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AMERICAN SQUARE DANCE

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VOLUME 35, No. 12
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35th Anniversary

- * 4 Co-Editorial
- * 6 Grand Zip
- * 7 By-Line
- * 8 Meanderings
- * 11 Square Dancing Is Something
- * 13 Suggestions— Old & New
- * 15 Learning to Call
- * 19 Hash Cues for Rounds
- * 23 Why 100 Dancers Stopped Dancing
- * 25 Straight Talk
- * 27 Rhyme Time
- * 28 Best Club Trick
- * 29 Grand Square
- * 30 Hemline
- * 31 Encore
- * 33 Feedback
- * 35 30th National Convention
- * 37 Sketchpad Commentary
- * 38 Dancing Tips
- * 39 Calling Tips
- * 40 Index
- * 42 Easy Level
- * 44 Holiday Holly Gollies
- * 46 Challenge Chatter
- * 50 Creative Choreography
- * 56 Puzzle Page
- * 58 People in the News
- * 60 International News
- * 63 The Caller's Wife
- * 64 Product Line
- * 65 Flip Side— Rounds
- * 65 Choreography Ratings
- * 66 Flip Side— Squares
- * 70 Speaking of Singles
- * 71 Events
- * 75 Underlining
- * 76 Pulse Poll— S/D
- * 77 Pulse Poll— R/D
- * 78 Steal A Peek
- * 79 Dandy Idea
- * 85 Book Nook
- * 86 Finish Line
- * 88 Laugh Line

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Square dancing is a folk activity. Every folk art is subject to regional adaptations and styles. Take Pennsylvania Dutch designs and Hopi Indian creations, for example— both are decorative art but quite different.

Take square dance styling. The basics are now fairly well standardized- we all know how we should execute an *allemande left* or *square thru*. But there are styling points that vary from area to area: how we finish a promenade, how and when we twirl, how we greet others in a square and say "Thank you" afterward, how we "stir the bucket."

There are no *correct* ways to do these and we're not sure these ever need to be standardized. A little variety lends spice and enhances the fun of dancing with folks from beyond our local areas.

However, we recently danced with a group of dancers from all over the U.S. For the first time, we heard dancers insisting, both vocally and bodily, that their way was the right way. "We 'stir the bucket' when the music starts; that's the way to do it," while they adamantly refused to budge when asked casually if they wanted to move. Hands dangled in mid-air following a promenade until slapped by partners. We wondered how long the hand would linger limply there if we moved into the next call without the slap. Nothing wrong with that ending—we just weren't used to it and kept forgetting to "end" the promenade, until our partners demanded it.

None of these styling points are wrong. What *is* wrong is the attitude that

CO-EDITORIAL



"everyone in a square must do things my way, or else!"

We approach the season of brotherly love, of peace on earth. Can we not "bend" enough to embrace all our fellow dancers? Can we be loose and flexible so that dancers everywhere can get together and enjoy their differences? Sharing is one of the positive values of square dancing. We share a square, we share a club, we should share a whole activity.

Dare we mention those dancers who do not wish to share a level of dancing other than their own at times, in order to help *everyone* have fun and enjoy the dance?

Our Christmas wish for the square dance world is a large injection of the Spirit of Christmas— that "good will toward men and women" which will lead us all to peace on earth— in other words, a large dose of LOVE.

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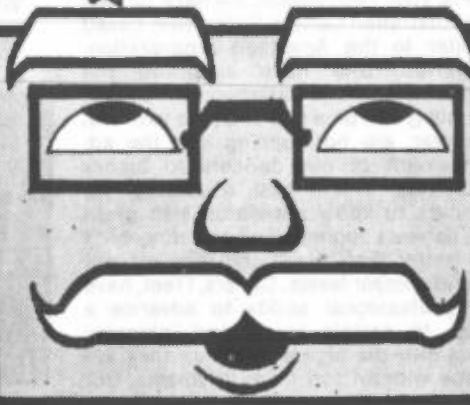
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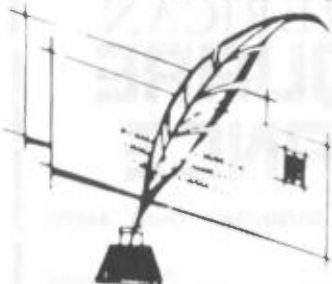
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Grand Zip



While we were in Michigan this summer my husband Claude King, had open heart surgery and passed away four days later.

We had square danced for many years and the first National Convention we attended was at Denver, Colorado. By the time Detroit had the National Claude had patented the National Square Dancer badge, on orange plastic shaped like the U.S. and along with 2 bumper stickers sold them for \$1.

His idea was to help promote square dancing. He suggested wearing the orange badge to work and shopping. When someone asked about it (square dancing) you could tell them where you danced or where lessons were being taught. The bumper stickers worked the same way.

I still have some of these. Anyone who would like them please send \$1 for each set of 2 badges and 2 bumper stickers and a self-addressed stamped envelope to me: *Edna King, Paradise Park, Harlingen, Texas 78550.*

For your information, we have formed the Australian Callers Federation based similar to the American organization, Callerlab, and have accepted the Mainstream list of Callerlab with a bit of dabbling into plus one and plus two. We, however, are not rushing into the advancement of our dancers to higher standards. I feel that educating the dancers to know standards also gives the dancers too much of a feeling of "I am better than thou" and they will not tolerate lesser levels. Callers, I feel, have the professional ability to advance a class to certain levels and integrate them into the higher levels as they advance without too many problems, but

informing the dancers they have to maintain standards or are at certain standards seems to me the best way of starting a gold rush to obtain something that has nothing to do with square dance friendliness, socialability, having a good time and laughing at each other's mistakes. This to me is what square dancing or group dancing is all about.

Perhaps I am wrong, and there are many different clubs and situations that could warrant levels, but if we lose the basic essence that "Square Dancing is Fun," then square dancing will become specialized, as has Modern Ballroom dancing (English), and not for the general public.

*Ron Jones
Sydney, New South Wales*

I haven't a clue as to when my subscription is due. But I can't pass up three years for \$20.00. I've got twelve years of your magazine at home here and wouldn't part with them for love nor money.

Best of luck always.

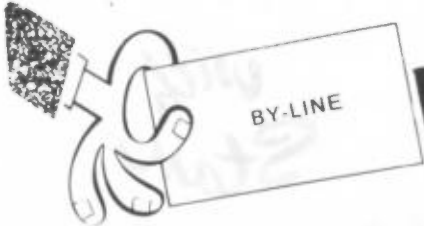
*Tom McGrath
W. Ryde, New South Wales*

Help! Can you please help the Shamrock Squares of Dublin, Ohio, locate their traveling banner? It was last seen at the Leprechaun Award Dance in March, 1979, when it went home with a couple from Dayton. Their plan was to award it to a couple coming the farthest distance to the 1979 state convention.

The purpose of the banner is to promote the fellowship of square dancing and encourage visitation among clubs as it travels the western square dance trail, carrying with it the luck of the Irish. We would like to have it returned for the

Continued on Page 83

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Looking at the positive aspects of square dancing will always minimize the problems we face. **George Pollock** of Washington State guides readers along that path in the lead December article. **Charles Schilling** blazes a trail for those who follow the urge to try calling. Charles is a beginner caller and a free-lance writer from Kansas City.

George and Joyce Kammerer, who mark a route for round dance teachers this month, were in charge of R/D workshops and showcases for The National Convention in Milwaukee. They have been teaching and cueing for eight years.

Shirley Conant talked to Stan in Maine about her own survey she was conducting. In contrast to the recent national questionnaires, this one gives local results from a limited area.

Poetry this month was contributed by two whose names are familiar: **Mary Helsey**, who has been published several times in recent months, and **Lib Eddy**, who has not appeared in over a year.

Follow the path of reading laid out by December's writers past a Merry Christmas into a very Happy New Year of square dancing in 1981!

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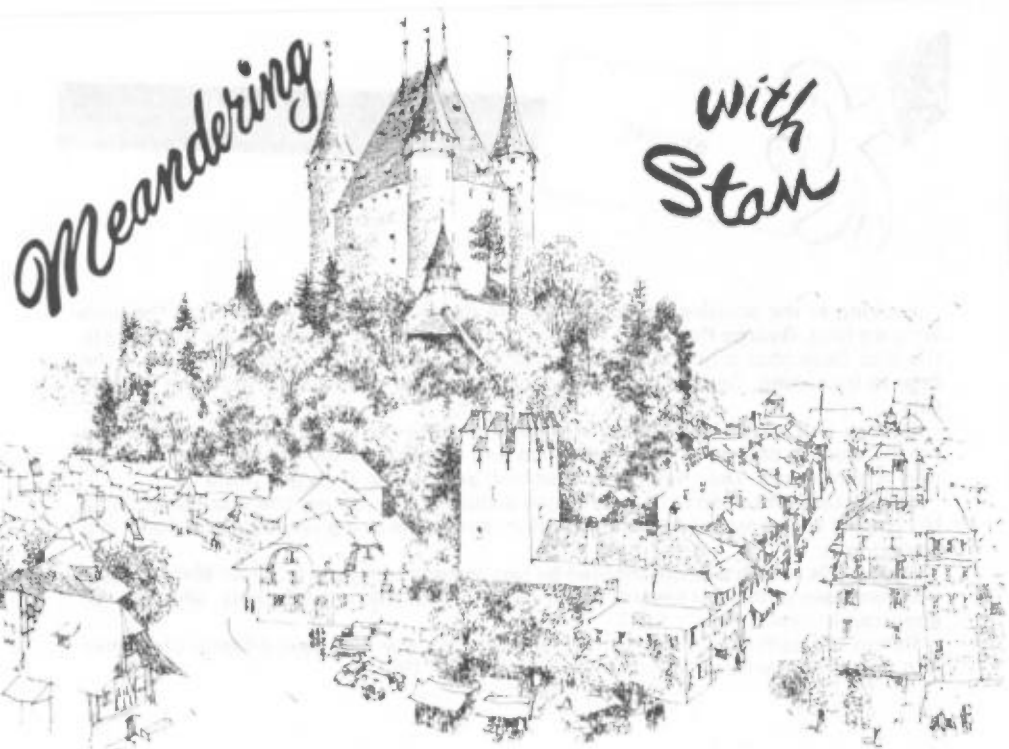
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Folks, this dialogue will sound rapid and choppy. I must talk very fast in order to get it all on my allotted three pages. There's so much to say, and so little space in which to say it. My style will suffer. I may switch syntax in mid-phrase, drop silly syllables, split infinitives and otherwise murder the King's English to do it. (Don't worry—we'll fix it up. —Co-ed.)

Early October. History repeats itself. It's our second straight year in a row to do the Swiss Swish. Another beautiful tour to the land of milk and honey and curds and whey and chocolates and cheese and clocks and carvings and chalets and palaces and bells and belles. (That's not to mention snows/shows, shops/rocky tops, hills/frills, goats/totes, skis/freeze and toboggans to bargain for.)

The eighth of October caught me packing eight days-worth of clothes and accessories into one too-small suitcase. It's like stuffing a plump hyper-hip hippo through the neck of a little two-liter Avon bottle. You know the feeling.

As we did in '79, Cathie and I drove the six-hour hike to Chicago, parked at a Holiday Inn and limo'd to O'Hare. Here

we joined the 130 square dancers and as many farmers (all good down-to-earth-type folks) all ready for a grand gee and haw adventure to pleasanter pastures. We boarded that monstrous blue 747 and took off before dusk. That "Dutch touch" on the KLM aerial camel was the real thing. We had the best meal ever served on a plane anywhere, starting with a shrimp salad. Wunderbar. Ich will reisen, essen, singen, tanzen in Suisse!

Aboard with us were fellow callers/cuers/hosts Bob and Phyllis Howell, Doc and Peg Tirrell, Ray and Louise Bohn, Bob and Pauline Holup, Lem and Sue Gravelle, Al and Dorothy Scheer and Everett and Jenny Martin. Each added life to the party. One night, a well-known California caller, Bill Peters, who was continent-hopping, dropped in at our dance. In Amsterdam, we ran into Jac and Yvonne Fransen, quite accidentally at the airport. Small world.

We landed for refueling in Amsterdam. Another country visited. Then off to Zurich on a smaller plane. The inevitable baggage and passport check. Soon we boarded buses for Interlaken. It was morning now. Put watches forward six hours. What happened to night?

Check into the DuNord Hotel. Sleep off some of the jet lag. Interlaken—the city between two lakes. An icy stare from the Jungfrau. The orange-suluted street cleaners. The geraniums a-bloom in the park. Cows tinkling in a nearby pasture. It was just as we had left it.

Evening came quickly. Time for the Folklore Fest at the ornate Kursaal (casino), center of town, including the special fondue dinner and authentic alpine entertainers, singing, dancing, blowing their 12-foot horns, and yodeling. What's fondue? Well, dipping that wad of rye bread into that tasty melted cheese can make a "believer" out of the most agnostic culinary scoffer quicker than a Swiss miss can kiss your *gesicht*.

The dine-around plan was lovely—a different hotel to eat each night. (How did they taste? —Co-ed.) Each had its own special character and menu. Always four courses, starting with soup and ending with a smart tart and strong *kaffee*. A sup of soup for supper was super. But a carafe-and-a-half of that awful, cough-full coffee, brewed in a black cauldron in the evil hour, surely made hair grow on my chest, clear up to the shoulder blades.

We held three dances in the casino for the whole gang with all callers calling. We persuaded some local folks to try our brand of "folk," and, by George, we even cultivated some of the farmers who were "on the fence." Entrepreneur Brian Mosey (our tour master-minder) even brought a big band all the way from Texas to add a little touch of Amerikanish to the Swiss-German heritage.

Cathie and I explored the geographic environs daily as the mood struck us. One day we railed it to Thun. (Say "toon.") We toured the castle, a massive stone structure that dominated the landscape. War was a way of life. Medieval madness. Stone steps uncountable. Royal trappings. Tiny beds and no TV. What a hard life. Another day we took a bus tour to Montreaux, for sights such as the Chateau de Chillon (Bonivard's prison, the dungeon, the hangman's rafter, etc.), fields so vertical rope ladders and vine-swinging primates are more practical than people for picking the petite plithy plump purple pendula from the plots.

Still another day we rented a Hertz car (100 francs-worth of "hurts") and drove

along the lake to Spiez and off through the mountains to Adelboden, a mountain resort town where snow had already quilted the rolling green fields and made white darts of the high-country pines. After lunch in a crowded cafe, we visited the historic Girl Scout international hostel, "Our Chalet," perched high up on a one-way cow trail overlooking the city. The view was worth it. I'm glad my live-in Girl Scout took me over that hill. (I'm glad you're not quite "over the hill" yet, Stan. —Co-ed.)

Our last day in Interlaken afforded time to shop once more for those final gifts for friends; stroll on those perfectly manicured footpaths along the river on which flocks of mallards and swans waited for crumbly handouts; ride 2000 feet straight up in the cable car (funicular) on the nearby Harder Kuhm (mountain) to the lovely little chalet and restaurant on top, overlooking some of the most gorgeous scenery that ever assailed a wayward eyeball, and play mini-golf. Mini-golf in Switzerland is not a game. It's an intense competition. We saw several players switching various types of golf balls from small cases they carried to suit the shot. Generally I take seven to approach the hole.

Suddenly our week was up and we had to grab the big KLM blue bird homeward.

I'd say that magnificent cheese country is one cut above anything of similar vintage, no matter how you slice it.

Folks, lest I'd'll idly "eidelweiss" you to death with so much "Alp-full" dialogue, chalet parlez, and razzle-dazzle cattle prattle, just remember that we'll be doing it all again next fall (We're gonna "do" England, too), so if the travel bug has bitten, give us a yell and give it a "go"...

Not another word about our trip abroad. I'm now going to "Switz" subjects.

Away back in early September, soon after Labor Day, I decided to do a "what-the-heck" driving tour the whole way (eight hours one way) to take a peek at Pekin, and here're the revealing results...

Pekin, Illinois— The Circle 8's sponsored the annual subscription dance in the Peoria area this year, and produced a hall-full, out where Charley Englehardt roams (Charley set up the sound) and a lovely round-ition was given by Opal Gugliemelli. Dean and Sharon Larimore set it all up in fine shape and hosted me.

There was even a cable TV interview at the dance.

Battle Creek, Michigan— Actually my next destination was Tekonsha, a half a hamlet just south of Battle Creek, where the BC S&R Dance Association staged a festival for several dozen sets. Good show. Rounds were spun by Buzz and Dianne Perlera. Tom and Rhoda Woods coordinated the deal, from the first hall greet to the last restaurant treat. Luckily I got the only room available in the only motel in town just before dance time. I had been held up by construction two solid hours, south of Chicago.

Fontana, North Carolina— Home of some of the mightiest square/round events in the country, both spring and fall, mountain air, changing colors, a great getaway place. Cathie and I drove down for a week with friends Mary and Dick Fabik. Not to dance this time (it was Rounds week.) but just to loaf, swim, chase tennis balls, stroke a few golf balls over par, shuffle up and down the leafy paths, talk a deal or two with the "brass," sell some magazines, eat delightfully, and live like royalty in those comfortable compact cabins. It was a "maxi" mini-vacation.

Tulsa, Oklahoma— The wonders of modern travel were aptly demonstrated here. I jumped aboard a Cleveland-Tulsa plane one day, did a Leadership Clinic program that afternoon plus a dance that night for a couple of hundred key Tulsa area club people, then grabbed a Tulsa-Cleveland flight the next day with ease, all sandwiched between two Cleveland-area dances. The experience was thrilling. Tulsa is really on the move with TACT (caller/cuers who were sponsors) and NEOSDA turning the wheels. Thanks especially to Mike and Joyce Williams, Dale Van Wormer (who has both patients and patience), Willie Harlan, Glen and Norma Hogg (who calls for Hogs and people), Lew Sullivan and all the others. Great One-day-Stand.

St. Louis, Missouri/Belleville, Illinois— This was a "major league" double-header. Another annual subscription dance with the Dandy Dancers of Belleville as well as a first class two-day Leadership Clinic (mini-LEGACY) for the whole St. Louis area and attended by over 70 key leaders. Cathie went with me and we both did limelight and footlight honors (Lime for you, foot for me? —Co-ed.) throughout a busy weekend. Loved

every minute. Thanks especially to host caller Joe and Marilyn Obal, Bo and Agnes Semith (main coordinators), Don and Mary Ann Steinkamp (He's my steady airport picker-upper), all other committee people who worked a full year on the planning, and conscientious attendees, one and all.

Wausau, Wisconsin— A new tour began, embracing five dance locations in four states, and I was ready to tear into it with gusto, flying to Minneapolis and booking an eastbound subcompact slightly bigger than a Zippo lighter, heading straight for Wausau, a three-hour drive. Fall foliage had started to turn— that bright red sumac against those rich green hills rang Christmas bells in my head, already. But it was still September. My hosts, caller/badge-maker/Swiss-bounders Bob and Pauline Holup had set up another ASD dance in that nice old party barn outside of town, and Bob helped me set the dancers swinging, rafters ringing, every *shingle* one. That gang dances with gusto, spirit, vim and vinegar. Good fun-lovin' bunch.

Webster, South Dakota— Are you ready for this? I shot that little shaky Chevy straight west, past the twin cities and across Minnesota into South Dakota the next day, covering another 350 miles to Florence (That's a town, not a girl.) to be hosted by caller Perry and Margaret Bergh (always a delight) and visit that quaint little lodge in the country where that bull moose chews my scalp as I call to the Webster clan. I found out practically everybody at the dance knew Myron Floren (of Lawrence Welk fame) before he was *anybody*. So each tiny town has its star. Or, indeed, some Chamber of Commerce members, devoid of a proper "star" to wish on, in an astro-mythical frame of mind, actually claim to have given *berth* to "George Washington" himself.

Hardy, Arkansas— The Acres Shakers club of Ozark Acres were more than patient when I dashed in an hour late due to close connections (a flight from Minneapolis to somewhere to Memphis, with a switch to a rental car for a three-hour drive into Arkansas) and encountered smokey road hazards besides. Thanks to George (caller) and Toots (cuer) Peterson for filling in, as well as to Bob and Irene Pears for hosting me that wild night. It had been a twenty-hour day. **Continued on Page 81**

SQUARE DANCING Is SOMETHING

by George Pollock
Edmonds, Washington



Dancers and callers from many clubs and workshops raised funds for a square dancer whose wife had died after a lengthy illness. The response was so sincere that one realized again what wonderful people square dancers and callers truly are.

Unrelated to this, a caller at the Hayloft in the Seattle area one night said, "We are always talking about why people drop out of square dancing. But why do they stay in?"

These two seemingly separated incidents generated some thought. Many couples have danced for years in good weather and bad, often travelling long distances and always remaining uninvolved in controversial square dancing issues. No matter what happens, there they are. "Something" keeps them going. What?

Could it be that something keeps square dancers active irrespective of age? That which motivated square dancers during their twenties, continued in their thirties and forties and remained in their fifties and sixties. What is that mysterious "something" that prevails throughout the years? Perhaps we can sort out some of it.

Dancing level

Square dancers reach a point where they have to make decisions on certain questions: "At what level do we want to dance— mainstream, pluses, challenge, tapes? How much time can we devote in a week to square dancing? Is this enough time to support the level we have chosen? What is our skill or capability potential— do we learn fast and retain or are we slower learners?"

Moderation and the participation level

In making the all-important decision on dancing level, couples find it sound when the level chosen is moderate. Of course moderation to some is devastating and excessive to others. But if a suitable degree of moderation is applied, dancers are neither "burned out" in perhaps three years, nor bored. Long term dancers choose and modify their participation level in consonance with the time they have available for square dancing.

Happiness Level

The decision on a practical dancing level, based on concepts of moderation and capability, leads to the attainment of a sound happiness level. And this, above all, keeps dancers going year after year. There just isn't any reason for continuing something that causes uneasiness or unhappiness. Square dancers who locate their individually molded happiness level, continue ad infinitum.

Avoiding Controversy

Controversy is a deadly trap. Often, dancers sensibly choose their dancing, happiness and participation levels and then are blown to bits in the mined field of controversy. Where should the club meet? When? Dues? How much round dancing? Who should be club caller? Club president? Durable dancers discover that none of it is important enough in the long run to create ill will or shorten their dancing life spans. Long-term dancers avoid controversy like Calvin Coolidge avoided sin. When asked what he thought about sin, he replied, "I'm agin it." Lasting dancers make a decision to avoid controversy early in their dancing lives. They sense con-

troversy with unerring accuracy and tread lightly.

Health

Dancers find that their sound and early decisions to continue square dancing led to a bonus— improved physical and mental health. They burn more calories in an evening than joggers and energetic swimmers. And all agree it is mentally relaxing and stress-relieving. How often have dancers found seemingly insurmountable problems vanished during the evening? "Old timers" in square dancing invariably seem to be in pretty good physical and mental health.

Friendship and the tolerance level

Friendships formed in square dancing is the mortar binding dancers together year after year. Permeating throughout is the ability to be tolerant of others at all times. Even the best golfers, chess players, race drivers, and square dancers have "off days" and experienced square dancers know this. Also, dancing skills fluctuate due to absences related to family emergencies, illness and injury, death or separation of a partner for other reasons, job demands, etc. So mistakes by others are unimportant.

Cost

Most people need some form of recreation and it all costs— some more than others. With inflation, high property and rental costs and cost of living in general, many young couples are drawn to square dancing as a less expensive recreation, even with baby sitting expenses. As these dancers grow older, they may become able to afford more expensive recreation due to job promotions, elimination of the baby sitting cost, etc. But they continue square dancing because of the friendships formed, the exercise (health), and the happiness level they have chosen. Eventually they retire and the cost factor tends to assume importance again.

Well— why do so many stay in square dancing? Probably it is because they make moderate decisions early and this leads to good dancing, participation, happiness and tolerance levels. They form fine friendships; they maintain their physical and mental well-being. And they determine their dancing capability and stick to it.

Isn't square dancing "something?"

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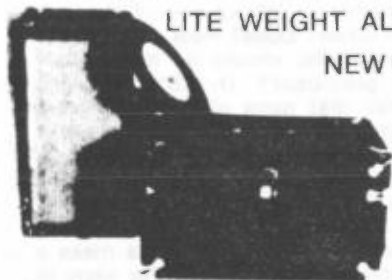
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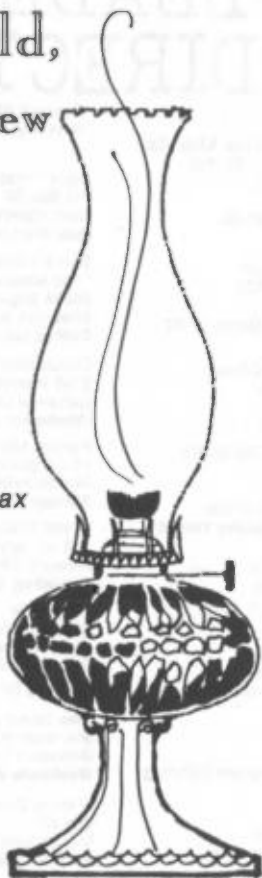
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Success depends not on what is said but on what is tried.

During the long, hot summer the Fed-Fax staff compiled an inventory of administrative suggestions that appear to have merit and should prove of immeasurable value to all club officers, especially those relatively new in their position and struggling for ideas. The listing follows:

1. Mr. President, make certain your fellow officers are made aware of details— don't be the only one having the answers.
2. Appoint an older club member to work with newer leaders of committees. This creates a learning experience and provides confidence. At least have guidelines for each committee.
3. Appoint a budget committee, not

more than two couples, to work with treasurer on the limitations of proposed expenditures.

4. A warm greeting at the door of your club dance, by the president and his wife, makes an instant and lasting good impression.

5. Seek out those members with demonstrated leadership qualities, early in the year, as potential officers. It's too late to look just weeks before election!

6. If at all possible elect new officers early enough to work with current committee chairmen.

7. Immediately after election have each new officer meet with his/her retiring counterpart for discussion of responsibilities.

8. Consider two year terms for each officer. Knowledge comes through continuance. Why discard experience?

9. Training officers in the handling of the "mike" provides ease, poise and confidence.

10. Keep the communication pipeline always open. Speaking out is the key to many problems.

11. Create a "log" for your club, keeping it current and accurate. It will become your club history and an immediate reference manual for all future club activities.

12. Visit other clubs and get together with that club's officers in an exchange of ideas and suggestions. Both clubs will profit.

13. Have a club P.R. person to handle public relations, publicity, promotion, posters, placards.

14. Don't let disputes fester. Attack them immediately. Do something openly when problem first surfaces. Simplicity and action comprise a sure-fire formula.

15. Don't overlook calling upon the very capable District officers who stand ready and willing with answers to Why?, What?, and Who?

16. Dare to be different. Dare to get out of a rut.

17. Employ the three B's:

Be positive in analyzing any job, always be ready to praise a worker. A negative approach leads only to drop-outs.

Be creative. Use imaginative ideas; be a diplomat. See both sides.

Be objective!

As Ben Franklin once remarked, "Energy and persistence will conquer all things." Good luck!



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Learning To Call

by Charles Schilling
Kansas City, Missouri

At some time or other in a dancer's life the thought occurs, "I wonder what it would be like to get up there and call a dance." For most dancers that idea is nothing more than a passing thought. A few, however, will want to try it. If you are one of those, this article is written for you.

Every caller started as a dancer. After a year or two, or five or ten, the urge to give it a try became so strong that he (or she— I'll use "he" in this article for convenience, not forgetting there are many fine lady callers) decided to give it a try. Many of those who try it once find the knee-knocking experience enough to last a lifetime, and never go near a microphone again. Others decide that singing calls might be okay, but patter is too much to handle. Some of those show up regularly on "Amateur Caller Night" to do a song or two, but never go any further than that. The rest find the rewards so satisfying they decide it's worth the effort to go ahead and develop their skills. When a dancer makes the decision to become a caller, life starts getting complicated.

When I started, not very long ago at all, I had a lot of questions, and it would have been useful to have a place I could go for some answers to them. With the experience so fresh in my mind, maybe I can answer some of those early questions, and smooth the way for the newcomer to calling.

How Do I Get Started?

Most beginning callers start by learning a few singing calls. That's the easiest aspect of calling, and a good way to begin. Buy a few records you like, and learn the calls. Practice them over and over, until you have them letter-perfect. In the beginning it's not a good idea to try and improvise. Just do it the way the pro on the flip side does it, and you won't go far wrong. Don't try to do a call to a floor of dancers until you are able to do the call without using the cue sheet. Then, when you do call it to dancers, keep the cue sheet where you can refer to it if you need to. Singing it in your living room, garage or basement is entirely different from singing it to a hall full of people.

When you've got your first singing calls down pat, ask your club caller if he'd mind letting you do one at a club dance. *Don't* ask to call at a strange club, and *don't* ask a guest caller at your club to let you call. If you want to call somewhere beside your own club, get some friends together in your basement or go to an "Amateur Caller Night" somewhere, but it's not fair to impose on unknowing strangers or to intrude on a guest caller's performance.

Can I just do singing calls without learning patter?

Sure. And you can eat nothing but desserts, if you want to, but don't expect to get invited back anywhere. Callers who do nothing but singing calls contribute nothing to square dancing. They merely copy work that someone else has already done. It's fun to do singing calls, but, except in the beginning, you don't improve your skills that way. You learn to call by learning the movements, learning how they're done, from what positions they're done, what they do to the square and what can be done next. Only by learning these things can you ever become a true caller.

You see, a singing call doesn't teach the dancers anything. Either they get it or they don't, and the caller contributes nothing to their dancing ability. The caller has to be teacher, leader and entertainer. Singing calls are done for

entertainment *only*. With some singing calls, the figure is complex, and has to be worked into the patter before being done as a singing call. If the caller can't do that, the floor will break down on the singing call and nobody will have any fun, including the caller. A caller has to do patter, and that requires study and work. If you're not willing to study and work, you'd be better off to forget about calling.

What about equipment?

If you're serious about calling, buy your own, and buy the best you can afford. If you're not absolutely sure you want to call, try to use someone else's until you *are* sure. Equipment is a substantial investment, but over a period of years it will pay for itself many times over, if you are willing to work hard and stay with it.

The basic requirements are a record player-amplifier, some speakers, speaker stands, a microphone and a record case. You'll also need the cords and connectors and stuff to go with them. The main items are the amp, the mike and the speakers. There are several brands of amp, but the ones you'll see most often are Hilton, Newcombe and Clinton. You can spend anywhere from a few hundred to several thousand dollars for an amp, but before you buy, get some advice from an experienced caller. Some new callers try to make do with jerry-rigged systems built out of home hi-fi equipment, but the results are usually pretty disappointing. Equipment that sounds loud enough to lift the roof off your house often can't be heard half-way across the room in a large hall with thirty squares on the floor. Be sure to get some good speakers and a good mike. The speakers are what delivers the sound to the floor, and if you don't have good ones *you* won't sound good. The dancers won't blame the speakers, they'll blame the caller. The same is true of the mike, with the added consideration that the mike is what determines what your voice will sound like. Try several, and pick the one that best suits your voice. Have an experienced caller help you with your selection of a mike.

How do I get started learning patter?

There's no easy answer to this one. There are several things you can do that will help, but every caller has to develop his own style, meter and filler words. Some callers "sing" their patter, and

some callers "chant" it, while others prefer a sort of "auctioneer" style. Get some hoedown records that have patter on the flip, and listen to the style of the pro's. You might also get a tape recorder, and record various callers in your area to get an idea how they do their patter. Try imitating various callers until you find a style you feel comfortable with. With practice, your own style will emerge.

How you call isn't as important as *what* you call. There are three or four methods of calling. The basic three are *sight*, *memory* and *cue card*. Some callers use a variation of memory calling known as *modular*. Experienced callers use a combination of all these methods. Sight calling is the most difficult to learn, and is probably better left until you've had some experience. It involves remembering the starting position of the dancers, then calling whatever comes to mind (so long as it works) until you're ready to resolve the square and bringing the dancers back to their original positions for a left allemande. In order to sight-call well the caller must know how the dancers will end up after each move, so he can call the next move just before they finish the last one. This is called *timing*, and the idea is to keep the dancers moving and avoid having them stand and wait while the caller decides what to do next. Until the caller knows the ending position of every move he calls it is very hard to time properly using the sight-calling method.

Probably the best method for a new caller to use, at least at first, is the cue card system. All you do is write down a routine, from static square to left allemande, on a card or sheet of paper, then call it right off the paper. This is easier if you develop a short-hand notation system to write down the moves. With this system, most of the work has already been done for you by other callers. You can take your routines from singing calls (being careful to call "left allemande" instead of "swing your corner" to avoid partner progression), from material published in square dance magazines, from textbooks on calling and many other sources. You should always check out these figures, using dolls or cut-outs, to make sure they work before calling them to live dancers, because sometimes printing errors do occur, but there is a tremendous amount

of good material available, so making up your own cue cards should be no trouble at all.

Memory calling is simply memorizing routines like the ones you write down on the cue cards. As you use them, you will sometimes find yourself memorizing your cue card routines without really thinking about it. Other simple sequences of moves will also creep into your memory. The more moves you have memorized, the easier it will become to memorize new ones. Eventually you will find that you don't need the cue cards except for new material.

Modular memorizing is a simplified form of memory calling where the caller learns short sequences that move the dancers from one set-up to another, or that bring the dancers back where they started. For example from a Box 1-4, which is the formation you end up with when you have the heads square thru, a "zero" module is "swing thru, boys run, wheel and deal." It brings the dancers right back to a Box 1-4. Another one is "curlique, scoot back, boys run, right and left thru, slide thru." An entire dance can be made up of little routines like this that take the dancers from one known position to another.

All these systems of patter calling are tried and true. Any of them can be learned with time and practice. Whatever system you use, the essential ingredient is practice.

Where can I get help?

One of the nicest things about learning to call is the fact that to do it right you need plenty of help and it's a real pleasure to find out how many, many people will be glad to give you all the help you need. Start by telling your club caller you'd like to learn. Most club callers are eager to help a new caller get started. There are never enough callers around, and helping a newcomer get into calling is one of the ways an experienced caller contributes to the activity.

After you've done a lot of practicing, you'll need to call to live dancers every chance you get. To start out with, you might ask some dancers to come to your house and dance to you in your garage or basement, if you have room. Make a party out of it, and offer refreshments, and they may even agree to come back a second time. Folks are very nice about that sort of thing, if they know you appreciate their help and can see you're

making a real effort to learn and improve.

When you've had a chance to practice a bit with dancers, you might want to consider attending a caller's college. There are colleges at various times of the year at many locations throughout the nation. Costs and schedules vary, but the material covered can be of immense value to a beginning caller. To locate a college you can check for ads in this and other publications. There may also be a Callerlab-certified caller coach in your area. To find out, drop Callerlab a note (Callerlab, PO Box 679, Pocono Pines PA 18350). They will be glad to give you the information about Callerlab-certified caller coaches and the approved course of study for caller colleges.

Can I make a living as a caller?

Well, that depends. The safest answer is, "Probably not." If you're going into it with that idea in mind, you should know that full-time professional calling is a tough, competitive business, and only the best and most dedicated callers succeed at it. Rather than look forward to becoming a full-time caller, you'd be wiser to start out with the idea of someday becoming a local club caller. That, in itself, is enough of a challenge to start with. If you should manage to accomplish that, *then* you can start to look at further opportunities in the profession. Calling isn't something you go into for the money. You go into it because you love it and feel you have something to contribute. There are sacrifices you have to make. You don't get to dance as much. Your partner is left out, lots of times, and that can cause problems. It takes a lot of time and effort. The pay is barely enough to cover the cost of equipment, records, fuel and clothes, and you won't even make enough to cover those costs at first. There will be times you question your sanity for ever getting into it.

There are rewards, though. Plenty of them. When you call a good tip or a good dance, and people have a good time as a result of something you did, well, that's a feeling you can't equal. And who knows? Someday, after years of effort and hard work, you may be one of the ones they talk about when the great callers are discussed. If so, that'll be great. If not, well, you'll still be able to look back and say you did your part to make a great activity even greater.

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HASH CUES FOR ROUNDS

by George & Joyce Kammerer
McHenry, Illinois



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

Let us ask ourselves why we should use hash cues, when we can teach six basic steps in a routine and let the dancers learn a dance, and then use the dance for practice? This does work, and many people have learned the basic steps this way, but, there are many reasons why hash cueing will do an even better job of teaching your class.

How about a look at some of the advantages of hash cues for teaching basics. Let us use one of the most common rhythms of dance, the two-step, for explanatory purposes.

The first thing to do is to go into the basement or closet and get your old records out. Pick out four to six of the records you are not teaching or dancing. The music should be good, pleasant to listen to, danceable and not lose anything when you slow it down or speed it up for teaching purposes. Above all, *do not* select a record with a vocal, the class came to take dancing lessons, not singing lessons.

Being able to change your record is the first advantage of hash cueing, and one of the most important. The class will now learn your sequence of hash to several different tunes and they will memorize the basics, and not associate the routine with a specific record.

We are now ready to put our lessons together, and there are many ways you can start the class. You do not have to do this first, and then that second, and absolutely do something else third. Everyone must be his or her own person and use his ability to teach to the best advantage. Above all, know the direction you are going to go and be 100% prepared.

This is the next advantage to hash cues. You have your lessons written out by sequence, you know what steps and positions you are going to use in each session. The class feels very secure because you are not stumbling with your cues and you convey to them the confidence they need to be assured they will learn to round dance.

Most of the couples who sign up for round dance classes come from the square dance clubs. They have seen the rounds, have done line dances and mixers at square dances. Some of the more enthusiastic dancers have even had their friends pull them through easy rounds like "Frenchie Brown," "Tips of My Fingers" or "Happy Sounds," just to mention a few. Some of these couples actually believe they know a lot of basics already, and some do, but most generally they don't know exactly everything they are doing or what the step is designed for.

This is another important reason for hash cueing. The person who doesn't even know a two-step is on the same level as one who knows a little dance or two. The person who knows the step or two has to listen to every word you say because they absolutely cannot anticipate what the next movement will be with hash cues. You have the total attention of the class, and most important you have complete control of the class at all times. *You* are the leader! *You* set the pace that the class progresses, not a few couples in the class.

Now let us take a look at lessons No. 1. The best way to explain this is to simply tell you how we start our first lesson. You can add to, subtract from, or rearrange any part; the main point we want to stress is our use of hash cues. This is

not taken from a manual or book; it is simply the way we find most successful for us.

The evening starts with a friendly hello and introductions of everyone. We then explain a little about round dancing, its origin, history, courtesy and dress code.

Ten or fifteen minutes have passed by now.

A. The couples circle up and we show them the four directions that we will be using: Line of Dance, Reverse Line of Dance, Wall and Center of Hall.

B. Next come the positions we will be using in the first few lessons. Semi-closed position, Open position (line of dance), Left open position (Reverse line of dance), Butterfly (man facing wall), Closed position (man facing wall). Too many positions and directions at this point will only confuse the class; the rest of the positions can be worked in later. For our first lesson we will use only Line of dance and Open position.

C. Here we teach an Introduction, explaining what it is supposed to do and how it is used. For our first lesson we will use "Face your partner and the wall, Step apart,; Point,; Together,; Touch Open position,; Line of dance,;

D. Next we start to get into the meat of the lesson, we teach the two-step, opposite footwork, in open position.

E. We add four slow walking steps.

F. Now, comes the music with a sequence:

Intro: Apt,; Point,; Tog,; Tch,; OP LOD

1-2 Walk,; 2,; 3,; 4,; (Walk 4)

3-4 Two-step; Two-step; (two forward two-steps)

5-6 Walk,; 2,; 3,; 4,; (Walk 4)

The most important thing at this point

is not the footwork, but getting the class to move to the beat or timing of the music. The footwork will work in. After this is fairly smooth we add:

G. 7-8 Vine apart, 2, 3, touch; Vine together, 2, 3, touch; OP LOD

We repeat measures 1 - 8 until the class is moving to the beat of the music and the footwork is good. We also switch the sequence around so they will become accustomed to listening for the due and not memorizing the sequence.

H. During about the last ten minutes of class we give them some homework. We show and introduce them to the next figure we will teach the following week. This night it would be the Hitch 6. We don't spend a lot of time on it, just a few minutes, and tell them to think about it and practice at home for the week. We find this helps the class and brings them back the next week with an anticipation of what they will learn that night.

We try to add two figures a week (or lesson) using a Walk 4 in between figures as much as possible. This gives the class thinking time, and time to get back on the proper foot if they have made a mistake. As the lessons progress we drop the Walk 4 and put the basics together. After about eight lessons of hash cueing we will start to teach an easy dance, put together first as just a sequence. Then we tell them it is actually a dance they have done.

A big thrill for us is when after a few weeks of hash cueing the class dances through a complete record of hash without making a mistake and they stand there and applaud themselves for a job well done. Then we know that we've done a good job, too. To us, hash cueing is the best method of teaching basics.

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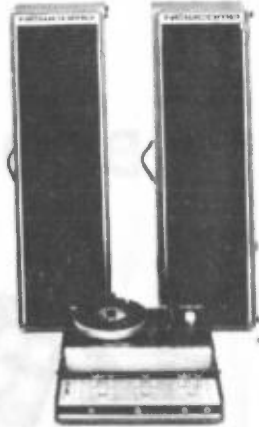
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Why 100 Dancers Stopped Dancing

by Shirley Conant
Auburn, Maine

A great deal of concern was being expressed about the reason for the big drop-out rate of dancers in the club. I decided to do a survey to determine what the causes really were. I obtained the names of 100 members, over a ten-year period, who had dropped out of dancing. Each one was called and asked, "Why are you not square dancing at the present time?" Following is a list of categories (elaboration follows on each):

1. Illness, pregnancy, etc.— 4
2. No longer in the area— 22
3. Divorce or separation— 13
4. The night— 10
5. Workshop— 9
6. Clique groups— 4
7. Time consuming— 38

Some persons had more than one complaint but for purposes of our club I accepted their biggest gripe.

Comments about categories

1. Is self-explanatory with persons suffering different ailments.

2. **No longer in area:** Some had moved, some were in the service, and six had joined other clubs.

3. **Divorce or separation:** Some of these expressed a desire to dance if partners could be found for them.

4. **The night:** Our workshop night did not work into their schedule. However, they did not look for another workshop in the area. (There are several.) Other activities taking its place were swimming lessons, scouts, round dance lessons, bowling, hockey and choir practice.

5. **Workshop:** Workshop does not review basics for very long so discouraged many persons especially after the first year of lessons. It just seemed to be push-push all the time and that is not what they had expected of square dancing. Some felt they could not attend workshop every week and if you missed, the material was not repeated enough and they felt left out. They then felt as though they could not catch up and were shunned by other dancers rather than the dancers helping them.

6. **Clique groups:** Some persons felt left out right at the beginning if they were slow learners. Others felt there was

not a great deal of fraternization between club members and class members. Also, they felt that each class tended to stick together. At some dances, dancers just jumped on the floor all squared up and never danced with anyone else, thus making them feel left out. Also many dancers stood around at dances and discussed the many calls they had learned making others feel stupid and overwhelmed.

7. **Time consuming:** This was the single, largest, most often expressed complaint. Most dancers felt that at the present levels, they would have to devote at least two nights a week (1 workshop and 1 dance) to keep up with current calls. Dancers, especially those with children, felt this was too much time to devote to one activity. Not only did sitters cost a lot but two dance nights limited their participation in the interests of their children. Most all in this group said they thought that once they learned, that would be it, and when they found out differently, they quit.

My own opinion and comments: After talking with this many persons I feel the survey may be of help to callers especially, and to dancers, club and class members, if everyone will read it carefully and objectively. Every person I called was very cooperative and glad that someone had taken the interest to ask them why. Some had a combination of complaints that proved interesting to me. My own personal opinion, after talking at great length with some of these people is that they were looking for an excuse. In some cases one of the partners was not that hep on dancing right from the beginning and some of these excuses were just a means of dropping out. Most said square dancing was not what they had expected. It was much more complicated than they thought, thus it became work and not fun.

Perhaps callers and dancers could be exposed to this or similar surveys and work together for improvement. Maybe we could make it seem more like fun than work, and a more congenial activity. Have fun.

30TH NATIONAL SEATTLE 1981?

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STRAIGHT TALK

I'm writing this letter and am sending a copy to two other magazines for publishing. I have been mulling over in my mind for quite sometime some of the concerns of other callers and dancers regarding our breakneck speed with run away square dance movements, as well as the serious damage it is doing to the activity. It amazes me that so many callers voice their concerned opinion on this subject but for the life of me I don't see anyone doing anything different to alter the situation.

We all know and agree that the dancer who suffers the most in all this is the beginner. He is expected to learn an unbelievable number of terms and how to execute them, by the time he graduates (in most cases Mainstream and Q.S.). This gives me much food for thought. In the first place I adore new dancers. I love watching them learn to have a wonderful time square dancing from the very first time on the dance floor. During the weeks in which I teach them the basics, I see the shy ones come out to full bloom, I see all of them take on an air of confidence they didn't show before, I see them experience their first strange caller and after a couple of tips realize they really can understand him and dance to his calling, not only just mine. I see their growing enthusiasm for Saturday night dances when they graduate. I also see a little disappointment in their eyes when I have to tell them to dance only at Mainstream level when the rest of the club is traveling to Plus 1 dances. I see their interest build as they hear the older club members talk about the festivals and how much fun they are. In watching all this for 40 to 44 weeks I see a large problem looming on the horizon for our new people— a big disappointment at the end of the road. Are they to be deprived of the Saturday night hoedowns because the caller only calls Plus One and Two level? Are they to be deprived of

the festival because each featured caller comes out with something that has not yet been in print? Something that only experimental workshop dancers can dance?

Now I'm one of the first ones to admit that there has to be a level for everyone. Some want Mainstream and Q.S.; some want Plus 1 and 2, and others want Advanced. I will say that the advanced group I call for is very small in comparison to the Mainstream clubs, but clubs can be Mainstream and Q.S., even Plus 1 and 2 if they desire, as ours do. But there should be some open dances that are geared for the new dancer, the once a week dancer and anyone who belongs to a limited basic group. I want to see something for everyone. I wonder if we can do it and stay sane.

Here in our area we try to promote two newer dancer jamborees each month. One is put on by our local callers association; the other is put on by the three clubs for which my husband and I call. We work desperately each year to teach as many of the Plus One and Two movements as possible to the new graduates before we start a new class. Our older members have always been enthusiastic about the festivals. But let's face it if you don't teach Plus One and Two to the graduates they don't dare go, or if they dare they end up blowing the squares and get dirty looks from the rest of the dancers. Recently our clubs performed at a local shopping center mall to promote our fall beginner classes. One non-dancer, when he saw my recording badges, asked me if I had won the contest. I replied with great pride "There is no such thing as a contest in square dancing." But after I said it the words kept ringing in my ears and I began to wonder. As someone said, "Where's the fun gone from square dancing?"

by Jeanne M. Briscoe
Salinas, California



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That I have ever seen.

Except for what's on sleigh, of course,
And Mrs. Santa Claus.
I guess she's glad I'm gone tonight;
She needs a breathin' pause.

Now grab your partner, swing her fast,
And hug her head to toe.
Then kiss her Christmas— quick to last
Beneath the mistletoe.

Goodbye. God bless. Have fun tonight.
I've got more calls to make.
I sure enjoyed square dancin' with ya
On my Christmas break!

—Mary F. Helsey



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This club celebrated 25 years of activity several years ago. A workshop dance is held every Tuesday through the year

at the Grange Hall in Kittery from September into June and at Marshwood High School in Elliot during the summer.

The club also holds several Saturday night dances each year. Members dance at a Mainstream-plus level. A class is sponsored each year and the level is dropped to accommodate the class upon graduation with experimental and plus figures workshopped.

Present caller is Steve Davis of Northwood, Mass. In its lifetime the club has had three callers: Joe Casey of Dover, N.H. and Glen Zeno of Saco, Maine, and Steve, Mary and Joe Marshall of Kittery are the current presidents.

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BOB "WHOOOO"

Not many folks ever heard of Bob "Whoooo" Clark until the National Square Dance Convention in 1975 at Kansas City. Bob "Whoooo" and lovely wife, Mildred, (her friends call her Millie) live in Folsom, PA, a suburban residential section outside of Philadelphia.

Bob "Whoooo" started calling in 1974 as a protege of the late Frank Vain, a well-known caller from Bob's neighborhood. When Frank passed away very suddenly in 1975, Bob "Whoooo" was asked to replace Frank at a number of square dance clubs in the area. Little did Bob "Whoooo" realize that he would soon be hosting a tour to Kansas City as well as coordinating an After Party for the Federation of Delaware Valley Square and Round Dancers.

While acting as MC for the After Party, Bob "Whoooo" had the good fortune to share the mike with Beryl Main, Dick Jones, Lee Kopman, and many other National callers. "It was like riding on Cloud Nine," Bob "Whoooo" said, reminiscing on being associated with such an august group of callers. Bob "Whoooo" continued in his calling career, and together with Lee Kopman, arranged the choreography and presentation at the 1976 National Square Dance Convention in Anaheim for the Delaware Valley dancers who marched into the arena over 1,000 strong to the lively tune,

"On the Boardwalk in Atlantic City." Possibly, the effectiveness of this exhibition could not have been more adequately expressed by anyone other than Carl Anderson, National Executive Committee Member, when he said, "This is the greatest presentation I have ever witnessed at any National Square Dance Convention," and Carl has attended all the nationals since the first one he organized in 1952 at Riverside, California.

Bob "Whoooo" now has his own Nite Owl Club, Mainstream II workshops, and calls along with teaching for many Delaware Valley Square Dance clubs. Bob "Whoooo" is an active member of Callerlab, and follows their teaching recommendations and techniques to the letter. He is a strong disciplinarian on square dance styling and dress code. His charismatic personality, teaching ability and patience with dancers at all levels, has caused an upsurge of square dancing in the Delaware Valley area. Oddly enough, square dancers who used to dance actively on a regular basis, and dropped out of the activity for various reasons, are now returning again to the hobby they once enjoyed because of Bob "Whoooo".

Plausibly enough, Bob "Whoooo" has adopted the hoot owl for his lucky sign, and now, no one in the Delaware Valley refers to Bob Clark anymore as Bob "Whooooo."

HEM-LINE

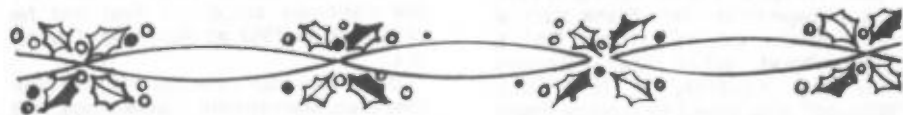
CONVENTION DRESS

An eye-catching dress has been frequently seen around the State of Washington and at square dance events in neighboring states and provinces. The green and white convention outfit was designed by a group of ladies and approved as the official convention dress at the January 1977 Washington State Square and Folk Dance Federation meeting. First worn during the Federation's bid presentation at Atlantic City in 1977, it has since been seen at the Oklahoma City, Milwaukee and Memphis Conventions as well as in the Pacific Northwest.

The dress is fashioned of a forest green polyester-cotton and green dotted swiss material. The skirt has eight alternating green and green dotted swiss gores with an eight inch ruffle of the plain green. White daisy trim and a green belt add the finishing touch. The bodice is of the dotted swiss material using a



round neck line pattern which fits the individual. The dress should be worn with white petticoat and white shoes. The men wear a vest of the solid green material lined with the dotted swiss. A white shirt and dark green tie with black or green trousers (matching green please) complete the official convention outfit. It is a very good looking outfit and can be made with a minimum of effort and at not too great an expense. To be sure you have the right color of green material (green comes in many shades), pre-assembled kits containing material and trim are available from Billie Ragsdale, 2260 13th Ave., W., Seattle WA 98199.



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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— December 1955

Emmette Wallace answers the question "What's New in Square Dancing?" He lists these new movements or terms added to square dancing since about 1940, based on discussions with a number of "informed peoples." *Pass thru* and *do paso* are two new names for old figures which needed clarification. Backwards stars as used in *allemande* *thar* are new to square dancing; also, *box the gnat*, *rollaway*, *throw in the clutch* and *backtrack*. Emmette also mentions *travelling arches*, *turn from a right and left eight (double pass thru to single file promenade* and *break from a couple promenade to a right and left grand*.

In "Taw Togs," Miriam Gray of Illinois describes two current styles of square dance toggery. "The square dress flourishes in greater numbers and fancier styles than ever," she says. Usually three-tiered, the skirt is lavishly trimmed with rows of braid, rick rack or laces. The standard blouse matches the skirt and is v-necked with a collar, though there are many variations.

From the Mexican *senorita*, square dancers have borrowed the circular skirt with its gaily hand-painted Mexican designs in large patterns and varied colors. Some variation of the peasant blouse is usually worn with the circular skirt.

Miriam advises, "Regardless of the number of petticoats, underneath them all should be worn pantalets"—to keep from "showing a wide expanse of bare leg on every twirl."

10 YEARS AGO— December 1970

Lib Eddy asks, "Is Your Halo on Straight?" Angels at holiday time are pictured bringing good news to the earth; angels in square dancing are

dancers who attend beginners' classes to help them learn more easily and quickly. Callers appreciate the assistance of angels, but all too often well-meaning angels prove a disruptive factor. Lib gives several pointers for angels to consider. Let the caller do the teaching. If there's a problem, tactfully call his attention to it and let him correct it in his own way. Be extremely careful not to embarrass any dancer by correcting him or by the way comments are made. Listen to the caller and let the beginners listen. Dance what the caller has taught. Don't add flourishes or gimmicks of your own. Remember, in your dress, your attitude, your courtesy, your friendliness, you are the models for the beginners, the only standard they have to pattern themselves on. Be the perfect angel, and "club dancing could become much more heavenly, couldn't it?"

Quoted from "Building the Floor," by John Winton, Vancouver, B.C., from panel notes from the National Convention: "A square of dancers works as a team playing 'the game' with the caller. If a caller is smart, he will let the dancers win most of the time."

New Gimmick: *Rainbow Stroll*—helps teach California twirl plus dancing in time to the music.

This report comes from (Inter?) National News: *Dancing in New Zealand*: In 1965, there were two active clubs in the Christchurch, New Zealand, area. Now the movement has built to 32 clubs with eighteen callers and a steady annual growth.

From the South Pacific Square Dance Review: "What is a Square Dancer?" "A square dancer is a person who knows

his left from his right but occasionally forgets it. A square dancer is someone who has learned to do as he is told (by the caller), but doesn't always do it.

He is fanatical in his search for a good time, travelling miles in all kinds of weather, going to places he would never go otherwise, spending all night on his feet which were killing him at work, and smiling happily all the time.

A square dancer speaks a language all his own. He calls his partner his law, date, honey, darling or pretty little thing, and he promenades, sashays, weaves, circulates, circles around the ring, circle or set.

He learns his dancing thru and thru; square thru, swing thru, dive thru, pass thru, turn thru, step thru, right and left thru, barge thru; and he must be agile enough to do such unlikely things as *box the gnat, shoot the star, pick up a girl or chuck the corn.*

If this description fits you, don't worry, although practically incurable, this disease is not at all harmful, and most square dancers have a strong desire to infect other members of the community."

Golden Gem

IT'S THE DOERS WHO COUNT

It is not the critic who counts, not the man who points out how the strong man stumbled or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena; whose face is marred by dust and sweat and blood; who strives valiantly; who errs and comes up short again and again; who knows the great enthusiasms, the great devotions, and spends himself in a worthy cause; who at the best knows in the end the triumph of high achievement; and who at the worst, if he fails, at least fails while daring greatly; so that his place shall never be with those cold and timid souls who know neither defeat nor victory.

—Theodore Roosevelt

"A Statue Has Never Been Erected To A Critic"

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- TNT166 THE MORE I SEE YOU, by Lee Kopman
- TNT167 GAL IN CALICO, by Mike Trombly



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FEEDBACK

I read the article in your August issue on the dropout problem and I must say it really got under my skin. It has taken Callerlab and other organizations years to standardize the names and levels of dance. We certainly don't need someone to come along and start applying different names to these levels already well-established under names recognized and accepted by all in the activity.

Compared to many, I am relatively a newcomer in the square dance activity. I have been dancing for four years and calling for three. During this time I became club caller for a newly formed Plus Two club and have been guest caller for several Mainstream clubs. For the past three years I have been on the calling staff for the West Virginia State Convention in Salem at all levels from Basic through and including A-2. In all my travels and all the people I've met, I never heard anyone say that the Mainstream level had a stigma against it. Quite the contrary. I think most callers and dancers alike all agree that Mainstream is the backbone of square dancing. If not, when then are there so many Mainstream level clubs around?

What's in a name, anyhow? What difference does it make what this level is called? You can call it mainstream, party, George, Shirley, or whatever, and it will still consist of the 1-68 calls. The

makeup has not changed, only the name. So if (and I say if) the stigma exists, it must be against the make-up and not the name. To paraphrase, a rose is a rose is a rose.

We callers, as leaders in the activity, should not advocate the destruction of what has taken years to build. If you honestly feel a name other than Mainstream is necessary in your particular area, then by all means use another. But don't try to change the name activity-wide. In short, do what you think best for your area but don't make waves in other areas. If I had to pick another name for Mainstream I would have to choose "Bloodstream" as this level is truly the lifeline of square dancing.

*Bob Boswell
Cumberland, Maryland*

LAST MONTH'S ANSWERS

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CONVENTION MEMENTOS

CONVENTION COOK BOOK

What do Rosalynn Carter, Joan Mondale, the Governors of Alaska, Hawaii, Idaho, Oregon, and Washington have in common? They along with the mayors of many northwest cities, members of Washington's congressional delegation and square dancers contributed to the collection of 505 recipes of different national cultural backgrounds comprising "Northwest Potluck," the 30th National Convention's official cookbook. Many dancers find 'potluck' a necessary adjunct to a dance and as this is the Northwest, the book is well titled. Interior dividing pictures are from Josef Scalyea, courtesy of the *Seattle Times* and the cover depicting the Seattle skyline overlooking Puget Sound is by Hal Mize. Cold glue binding allows the book to remain open when slightly pressed. Available at \$6.50 each or \$6.00 when ordering ten or more, they may be ordered from Mary and Jim Knight, 25209 34th Ave., S., Kent WA 98031. Make checks payable to 30th National Square Dance Convention.

BUCKLES/PENDANTS

Heavy brass limited-edition buckles were cast by the Anacortes Brass Company for the 30th National Convention. The buckle has an outline of the State of

Washington with Mt. Rainier, the Northwest's greatest attraction, and evergreen trees with the words *square dancer*. A smaller version in pendant form on a chain is available for the ladies. Buckles are available at \$10.00 each or \$9.50 when ordering ten or more, while the pendants are \$5.00 each or \$4.50 each in orders of ten or more. Buckles and pendants may be ordered from Bob and Lorraine Betzina, 10138 14th Ave., S., Seattle WA 98168. Make checks payable to 30th National Square Dance Convention.

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Lined forest green jackets with the United States and the State of Washington outlined in white imprinted with the words: 30th National Square Dance Convention— June 25-27, 1981— Seattle, Washington are available. Name may be imprinted on the front. Cost is \$16.50. Special order only, for order blank contact Phil and Jane Hall, 15281 Birch Drive, Renton WA 98055.

WHO ATTENDS A NATIONAL CONVENTION

Cacti Pete of California, Willie Harlan of Oklahoma and Frank Kolland of Wisconsin are the only dancers known to have attended all 29 of the National Conventions. Do you know of any others? A review of advance registrants for Seattle '81 shows that two of the three are registered for number 30. Many other dancers have attended numerous conventions and visit the registration booth at one convention to sign up for the next. These dancers attend to renew acquaintances and enjoy the atmosphere that only large events generate.

Many dancers from local surrounding areas seize the opportunity to attend a national close to home and then become addicts and hit the convention trail. Reasons for attending are many and varied, from letters received from registrants and dancers seeking information. The combination of a National Convention and a vacation is a dominant one.

From Oklahoma, Pennsylvania, Texas and other states: Combining attendance with a tour of Alaska, some prior to the convention and others after.

From many places: Combining Seattle '81 with a Hawaiian vacation.

From Arkansas, Utah: Arranging for AMTRAC, hope to have several coaches.

From California, Colorado, Texas, Oregon and other places: RV caravans.

From Australia: Including your convention as part of a tour of the Western United States.

From Alaska: Visiting the lower 48 and will take in your Convention.

From many places: Served in the Northwest during WWII (or the Korean conflict or Vietnam) and have always wanted to return and show my family your beautiful country.

From Japan: Our group would like lodging within walking distance.

From British Columbia: Have chartered a bus, looks as if we may need two.

From Southern California, the Golden

(Brown) state: Be delightful to see that Northwest greenery.

From just about everywhere: Send info on salmon fishing, RV parks, brochures on places to see.

From everywhere: Will be visiting relatives, parents, children, etc. (This is great as it reduces demands on housing.)

Yes, reasons for attending are many and varied. Should you attend? We could rate the Pacific Northwest and Seattle '81 the way Michelin rates French restaurants: A really good place is worth a considerable detour, a great place is worth a journey. SEATTLE '81 will be worth that journey.

REGISTRATION UPDATE

Let your feet meet in Seattle on June 25, 26 and 27, 1981. Join the 10,157 dancers registered as of the 30th of September for the 30th National Convention.

For registration forms, write Publicity Chairman, 8504 59th Ave., SW, Tacoma WA 98499.

MORE GOOD REASONS TO CHOOSE A S/D VACATION AT DILLARD, GA.

CHECK OUT THESE NEW PROGRAMS FOR 1981:

1. April 19 - 25, 1981
CHUCK DURANT, Fla.
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3. June 7 - 13, 1981
CHUCK DONAHUE, Va.
THE ADCOCKS, Va.
4. September 13 - 19, 1981
ELMER SHEFFIELD, JR., Fla.
THE McCORDS, Ala.
5. September 20 - 26, 1981
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6. November 1 - 7, 1981
DILLARD LEADERSHIP SEMINAR
Co-sponsored by ASD with The Burdicks, The Copes, and Bob and Phyllis Howell.

That's in addition to our other 24 weeks of fun-filled square dance vacations in the Northeast Ga. Mountains. Write now for our 1981 calendar. But don't delay. Many of the weeks already have waiting lists! Write: 1981 Calendar, Square Dance Resort at Andy's, Box 129, Dillard, Ga. 30537.



BOX 129 DILLARD GA 30537

Sketchpad Commentary



Symbols



Whatever we do,
Wherever we go,
We are guided
By symbols.
Symbols that suggest,
Demand, preach
Symbols that inform.
Little designs
That tell a story.
Roadsigns, trademarks,
Watermarks, abbreviations,
Acronyms, pseudonyms,
Stamps of quality,
Brands of excellence.
Orders, organizations,
Heraldic signs, images,
Logos, photos, go-go, HoJo.
In our hobby
We're asked to fall
Into categorical capsules.
We each carry
A proficiency label—
B, EB, MS, QS, Plus I, II, A-I, 2..
A class graduate
Goes for his PhD.
A round dancer
Can go LOD or RLOD.
Callers plan to
RLT, WD, DPT to a 1P2P.
The big hands
Of yesterday's clock
Moved more slowly.
Today's digital timepiece
Flashes electronically,
And we dash automatically.
Flick. Flit. Go quick.
Yesterday's dance
Was majestically
Timed to the rhythm
Of a pendulum swing.
Sometimes our modern
Dingaling swing-thing
Needs more canter
And less gallop.



More pace, less race.
But ours is the ultimate,
Modernized, symbolized,
Stylized society.
We must fuss and rush
Hustle and bustle
Before we sleep.
The seasons hasten on.
December.
Time for stylized Santas,
And snowflakes and candles
And candy and gifts,
Tinsel and mistletoe.
And last but not least
A Baby we simply
Symbolize with an "X."
A light, a lamb, a dove,
A cup, a crown, a tree,
And finally, a cross.
God rested on the
Seventh day.
We sometimes take a
Seventh inning stretch.
Then dash onward,
Pellemell, helter-skelter.
Too busy, perhaps,
To read between the symbols—
An "X" and a "†" and then "B."
We saw the movie,
Why read the Book?
Maybe this Christmas
We'll find time
To reread the Story.
And re-explore
Its meaning—
Its many symbols
And its application
To our lives.
Hope. Peace. Love.
They're all there.
And best of all,
It's rated "G."



by Yeeds

Dancing Tips



A traveling caller sees many things on his tours that would surprise some of the leaders around the country. For years we have worked to standardize our movements, and we have been quite successful in this. But there is no way you can standardize leadership. We see dancers going through the calls as they have been standardized, but the action and flow of the dancers can be very varied.

When a caller is calling for a group of dancers he has not called for before, he is very apt to get a strong opinion of the leadership in the area. I do not mean he is judging the dancers, but he is judging the way they have been taught. Dancers that dance smoothly, with grace and timing, have been well taught and well led; dancers who execute roughly with no thought of timing are poorly taught and poorly led.

We don't see "poor dancers;" we see dancers who have not been taught correctly or who are misled by poor leaders. To me most of the blame lies on the callers who have been teaching there, but there is also the "ringleader" among the dancers who kicks, hops, skips, twirls, and runs through the so-called dance. It is a pity, but often this fellow is imitated!

I am not a "stiff neck" who thinks we

should not relax and have a good time! I want the dancers relaxed, I want them to have a good time, I do not look down on any dancer who makes a mistake, but I do feel dancers should dance and not just clown their way through the evening.

Any caller who calls regularly for a club, a club caller, should bring these things to the attention of his dancers. He could show timing of a call, he should show proper hand holds, he should show smooth dancing, he should show styling. He should not turn his back on the wrongs he sees; if he does, it is his fault if the dancers do not perform correctly. A caller is a teacher and a leader; he should conduct himself accordingly. I grant you that sometimes dancers do not listen, but he should try in a friendly easy-going way to show what is right and what is wrong. Of course there are many clubs that have no regular caller; here the leadership falls on club officers and other club leaders.

Many callers attend callers colleges and callers seminars. These things are usually discussed at such sessions, and should be. At our such events, we are often asked by newer callers just how we should teach— and of course, this goes into a time-consuming discussion for there is much to be said. Let me just mention a few little helps we have come up with in 25-plus years of teaching.

One of the first important things is learning proper hand holds. In the *ladies chain*, the *right and left thru*, or any other movement that uses the courtesy turn, there are specific hand holds. Practice with the new dancers from squared-up position: have the lady extend her left

Continued on Page 80



Harold Thomas



Bob Ferrell



Bill Wentz



Aaron Lowder



Jerry Biggerstaff



Danny Thomas

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



Calling Tips

by Gene & Thelma Trimmer

Many times we hear the term "caller etiquette" and see lists and do's and don't's associated with it. Far too little has been said about "guest tips" when you are visiting where another caller is working the dance. In some areas, especially rural areas, the opinion seems to be that a caller is expected to put a visiting caller on for a tip. Nothing could be farther from the truth! If you are a visiting caller and the resident caller puts you on for a tip, it is strictly as a courtesy to you and there are certain guidelines you should follow when that courtesy is extended.

First, do not get the microphone in your hand and start blowing your own horn. If you have been put on for a guest tip, the chances are good the caller extending the courtesy has already said all that needs to be said about you. The dancers already know all they need to know about both you and the resident caller and they are there to dance.

Second, a guest tip is not the place to sell package weekends, cruises, tours or special dances in which you are involved. These are covered by flyers and bulletins you should have brought along and asked to display when you signed in at the door. Contrary to what seems to

be the hucksters call, there is such a thing as too much advertising. You can become saturated with that as easily as you can become saturated with noise.

Third, you may be capable of calling a much better tip or dance than the resident caller. A guest tip is no place to prove that point. The choreography you call should be straight forward, smooth and free flowing, and should not be full of little gimmicks. If you choose to try making the resident caller seem incompetent by contrast with your superior command of the calls— you lose. The dancers are not dummies and you, rather than the resident caller, will lose their respect. Square dancers are wonderful, sensitive people and you may rest assured they like to see everyone look good.

Fourth, do not workshop anything. If the singing call you want to use has some special little call you are not sure the dancers can do, and you are incapable of changing the figure, then change the singing call. It is really the duty of the resident caller to stop you from any workshoping if you attempt it unless the caller has asked you to do so. You can be stopped by some sign or by something whispered in your ear, and you should heed the sign.

In summary, you will be far ahead of the game if you accept the microphone offered to you, say "Hi!" to the dancers, thank the caller for the courtesy and then call the tip. When you finish the tip then get off the stage as graciously as possible. Just use some little rule like "Take the mike, do the tip, put down the mike and leave the stage." If you cannot "sell" yourself in that manner, you never will.

The Perfect Christmas Gift

June

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September-October (Eight-day trips)

TOUR PACKAGE TO SWITZERLAND

TOUR PACKAGE TO ENGLAND

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INDEX, JANUARY THROUGH DECEMBER, 1980

A Festival And How It Grew, Peg Tirrell.....	June, p. 23
Amazing 30-Week S/D Diet, Valerie Titus.....	January, p. 17
Americans Travel	
To Japan.....	October, p. 15
To Wales.....	October, p. 16
To Guatemala.....	October, p. 17
A Real Pro— The Caller's Wife.....	July, p. 42
Are You Civilized?, Al Eblen.....	November, p. 11
Attitudes— Yours and Mine, Ted Nation.....	January, p. 21
Belles of the Balls, D & A Robeson.....	November, p. 15
Best Club Trick	
S/D 2000.....	January, p. 29
Super 15 Banner.....	February, p. 35
Dixie Teen Twirlers.....	March, p. 33
Starlighters Demo Team.....	April, p. 29
Jersey Shore Promenaders.....	May, p. 31
Roadrunners.....	June, p. 29
Book Nook	
Most Requested Recipes.....	Jan., p. 81
Might Module & Sight Calling.....	Feb., p. 81
EDSARDA Cookbook.....	March, p. 87
Robbins Collection.....	April, p. 91
S/D Primer.....	May, p. 81
Leadership-Shape.....	June, p. 81
Brighter Side, Ann Lauderdale.....	September, p. 11
Caller in 2001, Dick Brown.....	June, p. 11
Calleriab Programs 1980.....	July, p. 37
Caller's Wife, Lib Eddy.....	December, p. 63
Call Out, Nancy Bessent.....	March, p. 13
Casey, Al Eblen.....	March, p. 11
Causing A Chatter in Chattanooga.....	October, p. 42
Church That Got Converted.....	November, p. 43
Clogging, Brandon Dupre.....	November, p. 21
Comin' Up Roses.....	January, p. 24
Consider The Public Dance, Jack Stahl.....	July, p. 13
Cooperative Leadership Conference, Callahan, Prister, Dailey.....	May, 21
Could Granny Cutter Learn to S/D?, Wanda Cutter.....	July, p. 15
Dancar Concerns.....	June, p. 13
Dandy Duet, Harold Haskell, Rosella Bosley.....	February, p. 42
Dandy Idea	
Dance-A-Bowl Party.....	January, p. 74
Tree Grows in Hudson.....	March, p. 36
Club Place Mat.....	April, p. 75
Security Bars.....	May, p. 62
Dream Come True, Joyce Cullen.....	July, p. 21
Family Affair	
Hanleys (etc.).....	February, p. 24
Feedback	
Herb Egender.....	January, p. 33
Vicki Woods-Antrim.....	February, p. 31
Al Wrench.....	February, p. 33
Chris & Kay Christian.....	March, p. 41
Turnbulls, M. Labahn.....	April, p. 33
Reed, McNutt, Uhlig.....	June, p. 33
Five W's of Round Dancing, Hap & A.J. Wolcott.....	October, p. 21
Fun for Intermission, Erma Reynolds.....	September, p. 17
Geometric Patterns, Cal Campbell.....	August, p. 13
Golden Gems	
Challenges for Members.....	May, p. 65
Grand Square	
Joe Miller.....	February, p. 29
Sam Houston.....	August, p. 21
Mandy Morton.....	September, p. 20
Great Expectations, Noah Garris.....	August, p. 11
Guidelines for Square Angels, Harold Sparks.....	November, p. 23
Happy New Year.....	January, p. 11
Hash Cues for Rounds, G & J Kammerer.....	December, p. 19
Hem-Line	
Petticoat Tree.....	January, p. 34
Scotts, Creels.....	March, p. 29
New Mexico dress.....	April, p. 35
Yo-Yo Outfit.....	May, p. 27
Hey, Buddy, Where Are You Calling Tonight?, Al Eblen.....	February, p. 11
Holiday Holly Gollies.....	December, p. 44
Benefit Dances.....	July, p. 29
Prom-N-Maids.....	August, p. 31
Prairie Promenaders.....	September, p. 31
Melody Lakes Belles&Beaus.....	Oct., p. 28
Scatter 8's.....	November, p. 31
Down East Westerners.....	Dec., p. 28
Singing Thru Plus Two.....	July, p. 81
Contra Calling.....	August, p. 65
ABC's of R/D.....	September, p. 81
Callers Work Manual.....	October, p. 81
S/D Bugs— Intermediate.....	Nov., p. 81
S/D Bugs— Advanced.....	December, p. 85
Free promo. ticket.....	September, p. 42
Soft-soap flyer.....	October, p. 75
Thanks card.....	November, p. 71
Christmas Wreath.....	December, p. 79
Sizer, Mooney.....	July, p. 33
Veronica McClure.....	September, p. 35
Jane & Bill Peterson.....	October, p. 33
Don Pfister.....	November, p. 32
Bob Boswell.....	December, p. 33
Al Schwinbart.....	October, p. 29
Marge Richardson.....	November, p. 35
Bob "Whoo" Clark.....	December, p. 24
N. E. Fashion Show.....	September, p. 26
Swatch book.....	October, p. 30
McArthurs.....	November, p. 37
1980 Convention Dress.....	December, p. 20

How Do You Rate Your Caller?, Don Malcolm	September, p. 21
Ideal Dance Calendar, Teresa Gavgus	April, p. 11
If It Tastes Good, Spit It Out, Al Eblen	April, p. 13
It Really Happened	
Polar Bear S/D	January, p. 25
Leadership, Danny Robinson	February, p. 12
Learning To Call, Charles Schilling	October, p. 11
Learn It! Live It!, Becky Montgomery	December, p. 15
Let Us Assume	May, p. 13
Marty Young	February, p. 32
Making of a Contra Dancer, Robin Horton	October, p. 23
Minor Miracle in Missoula	October, p. 32
Mr. Caller Coach, May I Change Your Mind?, Gloria Roth	March, p. 21
Music For Millions, NINI Harris	February, p. 15
March, p. 17	
New Idea	
Touch To a Line	January, p. 47
Star to a Column	February, p. 47
Cast the diamond	March, p. 59
Mini-chase	April, p. 49
Release the column	May, p. 46
Diamond recycle	June, p. 48
Origin of the Yellow Rock, Yeeds	April, p. 42
Paradise in the GA Mts., R. Bernard Greene	April, p. 15
Perspective, Ted Nation	November, p. 19
Product Line	
Banner Case	February, p. 79
Goodnight Record	March, p. 68
After Party Record	April, p. 60
Chocolate Message	May, p. 59
Professional Profile	
Wade Driver	May, p. 11
Pulpoxex	
Something New	January, p. 49
Divide the ocean	February, p. 48
Linear Cycle	March, p. 56
Load the windmill	April, p. 47
Squeeze away	May, p. 49
Stant touch & wheel	June, p. 49
Rave	
Agnes De Millie	June, p. 21
Phil Donahue Show	August, p. 18
Reminiscences of a Veteran, Dorothy Turcotte	July, p. 19
Review Figures	
Follow your neighbor	February, p. 49
Roll	March, p. 57
Slither	April, p. 47
Square chain thru	May, p. 48
Wheel thru	June, p. 47
Triple trade	July, p. 46
Rhyme Time	
O. Henry, Advice	January, p. 27
Voices	February, p. 31
Caller's Wife, First Call	March, p. 31
S/D Vacation	April, p. 27
RX-S/D, Why I S/D	May, p. 29
R/D Routine Check, C & E Capon	November, p. 30
Sight Cues, Fred & Kay Kaury	January, p. 23
Sketchpad Commentary	
Dark Future	February, p. 67
Local Callers— Clubs	June, p. 35
Ahead of his Time	July, p. 35
Something To Dance About, Irving Brueck	February, p. 21
Spooks Dancing, Bill Barhite	October, p. 13
Spotlight on Choreographers	August, p. 34
Square Dance Angels Are For Real, Vic & Peg Wills	September, p. 15
Square Dance Wedding, Betsy D. Randolph	September, p. 19
Square Dancing	March, p. 43
Square Dancing Is Something, George Pollock	December, p. 11
Square Line	
How A Caller Calls	March, p. 27
Help on M. R. dancers	April, p. 65
Squares and Rounds, L. & C. Bourdier	November, p. 13
Standardization Vs. Individuality, Ed Butenhof	May, p. 23
Personal License Plates	February, p. 12
October, p. 11	
December, p. 15	
May, p. 13	
February, p. 32	
October, p. 23	
March, p. 21	
February, p. 15	
March, p. 17	
July, p. 47	
August, p. 39	
September, p. 48	
October, p. 48	
November, p. 48	
December, p. 52	
April, p. 42	
April, p. 15	
November, p. 19	
July, p. 61	
September, p. 61	
October, p. 60	
November, p. 61	
December, p. 64	
July, p. 48	
August, p. 41	
September, p. 49	
October, p. 49	
November, p. 49	
December, p. 50	
September, p. 79	
November, p. 26	
July, p. 19	
August, p. 38	
September, p. 47	
October, p. 47	
November, p. 47	
December, p. 51	
June, p. 27	
July, p. 31	
Sept., p. 33	
Oct., p. 27	
November, p. 59	
December, p. 27	
November, p. 30	
January, p. 23	
Nov., p. 33	
December, p. 37	
February, p. 21	
October, p. 13	
August, p. 34	
September, p. 15	
September, p. 19	
March, p. 43	
December, p. 11	
June, p. 52	
September, p. 18	
November, p. 13	
May, p. 23	

Continued on Page 55



by Bob Howell

easy level

WHITE CHRISTMAS

A simple mixer involving beautiful Christmas music.

MUSIC: White Christmas, Lloyd Shaw 4591

FORMATION: Large single circle, facing partner with right hands held in a right hand star position. Partner should be slightly to your right.

ROUTINE:

- 1-2 Touch left toe forward and to the left. Touch left toe to the left side. Grapevine to the right (Cross left foot behind right, step to the right with right foot, close left foot to right.) Change hands.
- 3-4 Repeat same action with a right foot lead. Change hands again.
- 5-6 In a right hand star position, turn partner with two running schottische steps (L,R,L, Brush; R,L,R, Brush:)
- 7-8 With four slow walking steps, walk past your partner and form a right hand star with new partner to begin again.

CHRISTMAS SQUARE

RECORD: Blue Star 1858

CALLER: Dick Bayer

FIGURE:

Allemande your corner, walk right by your own
 Turn your right hand lady right, partner left
 Four ladies chain straight across the ring
 Rollaway circle to the left
 All four ladies rollaway you circle left and then
 Left allemande, a do-sa-do, heads get set to go
 Square thru, you know, four hands around
 Now do an eight chain thru
 You'll know that Santa's on his way
 He's bringing lots of toys and games for you to play
 Swing your corner lady round and then
 Left allemande and weave the ring
 So I'm offering this simple phrase, do-sa-do and promenade
 Although it's been said, many times, many ways
 Merry Christmas to you.



Here is a pretty contra that Glen Nickerson of Kent, Washington, sent to me. Glen got the dance from Cindy Green in Worcester, Mass., and believes it was written by Pat Shaw. We did it while singing the Shaker hymn, "Tis A Gift To Be Simple," and all that participated enjoyed it very much. Most simple gifts are the most precious.

SIMPLE GIFTS

MUSIC: Any 64-count jig or reel (or may be sung)

FORMATION: 1, 3, 5, etc., active but not crossed over.

- 1-8 Everybody forward and back
- 9-16 Everybody do-sa-do partner
- 17-24 Actives down the center
- 25-32 Wheel around and come back



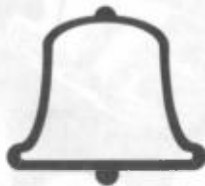
- 33-40 Cast off and ladies chain
 - 41-48 Ladies chain back
 - 49-56 Just the actives balance and turn (Petronella turn $\frac{1}{4}$ to face up or down line in center)
 - 57-64 Balance and Petronella turn one more time
- Begin again. Actives only do the two Petronella turns.

This is a circle mixer which utilizes the old-time basket figure that was part of the dance many years ago. For old-timers this will create a nostalgic mood and for newer dancers it should create some rollicking fun.

JINGLE BELLS

RECORD: Jingle Bells, Folkraft 1080x45A
 FORMATION: Single circle, lady on gent's right.
 ROUTINE:

- 1-8 Circle left.
- 9-16 Circle right
- 17-24 Ladies to the center 8 steps (small ones).
- 25-32 Ladies join hands and back out of the center. (As they back out, they raise joined hands over the men's heads and lower their arms behind the gents' backs. The men also joined hands, and with hands kept joined, they duck forward under the ladies' held hands, which formed arches. This forms a zig-zag crossed arm position referred to as a "basket" formation.)
- 33-40 In the basket formation, sashay eight steps to the left (Sing chorus of song).
- 41-48 Turn the basket inside out, go back the other way. (Ladies raise joined hands up and over the gents' heads and bring them down in front of the gents. The gents raise their joined hands over the heads of the ladies and bring them down in front.)
- 49-56 All sashay right in the basket formation.
- 57-64 Break the ring and all swing corner lady, ending with her as your new partner on the right, facing center of circle.
 Repeat entire dance with new partner.



Dance may be cued as follows:
 Circle left go round the ring
 It's eight steps left, my friend.
 Circle right the other way back
 Eight more steps and then
 Ladies to the center
 Men make a ring outside
 Ladies back and arch on over
 Make a basket and circle wide.
 Oh, sashay left around you go
 Sashay left I say
 Turn the basket inside out
 Go back the other way.
 Sashay right til you get home
 Then swing your corners all
 Put new partner on your right
 And listen for my call.

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Holiday H

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styling, we take a
Square Dance Style
some "Golly Gee"
your Holiday danc
toe, punch the star
in no chime, and y
balsam, with just C

**SINBAD, the SPINE-
CRUSHER**— turns you
black and blue with his
yellow rocks

**FOSTER, the FOOT-
BALL FIELD GOALER**—
as high a kicker as
you'd see this side of
the Dallas Cowgirls

**FREDDY, the FINGER-
PRINTER**— leaves
thumbprints on every
girl he arm-turns

**PATTY, the PATTY
CAKER**— slaps each
person on the grand
right and left

ROBERT, the ROBOT—
stiff dancer

**BERTHA, the BIG
BUMPER**— figures
she'll lose weight by
bumping each man

Holly Gollies

st of good square dance
e a few leaves out of our
Styling book and give you
ee" characters to avoid in
dancing— They'll *mistle-*
stuffing out of your *cheer*
and *yule* certainly *pine* and
ust *Claus*.

**GEORGE, the GORILLA
GRABBER**— has a grip
like a vise



NELLIE, the NAILER—
long nails leave a mark
on her unsuspecting
victims

**FINNEGAN, the FLA-
GRANT FLIPPER**—
twirls any girl in a tri-
ple hook if he can



**LINUS, the LITTLE OL'
LINEMAKER**— makes
lines in an unorthodox
manner



**GARRULOUS GUS-
SIE**— yakity-yaks you
out of hearing the
caller



**TIM, the FAIRY TUR-
NER**— no courtesy
turns, doesn't know
what courtesy is



by Yeeds

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& ADVANCED PROGRAM
ADVOCATE

CHAT CHALLENGE CHALLENGE TER

JANUARY JUBILEE

The 4th Annual January Jubilee to be held January 15, 16, 17, 1981 at the Philadelphia Sheraton Hotel sounds like a winner. It will feature Mainstream, Advanced I, II, C-1, C-2, C-3, Plus II. The whole gamut of dancing will be offered by a great staff of callers.

CANADA

Have you heard of the Canadian HI Level Dancer's Directory? They have one and it's a good one. The need for a directory was fast becoming apparent as groups sponsoring dances didn't know

what their neighbors were planning. A local mailing list has grown into an ever expanding one. If you would like to have your group listed or would like to have a copy, write to Gert and Buzz Gardiner, 4 Caldwell Cr., Brampton, Ontario L6W 1A3.

SHORT SHORT

We need your help. No one has sent me any information for this column for a long time. I have gleaned a little here and there and occasionally add a few of my opinions, but I need information from readers who are involved.

AUSTRALIA

Ken Rigby sends a word of hope from Down Under. We sent him some information a few years ago and now he has three tape groups working on the Advanced-Plus, with five couples at the C-1 level. Sure appreciated hearing from him. He says Kip Garvey gave them a tremendous boost with his "Partners in Progress," dancing mainly to his tapes. He says he has made another very rewarding contact with Ed Foote.



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Square Dance Club of Bermuda

JANUARY 4-11, 1981

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per petticoat.



*This winter, don't shovel snow— do a do-sa-do
And a left allemande— on the Rio Grande, at beautiful*

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Peter & Jeff Fierro

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- H-6— Virginia Reel
- I-6— S/D Fever (humorous poster)
- J-6— "Hard Knocks" (against criticism)
- K-6— Party Fun (skit & game)
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- V-6— Never Worry (cartoons)
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- Y-6— S/D Benefits
- Z-6— A World of Difference (poster)
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- B-7— Ideal S/D Couples (poster)
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CREATIVE
CHOREOGRAPHY

By Ed Fraidenburg

CHOREOGRAPHY

RIGHT AND LEFT GRAND GET—OUTS
USING Plus 1 BASICS:

Heads lead right and circle to a line
Right and left thru, pass thru
Partner trade and roll, right & left grand..

Sides rollaway, heads lead right
Circle four, boys break to a line
Pass thru, chase right,
Right and left grand.....

Heads lead right and circle to a line
Pass the ocean, girls run, boys hinge
Diamond circulate, flip the diamond
Right and left grand.....

Four ladies chain three-quarters
All rollaway, heads (or sides) pair off
Right and left grand.....

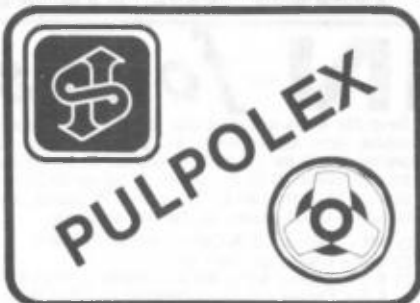
Heads flutter wheel, square thru
Two hands, right and left thru
Flutter wheel, single circle half
To a right and left grand.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers pass thru, ocean wave, recycle
Single circle half to a wave
Spin chain the gears
Right and left grand.....

Heads lead right and circle to a line
Right and left thru, ladies lead
Dixie style to a wave, left swing thru
Trade the wave, right and left grand.....

Heads lead right and circle to a line
Pass thru, wheel and deal

Centers pass thru, right and left thru
Flutter wheel, ocean wave
Turn and left thru, right and left grand.....



Callerlab has initiated a program to select quarterly movements for the advanced and challenge level dancers. The advanced selection for the third quarter is:

TALLY HO

Description: From parallel ocean waves, all circulate half, those in the center wave hinge a quarter and box circulate one half, as those meeting on the outside arm turn half (a momentary six-hand wave), center four of this wave arm-turn three-quarters as the remaining dancers move up to become the ends of the finish-up parallel ocean waves.

NOTE: *Tally ho* is exactly equivalent to *spin chain thru*.

EXAMPLES by Ed:

Heads square thru four, ocean wave
Tally ho, swing thru, recycle
Square thru three-quarters, trade by
Pass thru, left allemande.....

Heads half square thru, ocean wave
Tally ho, swing thru, recycle
Square thru three-quarters, trade by
Square thru three-quarters
Left allemande.....

Heads square thru four, ocean wave
Tally ho, boys run, crossfire
Coordinate, bend the line
Square thru four, trade by
Left allemande.....

Four ladies chain, heads square thru
Four hands, ocean wave, *tally ho*
Right and left grand.....

FIG. 1

Parallel waves

all circulate half

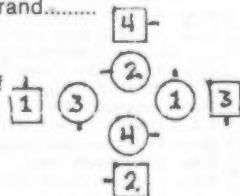


FIG. 2
Centers hinge
a quarter and box
circulate half
as outsides trade,

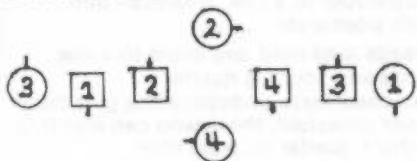
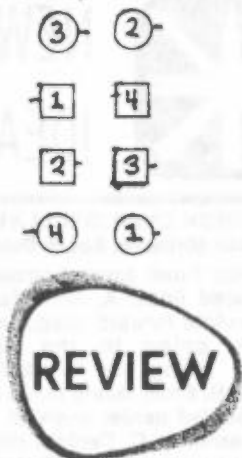


FIG. 3
Center four arm-turn
three-quarters as
outsides move up



CHECKMATE (THE COLUMN)

Description: From parallel columns, lead two dancers in each column single file promenade to the right one-quarter plus about two steps and face in as a couple; trailing two dancers in each column single file double pass thru, then individually quarter right and step forward as a couple to join the outside two in a two faced line. Dancers in a left-hand column will go left and quarter left.

3x1 CHECKMATE: From columns, the lead three dancers in each column promenade single file around the adjacent column to the farthest spot and quarter in, as the trailing dancers in each column do a pass thru and go to the original leaders' position in their own columns, quarter in and walk straight out to become the end of the 3x1 line.

1x3 CHECKMATE: From columns, the lead dancer in each column promenades single file around the adjacent column

and goes to the farthest spot to quarter in; trailing three dancers in each column do a triple pass thru, quarter in and walk straight forward to form a 3x1 line.

NOTE: Those who promenade around the adjacent column always ends facing in, and those remaining always end facing out.

EXAMPLES by Ed:

Heads lead right and circle to a line

Touch a quarter, *checkmate*

Boys cross run, girls trade

Bend the line, left allemande.....

Heads pass thru go round one to a line

Touch a quarter, *checkmate*

Centers trade, couples circulate

Tag the line in, pass thru

Wheel and deal, centers pass thru

Left allemande.....

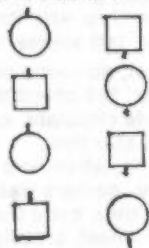
Heads lead right and circle to a line

Rollaway, touch a quarter, *checkmate*

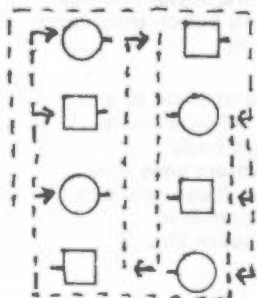
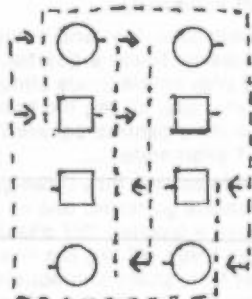
Crossfire, trade and roll

Crosstrail thru, left allemande.....

RIGHT HAND COLUMN

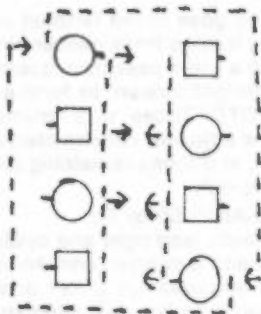


CHECKMATE



3x1 CHECKMATE

1x3
CHECKMATE



Heads square thru three-quarters
Separate go round one to a line
Touch a quarter, *checkmate*
Ferris wheel, girls swing thru
Turn thru, star thru, ferris wheel
Centers flutter wheel, zoom and
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Touch a quarter, *3x1 checkmate*,
Ends circulate, girls trade
Boys ferris wheel, girls recycle
Zoom, girls turn thru, star thru
Wheel and deal, left allemande.....

Heads pass thru, go round one to a line
Touch a quarter, *3x1 checkmate*
Boys trade, ends circulate, ends fold
Those who can star thru,
Others quarter in, wheel and deal
Touch a quarter, centers trade
Boys run, pass thru, bend the line
Reverse flutter wheel, cross-trail thru
Left allemande.....

Heads lead right and circle to a line
Rollaway, touch a quarter,
3x1 checkmate, ends circulate
Boys trade, all tag the line in
Star thru, centers square thru $\frac{3}{4}$
Left allemande.....

Heads square thru three-quarters
Separate go round one to a line
Touch a quarter, *3x1 checkmate*
Boys trade, all tag the line in
Star thru, zoom and square thru $\frac{3}{4}$
Slide thru, pass thru, wheel and deal
Centers square thru but on third hand
Dixie grand (R, L, R)
Left allemande.....

Heads lead right and circle to a line
Touch a quarter, *1x3 checkmate*
Centers trade, boys trade
Ends circulate, centers pass thru
Centers cross fold, those who can
Star thru, others quarter in
All ferris wheel, square thru $\frac{3}{4}$
Left allemande.....

Heads pass thru, go round one to a line
Touch a quarter, *1x3 checkmate*
Boys trade, boys run,
Girls walk and dodge, girls crossfold
Curlique, right and left thru
Circle four to a line, cross-trail thru
Left allemande.....

Heads lead right and circle to a line
Rollaway, touch a quarter
1x3 checkmate, ends circulate, girls trade
Ends crossfold, those who can star thru
Others quarter in, pass thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande.....



SWITCH OVER CIRCULATE by Don Malcolm, South Dakota

Description: From parallel ocean waves or two-faced lines: A. Ends facing in, slant circulate forward (diagonally walk forward), going to the opposite line/wave, taking the vacated center positions; B. Ends facing out, cross run to the vacated center position in their own waves/lines; C. Centers roll out to the vacated end positions. Ends become centers and centers become ends.

Right-hand ocean waves end in clockwise two-faced lines.

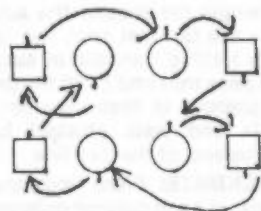
Clockwise two-faced lines end in left-hand ocean waves.

Left-hand ocean waves end in counter-clockwise two-faced lines.

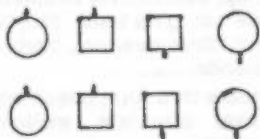
Counter-clockwise two-faced lines end in right-hand ocean waves.

(Parallel ocean waves)

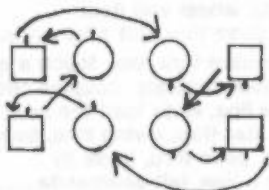
Switch over circulate



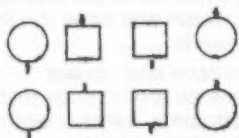
Result



(Parallel two-faced lines)
Switch over circulate



Result



EXAMPLES by Author

Heads square thru four, swing thru
Switch over circulate ferris wheel
Right and left thru, square thru ¼
Left allemande.....

Heads square thru four, swing thru
Boys run, *switch over circulate*
Trade the wave, swing thru, boys run
Bend the line, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Dixie style to a wave, left swing thru
Switch over circulate, ends circulate
Bend the line, right and left thru
Crosstrail thru, left allemande.....

Heads square thru four, swing thru
Boys run, tag the line left
Switch over circulate, centers trade
Swing and promenade.....

SINGING CALL ADAPTATIONS by Author

Heads/sides square thru and go
Do-sa-do and then, swing thru and go
Boys run right, *switch over circulate*
Boys trade, boys circulate, swing
Allemande left and promenade (Add
16-beat tag)

Heads/sides square thru and go
Do-sa-do and then, boys trade
Switch over circulate, couples circulate
Couples trade, bend the line,

Square thru and go three-quarters around
Swing and promenade (Add 16-beat tag)

Heads/sides square thru and go
Do-sa-do, made a wave (take a peek)
Trade the wave, *switch over circulate*
Ferris wheel one time, flutter wheel
And then, square thru three-quarters
Swing corner and promenade
(Add 16-beat tag)

(Heads/Sides/Heads/Sides)
Heads square thru four, do-sa-do
And then, swing thru, boys run right
Tag the line, face left and then
Switch over circulate
Boys run and promenade (16-beat tag)

EXAMPLES by Ed:

Heads square thru four, ocean wave
Switch over circulate, boys hinge
Diamond circulate, flip the diamond
Boys run, couples circulate, girls trade
Ferris wheel, square thru three-quarters
Slide thru, crosstrail thru
Left allemande.....

Heads square thru four, swing thru
Switch over circulate, crossfire
Split circulate, boys run,
Square thru three-quarters
Left allemande.....

Heads square thru four, sides rollaway
Ocean wave, *switch over circulate*
Ends run, *switch over circulate*
Bend the line, left allemande.....

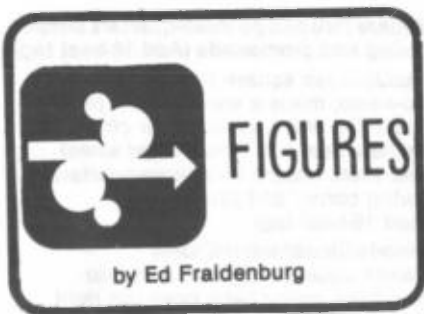
Heads square thru four, sides rollaway
Swing thru, *switch over circulate*
Wheel and deal, star thru, ferris wheel
Centers sweep a quarter, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, *switch over circulate*
Couples circulate, boys cross run
Ferris wheel, square thru three-quarters
Left allemande.....

Heads square thru four, swing thru
Boys run, *switch over circulate*
Boys run, girls cross run, bend the line
Crosstrail thru, left allemande.....

Heads square thru four, ocean wave
Centers run, *switch over circulate*
Trade the wave, turn and left thru
Pass thru, left allemande.....

Heads lead right and circle to a line
Curlique, coordinate
Switch over circulate, recycle
Pass thru, trade by, pass thru
Left allemande.....



FIGURES by Ed:

Four ladies chain, heads lead right
 Circle to a line, touch a quarter
 Checkmate, couple circulate
 Tag the line right, crossfire
 Coordinate, crossfire, boys run
 Trade by, left allemande.....

Heads square thru four, split two
 Line up four, touch a quarter
 Checkmate, crossfire, boys run
 Trade by, square thru three-quarters
 Trade by, left allemande.....

Four ladies chain, heads lead right
 Circle to a line, touch a quarter
 1x3 checkmate, ends circulate
 Boys trade, all tag the line in, star thru
 Partner trade, centers pass thru
 Star thru, pass thru, wheel and deal
 Zoom and pass thru, left allemande.....

Heads square thru four, split two
 Line up four, touch a quarter
 3x1 checkmate, tag the line in, star thru
 Dive thru, square thru three-quarters
 Left allemande.....

Heads lead right and circle to a line
 Spin the top, boys run
 Switch over circulate, crossfire
 Trade and roll, pass thru, wheel and deal
 Dixie grand (R,L,R), left allemande.....

Heads square thru four, ocean wave
 Trade the wave, switch over circulate
 Tag the line left, promenade.....

Sides rollaway, heads square thru four
 Swing thru, centers run
 Switch over circulate, swing thru
 Trade the wave, centers run
 Bend the line, pass thru, ends fold
 Star thru, promenade.....

Heads square thru four, sides rollaway
 Ocean wave, centers run
 Switch over circulate, trade the wave
 Boys run, crosstrail thru
 Left allemande.....

Heads lead right and circle to a line
 Spin the top, switch over circulate
 Boys cross run, girls trade, recycle
 Square thru three-quarters, trade by
 Left allemande.....

Heads square thru four, ocean wave
 Switch over circulate, switch over
 circulate

Switch over circulate, switch over
 circulate

Hinge a quarter, split circulate, boys run
 Pass thru, wheel and deal

Centers pass thru, left allemande.....

Heads square thru four, touch a quarter
 Switch over circulate, couples circulate

Bend the line, ends load the boat

Centers star thru, swing thru, boys run

Star thru, pass thru, trade by

Circle to a line, left allemande.....

Heads curlique and spread

Switch over circulate, centers trade

Ends boys run, all wheel and deal

Star thru, zoom and bend the line

Left allemande.....

Heads curlique and spread

Switch over circulate, ends fold

Centers circulate, center boys run

Square thru three-quarters

Trade by, left allemande.....

Heads curlique and spread, acey deucey

Switch over circulate

Centers walk and dodge, clover and

Star thru, swing thru, circulate

Boys run, partner trade and promenade..

Heads square thru four, swing thru

Boys run, girls walk and dodge

Switch over circulate, boys cross run

Girls pass the ocean, diamond circulate

Flip the diamond, recycle

Left allemande.....

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

In the article about Allemande Hall in Chattanooga which appeared in the center spread of the October issue, the name of Gloria Roth was inadvertently omitted from the list of nationally known callers who are calling at the hall in the current season. Gremlins again! Our apologies to Gloria.

INDEX, Continued

State Line		
North Carolina Federation	April, p. 25	
Washington State Dance	May, p. 33	
Steal A Peek		
Jim Jefferies	January, p. 72	
Tom O'Brien	February, p. 70	
Buddy Allison	March, p. 80	
Mike Hoose	April, p. 74	
Jim Ray	May, p. 72	
Ron Welsh	June, p. 71	
Still Up In The Air, Karen Colbert		February, p. 19
Straight Talk		
To Host or Not To Host	Feb., p. 27	
Fantasy Island/Callers School	March, p. 34	
Quarterly Selections	April, p. 53	
What Do We Want?	May, p. 32	
Suggestions— Old & New		December, p. 13
Survival Suggestions		May, p. 15
The Protector, Beverly S. Brown		August, p. 15
3x5 Closet, Jeanne Kaye		July, p. 18
Tips For The Preservation of New Dancers, D & D Rodgers		October, p. 19
Toys for Tots		March, p. 15
Traditional Dancing in New England, Ed Butenhof		March, p. 23
Tribute To Dorothy Shaw		July, p. 11
True Confessions of a Challenge Addict, Teresa Gavgus		March, p. 54
Vacation Guide		April, p. 21
Valentine To A Caller, Judy Grove		February, p. 25
Warning: S/D Can Be Addicting, Judy Grove		July, p. 25
Waugh Chapel Do-Si-Do's Club, T. & M. Jackson		November, p. 24
We Give Thanks		November, p. 76
Why Did I Join, Gloria Hall		January, p. 13
Why 100 Dancers Stopped Dancing, S. Conant		December, p. 23
Winds of Change, Yeeads		February, p. 17
World's Longest Square Dance		January, p. 19
N. N. J. Dancers Assoc.	Sept., p. 32	
Alabama SARD Assoc.	October, p. 26	
Cheryl Wilkins	July, p. 89	
Don Sherlock	August, p. 23	
Carl Wamsley	September, p. 70	
Tom Mohney	October, p. 74	
Tom Manning	November, p. 70	
Mitchell Osawa	December, p. 76	
Cherry	July, p. 36	
Mike Sikorsky	August, p. 16	
Al Eblen	October, p. 25	
Hugh Armstrong	November, p. 22	
Jeanne Briscoe	December, p. 25	

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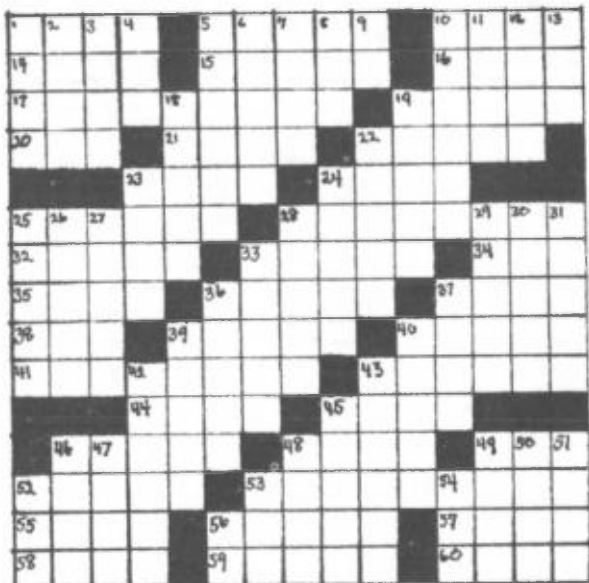
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PUZZLE PAGE



ACROSS

1. Saint of Christmas
5. Tree decorations or holiday dances
10. --- off
14. Table spread
15. Close (poet.)
16. Celebes ox
17. Pachyderms
18. --- square
20. Lone Swingers Soc. (abbr.)
21. Namesakes of Lincoln
22. City in England
23. Prejudice
24. Celebration party
25. Chorus words of "Deck The Halls"
28. Extremity (3 words)
32. "---- little breeze...."
33. ---- the ladies
34. Asian language
35. In vain
36. S/D shoe brand name
37. --- slide & slither
38. Nervous reaction
39. Push aside
40. "---- Foolish Things"
41. ---- Touch --- anything
43. Felonies
44. West's opposite
45. TV Show or detergent
46. Kind of dress (2 wds)
48. Potato (slang)
49. Acted
44. Christmas decorations
53. ----/--- hop
55. Per person
56. ---- chain
57. Sloped entrance
58. Item of men's wear (var.)
59. OBYTE (abbr.)
60. ----r (Man's name)



DOWN

1. Carol
2. Allment
3. Third letters
4. Travel ad agency
5. Sheep's sounds
6. Mrs. McMillan & Mrs. (var.)
7. "---- Dance"
8. The (Abbr.)
10. Calling can be one
11. Assoc. of Names And Dances (Abbr.)
12. Children
13. Small boy
18. Sleety
19. Board the bus (2 wds)
22. Legal (slang)
23. Old s/d location
24. Christmas dinner
25. Not the right hands
26. Use
27. Camera brand name
28. ---- swing
29. ---- and left
30. Cross under----d hands
31. Sits depressedly
33. "Who Can I ---- On?"
36. ---- right
37. "Leader---- shape" book
39. Caller Burdick et al
40. ---- the wave
42. Noises made by animals pulling sleigh
43. Grand ---- Dam
45. ---- circulate
46. ----we go
47. Holiday dress material
48. Provocative
49. Wheel and ----
50. Poetic foot
51. Fool
52. Four couples
53. Apron
54. Item of underwear
56. "Deed I --"

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People

IN THE NEWS

Chuck Marshall, caller from Pekin, Illinois, reports that when the Tribal Squares of Lewistown, Illinois started their lessons in September, and were surprised to have two full squares of beginners (very good for a country town), including a young lady from Husnes, Norway (population 2,500) named **Ase Vigdis Velure**, 17 years old, and a foreign exchange student staying with **Stan & Dian Cook** of that area.

Since she will be in the USA until July, it is hoped that she will take a new hobby back to Norway and become a square dance promoter. Readers who know of other square dancers in Norway may wish to pass on information to **Ase** by writing to **Chuck Marshall**, 5 Pilgrim, Pekin, IL 61554.

Art and Blanche Shepherd were honored recently by more than 250 club members for 20 years of dedication and leadership of the square dance activity in New Zealand. **Art** is a well-known international caller, and the couple has credits too numerous to mention, all documented in an anniversary booklet sent to us by **Gwen & Gordon Nuttall**.

Ken & Judy Curtis, active caller/leaders in southern Texas, will soon be leaving their home in Kingsville and moving to the Hampton, Virginia area.

In the October *Prevention* magazine, an article appeared entitled "The Happiest Way to Health and Tranquility" by **Kerry Pechter**, tracing the roots of square dancing and praising its healthful qualities. The author drew information from many sources, including this magazine and its editors (mentioned as a resource), Callerlab, CROWD, and the National Square Dance Convention. Persons mentioned are **Penny & Rick Relchenbacher** (PA), **Steve Stephens** (TX), **Bob Osgood** (CA), **David Westlake**



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In August, the Fashion Show presented at the 2nd Canadian Square & Round Dance Convention drew many spectators, and names of winners were drawn as part of the extravaganza. Those winners were: **Rosen Garden**, Deerfield, IL, USA; **Joyce Jarvis**, Winnipeg, Manitoba; **Jane Downing**, Cape Vincent, NY, USA; **Gord Double**, London, Ont.; **Dot Connell**, Dartmouth, NS; **Robin Holmes**, Maitland, Ont.; **Shirley White**, North Bay, Ont.; **Miriam Stewart**, Cambridge, Ont.; **Rosamond Stafford**, Edmonton, Alberta and **Helen Hircocock**, Rexdale, Ont.

Caller **Marvin Labahn** of Chicago Ridge, Illinois sent us another almost-full-page ad he ran in an issue of the *Worth-Palos Reporter*. In order to promote area square dance interest. Similar efforts by **Marv** are continuing, but he says most of the results are centered in his one-night-stand bookings, rather than in class recruits.

Jim & Bonnie Bahr of Denver, Colorado, sent a picture-page feature from the *Hanna Herald*, showing a typical night's performance of the Jim Dandies exhibition team. The Jim Dandies specialize in formation dancing with international ballroom overtones.

Caller **Jack May** of Toledo and the May Dancers were featured on AM Magazine, channel 24 recently with host **Paul Smith**. **Jack & Lil** were interviewed, and Jack taught **Paul** a few square dance figures, including a "yellow rock" with (lucky) **Kathy Lark**.

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jammed the VFW Hall in Chalmette, Louisiana, one night last October to honor Bob Augustin for twenty years of professional calling. Bob called the dance and he has never called a better one.

Bob was presented with a gold engraved lapel pin reading "Mr. Bobcat" and a beautiful commemorative plaque for his untiring efforts in behalf of the square dancers in the greater New Orleans area.

Charles and Bebita Camp were general chairmen in charge of the gala celebration.

Bebita Camp

IN MEMORIAM

Echo Grunthal of Lewiston, Idaho, died of a pulmonary embolism in August. She and her husband, Otto, were very active in the Lewis Clark S&R/D Federation and the Idaho Federation and for eight years edited the *Idafed Tattler*.

Mom Allison died in September in Tyler, Texas. In the fifties and early sixties, the Allisons were active in the St. Louis Association and were life members of the Federation and Callers'

Guild. Last June, Mom attended the national convention in Memphis and enjoyed seeing her many friends. Sympathy is extended to her daughter, Jane.

Marie Tueth

Aaron "Doc" Heimbach, caller for many years for the Blue Island Boot and Slippers, as well as many other clubs in the area during the fifties and the sixties passed away in October, 1980. Doc was a pioneer in establishing square dancing in the Chicago area. Caller Joe Louis, his very good friend, came from Texas and delivered the eulogy at the memorial services held for Doc.

*Dick Guber
Midlothian, Illinois*

ROUND DANCE INSTRUCTION FOR CALLERS

The Alberta S&R/D Instructors Association have just completed a weekend of instruction with Charlie & Bettye Proctor with Red Deer, Alberta. Most of the members of the organization are square dance callers who wanted instruction on presenting rounds to dancers in square dance clubs. Charlie and Bettye did this presentation for the first time, and they know and see a need

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- 7C-104 SEXY LADY (Ramon)
- 7C-105 TEQUILA SHEILA (Fred)
- 7C-106 I CAME HERE TO SQUARE DANCE (Bill)
- 7C-107 A SONG IN THE NIGHT— Posey
- 7C-108 THE CHAMP (Bob)



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for more weekends of this type.

The format included three "callers only" sessions and two "caller and dancer" sessions. The Association wishes to thank all the dancers who supported the dance sessions, since the continuing education of the callers will lead to a better round dance picture in Alberta.

CREELS HONORED IN LOUISIANA

President John Geauthreaux presented Johnny and Janie Creel with a plaque and Johnny with a sterling silver engraved tie from the Metropolitan New Orleans Area S&R/D Association. The Creels were chairmen of the 11th Louisiana State Convention, the largest in attendance so far.

At the MNOASRDA annual festival, Janie was presented a special award, given for the first time, for exceptional dedication to the square and round dance association over the last 23 years.

Johnny and Janie, as presidents of a local club, helped organize the MNOASRDA in 1958. They have served as officers of the association and as presidents in 1977 formed the past

presidents club, members of which assist the association board and help stage the state convention. During that year the Creels also initiated the newsletter which is such a success. Janie coordinated the first fashion show in 1974. Johnny, besides the many executive duties for the association, several years ago made 32 banner stands and a backdrop stand for use at the festivals.

*Woerner & Hilda Koschel
New Orleans, Louisiana*

etc.

The Indiana Dancers Association, Inc. held their first mini-LEGACY seminar, titled "etc." (Education Through Communication) in September at the Best Western Beech Grove Motel. Twenty-two couples and two singles attended. Topics for discussion were dedication, leadership and communications. All attendees wish to hold a second seminar next year. Bob Howell, LEGACY chairman, was guest master of ceremonies for the event.

*Ernie & Barbara Stone
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She took your fee at the door,
Praised the costumes that you wore,
But never danced on the floor.
She's just the caller's wife.

She sets out all the food
And brews some coffee good,
Works in an upbeat mood.
She's just the caller's wife.

Her partner's on the stage,
His fee their evening's wage.
Her job's the crowd to gauge,
She's just the caller's wife.

She's proud to hear him call,
That's not the point at all.
Love brought her to the hall,
She's just the caller's wife.

She advises on the sound,
The ashtrays she has found,
She'll also teach a round,
She's just the caller's wife.



by Lib Eddy

She carries in the "stack"
And helps absorb the "flak."
After the dance she'll pack.
She's just the caller's wife.

She wears her proper garb
And carries many a barb.
(Sometimes she swallows a sob.)
She's just the caller's wife.

With one last word we appeal—
Let's make a friendly deal.
Don't let this lady feel—
She's just the caller's wife.



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- THAT AIN'T NO STUFF



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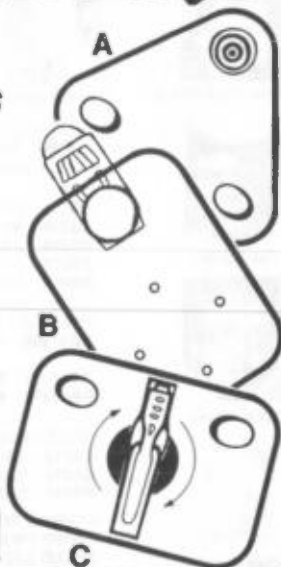
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ROUND REVIEWS

by Frank & Phyl Lehnert

LAZY— Roper 309

Choreography by Bill & Marie Brown

Good music on the flip of "Lazy Sugarfoot;" solid intermediate three-part two step with change of rhythm.

EVERYBODY LOVES MY BABY— Hocter 681

Choreography by Charlie & Bettye Proctor

Good swinging music and a good quickstep with a shag sequence.

TANGO CANADIANA— Hocter 627

Choreography by Charlie & Nina Ward

Good "Whatever Lola Wants" music for a three-part intermediate tango complete with Arthur Murray figures for the Argentine tango.

BAUBLES, BANGLES AND BEADS— Telemark 929

Choreography by Hank & Mary Dahl

Pretty music and a high-intermediate waltz with a slightly different flavor.

NEARNESS OF YOU— Telemark 935

Choreography by Eddie & Audrey Palmquist

Good music and a challenging international slow foxtrot.

JEALOUS— Windsor 4-501

Choreography by Peter & Beryl Barton

Good music and a good smooth high-intermediate three-part two step-foxtrot.

ALL THAT JAZZ— Educator 4659

Choreography by Marie & Stan Shipman

Good music and a cute fun-type easy-intermediate two step.

SMOOTH SAILING— Warner 49214

Choreography by Les & Betty Houser

Good music with a J.G. Sheppard vocal; a good smooth easy two step plus a fishtail.

WHEN— Epic 9-50912

Choreography by George & Johnnie Eddins

Slightly different music with a Slim Whitman vocal; a flowing intermediate two step.

COULD I HAVE THIS DANCE— Capitol 4920

Choreography by George & Johnnie Eddins

Very pretty music with a vocal by Anne Murray; a pleasant easy-intermediate waltz routine.

I BELIEVE IN YOU— MCA 41304

Choreography by Charles & Dot Demaine

Catchy music and an easy-going easy (SSQQS) routine.

ROUND A BOUT— HI-Hat 988

Choreography by Opal & Joe Cohen

Peppy music and a flowing easy two step.

HONKY TONK— HI-Hat 988

Choreography by Ralph & Betty Ehat

Catchy honky-tonk music and a novelty-type intermediate two step.

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Choreography

Ratings

by Dave & Shirley Fleck, Toledo, Ohio

SQUARE DANCE: 61-125

Sermonette	Belco 8294B	P1-71/0 = 71
Tonight You Belong to Me	Windsor 4767	P2-78/0 = 78
Lotus Blossom Waltz	Grenn 14290	P2-83/0 = 83
Sweet Misery	Sierra 5180	P2-83/0 = 83A
Buster	Hi-Hat 987	P2-85/0 = 85
Struttin' in the Gloamin'	Grenn 14290	P2-87/0 = 87
Suzette	Belco 8294B	P2-89/0 = 89
Wildwood Flowers	Capitol 4723	P2-69/25 = 94A
You're Looking at		
Country	MCA 80134	P2-103/0 = 103A
Moody Blue	RCAPB 10857	P2-99/5 = 104A
Oh	Hocter 166	P2-109/0 = 109
Harmony	Elektra E45060	P2-105/5 = 110
Daydreams about Night		
Things	RCA GB10672	P2-112/5 = 117A
Beautiful You	Capitol 4772	P2-89/30 = 119A
Honky Tonk	Hi-Hat 988	P2-12205122A
Jada	Windsor 4747	P2-112/10 = 122A

EASY INTERMEDIATE: 126-175

All I Ever Need Is You	U. A. 1276	P2-97/35 = 132A
Rockin' Around	MCA 65027	P2-134/0 = 134
Loving Me Again (Cor)	WBS49176	p2-115/35 = 140A
Since You Went Away	Epic 9-50912	P2-133/10 = 143A
Carnival	Hocter H1645	P2-146/0 = 146A
All That Jazz	Ed 4659	P2-92/55 = 147A
When	Epic 9-50912	P3-146/8 = 154
Kitten Kapers	Old Timer 1901	P2-127/305157

INTERMEDIATE: 176-250

Are You Lonesome			
Tonight	Roper 137	P3-179/0 = 179	
Girl That I Marry	Hi-Hat 986	P3-183/5 = 189A	
Hello Dolly (revised)	Hocter 1781	P3-173/27 = 200A	
Somethin' 'bout You			
Baby I Like	Capitol 4865	P2-176/25 = 201A	
Texas Polka	Hi-Hat 986	P2-197/25 = 222	
Thing About You Baby	RCA 10485	P2-199/25 = 224A	
Natural Attraction	U. A. X1358Y	P2-179/55 = 234A	
Till Tomorrow	Windsor 4-537	P3-242/0 = 242	
It Must Be Love	MCA 41069	P2-169/55 = 244A	
Always	MCA 65012	P4-241/5 = 246	

HIGH INTERMEDIATE: 251-299

Waves of the Danube	Roper 149	P3-234/25 = 259A
Cherry Pink and Apple		
Blossom White (rev.)	RCA447-0217	P2-207/75 = 282A
Waltz Mondo Cane	DAL 6079	P4-288/0 = 288
I've Got You Under		
My Skin	Capitol 6193	P3-234/55 = 289A
Can't Smile Without You	FLB 98	P3-267/30 = 297A
Mood Indigo	IDTA 6	P4-273/25 = 298

ADVANCED: 300-349

Satan Takes A Holiday	Decca 30790	P2-249/55 = 304A
Jealous	Windsor 4-501	P4-298/25 = 323A
Amapola	Tema Te-1002	P4-320/255345A

Flip Side

SQUARE REVIEWS

by John Swindle

Merry Christmas! It's that time of year again. We had some interesting records to dance this month: sad songs, happy songs, some cute songs and some downright funny songs. There were good figures, interesting figures, easy figures, and some worn out figures. Twenty-four singing call flips and one patter record make up the review this month. Until next year, y'all have a very Merry Christmas and a Happy New Year from the Swindles.

TEXAS BOUND AND FLYING— Chaparral 308

Caller: Gary Shoemaker

The theme from "Smokey and the Bandit II" has now made the square dance disc in a big way. The Roadrunners do an outstanding job on the instrumental with banjos, harmonicas and fiddle as leads with a tremendous rhythm track. Gary put a simple but very effective figure together that will keep dancers moving. FIGURE: Heads square thru do-sa-do, swing thru, girls circulate, boys trade, boys run, bend the line, forward and back, touch a quarter, circulate, boys run, swing, promenade.

PECOS PROMENADE— Chaparral 406

Caller: Beryl Main

Beryl chose one of today's popular country western songs for his latest release. A well-timed but simple figure on the flip side was enjoyed by our review dancers. FIGURE: Heads promenade half, sides do-sa-do, star thru, pass thru, swing, left allemande, weave the ring, do-sa-do, promenade.

YOU'RE NEVER GOIN' TO TAMPA WITH ME— Red

Boot Star 1256; Caller: Elmer Sheffield Jr.

This tune was not quite as popular on the charts as the flip you may remember ("The Shriner's Song). It's a little novelty song with a play on words that was enjoyed by the dancers. Junior uses a *load the boat* in his figure but came back in the fourth figure with *eight chain four*. Both were well-timed. FIGURE: Heads promenade half, sides right and left thru, square thru, right and left thru, slide thru, load the boat, swing, promenade.

COLUMBUS STOCKADE BLUES— Prairie 1030

Caller: Al Horn

This tune is no stranger, but we feel this record is worth a listen. Prairie has put out good music in the past but we feel this is one of their best instrumentals yet. Al's figure was very well-timed

and metered. We were pleased with his yodeling rendition on the flip. FIGURE: Heads lead right, circle four, break to a line, forward and back, right and left thru, touch a quarter, coordinate, bend the line, star thru, pass thru, trade by, swing, promenade. ALTERNATE: Heads promenade half, lead right, circle four, break to a line, forward and back, touch a quarter, coordinate, bend the line, star thru, pass thru, trade by, swing, promenade.

GRANDMA GOT RUN OVER BY A REINDEER— 4 Bar B 6030; Caller: Mike Sikorsky

The dancers fell in love with this tune. Not many songs are Christmas oriented. This is a novelty but very appropriate for this time of year. The instrumental is well done and Mike does his usual super job. FIGURE: Heads square thru, touch a quarter, walk and dodge, partner trade, pass the ocean, ladies trade, recycle, sweep a quarter, slide thru, swing, left allemande, promenade.

ALABAMA— Red Boot 255

Caller: Johnny Jones

Another popular song from the CW charts moves up to take its place in the square dance world. Red boot has done one of their better jobs in capturing the sound that became so well known in the popular version. Johnny's figure, although not too original, is well-timed and well done on the flip. FIGURE: Heads promenade half, square thru, right and left thru, veer left, ferris wheel, square thru three-quarters, swing, promenade.

I'LL BE DANGED— Chaparral 508

Caller: Ken Bower

Ken chose a jumpy-sounding tune for this release. The instrumental features harmonica, fiddle, piano, topped off with a banjo. Ken did not call a fancy figure but put one together from the mainstream list that not only timed well, but was very interesting. FIGURE: Heads lead right, circle up four, break to a line, forward and back, curlique, circulate, boys run, right and left thru, roll away, pass thru, U-turn back, swing, left allemande, promenade.

RAIN ON MY PARADE— D & R 154

Caller: Nelson Watkins

D & R presents a little Dixieland music. Nelson does a nice job on the flip with a figure that is not so complicated that you can't throw back your head and strut to the jazzy sound of the instrumental. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, curlique, make a right hand star, swing, promenade.

FADED LOVE— 4 Bar B 6034

Caller: Bill Owsley

From 4 Bar B we have a little western swing. Willie and Ray joined forces on the country version; Bill and friend joined for the square dance version. The twin fiddles are reminiscent of the sound made popular by Bob Weir. FIGURE: Heads

promenade half, square thru, do-sa-do, touch a quarter, scoot back, boys run, slide thru, pass thru, trade by, swing, promenade.

GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER— 4 Bar B 6045; Caller: Bill Volner

The instrumental features banjos and harmonizing trumpets. Bill chose a song from the past for this release. In order to get the standard 64-beats for the square dance figure, the song had to be chopped up but was well done. Bill does a nice job with a smooth-flowing figure. FIGURE: Heads promenade half, right and left thru, square thru, do-sa-do, make a wave, single hinge, scoot back, swing, promenade.

I'M ALREADY BLUE— Big Mac 014

Caller: Ron Mineau

It's hard to miss the beat in this tune—the Country Swingers give us a very distinctive drum beat. Ron gives us a figure that moves right along and times well with that beat. FIGURE: Heads promenade half, sides star thru, pass thru, do-sa-do, make a wave, ladies trade, ladies run, tag the line, face right, ferris wheel, double pass thru, track two, swing, promenade.

THEY DON'T MAKE 'EM LIKE MY DADDY ANYMORE— Prairie 1025; Caller: Renny Mann

Renny picked a tune very fitting for our times. It borders on the patriotic and was well accepted by the dancers. At points it seemed to drag a little but was still a nice, danceable tune. Renny uses last quarter's selection. FIGURE: Heads curlique, boys run, do-sa-do, make a wave, ladies trade, swing thru, boys run, bend the line, pass the ocean, linear cycle, star thru, swing, promenade.

DO YOU WANNA GO TO HEAVEN— Prairie 1032

Caller: Al Horn

Al gave a choice of three figures. Still, one does not have the freedom to do with the record what one wants when the producers put voices in the background. Al does a nice job and all his figures timed well. FIGURE: Heads promenade half, sides square thru, right and left thru, do-sa-do, eight chain six, swing, promenade. ALTERNATE: Heads promenade half, side ladies chain, star thru, swap around, right and left thru, eight chain six, swing, promenade. ALTERNATE: Heads promenade half, side ladies chain, curlicross, U-turn back, pass thru, right and left thru, eight chain six, swing, promenade.

HELLO DADDY, GOOD MORNING DARLING— Red Boot 259; Caller: Jim Ray

Red Boot sends us a good country western sound, dominated by a lead guitar backed by piano on a well done rhythm track. Jim uses ones of the plus movements in his figure. FIGURE: Heads square thru, do-sa-do, swing thru, girls fold, peel the top, right and left thru, square thru three-quarters, swing, promenade.

SEA CRUISE— C Bar C 558

Caller: Edgar (Wiggles) Everett

A late fifties' rock number was turned into a not very danceable square dance. Edgar gave us two figures on the cue sheet but used only one on the flip. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, right and left thru, square thru three-quarters, swing, promenade.

TEQUILA SHEILA— Seven C's 105

Caller: Fred Drouant

Our review dancers were not excited by the tag lines in this tune, but enjoyed dancing to the beat and Fred's calling on the flip. A key change in the instrumental added that little bit of excitement. FIGURE: Heads promenade half, curlique, walk and dodge, swing thru, boys run, bend the line, right and left thru, slide thru, square thru three-quarters, swing, promenade.

THAT'S WHAT I GET FOR LOVING YOU— 4 Bar B 6033; Caller: John Marshall

This record is full of banjos for banjo lovers, a really catchy tune with a good beat. John put an interesting figure on the flip. A key change at the end gave the finishing touch. FIGURE: Heads square thru, do-sa-do, right and left thru, swing thru, scoot back, fan the top, curlique, girls run, swing, promenade.

LOOKING FOR LOVE— 4 Bar B 6036

Caller: Bob Carmack

This is as pretty a square dance release as we've heard. Bob put together a figure that fit the tune and danced well. The beat is just a little different. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, scoot back, boys run, slide thru, swing, promenade.

TORPEDO— C Bar C 561

Caller: Jim Congleton

We classified this tune as a novelty. It's about a girl that was a torpedo and when she exploded, the caller sank beneath the sea. The instrumental features sax, piano, guitar and comes complete with explosion at the end. Jim's figure was well-timed and moved right along. FIGURE: Heads promenade half, curlique, walk and dodge, swing thru, boys run, bend the line, right and left thru, flutter wheel, sweep a quarter, pass thru, swing, promenade.

A SONG IN THE NIGHT— Seven C's 107

Caller: Posey Holbrook

Posey offered a change-of-pace record with a smooth easy-going beat. The figure has nothing fancy, just nice workable basics. FIGURE: Heads promenade half, lead right, do-sa-do, swing thru, boys run, bend the line, right and left thru, slide thru, square thru three-quarters, swing, promenade.

FRIENDLY FAMILY INN— C Bar C 559

Caller: John Griffith Sr.

Piano, harmonica, sax are the main instruments in this instrumental. It's all about one of those family inns where rooms go for \$2.00 an hour. John used a simple figure that flowed fairly well. **FIGURE:** Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

LYING EYES— C Bar C 562

Caller: Edgar (Wiggles) Everett

Sax, guitar and piano are the prominent instruments on this record. Although this tune came out a few years ago on another label you might want to

give this one a listen. Edgar's figure was the standard *eight chain four* which flowed well.

SEXY LADY— Seven C's 104

Caller: Ramon Marsch

The "sexy lady" the caller is speaking of in this tune is his wife. The middle break and closer feature almost a drum beat solo during which the dancers do a *grand square*. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, couples circulate, wheel and deal, veer left, ferris wheel, square thru three-quarters, swing, promenade.



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MAMA'S GOT THE CATFISH BLUES— Big Mac 015; Caller: Jeanne Briscoe

Again, we have a record in which the caller chose one of the 64-beat grand movements that do not appear on any of the Callerlab lists. We had to teach the *grand sweep* in order to review the record. The instrumental was super and had a very danceable beat. Jeanne does a great job on the flip with basics from the plus list. **FIGURE:** Heads star thru, partner trade, curlique, follow your neighbor and spread, boys trade, recycle, left allemande, weave the ring, do-sa-do, swing, promenade.

PATTER RECORD

RABBIT DOG/CAUTION— Big Mac 016

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Speaking Of



Singles

The National Square Dance Convention for Singles was held Labor Day weekend in Portland, Oregon, at the beautiful Marriott Hotel overlooking the Columbia and Willamette Rivers. There were more than 550 in attendance. Colorado had 14 delegates which included some from Pueblo, Colorado Springs, Denver and Montrose. Some dancers took sightseeing tours to the Bonneville Dam, Mt. St. Helens Volcano, and the Oregon Coast. The Convention will be held next year in Oklahoma City.

Pat Fellion

Mike Holt of Memphis, Tennessee, was presented the \$300 scholarship award from Single Squares U.S.A. by Harold Huber, a former president of that organization. The award is bestowed on a worthy recipient each year following the annual Dance-A-Rama on Labor Day weekend. Mike is currently attending a specialized school for the blind in Little Rock, Arkansas.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

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CALLERS

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The beautiful hand-painted Christmas ball on our cover was done by Jeanne Ryan of Sandusky, Ohio, and taken from our December '79 cover, which in turn was created by Jane Hensel of Butler, Pennsylvania. Once again we wish our readers happiness and success at this special holiday season and throughout the coming year. At your holiday square dance parties also — have a ball!

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UNDERLINING

THE CALLER NOTE SERVICES

George Jabbusch in **NCR** comments: This is the time of the year when all clubs and workshops are getting into high gear. The trend around the country seems to be for the Mainstream level to be disappearing, with the Plus 1 and 2 levels being the most popular, and a lot of groups getting into advanced levels.

Every effort should be made by all clubs and callers to make sure the dancers are ready and able to handle the level they enter. I feel we are losing a lot of dancers because they are not ready to move along as fast as some groups would like them to. Don't let this happen.

Good thoughts in **Mainstream Flow** by Gene Trimmer follow: We have always been faced with many problems concerning the retention of newer dancers. There are certain factors we need to understand before we can even begin to solve our problems. One of the main things we have been doing for a number of years is to rush dancers through the basics. We then fail to provide them with a place where they can dance and enjoy what they have been taught while they sharpen their skills at that level.

We should allow new dancers to "rest" at the basics level for a time while we assist them with styling tips and perhaps give them the basics in more demanding choreography. Proper judgment during this period will also insure that everyone is provided a period of dancing to the music through moves that allow an enjoyable experience.

I personally advocate callers coordinating with one another on the progression of new dancers and programming Student Dances as often as the traffic will allow. By this I mean to say that all we call at these dances is what the students can dance and no one has a "special" tip to show what he can do. If you keep it fun for everyone, no one needs a "special" tip.

In this issue of **Minnesota Callers'**

Notes, Warren Berquam gives us the full directions for *beer mug chain*, as follows: Head men star left $\frac{3}{4}$, side men go to the left and turn head lady by the left; new head men star right $\frac{1}{4}$, go to the side, new side men go to the left, turn head lady by the left; new head men star right $\frac{1}{4}$. go to the side, new sides go to the left and turn head lady by the right; new head men star left $\frac{3}{4}$, new side men go to the left, everybody give a right to partner, go by, find corner, allemande left.

Figuring, by Barry Wonson, suggests callers try a little theme such as *right and left thru* and *a quarter more to promenade*. Example:

(1P2P) Pass the ocean, hinge a quarter Walk and dodge, boys run right Walk and dodge, partner trade Right and left thru, full turn and A quarter more, promenade.....

ACVSDCA Notes of California from Bill Davis, features these movements, plus others: *blackout, engage the diamond, hammerlane, release recycle, splitime circulate, truck on down, couple up, single wheel, pass in/pass thru quarter in, turning point, pass the diamond, scoot and quarter and zoom.*

SDDS from John and Evelyn Strong has the usual good collection of workable material, and features these movements: *couple up, beau cross/belle cross, fan to a box, replace the diamond, diamond walk and dodge, walk and dodge the column, chase right to a diamond, slip/slide and switch the waveline.*

Toronto and District Notes features the round "There Goes My Everything," and mentions that "Love Song" is the ROM. Other items covered are *couple up, quickstep and snake, all eight spin the top, explode the line, explode and anything, acey deucey* and *six by two acey deucey*, as well as other Plus 1 and

Continued on Page 79



EXPERIMENTAL BASIC PULSE POLL



MAINSTREAM

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

CALLERLAB APPROVED EXPERIMENTALS

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

ASD PULSE POLL EXPERIMENTALS

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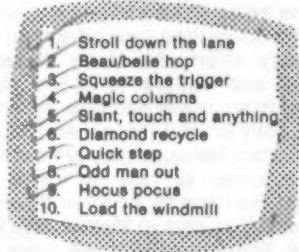
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PLUS ONE

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

PLUS TWO

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



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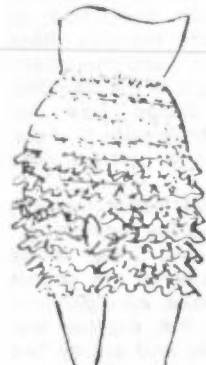
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10. I'll Waltz With You/
There Goes My Everything

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9. Smoke Gets In Your Eyes
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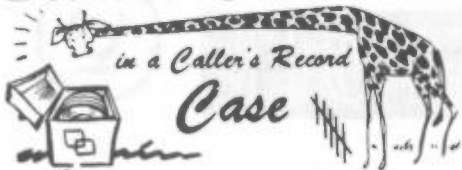
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Mitchell Osawa has been dancing since 1971 and calling since 1974 in the Nara-city area. Twice a month, he teaches classes for "Family Squares", a club for housewives only. At Nara Kentucky Lounge, he calls for a Mainstream Plus-2 level club every Thursday night. In addition, he teaches a workshop group at Nara-Hi Lounge at the Advance-2 level and some challenge-2 level every Saturday night.

Mitchell counts among his friends Lee Kopman, Elmer Sheffield and Ron Libby, who have visited his club. He visited the U.S. for the first time in August and attended the Montreal S/D Festival.

Mitchell says, "This August attained my twenty-seventh year, but I didn't take a wife." He is employed in a company of Zojirushi Vacuum Bottle LTD. and his daily routine is desk work for selling.

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DANDY IDEA



Saying "Merry Christmas" Squarely
 Todd Fellegy sent the *New England Caller* a picture of his Christmas wreath. Your editors saved the article a whole

year to share with you at the appropriate season. Todd says there is no mistaking the fact that square dancers live in the house.

2 materials. The A-1 move of the month announced is *stroll down the lane* or *pass and roll to a diamond*.

In **News 'N Notes**, Deuce Williams explores the popular QS offering, *couple up*, in this way:

(1P2P Lines facing in) Pass thru
 Tag the line, original heads run
 Couple up, circle to a line of four
 Crosstrail thru, left allemande.....

(Box 1-4 ocean waves) Couple up

Pass thru, bend the line, touch a quarter
 Centers couple up and side men run
 Centers double pass thru, left allemande

In **Notes**, Jack Lasry says: "Teach them well, teach them slowly, and please don't teach just basics, teach them how to dance, how to enjoy a square dance and what to expect out of square dancing!" He also covers these movements: *release the column*, *release recycle*, *roll* and *curlcross*.

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DANCING TIPS, Continued

hand in front of her partner with her palm down, have the man take her left with his palm up, then have him place his right hand at the small of her back, waist level. The woman uses her right hand to flare her full skirt, then the man turns the lady with a firm hand, but not a tight grip, pushing with his right hand and steadying or guiding her with the left, turning until facing the center of the square again. Note the exact hand holds and be sure you use the same holds in the *right and left thru* and the *ladies chain*. Remind the women to offer left hands to the men palms down. Generally speaking, the men always turn palms up and women palms down. An example is the *circle eight*; this is also done in the promenade.

Stress the little shuffle step in the promenade and mention that this step can be used almost all the time when dancing the routines. Teach an easy walk-around swing to keep new dancers smooth. Mention smoothness. Remind the men that women wear rings and hands should not be squeezed hard

enough to make the rings cut. Congratulate dancers on smooth dancing; it is the nicest way to get them to continue smoothness.

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by Jerry Hightower

MEANDERINGS, Continued

Bay City, Texas— Easier flight today. Memphis to Houston in the air. Houston to Bay City in a rental car, a two-hour drive. Caller Zoy Hann (Rainbow Records) had originally set up this subscription dance with the Hurri-Canes club. A real live hurricane had been threatened for the south Texas coast (again) but none came, thankfully. I stayed in a choice motel, the Cattleman's. We danced in a community center building. Small but eager crowd.

Kingsville, Texas— Another couple of hours driving south to the Chemcel plant in Bishop where that company's club house was the site for the annual Do-Si-Dancers ASD dance on a Sunday afternoon. Crowd down a bit, but who isn't down a bit this year? Thanks to caller Dennis Pyron for the speaker. Interesting observation— "If the creek don't rise, we'll dance..." is a fact, since you must drive through a creek (about ten inches of rushing water) in order to get to that hall.

Houston, Texas— This may sound peculiar to those not actively engaged in

this full-time caller-travel game, but this Houston date started a brand new tour by air back to the same area where I had finished the previous tour in Kingsville. Between the two tours, I flew home for a couple of days rather than lay-over. If I had not had a surprise cancellation out of the Dallas area (Garland or thereabouts) I would have stayed through. Costly? Yes, but a couple of days worth of work at home is valuable, too. That's that way the game goes sometimes. Small crowd at the ASD dance. Anyway, thanks, Fair Bees, Wade and Gloria, Myrtle M. and especially to Zoy and Wilma Hann for hosting me with a good "Rainbow" reception.

Amarillo, Texas— All on very short notice, the Amarillo Square and Round Dance Council cooked up a whale of a dance with well over 30 sets and gave me a most magnificent West Texas welcome. Thanks, Browns, Osbornes, and all the others. Gosh, I like those Southwest flights (The flights or the in-flight sights? —Co-ed.)

Lubbock, Texas— Another big one— 31 sets at the Lubbock Square and Round

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Dance Federation dance at the beautiful Civic Center. This was my third time to call in Lubbock (about every two years), and caller Joe and Doty Greer are hosts to boast about. Again I had a *ball* in cotton country.

Amarillo, Texas— Back I went on Sunday afternoon to "clinic" with the Panhandle Callers (Over 20 callers/cuers/spouses all told) at the little hall at the Patrick (western wear) building. Thanks especially to presidents Helen (She's the caller) and Elmer Laughter (pronounced Law-ter) for the good yak klatch with no flak. Nice to see Weyman Box again. Doggone. There are so many good things happening in small to medium-sized square dance areas from Amarillo to Ocala to Augusta to Olympia.

On that note I'll wind up this humongous hunk of hamfat with a short curly *tail*. It goes something like this:

In the great northwestern USA, during the first Seattle National Convention of 1969 (or was it '68? — Never mind, we can't be bothered with details) an Oriental caller named Wong was to call a tip on the program. But Wong went to the

wrong hall and missed his opportunity. Meanwhile, the program coordinating officials paged Bob Wright to come and call the tip in place of Wong. Two Bob Wrights appeared to call for Wong at the very same time. One was Bob Wright, Sr. and one was Bob Wright, Jr. The Wrights decided to split the tip. They both called, and the dancers enjoyed the tip. However, Wong dashed into the hall as the Wrights were finishing, and asked if he could call his tip anyway. The officials said, "Sorry, there's a rule that prohibits it." Wong said, "What rule?" To which the officials responded: "One WONG doesn't make two WRIGHTS!" (Ugh—Co-ed.)

NEXT MONTH

Who will be our Professional Profile caller next month? Don't miss the January issue's colorful cover caller story to find out. Remember, subscriptions received by December 30 will still be \$8.; prices will be a dollar more in 1981. Even if yours hasn't run out, send a check now for an extension and SAVE.

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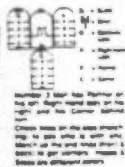
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GRAND ZIP, Continued

Leprechaun Dance on March 15, 1981. Anyone having it can mail it C.O.D. or better yet bring it and dance free that day.

Dick & Lois Field
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We observed the notice of our South Central Fall Square and Round Dance Festival in the "Events" section of the October issue of *American Squaredance*. Thank you for publishing this information in your fine magazine.

We and many from South Central Kansas have subscribed to and enjoyed *American Squaredance* since the subscription dance in Wichita in 1973. We particularly enjoy reading "Meandering With Stan."

Ted & Babe Mueller
Wichita, Kansas

In reference to "Straight Talk" by Al Eblen in the October issue of *American Squaredance*...Amen!

Harold Davis
McKenzie, Alabama

The Belles 'N Beaux Square Dance Club would like to thank you for the article on our club caller, Al Schwinabart, in *American Squaredance* Magazine.

At our Fall Festival in October, we honored Al for his 30 years of dedicated square dance calling, and the article in your magazine was given special emphasis. His appreciation was obvious.

Chris & Lawrence Brehm
Cumberland, Maryland

We have been in Australia for the year 1980 on an International Teaching Fellowship. We have enjoyed both the year of Australian teaching and square dancing and calling.

We have enjoyed Australia's different slant to square dancing and the many new square dancers and square dance leaders we have met. Many are doing dedicated jobs in square dancing in very rural areas. They are the unsung heroes. We would like to send all copies of ASD to our home address. We are looking forward to having Christmas at home.

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Plant City FL; Dec. 7, Marty & Myrtle Martin
Gonvick MN; Dec. 27, Don & Martha Littlefield
Madison WI; Dec. 28, Bob & Marge Thronsdan
Grand Forks ND; Jan. 3, Virgil & Ruth McCann
Medford OR; Jan. 9, Jerry Bradley
Va. Beach VA; Jan. 16, Dick & Mary Fuller
Sebring FL; Jan. 17, Max Newgent
Deerfield Beach FL; Jan. 18, Jerry Seeley
Key West FL; Jan. 22, Don & Marg Wiley
Gulfport MS; Jan. 23, Carmen Urbati
Flushing MI; Jan. 25, Bob Martin
Almogordo NM; Feb. 5, Hap Pope
Carlsbad NM; Feb. 6, James & Thelma Lowery
Los Alamos NM; Feb. 7, Bob & Marilyn Gill
Harlingen TX; Feb. 8, Jerry & Soudra Rash
Edinburg TX; Feb. 9, Gene Trimmer
Augusta GA; Feb. 11, Ira & Pat Hosey
Carrollton GA; Feb. 12, Wayne & Louise Abbey
Columbus GA; Feb. 13, James & Judy Medlock
Bronson FL (Gainesville); Feb. 20, Paul Greer
Montgomery AL; Feb. 21, Wayne Nicholson
Columbus OH; Feb. 22, Dick & Roberta Driscoll
Plainwell MI (Kalamazoo); Mar. 18, Howard Cowies
Schenectady NY; Mar. 20, Bill & Cass Efer
Millville NJ; Mar. 21, Ralph Trout
Springfield MO; April 23, Bob & Mona Carmack
Hastings NE; Mar. 25, Wes Mohling
St. Louis MO; Mar. 26, Bill & Dottye Stephenson
Irwin PA; Mar. 29, David & Bertha Vint
Fort Wayne IN; April 1, Jim & Billie King
Parkersburg WV; April 3, Keith & Karen Rippeto
Orlando FL; April 4, John & Linda Saunders
Rusin LA; April 6, Tom Perry
Fort Knox (Louisville) KY; April 9, Ray & Louise Bohn
Watertown SD; April 10, Perry Bergh calling
Decatur GA; April 10, (tentative)
Jackson IL; April 11, Bob Smith
Rapid City SD; April 12, Mr. & Mrs. Phil Zacher
Charleston WV; April 22, Erwin Lawson
Altoona PA; April 23, Emil & Ruth Corle
Cincinnati OH; April 27, Foster Eubank
Eureka CA; May 20, Bob & Jean Jackson
Visalia CA; May 21, Al & Connie Whitfield (1/2)
Tifton GA; May 29, Fred Reuter
Bristol TN; June 9, Jim & June Criswell
Memphis TN; June 10, Ed & Sally Ramsey

Mtn. Home AR; June 11, Murel Partee
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Wausau WI; Sept. 9, Bob & Pauline Holup
Pekin IL; Sept. 12, Dean Larimore
Johnstown PA; Sept. 13, Jim & Dot Karl (tent.)
Berea OH; Sept. 14, Al & Lou Jaworski
Wheeling WV; Oct. 10, Ralph Miller
Versailles OH; Oct. 11, Bill Swallow (tent.)
Wyoming MI; Oct. 13, Joanne Humbarger
Kingsville TX; Oct. 18, (tentative)
Anderson SC; Oct. 23, Chick & Estelle Evans
Newberry SC; Oct. 24, Earle & Fran Merchant (tent.)
Toledo OH; Oct. 25 (tentative)
Belleville IL; Oct. 30, Stan & Rena Jacob
Centralia IL; Nov. 15 (tentative)

How about setting up a subscription dance in your area. It's easy and there is NO risk—no caller fee, no promotion cost, no hall fee to worry about. Call or write ASD Magazine, P. O. Box 488, Huron, OH 44839; phone (419) 433-2188.

Specials

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TB211 TIME WE TALK THINGS OVER— Tommy
TB212 AIN'T DANCIN' WITH THOSE DEMONS ANYMORE— Art

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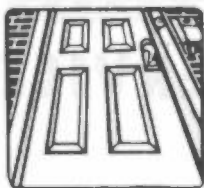
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Bob Shiver



Book Nook



by Mary Jenkins

SQUARE DANCE BUGS ADVANCED WORKSHOP NOTEBOOK (A Diagram Book for the Advanced Workshopper) by Bob Perkins

The introduction says it well— "This notebook is for the dancer who is learning to square dance at the advanced level. The material is organized and presented strictly from that dancer's side of the fence.

Five years and some 400 workshop sessions ago, the author started trying to document the dancer movement of all of the new calls taught during each workshop session. The diagrammatic technique used in this book evolved from that effort.

The diagrams give a bird's eye view of the movement of each individual through the call. They give a complete picture of what all eight dancers are doing individually throughout the call movement. They are clear, concise, and easy to follow; ideal for learning all positions of a square dance call.

Dancer movement descriptions are written in all position dancing terminology.

The notebook contains all of the calls listed on Callerlab Advanced Basics A1 and A2 lists plus many Challenge 1 and Mainstream plus 1 and plus 2 calls.

144 calls are diagrammed from most starting formations of each call.

There is an index of calls, a glossary of symbols and a glossary of abbreviations used in the diagram cues.

The notebook is never obsolete. It can be updated by adding quarterly workshop sheets and annual supplements, both of which are available from the author.

Published by Robert W. Perkins, P.O. Box 1200, Garden Grove CA 92642. Order from the Publisher for \$6 a copy.

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Handling
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OK RUDY, NOW DO YOU THINK WE HAVE TIME TO STOP FOR A TIP OR TWO?

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In the interest of good square dance styling, we take a few leaves out of our *Square Dance Styling* book and give you some "Golly Gee" characters to avoid in your Holiday dancing— They'll *mistle-toe*, *punch the stuffing* out of your *cheer* in no *chime*, and *yule* certainly *pine* and *balsam*, with just *Claus*.



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GEORGE, the GORILLA GRABBER— has a grip like a vise

FINNEGAN, the FLAGRANT FLIPPER— twirls any girl in a triple hook if he can



FOSTER, the FOOTBALL FIELD GOALER— as high a kicker as you'd see this side of the Dallas Cowgirls



FREDDY, the FINGER-PRINTER— leaves thumbprints on every girl he arm-turns



ROBERT, the ROBOT— stiff dancer



PATTY, the PATTY CAKER— slaps each person on the grand right and left



GARRULOUS GUS-SIE— yakity-yaks you out of hearing the caller



TIM, the FAIRY TURNER— no courtesy turns, doesn't know what courtesy is



BERTHA, the BIG BUMPER— figures she'll lose weight by bumping each man



by Yeeds