma, Washington

\*\*\*\*\*

**Cal will call for these Special Events:**

- September 12, 1981— 1st Annual Timber Top Festival, Nacogdoches, Texas
- September 20 thru 26, 1981— Full Week of Square and round Dancing,  
Square Dance Resort at Andy's, Dillard, Georgia
- October 17, 1981— Palmetto Promenade Festival, Greenville, South Carolina
- October 24, 1981— Autumn Trails Festival, Winnsboro, Texas
- January 8-9, 1982— Square Dance Weekend, Panama City, Florida, Cal and Darryl McMillan
- February 5-6, 1982— Winter Square Dance Jubilee, Phoenix, Arizona.

---

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

\*\*\*\*\*

# Round Dance



# PULSE POLL



### SQUARE DANCERS' ROUNDS

1. Could I Have This Dance
2. Elvira
3. Maple Leaf Rag
4. Shadow Of Your Smile
5. Calahan
6. Plano Roll Waltz
7. You're the Cream in my Coffee
8. Debutante
9. Suzette
10. Struttin' In The Gloamin'

### CLASSICS

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

### ROUND DANCERS' ROUNDS

1. Write Myself A Letter
2. Corredo
3. Till Tomorrow
4. Hallelujah
5. Lazy Sugarfoot
6. Whispering
7. Mr. Wonderful
8. Begin The Beguine
9. Memories
10. Apres L'Entreinte

### TOP ROUNDS

(Courtesy Carousel Clubs)

#### ADVANCED

1. Pepito (Rother)
2. Fortuality (Rother)
3. Smoke Gets In Your Eyes (Landoli)
4. Blue Of The Night (Palmquist)
5. String of Pearls (Newby)
6. Aphrodesia (Ward)
7. Dream Lover (Palmquist)
8. Amapola (Tullus)

#### HIGH INTERMEDIATE

1. Lazy Sugarfoot (Procter)
2. Jealous (Barton)
3. Whispering (Roberts)
4. Begin The Beguine (Wolcott)
5. Write Myself A Letter (Kannapel)
6. Sealed With A Kiss (Easterday)
7. Corredo (Newby)
8. Memories (Barton)



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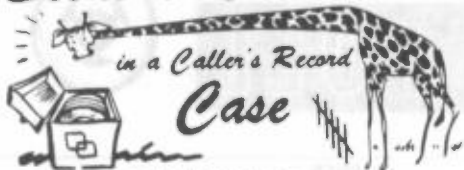
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# Steal a Little Peek



## GARY KINCADE

One of the newer callers in Tennessee, Gary has just recorded on the Bob-Cat label. He taught his first class in September 1978, after attending two caller colleges. This first class became the Wheel Arounders, a club he still calls for. He presently teaches five beginner classes a week and a plus workshop every other week.

Gary's most enthusiastic supporter is his wife, Ann, whom he met at square dance class and married in 1980. The Kincaides are immediate past vice-presidents of the Nashville Area Callers Association and currently serve as secretaries.

### SINGING CALLS

Dream Lover— Rhythm  
Ain't Living Long Like This— Windsor



Lady in the Blue MerceDES— HI-Hat  
Down on Bourbon Street— BobCat  
Don Juan— Melody  
Tulsa Time— Chaparral  
Do You Wanna Go To Heaven— Red Boot  
Blue Lady— Lou Mac

### HOEDOWNS

Smooth and Easy— Rhythm  
Jekyll Island Ride— Thunderbird  
Picker Patter— Ranch House  
Liquid Gold— Wild West  
Driftwood— Windsor  
Rock Island Ride— Red Boot  
Devil's Dream— Chaparral  
Fireball— Kalox

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# UNDERLINING

## THE CALLER NOTE SERVICES

Many of the recent issues of the note services cover the Callerlab convention of 1981 and the changes in the Plus lists at length. Since we did not have an "Underlining" feature in the August issue, we will endeavor to pick some highlights from several issues currently in the file.

Gene Trimmer in **Mainstream Flow** stresses the "pivot point" in his May issue. "Almost all S/D is made up of two distinct actions, either moving past someone or turning with someone ...When dancers are turning with someone, they are moving themselves around an established "pivot point" peculiar to that particular basic's body flow. It is our responsibility to make certain the dancers understand where the pivot point is so they can properly move themselves around it. This pivot point is either *between* the dancers, one of the dancers *is* the point, or it is *outside* the dancers."

In June, Gene discussed the teaching of *wheel and deal*, and stresses the fact that the center dancer of each couple acts as the pivot point about which the couples turn. Gene says he was asked if he teaches basics in depth during class, showing pivot points and emphasizing them. He says, "The answer is a definite yes...we owe it to the dancers to let them take a look at all possible positions...The

first time I teach it from both RH and LH two-faced lines. The next week I review that and teach it from lines back to back and dance it there. After a couple of weeks, then I teach it half-sashayed, and at last, from boy-boy-girl-girl lines. I believe I owe the dancers that thorough teaching."

A feature in the **Callers Workshop Notes** from Toronto and District Assoc. deals with formation awareness. Leonard Compton, the author, is convinced that choreography will be more fluid and better-timed when callers are more aware of formations and their variations. Note the following:

|                            |                            |
|----------------------------|----------------------------|
| From Completed             | Formation Awareness        |
| Double Pass Thru           | double pass thru           |
| cloverleaf                 | eight chain thru           |
| leaders part. trade        | lines facing out           |
| centers in                 | parallel ocean waves       |
| track two                  | lines facing out           |
| partner tag                | lines facing in            |
| peel off                   | double pass thru           |
| peel off and roll          | lines facing out           |
| centers out                | From Parallel Ocean Waves: |
| From Parallel Ocean Waves: | parallel ocean waves       |
| swing thru                 | R-H two-faced lines        |
| centers run                | Z formation                |
| ends fold                  | tidal wave                 |
| spin the top               | tidal wave                 |
| fan the top                | eight chain thru           |
| recycle                    | parallel ocean waves       |
| spin chain thru            | parallel ocean waves       |
| relay the deucey           | parallel ocean waves       |
| scoot back                 | parallel ocean waves       |
| single hinge               | lines facing in            |
| linear cycle               | parallel ocean waves       |
| split circulate            |                            |

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JP105 I DON'T KNOW WHY, Bob  
JP205 I DON'T DRINK FROM THE RIVER, Joe  
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 HH-5030 WHEN YOU WORE A TULIP by Jerry Schatzler  
 HH-5029 PEACEFUL EASY FEELING by Joe Johnston  
 HH-5028 SMOOTH SAILING by Ernie Kinney  
 HH-471, 5007, 5022, 5031, 5032 are available with  
 Harmony from Producer (See Address below)

Frank Lane comments in **News 'N Notes** that a group representing four major notation systems met at the Callerlab Convention and agreed to work towards a standard unified system. The following "nicknames" were agreed on: Any in-sequence partner line will be referred to as a *zero line*. Any box resulting from either heads or sides pairing off to face corners will be referred to as a *zero box*. The box set-ups resulting from either heads or sides doing a *half square thru* will be referred to as *across*

*the street box.*

A precise four-digit notation system is in the works and should follow after another meeting or two.

The "new idea explored" in **SDDS** by John Strong in June was *self destruct*. (No editorial comment on the choice of name necessary.) The definition is: from a box or parallel ocean waves, pass thru, outfacers peel off and touch a quarter, infacers pass the ocean and keeping right hands joined, the boys (ends) do a recycle taking the girls along (ah so).



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# THUNDERBIRD



**SINGING CALLS:**

- TB215 ON A HIGHWAY HEADIN' SOUTH— Chuck
- TB216 HONK YOUR HORN FOR DIXIE— Bob B.
- TB217 BLUE EYES CRYIN' IN THE RAIN— Bud
- TB218 WORKING ON THE MUDDY MISSISSIPPI LINE— Tommy
- TB219 TEXAS TEA— Art
- TB220 WHEN THE CALLER PACKS HIS CASE— Mike Seastrom
- TB221—I'LL FLY AWAY— Bob B.

**HOEDOWNS:**

- TH-523 FOGGY MT. BREAKDOWN/THUNDERBIRD JUMP
- TH-524 I'LL GO STEPPIN— Flip by Bud Whitten



Art Springer



Tommy Russell



Chuck Meyer

TC-4000— Clogging Hoedowns  
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Mike Seastrom



Bud Whitten

If anyone is having trouble obtaining Thunderbird Records, please contact the company.

The first issue of the NCR published by Kenn Reid and Don Pflster arrived. If you wish information on this one now edited by a new team, the address is PO Box 28338, San Diego CA 92128. The authors also have a subscription deal for those who recruit new customers.

The topic of the month in the **Callers Note Service** from the So. Cal. Callers Association is their Code of Ethics. The main points are worth repeating; for details you'll need to subscribe.

The member caller should 1. aim primarily to give his group enjoyment; 2. promote good fellowship; 3. discourage cliques; 4. help beginners; 5. see that proper decorum is observed at a dance; 6. maintain a professional attitude towards other callers; 7. maintain a good reputation for personal integrity; 8. keep scheduled engagements.

Barry Wonson and **Figuring** have a new address: 14 Cirrus St., Dapto, NSW, Australia 2530.

"One of the many problems callers face in putting basics into singing calls," says Earl Johnston in **News 'N**

**Notes**, is that the calls leave you in places where the promenade is either too short or too long. This can be remedied by placing the dancers where you want them early and then going to get them using your basic. A good example of this is *relay the deucey*...here are two singing call routines that will leave you with 16 beat for the promenade..."

Heads promenade left  
 Sides right and left thru  
 Heads square thru four hands  
 Relay the deucey, corner swing  
 Promenade.....

Heads square thru four hands, do-sa-do  
 Relay the deucey, all eight circulate  
 Double, corner swing, promenade.....

Trent Keith in **Supplemental Notes** gives a figure with an usual get-out. Try this one:

Heads square thru four hands, star thru  
 Pass thru, partner trade, pass thru  
 Tag the line in, pass thru  
 Bend the line, left allemande.....



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## Speaking Of



## Singles

### LETTER

#### To The Square Dancers

Thank you for the years of square dancing enjoyment you have given me. Your many courtesies, friendliness and Christian love have been typical of the unique and special camaraderie of square dancers and each of you.

Unfortunately all this ended abruptly for me seven years ago. I was divorced—square dancing was a couples activity.

A year or two later I found the newly formed Swingin' Singles Square Dance club. What a pleasure it was to find an active growing club which welcomed me warmly.

Our club is very similar to any couples club. Some members dance only with one partner and others dance with different partners during the evening. We round dance between tips, enjoy yellow rocks and red rocks and try to make our guests welcome.

One unique problem exists, however, and that is we almost always have more women than men. This means less dancing for each of our women and they have to work harder to maintain their dancing skills. Because this shortage of men can effect our students some of our women have learned to dance the man's part; and they do it really well. These members now dance one all woman tip each night because it allows eight men to be available and eight more of our women get to dance.

This unselfish act is typical of our women. They would rather dance with a man (if we had enough) but because they are positive and enthusiastic they would rather dance together than not at all.

We are proud of our women. Ours, like yours, are enthusiastic, warm, and concerned. Many have children to support and to raise and several have children who dance. What better way is there to set an example for our children than to provide them with a clean, wholesome activity?

Several of our members were embar-

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## CHOREOGRAPHY, Continued

Spin the top, boys cross run, fan the top  
Trade the wave, recycle, pass the ocean  
Boys run, wheel and deal  
Left allemande.....

Heads square thru four, slide thru  
Pass thru, partner trade  
Reverse Dixie style to a wave  
Pass to the center, square thru ¾  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Centers pass thru, all pass thru  
Partner trade, reverse Dixie style  
To a wave, grand swing thru, boys run  
Wheel and deal, pass thru  
Wheel and deal, zoom and pass thru  
Left allemande.....

All four boys lead, reverse Dixie style  
To a wrong way thar, all eight swing thru  
\*Turn thru, left allemande.....  
\*Or, right and left grand.....

## DATE-LINE, Continued

**Indiana**— 16th Ann. Fall R/D Workshop, Indianapolis, Oct. 11;  
Eddie & Audrey Palmquist, Write Tom & Joann Renner, 527  
Hawthorne Dr. Carmel IN 46032

**Maryland**— Mt. Top Promenaders Autumn Glory Festival, Garrett  
Comm. College, McHenry, Oct. 11, Tom Miller, Write Doyle &  
Louise Biser, Box 21 Star Rt., Oakland MD 21550

passed at a recent dance because two of our women (In our own singles square), who intended to dance together, were asked to *leave*. The squares were forming, the caller had not started calling, and it was our own singles square. Was the request for our women to *leave* in keeping with the usual friendly and gracious manner of our area's dancers and clubs? How would you have felt? I ask each of you to search your own conscience.

We are an active club with many members visiting and supporting other club's activities, District activities and ASDC activities. Most clubs are hospitable, understanding, and welcome us each time we visit. It is our intent to always conduct ourselves as appreciative guests when we visit you but if our *occasional* dancing together with the same sex will make you uncomfortable please send us a friendly note and I'm sure our members will honor your request.

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## ENCORE, Continued

the woman's part is seldom stressed. One member of the teaching team must primarily do the teaching and cueing, but his or her partner should be encouraged to add explanation that is necessary to clarify individual sequences. If you are round dance instructors, be sure to give both sexes an equal opportunity by sharing the teaching spot. Dancing or teaching, teamwork is the magic key to good round dancing.

Typical Old Timer music makes up this instrumental. Shannon did a nice job on the flip with an interesting opener, middle break and closer that was enjoyable to dance. *FIGURE: Heads promenade half, lead right, circle four half way, veer left, bend the line, pass thru, partner trade, square thru, swing, allemande, promenade.*

## ROCKY TOP/JUST BECAUSE— Kalox 1259

**ROCKY TOP** (formerly Jewel 146, called by Harold Kelley) and **JUST BECAUSE** (formerly Kalox 1157, called by Bailey Campbell) are now back to back instrumentals on this release by Kalox Records.

## TURN OUT THE LIGHT/CROSS THE BRAZOS— Kalox 1260

Kalox gives us another back to back instrumental of formerly released Kalox flip singing calls.

## ROCKING CHAIR— Hi Hat 642

**Caller: Ernie Kinney**

Ernie calls the flip side of this patter record with calls designed for two couples at the A-1 level.

## TEN WHEELER— Hi Hat 643

**Caller: Ernie Kinney**

The flip side of this record is also called and designed for two couples at the A-2 level.

## STALLION GRAY— TNT 173

**Caller: Mike Trombly**

Flip side called, featuring *chase right, couple up, peel the top, relay the deucey, spin chain the gears, linear cycle, explode the wave, track two.*

## FLIP SIDE/SQUARES, Continued

### YOUR MEMORY— Bogan 1333

**Caller: Tim Ploch Key C**

Here is another song that has been quite popular among our record producers this year. The Bayou Ramblers did a fine job on the flip instrumental giving us a good danceable tune and following the original song quite well. Tim used a *grand square* in the breaks and his figure was one that is not a standard, but has been used recently in other releases. *FIGURE: Heads square thru, do-sa-do, swing thru, girls circulate, boys trade, boys run, bend the line, touch a quarter, circulate, boys run, swing, promenade.*

### GAL WITH A SMILE ON HER FACE—

Old Timer 1602; **Caller: Shannon Duck**

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### CHALLENGE CHATTER, Continued

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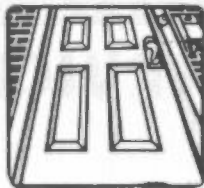
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For further information contact: Gene Trimmer, (Apr. thru Sept.) 103 Rosewood, Paragould, AR 72450 Tel. 501-236-7067. (Oct. thru Mar.) Rte 1, 9 LaPesca, Mercedes, TX 512-565-6648.

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*A "Golden Gem" submitted by Cal Golden*



## Dancing Tips

The enjoyment we get from square dancing is a result of many things: the people we are with, the success of completing an evolved set of calls, the caller and his enthusiasm, and the pleasant surroundings.

Those we dance with are important because we want pleasant people who may even make us laugh, and will contribute their share in getting through the dance. We do not want someone who forgets to take a shower and use deodorant. We do not want people who are overly critical of others or themselves.

We like to see an enthusiastic caller and dancers. Part of the enthusiasm is the result of applause. When dancers applaud after the tip they pump up the caller to do the best he can, but the applause is more than that, it lets everyone know that things are going great and we are having a good time, and thus it promotes a good time for all. The applause is not just for the caller of course, but also for your fellow dancers who contributed to your good time.

For years we have also been encouraging dancers to thank the people in their square when the tip is over. This should never be forgotten. In many parts of the country this is accomplished by all eight joining hands, bowing into the center and as they raise the hands up they all say "thank you." Now I see nothing wrong with this, I certainly can approve. However, some places they are so eager to do the thank you that they forget to take time to applaud. This leaves the caller feeling as if he is being ignored, and after awhile he could lose some of his enthusiasm and start to let down—the net result would be an evening that falls to keep getting better and may even start to sag. So please applaud loud and long before you do the "thank you."

Now some tips to keep you dancing smoothly and maybe even help you keep from fouling up the square. Remember the promenade is a shuffle step—the soles of your shoes do not leave the floor, only the heel is picked up. Short gliding steps are required. Remember the general rule, men palms up, ladies palms down. This holds true when you join hands to form the square on the promenade, on ladies chains, on the right & left through, also anytime you circle. In the palms up ocean wave, do not exaggerate, let the palms cross (not fingers straight up). Anytime you pass through be sure to touch hands with the person next to you after the pass through. Touch hands to establish lines, waves, etc. or anytime you can, so as to make sure everyone knows what formation they are in.

If you should get confused on a call, do not stop and turn around. Remember most movement is forward, so stay facing forward and ready to move ahead. If you get lost someone can help you much better if you just move forward and do not turn unless someone indicates you should. When helping others it is best just to point where they should be. If you talk they won't hear the caller, if you try to push them then you are out of place and they do not appreciate being pushed, for it makes a person feel like a "dumb bunny." Just point.

Don't talk in the square until break time. While you are talking, neither you nor the person you are talking to hears the caller. When announcements are being made, please be quiet and listen. It is surprising, but one third of the dancers on the floor will not know what was announced at the average dance.

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*John & Daphne Bond*  
invite you to be their guests at their opening dance on Friday, the 6<sup>th</sup> of September and to an instructional dance on Tuesday, the 16<sup>th</sup> of September at Madison Square Junior High School  
400 S. W. 11<sup>th</sup> St. - Fort Lauderdale, FL 33301

**WESTERN SQUARE DANCING - WORLD'S GREATEST EQUALIZER**

**JOIN IN**  
LEARN TO SQUARE DANCE

**Western Square Dancing**  
LEARN NOW  
LEARN TO SQUARE DANCE

**SQUARE DANCING**

**PATRIOT DANCE**  
**FUN**

THE FIRST THREE SESSIONS ARE FREE!  
SWING OUT WITH DANNY ROBINSON  
FALL LESSONS  
SEPT. 12, 1979  
6:00 P.M. - 8:00 P.M.  
Huxelle #5  
Bachman Lake  
off Northwest Highway

You have been Patronized by Square Dancers

50¢ COUPON  
THIS COUPON GOOD FOR 50¢ TOWARD ANY A.C. SQUARE WHEELS DANCE  
50¢

**SQUARE DANCE**  
THE WHIRL & TWIRL CLUB PRESENTS  
**THE FIRST NIGHTER**  
8 P.M. • TUESDAY, OCTOBER 26, 1971  
SLOVAK GARDENS • HAITLAND  
ADMIT ONE COUPLE • \$2.00

**COLONIAL SQUARES BEGINNERS CLASS**  
Adult Singles & Couples  
Starts Wednesday, September 15th  
8 to 10 P.M.  
Carpenters Union Hall  
1144 E. 2nd St., Pomona  
Caller/Instructor — RAY COX  
Day: 714-593-2851 Eve: 213-335-3115



Mark your calendar....  
THIRD week in September....



PROMOTE  
**SQUARE DANCE WEEK**



THE JOLLY DUCKS present a  
**NEW BEGINNER SQUARE DANCE CLASS**  
Starting Thursday, September 2nd  
in the Beautiful Bell Recreation Hall  
4063 Gage Ave., Bell  
Time — 7:30-10:30 p.m.  
"HAVE FUN WITH OUR FLOCK AND WE'LL KEEP YOUR BILL DOWN AND YOUR QUACK UP"  
"COME AS PAIRS TO FILL OUR SQUARES"  
Donation \$1.25 per person  
Caller/Instructor  
**JACK DRAKE**  
For further information call our Flock Leaders  
Don & Bette Reynolds 771-3213  
Class open 3 weeks

