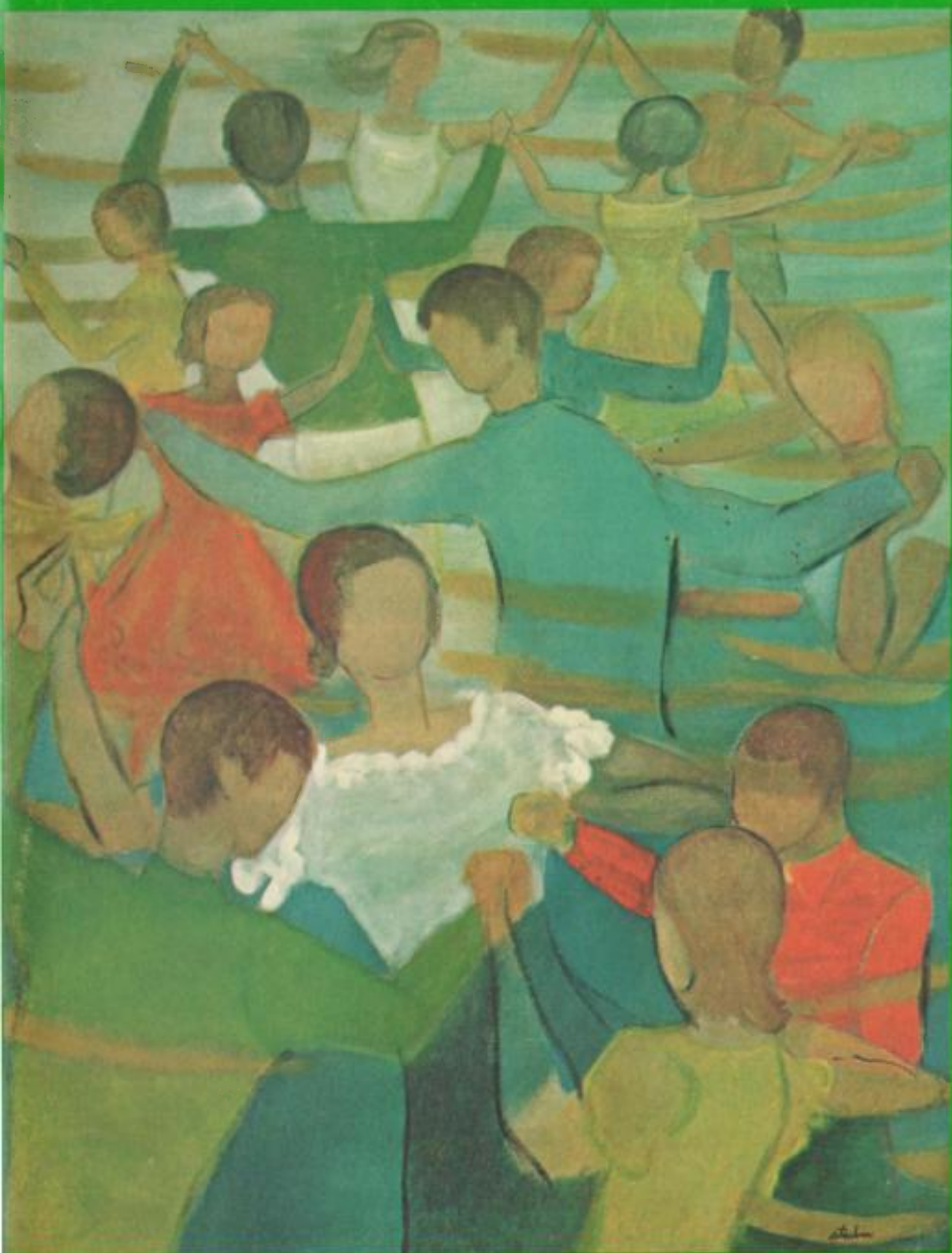


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CO-EDITORIAL



During the Oklahoma City Convention, we talked to members of Callerlab, Roundalab, LEGACY, Single Squares U.S.A., ASDA/Int., NASRDS (dealers), and countless other federations and associations.

The larger associations have arrived on the square dance scene during the seventies, one following the other, as the possibility of filling the groups' needs arose.

We also reminisced with folks like Charlie Baldwin (*New England Caller*), Manning Smith, and Bill and Mary Jenkins about square dancing thirty years ago, when the square dance as an activity was pretty localized.

It is only twenty-seven years ago that the first National Convention was held with a few thousand in attendance. Most of us in those days never dreamed of traveling across the country (or the world, as some did in 1978) to dance at national conventions or to meet with others interested in improving the

square dance picture or solving common problems.

Technological advances — smooth interstate highways, convenient and economical plane service, comfortable campers and motor homes— have brought about these changes. Perhaps, too, sociological studies have taught us the increased importance of human communication. Problems *can* be solved or overcome when approached face to face or in group discussions. And when the problem is insurmountable, we develop a new respect for the people on its other side. That helps, too.

All of the "new" national organizations are drawing people together to find answers to certain needs: standardization, recognition, consideration, ethical practices. We think this is great! The time is past when dancers in East Overshoe can ignore those in Podunk, U.S.A. By joining together, working and talking together, we find new directions, new dimensions and new enrichment in the square dance hobby.



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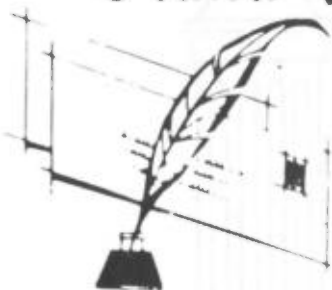
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Grand Zip



After a period of inactivity in calling and dancing, I recently renewed my interest in this great activity of ours. One very pleasant surprise came in the mail today in the form of *American Squaredance* magazine. I found myself compulsively reading from cover to cover non-stop. The magazine has doubled in size from what I remembered about four years ago. I am enclosing a \$1 check to cover the increased subscription — a pretty good bargain for twice the magazine.

*Ed Millan
Jacksonville, Florida*

We loved the May issue.

The technique to "Repair the Square" makes a lot of sense to us. I have put an excerpt of the article (with proper reference) on the bulletin board at our S/D center and will describe it in the next issue of our association's newsletter. I think the experienced dancers in our area will recognize the merits of this method and soon adopt it. I wish callers would teach us things like this.

"Squaring by the Numbers" is probably an excellent idea for many situations. In Tucson, Luther Rhodes uses such a system at his weekly advanced workshop. Since some dancers in this group are more skillful than others, the experienced ones would likely "clique up" all night and the newer members would break down much more frequently if they all were not assigned to squares at random.

The analogy between "Traditional Dancing" and old furniture and gadgets

was well drawn. Are there books that contain popular singing calls of the 1940s, complete with melodies? Would you dare present a medley of a few such calls in place of one contemporary singing call at the ASD subscription dance here on Sept. 1? Last year I taught one traditional dance (Buffalo Boys) to a Cub Scout Pack and another (Darling Nellie Gray) to a Girl Scout troop. Our only music was group singing of the entire call. The kids loved it, but more important, it was all they could handle with no prior S/D instruction.

*Monica Silver
Tucson, Arizona*

Enclosed check for subscription renewal. Thanks for running the picture and story of the Bristol Pea Pickers Club presenting us a plaque on the occasion of the graduation of our fiftieth class.

We have had a memorable spring. At the dance celebrating their twenty-fourth anniversary, Kingsport American Legion Squares presented a plaque naming us "Grandparents of Square Dancing." Then at Fontana Fun Fest, A.B. was the subject of a very clever "roast."

*A. B. & Pauline Coleman
Kingsport, Tennessee*

My letter is directed to Frank W. Ballard, Trenton, New Jersey (July issue). He says, "Is not square dancing for fun and enjoyment.....?" "Who's fun is he referring to — his, or the other three couples left standing in the square when he can't dance the calls? I say the Jolly Promenaders have some courageous officers!

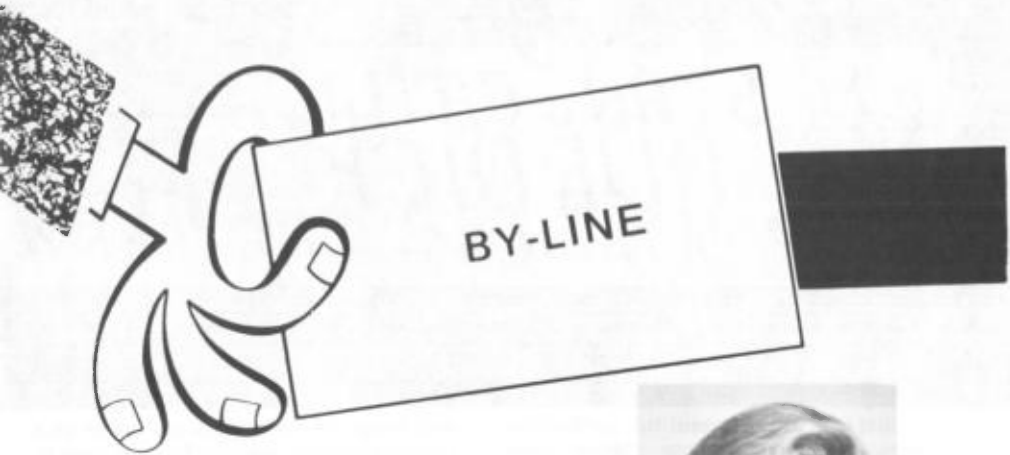
Mr. Ballard doesn't have to give up square dancing altogether. He can find a club that dances to his level (or go back to class if he can't dance any level). That is the purpose of having levels.

*Linda Frazier
Fort Thomas, Kentucky*

Enclosed is check for 2 years of *American Square Dance* magazine.

Look forward to it each month and always find there are articles of particular interest. As an officer of our club, I am always looking for new ideas and also solutions to problems and how

Continued on Page 55



Our very unusual and distinctive cover painting this month was created especially for ASD by **Ruth Staeben**, wife of caller **Fred Staeben** of Palmer Lake, Colorado. We feel she has captured the essence of a square dance with color and motion, sans detail. The original work is in oils, close to four feet high.



Ruth originally came from Alabama but she has now been in Colorado since 1958. She was a secretary at the Pentagon, and has held similar positions in many parts of the globe previous to Fred's retirement from the Air Force. Ruth teaches painting to many area residents of Colorado Springs and Palmer Lake and has started working in pottery. Red Rock Ranch, nestled at the foot of the Rockies, makes a very inspiring setting for Ruth's artistic endeavors.

This August issue has a collection of short news articles about square dancers going places (Japan) and doing things (dancing with the symphony and building square dance halls). Perhaps the "Noah" story on Page 11 ties right in with this theme: if no one is willing to tackle the big jobs, we accomplish nothing. Even "Finish Line" carries out the theme established by articles by **Cleo and Cy Schmitz**, **Al Eblen**, **Harriette Parker** and **Dewey Glass**.

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14TH ATLANTIC JAMBOREE '78

Just look at that beautiful, yard-wide, intricately-carved maple plaque from Nova Scotia, presented to me at the 14th Annual Atlantic Jamboree in early May, away up northeast of Maine, where you'll find some of the smoothest-dancin', friendliest folk in all of North America.

It was a weekend to remember forever, and I'm itching to etch this sketch to getcha better versed on that special peninsular province.

A perfect weekend. Sunny. Mild. Winter had gone, thank goodness. Nothing like that aborted trip of last winter to the neighboring province of New Brunswick (which I hope to reschedule soon).

After several days of real relaxation at our "second home" on Lake George, New York, I flew from Albany through Boston to Halifax. Caller Art Blumsum met me there. Next there was dinner with him, served by Margaret in their home overlooking the scenic bay that separates the twin cities of Dartmouth and Halifax. Wilf and Ethel Logan joined us. They're presidents of the Metro Council, which conducts the Jamboree each spring.

Other hosting arrangements were made by caller Lorne and Audrey Tyler, who "put up with me" for two nights and toted me to the tourist mecca of the southern coast, Peggy's Cove, an unspoiled natural wonder that literally left me speechless. (That's hard to believe. Co-ed.)

As one stands beside that lonesome lighthouse on twenty acres of solid rock, carved by centuries of pounding surf,

one imagines the mighty sea below as a raging monster, waiting for a chance to pluck an unwary victim into its fathomless depths. That sordid scene has been enacted a few times on that spot, unfortunately, but more commonly the majestic giant merely spits a frothy spray towards the human intruders and contents itself with a raised eyebrow-whitecap now and then.

Peggy's Cove contains a rustic little collection of brightly painted fishing boats (just to appeal to the visitors), lobster pots, catwalks, nets strung out to dry, weathered shacks, unattended and un-catalogued outhouses, art shops and gift shops. It was mainly "Maine" to me, but a Scotian would certainly scotch that idea. You'll not see as many rocks in the whole of Vermont as you'll see on that coast. There are hundreds of "balancing rocks" dotting the hillsides, upright rocks in rows that resemble tombstones, and broad "whaleback" rocks everywhere. Is it possible that rocks actually "grow" there like trees? (Sounds as if you developed rocks in the head. Co-ed.)

NOVA SCOTIA CANADA



The whole marine panorama was fresh and beautiful. The clouds. The sky. The sea. It's a place where the natural environment envelops one. The wheeling and reeling herring gulls are beautiful in the sunlight. (Aw, I'll bet you say that to all the gulls. Co-ed.)

The Jamboree was held in St. Peter's School in Dartmouth, sponsored by the Metro (11-Club) Council. On Friday night there was a First-Year Roundup (Mainstream) for newer dancers, then a Saturday afternoon workshop, and the Jamboree Saturday evening. I also conducted a clinic for the ANSS&R/DT (Don't ask me.) group of callers on Sunday afternoon before flying home. What an experience! I'll never forget it. Folks, you haven't lived yet....y'gotta scoot to Scotia!



Now let's see....We left off last month right after the plane whisked me away from bustling **Milwaukee** across the lake to merry **Muskegon**, a Michigan city I always like to visit, where I call with heavy-equipment operator Ken Gilmore, a guy who deftly cranes an I-beam on the job, or neatly manipulates people at play. Ken's a sharp caller.

Next came a Pinto pounce downstate in Ohio to upstate West Virginia to the Star City fire hall near **Morgantown** where the Buckwheat Stompers and the Western Stars collectively collaborated to conduct an ASD dance, first notched in **Kingwood**. The caller in them-thar parts is Dennis Fisher.

Next stop was a car-hop east to the **Sheffield** fire hall (that's near **Warren**) in Pennsylvania, where the Apple-Siders sliced a tasty dance fare for the old ASD department. Good fun-day Sunday.

Now it was mid-May, and the old "sched" said, "Go West," so West I went, following the sun in a series of big grey "birds," starting in **Burlington**, Iowa, where Bill and Charlotte Kunze always make me feel welcome at the



Square-N-Aders club on the "old Miss." That was the beginning of ten days on the road and I was in a "rarin' to go" mood.

Next airport, next day, next club encounter: Shiloh Swingers of **Springdale**, Arkansas, after landing in **Fayetteville** and being picked up by caller Dave Baker. Thanks to hosts Dub and Maggie Hayes and to "Cuz." Dub has quite a story to tell about his surprise trip and calling engagements in Saudi Arabia. Ask him. Did you ever call a dance with a gun pointed at the back of your head? I did. Right there in **Springdale**. You guessed it. At the armory. (I wonder if the dancers got "shot down" with both "barrels" that night. — Co-ed.)

Off we go again. Another leg west. I landed at **Dallas-Ft. Worth** and rented a car for what turned out to be a thousand-mile road circuit during five days and five cities. The first connection was Kerrville where veteran caller Louis and Peggy Dominguez (He's also a surveyor/engineer) set up an ASD dance, hosted me, and exchanged tall tales. The dance was sponsored by the Hill Country Promenaders at an attractive wind-swept River Front Park campground slab-shelter combo.

Off again. Hot day. Good thing all Texas rental cars have "air." At noon I pulled into a restaurant in the tiny town of **Junction**, and enjoyed steak with some "wheels" at their Rotary eat-meet meeting. They enjoy steak every Thursday noon. Betcha can't guess what **Junction** is famous for. Guess again. Mohair! True. They have a little mohair factory. Wish I'd had time to bag me a "mo" and sell the hair there. (Your readers will soon wish there were no "mo" of you....and don't you wish you had a little mo' hair yourself. Co-ed.)



San Angelo was the next dusty-nation on my itinerant itinerary. Jim & Betty Jenkins had set up a subscription dance for us in this military base town and it turned out to be a cool, refreshing interlude on the trip. Jim is a knowledgeable young caller who is going places (both with the military and in the square dance activity).

Next destination — **Denton**. Great encounter of the first order to visit with caller Toby and Judy Thomason again and visit the north Texas dancers, who get a good share of circulates and coordinates from Toby and plenty of good "gospel" according to Harold Scripture, too.

Down toward **Waco**, Texas, there's a hall built by and for square dancers, Allemande Hall, and that was the site of the next ASD dance, sponsored by the McGregor Grand Squares and negotiated through caller Paul and Amanda Greer of **Temple** (soon moving to Florida).

Regular readers will remember how we raved about one of the prettiest square dance halls in the country a couple of years ago, and we had a chance to return to it next on this trip — that's Swingtime Center in **Fort Worth**, Texas. Melton and Sue Luttrell are still the proud caller/managers, and it's busy every night.

Enough for the Lone Star state. Time to run in the little Hertz squirt in **Dallas** and jump toward bigger ventures — a big bird to **Los Angeles**, a rental car signed out for the **San Bernardino** area, and a hike to **Highland**, where I worked an ASD dance with hosts Johnnie and Lou Scott (See ASD, June, p. 64) and Buck Baragy for the Guys and Dolls at one more neat hall called Square Dance Land.

The next day it was "cross-the-country-time" for old Buzzard Burdick who'll fly ANYWHERE, and after fighting the freeway traffic to turn in the rental car in **Los Angeles**, I flew to **Rochester**, New York, to do one for the Tecumseh Squares with Bruce and Shirley Shaw. Bruce is a young go-gettum caller, raising a family, building a new home this summer, working full time, and calling most

every night. Whew. I got tired just thinking about it.

One more night on the road. I picked up another car and drove to Peterboro, Ontario, where Bob and Jane Jaffray hosted me again and set up a magazine dance with the Lift Lock Squares (named for the high-lift boat lock that is so spectacular). I think I'll start collecting locks. (Maybe you need a *lock* of mo' hair to cover that balding head. Co-ed.)

After a few days rest, I flew to **Philadelphia**, to be a part of the 6th Annual Pen-Del District Spring Frolic at Widener College in **Chester**, a marvelous affair, working with John Marshall and Rick and Joyce McGlynn. A few days later, I took the same route again to do the first in a summer series for the Yearlings at the **Lenola** Fire Hall over **Moorestown**, New Jersey way. When that club says they can dance Plus 1 and 2 they mean it!

Following that came a four-day fly and drive tour, still in early June. First stop was **Mountain Home**, Arkansas, which is hard to get to from New Jersey. I landed in **Harrison** and was taken by my hosts, caller J.K. and Genevieve Fancher on the hour-long drive overland. Thanks again to caller Murel and Almedia Partee.

From there it was a straight shot through the clouds to **Birmingham**, Alabama. The Dixie Chain Gang rustled up a terrific ASD dance on short notice. Thanks, Hughes, Livelys, Jameses and y'all.

When I landed in **Memphis** on Saturday, June 10, to go on to **Grenada**, Mississippi, for the Promenaders ASD dance, I was met by young caller Trent Keith. (He publishes a Note Service for callers) and transported both ways. What service! When I arrived in **Grenada** a bank sign with flashing letters as big as a Yak column spelled out a greeting. Thanks to all those fine North Mississippi callers again.

Now, in closing, I want to predict what you'll be reading in this column next month. I'll start with a trip to Georgia. How about that? I'm telepathetic. (You spelled it right — telePATHETIC! Co-ed.)



NOAH WAY

Story from *Cathedral Chimes*,
Christchurch, New Zealand
Adapted from *Arkansas Square Grit*

And the Lord grew angry and said, "And what about the animals, the male and female of every sort that I ordered to come unto thee to keep their seed alive upon the face of the earth?"

And Noah said, "They have been delivered unto the wrong address but should arriveth on Friday."

And the Lord said, "How about the unicorns, and the fowls of the air by seven?"

And Noah wrung his hands and wept, saying, "Lord, unicorns are a discontinued line; thou canst not get them for love or money, and fowls of the air are sold only in half-dozens. Lord, Lord, Thou knowest how it is."

And the Lord in His wisdom said, "Noah, my son, I knowest. Why else dost thou think I have caused a flood to descend upon the earth?"

We wonder if Noah or someone else were asked to build an ark today, would the reasons for not building it be much different? In our daily lives we always have arks to build and jobs to do, and especially in the field of square dancing, the arks are many and the reasons for delay are twice as many. When you are asked to do a task, remember this. It is always better to do the job or build the ark, so to speak, than it is to find reasons why you cannot. Beware the flood.

And the Lord said unto Noah, "Where is the ark which I have commanded thee to build?" And Noah said unto the Lord, "Verily, I have had three carpenters off ill. The gopher-wood supplier hath let me down, Yea, even though the gopher-wood hath been on order for nigh upon twelve months. What can I do, O Lord?"

And God said unto Noah, "I want that ark finished even after seven days and seven nights." And Noah said, "It will be so."

But it was not so. And the Lord said unto Noah, "What seemeth to be the trouble this time?"

And Noah said unto the Lord, "My subcontractor hath gone out of business. The pitch which Thou commanded me to put on the outside and on the inside of the ark hath not arrived. The plumber hath gone on strike. Shem, my son who helpeth me on the ark side of the business, hath formed a pop group with his brothers Ham and Japheth. Lord, I am undone."

Good Will Trip to Japan

by Ed & Mary Warmoth



SQUARE DANCERS CONFIRMING PLANS FOR GOODWILL TRIP TO JAPAN

The Oregon Square Dancers have been invited to make a "sister" city dancing visit to Sapporo, Japan, and left on July 29 for a 23-day trip including Tokyo and Hong Kong.

Arrangements for places and people to visit were made by dancer and trip coordinator, Ken Stevens, an engineer with Pacific Power and Light Company in Portland. "Sister city" aspects were handled through the office of Portland Mayor Neil Goldschmidt. The Oregon Square Dancers showed their dancing style to Sapporo Mayor Takeshi Itagaki and his wife when a Sapporo delegation came to Portland in 1977.

The Oregon Square Dancers will pay most of their own expense. Stevens said the group will also talk with Oregon manufacturers and organizations who might be interested in co-sponsoring some activities in connection with the

goodwill venture.

The tour format with square dance exhibitions and informal dancing with spectators is similar to the one used in 1976 for a trip to Costa Rica, Panama and Guatemala. It started as a Partners of the Americas project between Oregon and Costa Rica. The group met with officials, danced in cultural centers and parks, were featured on two television programs and were the subject of extensive newspaper coverage. JCI Senators of Junior Chamber International played a part in hosting the group since one of the dancers is a JCI Senator and past Jaycee officer.

The Oregon visitors to Japan expected to join with Japanese square dancers as well as make general public appearances. The group includes Portland caller Gene Noble and his wife, Lois, plus two squares of dancers in outfits made especially for the trip.

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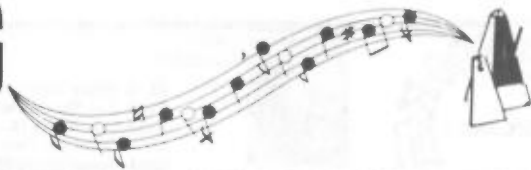
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TIMING



This list is furnished through the courtesy of Callerlab and is the result of a Callerlab committee with Dick Leger, chairman. Committee members were Len Bergquist, George Gargano, Joe Obal, Colin Walton and Bob Brundage.

DEFINITIONS:

SS— *Static Square*

BOX— *Box 1-4*

W— *Ocean wave*

TFL— *Two-faced line*

FL— *Facing Line*

TIMING THE BASIC PROGRAM

Circle: SS 8 people full around, 16

$\frac{3}{4}$, 12; $\frac{1}{2}$, 8; $\frac{1}{4}$, 4

BOX— 4 people full around, 8

$\frac{3}{4}$, 6; $\frac{1}{2}$, 4; $\frac{1}{4}$, 2

Forward and Back: SS all, 8; Heads or sides, 8; Rock forward and back, 4; Balance, 4.

Do-sa-do: SS Corner, 6; Partner, 6; BOX 6; SS Across set, 8.

Swing: Advancing skill, usually 4-8 beats of music, used at caller's discretion.

Promenade: SS couples full around, 16; $\frac{3}{4}$, 12; $\frac{1}{2}$, 8; $\frac{1}{4}$, 4; four people inside, 8.

Allemande turns: Full around, 8; $\frac{3}{4}$, 6; $\frac{1}{2}$, 4; $\frac{1}{4}$, 2.

Grand right and left: 10. Weave the ring, 10 (Until you meet partner other side).

Pass thru: SS Heads or sides across set, 4; BOX, 2.

U-turn back: 2.

Split: SS Couple #1 split #3 around one to a line, 8; heads or sides pass thru around one to a line, 8; around two to a line, 10; to home, 12; BOX insides split outsides to a line, 4; to home, 6.

Couples separate or divide: 2.

Courtesy turn: 4.

Chains: SS Two ladies across set, 8; $\frac{3}{4}$, 10; Four ladies across, 8; $\frac{3}{4}$, 10.

Do paso: SS from start to finish of courtesy turn, 16; to next call, 12.

Right and left thru: SS Heads or sides across set, 8; BOX, 6; OW, 6.

Stars: Four people fall around, 8; $\frac{3}{4}$, 6; $\frac{1}{2}$, 4; $\frac{1}{4}$, 2.

Eight people full around, 16; $\frac{3}{4}$, 12; $\frac{1}{2}$, 8; $\frac{1}{4}$, 4.

Star promenade: Four couples full around, 12; $\frac{3}{4}$, 9; $\frac{1}{2}$, 6; $\frac{1}{4}$, 3.

Four couples full around with back out at home, 16.

Inside out, outside in, 4; with full turn, 8

Couples lead right or left: 4.

Circle to a line: 8.

Bend the line: Lines of four, 4; six, 4; eight, 4.

All around your left hand lady: 8.

Seesaw taw: 8.

Grand square: 32.

Box the gnat or flea: 4 (from point of contact).

Square thru: SS Four people full, 10; $\frac{3}{4}$, 8; $\frac{1}{2}$, 6; $\frac{1}{4}$, 4; BOX four people full, 8; $\frac{3}{4}$, 6; $\frac{1}{2}$, 4; $\frac{1}{4}$, 2.

California twirl: 4.

Dive thru: BOX couple diving, 2; couple facing out, 6.

Crosstrail thru: SS Heads or sides across set, 6; Around one to a line, 10; Around two to a line, 12; Across set to corner, 6.

Wheel around: 4.

Single file turn back: 2.

Allemande thar; SS From allemande left to point of back-up star, 12.

Shoot the star: 4; Full around, 8.

Slip the clutch: 2.

Half sashay: Standard, 4; Rollaway, 4; Ladies in, men sashay, 4.

Alamo style: Each balance, 4; each turn, 4.

Star thru: 4 (from point of contact)

Couples backtrack: 2.

From point of contact means exactly what it says. If it takes two steps or beats of music to get to the contact point, then add that to the numbers given.

From facing lines spaced a normal distance apart such as in *heads lead right and circle to a line*, timing would be the same as in static squares. If the line is closer to the other line, the timing



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would be the same as in Box 1-4.

TIMING THE EXTENDED PROGRAM

- Turn thru: 4 (from point of contact).
- Pass to the center: BOX Couples facing in, 2; Couples facing out, 6.
- Eight chain thru: BOX eight hands, 20; Four hands, 10.
- Ocean wave: Formation
- Swing thru: 6 (from point of contact).
- Flutter wheel: SS Head or side ladies, 8; All four ladies, 12.
- Sweep a quarter: Two couples, 2; All four couples, 4.
- Veer left or right: BOX, 2; SS Heads or sides, 4.
- Run: OW Center, 4; Cross run, 6; Ends, 4; Ends cross run, 6.
- Trades: SS Partner, 4; OW centers, 4; Ends, 4; From TFL couples, 6.
- Circulates: OW centers, 4; Ends, 4; All, 4; TFL couples, 4.
- Spin the top: 8 (from point of contact).
- Trade by: 4.
- Zoom: 4.
- Wheel and deal: 4.
- Double pass thru: 4.

TIMING MAINSTREAM PROGRAM

- Centers in/out: 2.
- Cast off: (Same facing direction) Full, 8; 3/4, 6; 1/2, 4; 1/4, 2.
- Cloverleaf: 4.
- Slide thru: SS Heads or sides, 6; BOX, 4
- Folds: Any fold, 2; any cross fold, 4.
- Dixie style: SS Heads or sides to the wave, 6; All four couples to wave, 8.
- Spin chain thru: BOX 16.
- Peel off: 4.
- Tags: FL with pass thru tag the line full, 8; 3/4, 7; 1/2, 6; 1/4, 5.
- TFL tag the line full, 6; 3/4, 5; 1/2, 4; 1/4, 3; Partner tag, 3.
- Curlique: 4 (from point of contact).
- Walk and dodge: 4.
- Scotback: OW 6.
- Fan the top: 4.
- Hinge: Couples, 3; singles, 2.



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From Square Em Up In and Around River City, Sacramento, Cal.

One Minute Interview with a Beginner Square Dancer

Q— Now that you are ready to graduate, how do you feel?

A— I really like square dancing but it sure takes a long time to learn all those basic steps. And after we learned some of them, we've never had them again.

Q— Do you think there were too many steps to learn?

A— Yes I do. In fact, I almost quit the class several times but I stuck with it. I think if there weren't so many steps to learn and the class wasn't so long that more people would learn how to square dance.

Q— Do you feel the price of the lessons was fair?

A— Yes, because the caller has to put a lot of preparation into what he is going to teach us each week and he must also have a lot of patience with us beginners. Some of us don't learn as fast as others.

Q— Do you think your caller was a good teacher?

A— Definitely! I had two left feet when I started but I feel like I can do most of the steps fairly well— all due to our square dance caller.

Q— Do you plan on joining a square dance club when you graduate?

A— Yes, I plan on joining the club that sponsored our beginners' class. They seem to be a very active club and have many fun activities planned besides square dancing.

Q— How do you like the club members?

A— The question is, how do they like me? Every time we dance with them, they get upset if one of us make a mistake and they really don't like to get

One Minute Interview with a Square Dance Caller

Q— Did you teach a beginner's class?

A— Yes, I did.

Q— If so, any comments about it?

A— I agree with beginner square dancer you interviewed. The classes are too long and there are too many steps to teach. But we must try and teach all the basics just in case an out-of-town caller calls some of those steps at a Saturday night dance.

Q— Did all the beginners from your class graduate?

A— Of course! Regardless of whether or not they learned all the steps, I gave them a graduation diploma. If people are going to come to all the classes for almost 8 months and pay the weekly fee, I feel they should be able to graduate and join the club of their choice.

Q— How does your club feel about this?

A— Well, I have noticed that not all the club members will mingle and dance with the graduates. Sooner or later some of these new dancers will get discouraged and drop out of square dancing which is unfortunate after all the time and effort they spent learning all the steps.

Q— While we are talking about clubs, how do you feel about the clubs you call for?

A— The majority of the members in the clubs I call for are really great. But there are always those few couples in each club who only square up with each other. I guess you find these in every club. They could learn from dancing with others, just as others could learn

BEGINNER

in a square with us beginners. Maybe if they would help us, we would get to be good dancers, too.

Q— Thanks a lot for giving us an interview.

A— I hope to dance in a square with you some Saturday night— that is, if I can remember all the steps.

CALLER

from dancing with them.

Q— Any complaints about your clubs?

A— It really isn't a complaint, but I do wish the guys would dance more often with my wife. She really likes to dance and gets all dressed up in her pretty square dance outfit and sits patiently all evening with a smile on her face as she taps her feet. I know some wives want to dance each tip but if they were sitting chatting on the sidelines, maybe their husbands wouldn't mind dancing with the caller's wife. She would really enjoy it.

NATIONAL SQUARE DANCE DIRECTORY

Now square dancing has a National Directory listing over 5000 clubs across the U.S. and Canada. The directory includes the type of club, when and where they dance and a person to contact concerning the club.

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National Square Dance Directory

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MASDA Burns Mortgage

by Dewey Glass

On November 4, 1965, ten square dancers signed a mortgage note for \$20,000 to build the MASDA Center, Montgomery, Alabama. Those ten square dancers were the board of directors of the Montgomery Area Square Dance Association, Inc. at that time. The loan/mortgage was for twelve years.

On November 4, 1977, the MASDA Center was paid in full. Four of the original ten burned a copy of that mortgage note: Dewey Glass, Guy Akers, Varner Maxey and Jack Austin, with their respective wives, Ruth Glass, Annie Laurie Akers, Kitty Maxey and Honey Austin.

Others who danced during that time who were present at the mortgage burning were Joe Dickerson and wife, Jonny and Nancy Durham, Monroe and Peggy Allen, Harold and Phyllis Davis, and Obie and Lois Cantrell. The present Board of Directors, of which the Glasses, Akers and Maxeys are still members, have obtained another loan for complete air-conditioning and heating, and putting a new ceiling in the Center. All work has been completed and the association is looking forward to the day when the new loan is paid off and the note burned, in about four years.

The MASDA Center, 2201 Chestnut St., Montgomery, has been completely remodeled and is in excellent shape. It is a beautiful square dance hall owned and used by square and round dancers only.

The Montgomery Area Square Dance

Association, Inc. was organized in April, 1960, and incorporated as a non-profit organization on May 8, 1962. Several lots were located and purchased in making plans to build a square dance center for dancing. Certificates of membership were sold to square dancers for \$10. each. Each certificate gave the couple one vote in the management of MASDA, Inc. A S. A. M. Club was organized to help finance the operation of the Center until it was able to pay its own way. This club began with approximately twenty couples. The club was for couples who would pay \$10. each month to be members. These Share-A-Month members could dance in the Center free for all dances except the Annual Dixie Jamboree. For these payments, a Certificate of Membership was issued and could be held until later years when it could be cashed in and all money refunded. The By-Laws limited the number of certificates that could be sold. Members have from one to 158 certificates of membership at the present time. A new rule now is that any member who owns more than 100 certificates cannot purchase any more. There are approximately 2500 certificates out now.

Visitors to the Montgomery area are invited to drop by the MASDA Center and dance. There are clubs meeting every day of the week and sometimes on Saturday. An Association (MASDA) Dance is held on each third Saturday night and a workshop dance each fourth Saturday. For more information write to MASDA, Inc., PO Box 7132, Montgomery AL 36107.

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American Squaredance, August 1978

An Open Letter To Graduates

by Al Eblen
Wichita Falls, Texas



You are the best trained dancers ever. You know more square dance movements than any other group I have ever taught. You dance more smoothly and with less group than any previous group. You have more confidence. You can *coordinate, stroll and cycle, flip the diamond* and do any mainstream movements or experimental, plus most of the Plus 1 and Plus 2 movements. You have more enthusiasm. You have square dance diplomas, badges, pretty new square dance clothes. You look just great to me.

We don't know what brought you to this stage, but hang onto it. Maybe this was something you wanted to do. Maybe square dance class was a place to go on Thursday night. This could have been to please your husband or wife. Maybe you needed the healthful exercise.

Whatever it was, it got you involved in the greatest recreation you could find. So many people say, "I have made more new friends since starting to square dance than I ever had before."

We have no way of knowing how many of you can even find the hall, this time next year. Most of you signed a pledge to come back as angels for the next lessons. Please do.

You have a winning streak going for you. Whatever you do, don't drop it. Don't let some petty slight or club politics get you down. Generally, square dancers are the world's nicest people. However, we are human and not

perfect. So don't let some other dancer's mistake drive you out of square dancing. If needed, you should be very forgiving, yourself. Most of all, don't let the new movements bother you. Remember, most new movements are combinations of basic calls which you know very well. When you hear a new call, listen for the cue. For example, if I called *acey deucey*, I would immediately cue, *centers trade, ends circulate*. If you hear this, you can do the movement, without knowing *acey deucey*.

Some of you have been to only one dance, yet already you have picked up some bad habits. The Hungarian do-sa-do, the hip bumping, and the rough dancing are not the way your caller taught you. Remember that the way the caller taught you is often the best way. Many times a square breaks down because of the improper do-sa-do, which leaves dancers facing the wrong way. The hand-clapping and hip-bumping on a right and left grand often causes dancers to get home too late for the next movement.

Dear graduate, you are out of the nest now and on your own. How far can you fly? You are the best students I every taught. You should be, for we took more time and taught many more movements than ever before. You are "blue ribbon" all the way. Like a Cadillac, you are the "Top of the Line." We wish you many more years of happy dancing.

Your Caller

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Squaring With the Symphony

by Cy & Cleo Schmitz

With Harold Bausch calling a Kalico and Kerchief square dance we are guaranteed a good time the minute our feet move to the music. One gets a heady "high" as Hal choreographs the evening and you feel you are just about the best dancer in the world. Thus you think you deserve the best a city like Omaha, Nebraska, can offer a square dancer — to square dance under summer stars at famous Peony Park Royal Grove Terrace to Harold's calling.

Dancing was scheduled regularly after the Summer Starlight Pop Concert Series, so wouldn't it be fun to square dance to be big band sound with classical expertise? With that superb terrazo outdoor floor and a professional entertainer like Harold, you have a combination that can't be beat.

We conquered our shyness when we found world-famous Maestro Joseph Levine open and enthusiastic about our suggestion. Dave Majors, manager of the symphony, scheduled our first meeting. They immediately recognized Harold's talent and their advertising agency, as well as all avenues of promotion, were available to us.

During the following three months of preparation we enjoyed 100% cooperation from all 24-plus regional callers and more than 37 clubs. Omaha is a river city with Council Bluffs across the wide Missouri, so western Iowa was included in the square dance council.

The result was a *first* for Nebraska-land. A country and western night was scheduled in the Pop Concert Series in recognition of the Nebraska Centennial. Rex Allen, star of more than thirty movies, would sing with the symphony. Harold Bausch would call, and the dancers would dance during the symphony program, with open square dancing afterwards to Lambert Bartak's square dance combo.

At 4 p.m. of the big day, two hundred representatives of regional dancers rehearsed in the sun with the Symphony Pops Orchestra and were issued their

complimentary tickets for the evening. At 7 p.m. there was a western style cook-out for those who made reservations. By 8:30 all area callers and taws and programmed dancers were signed in and seated in a special area, their families nearby.

At 8:40 Maestro Joseph Levine set the tone of the evening, leading the orchestra through the varying tempos and brassy energy of Aaron Copland's "Rodeo," and we relaxed and enjoyed Rex's "Cool Water," "Tumblin' Tumblweeds," and other favorites.

Then we found ourselves squared up and there was our caller in the spotlight beside the maestro with the baton, backed up by rows of skilled musicians. Harold was in complete command of the situation and so much at ease we forgot to be nervous and enjoyed ourselves as much as we do at our club dances. The orchestra had made arrangements for "The Old Lamplighter," "That Old Black Magic," "Puttin' on the Dog," "Hoe-Boogie," and other square dance numbers.

Here's a quote from Denman Kountze Jr. in the *Omaha World Herald*, next day:

"As for the square dancing, well, it was abundant and delightful. Dancers, young and not-so-young, cavorted agreeably before the superb, relaxed and humorous calls of Harold Bausch, who by day is postmaster of Lehigh, Nebraska, and who by night is easily one of the finest callers in the business."

Well, that was ten years ago, and Harold has since taken early retirement from the postal service, and is a fulltime professional caller and teacher of square and round dancing. He and Lill live close to their family in Fremont, Nebraska. Each square dance he calls provides another memorable evening of dancing fun for us and for the Kalico and Kerchiefs.

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RHYME TIME



Walt and Ruth Pharoah of Canton, New York, sent this poem which was written to jog the memories of club members. It worked.... and might help others.

Once upon a springtime, there was a special dance,
And the host club decided not to take another chance.
They wanted to establish a reputation rare,
By planning out refreshments with extraordinary care.
They asked head couples to bring sandwiches, enough to feed four dancers,
And side couples to bring desserts, enough to feed four prancers.
Those not on the floor, at the time requests were made
Were to bring cheese and crackers, sliced and prettily displayed.
Since there was no kitchen available at this particular place,
Everyone arranged his food on pretty plates or paper lace.
Well, the turnout was terrific, everyone had a great time.
People raved about the caller — he was really in his prime.
But the thing they talked the most about, and never did forget,
Was the sumptuous lunch that followed, and the gracious hosts they met.

Now this really hasn't happed, as you could figure out,
But we hope at our next two specials, that's what it's all about.
A little extra effort on every member's part,
And we could print this poem and take it right to heart.

—Joretta Creighton

I beg of you, please be courteous to the round dance caller,
Who works very hard and whose group is smaller.
His cues must be heard by the dancers in the round.
It's most distracting with noise in the background.

"Don't look at me....I'm not to blame,
I think it's a terrible shame."
"I just said a few words to him,
Just talking in the interim."
"I asked her where she dwelt,
And she showed me her new belt."
"I came to square dance and to chat,
And I like to chew the fat!"

In the spirit of friendship each spoken word
Made such noise that the cues were not heard.
So, please, I ask again of you
To wait until our round is through.
After your tip please leave the floor
So we have room to dance once more.

No offense intended, I'm quite sincere,
Why don't you start round dancing this very year?
You'll find it easy, pleasant and much fun.
Step apart, point....you've already begun.
Why not try it? You've nothing to lose,
You might win champagne on your next cruise.

—Elayne Newman

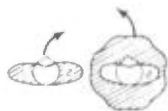


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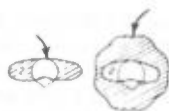
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U-TURN BACK



- ① Individual dancers (facing out couples shown here as example).



- ② Designated dancers (all shown here) turn back 1/2 in place.

NOTE: The direction of turn should be a continuation of body flow of the previous call. If body flow has not been established, turn toward partner. U-Turn Back is included as a part of many calls.

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28th National Square Dance Convention.®



Left Allemande in Dairyland™

June 28, 29, 30, 1979

Milwaukee, Wisconsin

HOUSING

You've heard the old adage: "The early bird gets the worm". In square dance language this translates to: "The early dancer gets the room". Dancers attending the 28th National Square Dance Convention in Milwaukee, Wisconsin, at MECCA/Civic Center on June 28, 29, 30, 1979 will be able to select from a good variety of housing.

Motel and hotel rooms— 3200 rooms in the Milwaukee area have been set aside for the convention. The Milwaukee Convention Bureau will handle all housing reservations. Dancers will send housing deposits directly to the motel. The 28th Housing Committee also will keep complete files on all reservations. Confirmations will be sent out after October 1.

The Housing Committee reminds dancers to fill in the dates, as well as the nights housing is desired. The Committee suggests that dancers wishing to room next to each other send their reservations in the same envelope. Dancers staying in the outlying area are encouraged to leave their cars at State Fair Park, the convention campground, and utilize the ten minute shuttle service to the convention site.

Block housing— Block housing will be available until December 31. This courtesy is extended to groups who wish

to reserve a whole section of rooms; such as those coming by charter plane, bus or train, as well as in caravans.

Dormitory housing— 2400 dormitory rooms have been reserved for dancers at Marquette University, the Milwaukee School of Engineering, the University of Wisconsin-Milwaukee; as well as the YMCA. These campuses are close to downtown Milwaukee.

Camping— 2000 units can be accommodated at State Fair Park. The Park is only ten minutes from MECCA/Civic Center on the free non-stop shuttle bus. Campers will have limited electricity available. There will be water and dumping services provided. The State Fair Police will be responsible for around-the-clock security on the grounds. Campers may begin arriving on Wednesday, June 27. Those wishing to camp together must arrive together. The basic fee is \$28 for four nights. Campers who have pre-registered will pick up their packets at the campgrounds.

Wisconsin has plenty of housing facilities available. To ensure the best selection, register now and start planning to "Left Allemande in Dairyland" come June 28, 29, and 30!

For registration blanks and further information write: Publicity Chairman, Box 1032, Janesville, WI 53545.

STRAIGHT TALK

Why did the Pharoahs build pyramids? Is square and round dance entertainment? Be careful. Square and round dance is fun for the dancer, but can we call it entertainment? I enjoy dancing and calling very much, but I must conclude that square and round dancing, as done today, is hobby dancing, not entertainment. Disco or country-western dancing requires just a little learning, and almost no practice. Bowling down a few pins doesn't require weeks of learning or continual practice. Attending a play or playing in a picnic softball game doesn't need a year of classes. Neither do going to the movies or watching TV. Think about it.

How many nights of dancing did your area callers offer last year for people with little or no experience? How many nights of "entertainment" were offered for those not involved in our hobby? And how many did you turn away by saying, "We will call you when a new class starts?" How many never showed up, or dropped out because the hobby requires too much time? Your friend, Rusty, who used to dance is busy being a father, Scout leader, coach for Little League, and/or a shift worker. He loves dancing, but as a hobby? "Sorry, I just don't have the time."

All this leads to a point. Is there room in modern square and round dance for the occasional non-hobby dancer? Unless I misread the Callerlab programs there certainly is, only a "Vacancy"

sign hangs in the window. With our current 25-week average class length, and the added workshops for Plus 1, Plus 2, Experimental and even advanced programs, whatever happened to the basic and extended programs? Our hobby level dancing is alive and healthy. I would not change it (much). I would like, however, to resurface the road we use to get there.

Since the majority of people don't know if they want to be hobby dancers when they start, don't force them to choose. Form "entertainment" clubs where Rusty and his friends can dance with only a little learning. He will be able to dance when the urge comes and feel welcome. The basic program can suit this need. Hold down the complexity and newcomers can be welcomed at parties every month or so. If those who join the entertainment club wish a more complicated, time-consuming level, the extended level could be offered on a different night. A well-programmed dance at either level should be refreshing to the hobby dancer, and just as people now get involved in advanced and challenge dancing, the "entertainment club" dancer could seek the avenue which pleases him.

The Pharoahs built pyramids because you can't place a capstone without a wide, tapering base. Entertainment is our base.

Jim Jenkins
San Angelo, Texas



Harold
Thomas

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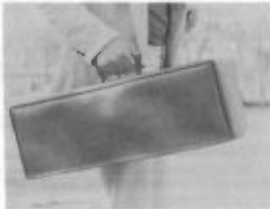
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FOR THE FINEST IN SQUARE DANCE SOUND, THE GOLDEN COLUMN IS THE BEST AROUND!!

A GRAND SQUARE

DANCER
OR
TWO



by Dave Johnstone

Advanced and challenge dancing has had many detractors and, having survived many years of verbal brickbats and scorn, seems at last to be almost respectable. Much of this progress is due to the perseverance and dedication of callers such as Art and Betty Fricker of Toronto, Ontario. Now, Betty is about to put her checkers away and Art, his mike, for a well-earned retirement. They will be leaving behind a 25-year heritage of square dance leadership, and many hundreds of people are enjoying square dancing today as a result.

The Frickers began their square dance activities in North Bay, Ontario, after attending a course by the North Bay Recreation Department. Art played the fiddle and had done a little calling while in his teens, so he was a natural leader for the group that formed from this course. Later, they expanded into the whole field of square dancing; children's groups, teenagers, round dancing, and then with a few friends, they tape danced to improve their dancing skills and square dance knowledge. Moving to Toronto in 1965, they formed the Metrognomes in 1966. This club has encompassed every kind of dancing from beginner to high challenge. They continued to tape dance and in 1968 they attended their first

challenge convention, and haven't missed one since.

Betty has specialized in challenge choreography, and in this field she is recognized as one of the best. Her understanding of the basic mechanics of smooth flowing continuous choreography is incredible and has played a large part in their success as square dance teachers and leaders. Art and Betty are fine teachers. They have an almost instinctive understanding of the basics from which we dance, and have the happy knack of passing this on to their dancers with a minimum of words. They also believe very strongly that, "If you can't dance it, you shouldn't call it," and their example was always there on the dance floor!

The Frickers set high standards for their dancers and even more so for themselves. If you were willing to work and learn, Betty and Art would move heaven and earth to insure that you did. Although sometimes a little caustic in their comments, one always knew that it was for one's own benefit, and there was always a fine sense of humor in the background. They are tireless workers and the Toronto area is going to miss them. We know that dancers everywhere will join with the Metrognomes in wishing Art and Betty a long and productive retirement, back once again in their beloved North Bay area.

HEM-LINE



PETTICOAT JUNCTION

The Caller from Memphis, Tennessee, featured this photo and story of an easy way to store petticoats:

"There is a product used in construction called *Sonotube*, a twelve-foot long heavy cardboard cylinder that comes in twelve, fourteen and sixteen inch diameters. This tube can be cut into nine 18" long lengths with a plain old hand saw. The sawing was a lot of work, but worth it. After cutting, I sanded the edges, cleaned the inside with Fantastic (there is an oily coating that should be removed) and painted them white with a paintbrush. Spray paint did not do well. I just stacked them up along the wall and on top of the chest as you see in the picture. They are movable to any arrangement and any location at any time, since it is unnecessary to fasten them together. I used the 12" diameter which proved to be big enough not to crush the petticoats. I got 18 sections out of two tubes which cost about \$20 each."

Andy Woods
3309 Flower Valley
Memphis TN 38122

OH.....MY PETTIPANTS!

The story goes: that one Thursday night,
A certain club member found herself in a plight.
As we squared up with a smile and a laugh,
She said to her man, "I feel a draft.
Don't swing too high as we do this dance,
For I neglected to wear my pettippants!"
When the tip was over, we looked around
And this club member could not be found.
The story goes on, she ran through the door,
At the back of the hall that leads to the store,
She frantically searched both high and low
For something to cover her lower torso.
Now here's a warning to the men alone,
Carry a fiver when you leave home,
Your taw could say as you start to dance,
"Don't swing too high — No pettippants."



Opal McDonald
From Washington "Footnotes"

Specials

ROYAL HOLIDAY Square/Round Dance weekends — Spring and Fall; National Callers; at Interlaken Resort Village, Lake Geneva, Wisconsin. WRITE: Bill & Jacque Blevins, 1257 Franklin Lane, Buffalo Grove, Illinois 60090.

3rd Annual REDWOOD ROUNDUP, Labor Day Weekend, Sept. 1-3; Loleta, Cal.: Cal Golden, Ken Bishop, Hank & Ruth Fitch; All events, \$10 per person. Write Al Whitfield, 1413 J St., Eureka CA 95501.

TEN GREAT WEEKS OF DANCING: Spring Fling, Swap Shop, Rebel Roundup, Accent on Rounds with Squares, Fun Fest and Fall Jubilee. For details write Tex Brownlee, Fontana Village Resort, Fontana Dam NC 28733.

OKC WAS OK!



27th National Square Dance Convention Report:

Oklahoma City was O.K.! 23,879 dancers re-united, shopped, danced, discussed, visited, partied and rested (with not too much of the last). They came from the USA, Canada, Bolivia, Panama, Mexico, Puerto Rico, West Germany, Saudi Arabia, UK and Japan.

Oklahoma City was a surprise to us. We were duly impressed by the scope and imagination of the Cowboy Hall of Fame out on Persimmon Hill. We were awestruck by the variety, the daring, the non-conformity of the architecture of large and small business and residential edifices. Is it the influence of "wide open spaces" that dispels the drab all-alike-ness seen in other areas? Or did Frank Lloyd Wright start the trend there years ago?

If, at any time in a business day, natural or nuclear holocaust befalls them, a large percentage of OKC residents will survive. The central city is honeycombed with underground concourses lined with offices and shops.

What happens to everyone on Sunday in OKC remains a mystery. Following our LEGACY board meeting we emerged into a ghost town where hotel lobbies are deserted, restaurants closed and Myriad Center a stone monument,

unremembering its colorful visitors of the days before.

Which brings us back to the Convention, and our impressions of it, which are limited by the booth to participation in only a few events....

Press breakfast— lovely, Lieutenant Governor Nye a lively and humorous speaker. Always great to greet fellow editors and meet new PR people, such as the Nelsons from the 1979 Wisconsin committee.

S/D Styling Clinic— (With Dick Manning, Gene Trimmer and Stan) 50 squares first day, 81 the second, over a hundred on the third. From the later comments, "styling" is something we must stress in teaching and dancing. The fine points of looking and feeling good on the dance floor are sandwiched in between chunks of *allemande thar* and *flutter wheel* and don't spark the learners' taste buds until much later. Perhaps the National Convention contributes largely to the square dance scene with this clinic that dancers consume with relish!

Booth arrangements— Fine! Each year something new is added and at OKC it was a hospitality room for exhibitors with coffee and a place to eat lunch

away from the customers. NASRDS (Dealers) had their annual meeting at which Craig Lake of Del-Ron was elected president for another year. Jim White, who has resigned as executive secretary (a post he held since the organization of SASRDS) is to be congratulated for his efforts on the dealers' behalf.

After-Party Panel— Fun! What more can be said? Put Bob and Phyllis Howell, Betty and Clancy Mueller, Don and Sally Banks in any room, shake well and hilarity results. As moderator, Cathie didn't have to worry about the soufflé falling — all the ingredients were right!

Exhibitions— Colorful and astounding. Why it is that the Square Tappers bring a lump to the throat, with their tiny tots and tapping teens together? The standing ovation they got tells us that thousands in that hall wish them well on their Russian tour this summer.

Fashion show— Fantastic! From the youth orchestra to the decorations to the models, all "put together" with the "Four Seasons" theme, the show was an unqualified success!



Housing— Here we have the rub! Every convention committee has a cross to bear and this must have been Oklahoma's. We understand that management changes made dealing with hotels difficult and caused conditions in hotels to deteriorate from the point at which they were checked out for convention housing. Prime example: The downtown Tivoli, rescued from urban renewal demolition for the convention, should have been razed last year. A nice clean big-top would have

been more acceptable housing.

We saw many hotels and motels in OKC, but not downtown. Even the OK Capitol is not downtown. The Convention Center is, though, and we wish future planners would program additional downtown housing into their blueprints. The new Sheraton is superb and the older Skirvin comfortable but they are not adequate for large numbers. OKC employees rank high in hospitality and helpfulness.

We'd like to see OKC when the "galleria" and the Myriad Gardens are complete. How about another convention in 1990, folks?

Programming and Sound— For the most part there were no complaints. A few callers said they weren't given calling spots in spite of registering early, but these were isolated. Same for sound — good except for small adjustments made on the spot with minor exceptions.

After-parties — Well-planned. We visited Wisconsin's, complete with dancing and stage antics, as well as Louisiana's with dancing and a taste of fresh shrimp flown in for the occasion. The Texas banquet was a real ball — thanks for the invitation. Sorry we missed the special rodeo at the fairgrounds, which added a "touch of crash" to the festivities.

As the 27th fades into history, we couldn't help but consider the contrast between this joyous event and the tragic march of Indians to this area originally, when the Cherokees, Choctaws, Creeks, Chickasaws and Seminoles (saying the names suggests the rhythm of a tomtom) ended their long "Trail of Tears." The dancers arrived with a Tuesday tornado, danced up a whirlwind, and fled a flaming finale. (The Saturday afterparty at the Skirvin was evacuated because of a laundry fire. Not to be deprived of dancing, the evacuees promptly squared up in the streets. No one was injured; the mass withdrawal was a safety measure, and spirits were undampened.)

These side effects were unplanned by the committee headed by hard-working Pete and Esther Hughes, but will surely make the OKC Convention of 1978 a memorable one!

OF SPECIAL INTEREST TO THE
HIGH FREQUENCY DANCER
& ADVANCED PROGRAM
ADVOCATE

CHALLENGE CHALLENGER

by Jim Kassel

The 12th National Challenge Square Dance Convention was held in Butler, Pennsylvania (just north of Pittsburgh) in June. Attendance was the highest ever, with dancers from twenty-two states and Canada attending.

There were thirty-two hours of challenge provided during the three-day event, and the majority of the dancers attended a trail-end dance the day before the convention began.

For the first time, two halls at different levels were in operation continuously; one at C-2½ level and the other at C-1½ level. In addition, special C-4 sessions were scheduled. This variety of levels was considered very successful and will be continued in the future.

The nine staff callers, who were chosen by vote of the dancers at last year's event, were: Dewey Berry, Jim Davis, Ed Foote, Keith Gulley, Dave Hodson, Ross Howell, Lee Kopman, Ron Libby, and Norm Poisson. John Preston was associate caller. In addition, eight other challenge callers who attended the event were given the opportunity to call.

The 1979 convention will be held again in Butler, Pennsylvania. The dancers voted to keep the same staff shown above and also to add John Preston as a staff caller.

The other callers who called one or two tips during the convention were Jeff Barth, Don Conrad, Art Fricker, Bruce Busch, Jim Kassel, Al Vesper, John Sybalsky and Clark Baker.

The callers followed the announced levels and used the lists of calls designated for each floor. This proce-

sure certainly adds greatly to the overall success of any dance or convention. The floors were listed as C-1½ and C-2½ and, since the C-3 list of calls is divided into Part A and Part B it follows that C-2½ would naturally be C-2 plus Part A of the C-3 list. The question I ran into from a number of dancers on the C-1½ floor was, "What is C-1½?" At the moment the best answer I can give is what we prepared ourselves for: to be firmly grounded with C-1 and have a good working knowledge of most of the C-2 calls. My observation was that with the expert and directional calling no one at the convention had any perceptible trouble dancing on the C-1½ floor. This was the floor I spent all my time on. It was a great convention and to me the greatest I have ever attended.

BUCKEYE STATE CONVENTION

On June 9th and 10th, 1978, the Buckeye State Convention hosted thirty squares of challenge dancers. Don and Dollie Conrad were in charge of the Challenge Hall which offered eleven hours of C-1 level dancing. Columbus' Step 'N' Stones hosted an after party on Saturday night with Dave Hodson, Deuce Williams, John Preston and others calling at the floor level which was C-2½ at times.

INTEREST SESSION REPORT, CALLERLAB, 1978 — PART 2

Miscellaneous comments by callers responding to the survey:

Several people were upset that some callers are trying to call Advanced Level when they don't even know how to dance it. There were strong feelings that a caller should be able to dance Advanced basics if he is going to teach them. In addition, it was noted that some callers seem to be going into Advanced simply because it appears to be the "in thing" to do, and that they are forcing Advanced Level on dancers who cannot even dance Mainstream Plus and in some cases Mainstream. The result is dancers receiving poor teaching and/or dancing experience and thus becoming discouraged with Advanced Level; they in turn tell their friends, and an entire area can quickly become anti-Advanced.

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There was strong objection to the Advanced List not being followed in Advanced rooms at festivals and conventions. Some callers were tossing in many extra calls which only their own dancers knew. While no one objects to callers using additional calls at their home program, festivals have dancers attending from many areas, and it is felt the Basic Advanced List should be strictly followed.

Very strong objections were raised to callers in Advanced rooms at festivals teaching primarily new experimental calls and ignoring or only briefly using the Basic Advanced calls. This was felt to be very unfair to dancers in the hall, who were there expecting Advanced

Level to be called, and also misleading to other dancers who, then think they are doing Advanced level when they really are not. Objection was also raised about callers labeling their own dancers "Advanced" when either none or only a few Basic Advanced calls were ever used.

It was felt that dancer and caller education as to what Advanced Level is and promotion of the Basic Advanced List is vital to having these problems disappear.

Thank you to those who responded to the survey, and especially to those who took the time to detail their thoughts on matters of concern to them.



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14600 S. Main Street, Gardena, Ca. 90248





Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— August 1953

This month's cover is a cartoon showing what's liable to happen on a hot summer's night while square dancing. On the call "Gents to the center and back to the bar," all the "gents" took off for the cold drink stand!

.....

If you are interested in the history and development of square dance figures, you'd enjoy reading about "Grass Roots and Fancy Cuttings" by Lee Owens— "grass roots" meaning the original figure and "fancy cuttings", the variations growing out of the original. He begins, "Not so many years ago, everyone who danced quadrilles, contras, or square dances knew and understood *right and left*. However, the term is controversial today for no other reason than that a good many callers and dancers have confused "Right and Left", the original or "grassroot" figure, with its variation or "fancy cutting" known as Right and Left Through. He went on to say that things got further complicated by mixing in another grassroot figure "Pass on Through" with the confusion. The correct way to dance the three figures was given, as follows. "Right and Left"— a 16-count figure— was done by two couples passing right shoulders (no hands) to the opposite sides, wheeling around and then repeating the movement back to original positions. Half Right and Left could also be called.

Right and Left Through meant simply to pass opposites by the right shoulder (still no hands). A wheel around was done *only* if there was no direction to do another figure immediately following.

In Pass on Through, only one couple was active, passing *between* the visited couple to the outside. Split the Ring and then Split your Corners were "fancy cuttings" from the basic Pass on Through.

It is interesting to note after 25 years that the evolution of these square dance figures has led to the extinction of one basic, Right and Left; the addition of hands and an ending wheel (courtesy turn) for Right and Left Through; the substitution of the command Split for Pass on Through figures, and the eventual use of that old command for a different movement, passing right shoulder.

Square dancing marches on.

.....

In the third and last of a series by Ralph Page, "On the Contra Trail", Ralph adds one more nationality influence on the present-day New England contra. "Within the past hundred years," he writes, "New England has experienced another flood of immigration— the French Canadians..... They are a delightful and fun-loving people and dearly like to sing and dance." They have had little or no influence as far as bringing with them from Canada contra dances of their own. However, so adaptable are they in all things, that they have taken to our contras like young ducks to water..... French-Canadian fiddle tunes are used more and more for our New England dances, both square and contra. Some of our finest folk musicians are of French-Canadian derivation. Without a doubt they have had the strongest influence on our long New England swings. To them should go the credit— or blame— for our frequent 8 to 16 count swings..... I have danced at

French-Canadian weddings and frequently the swings indulged in their squares were of 16 measures of music."

From "The Oracle", "At one time, walking the Grand Square was a simple filler almost as popular as the alle-mande left to a grand right and left. During the days of lancers and the formal quadrille it was very commonly done."

Dr. Ted Kohler of Mississippi Southern College, with square roots from his New England upbringing, writes "Let's Build Tradition". He begins, "The cover of the official program for the Ninth Annual New England Folk Festival, held in April of this year, featured the following quotation: 'Doing things the way everybody has always done them— that's folk tradition. Your folks and our folks, wherever they came from, had fun doing them that way. Let's keep our traditions, let's be proud of them, and above all, let's have fun together.' I would add another phrase to the statement— let's preserve them,

yes, but let's also BUILD traditions. For the bare truth of the matter is that people have not always done things the same way..... Each succeeding generation inherits the traditions of the past, and adapts them to the present, leaving its own mark upon them, for better or worse, in the process.....

How does this apply to folk dancing? (Folk in the broad sense— squares, contras, etc.) In the cry for a lessening of the flood of new dance material of questionable value— a cry which has been sorely needed for some time— let us not place a stigma on creative effort. Let us not stamp out the very expression of our present times which may become the treasured traditions of the future. Traditions are made through a natural and inevitable process of acceptance and rejection as each new generation reacts to the experiences and habits of the old..... That which is worthy will last through the years, and that which is not will fall by the wayside. We must have more faith in our own ability to recognize what is good and what is not so good."

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feedback

A number of articles in your fine magazine have prompted this letter. First, I would like to say that I heartily endorse the moratorium on new calls. After all, square dancing is supposed to be a national, even international, form of entertainment for a family and the cluttered manuals devoted to calls do not serve to enhance this image. As many letters have noted, those dancers that are unable to dance many times each week are unable to keep up with today's constantly expanding repertoire of new maneuvers. Another point to be made for the moratorium is the increasing number of square dance weekends being offered. Problem there, and with any vacationer, is being able to dance to the area's level. A standardized level of square dancing would allow people to become proficient at that level and be certain that they could enjoy dancing anywhere in the country, or world, for that matter. The challenge level would still provide those dancers that feel the need to experiment an outlet but not require the majority to workshop constantly or drop out. As to the callers, I have listened and talked to many. Most feel that the current level is more than adequate to maintain interest in dancing. The all position concept adds a very real challenge to caller and dancer alike but can remain within the framework of popular calls. As Stan mentioned in passing, chorophobia (afraid to dance)...is the reason many dancers drop out but won't admit it. The root word's meaning certainly was not lost for me.

In your May issue, in the "Straight Talk" article by Ed Foote, another

point was made that seemed to meet with a bit of insouciance in the editor's note. Mr. Foote made a very valid point in his remarks concerning non-dancers reaction to square dancing. I have talked to some people who have square danced in the past and have remarked that it has become too complicated and strenuous. When questioned further, they mentioned the demonstrations they had seen on TV but couldn't remember the show. I feel that a little assistance from the staff could have turned up the address for both the Purina Co. and the producer or the Grand Ole Opry House. After all, these are the people responsible for the show's content and continuation. I am now writing to each of these, in addition to the local TV station, and believe your magazine could provide a great deal of assistance in this matter. After all, if too many potential dancers are turned away by demonstrations such as this it can only be detrimental to square dancing in general.

We have too many positive forms of advertisement to let this very damaging one go on without some sort of comment. A short while ago, a joint effort by square dancers stopped a commercial by a West Coast brewery from being aired because it associated square dancing with alcohol. Can we not attempt to at least contact those responsible for the show and let them know our feelings. I do feel that you could be a big help in this matter and would appreciate anything you might do.

Raymond Worden, Jr.
Emerado, North Dakota

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FREE CATALOG





KEEP 'EM DANCING

by Ed Fraidenburg

Heads lead right and circle to a line
Touch a quarter, circulate
Center four hinge a quarter, step thru
Go round one to a line, boys trade
Ends circulate, tag the line in
Star thru, pass thru, trade by
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Spin the top, girls fold, peel off
Wheel and deal, touch a quarter
Scoot back, boys fold, two ladies chain
Left allemande.....

Heads square thru four, ocean wave
Cast off three-quarters, boys run
All pass thru, tag the line in
Star thru, trade by, ocean wave
Cast off three-quarters, boys run
All pass thru, tag the line in
Star thru, trade by, left allemande.....

Heads square thru four, ocean wave
Cast off three-quarters, boys run
Half square thru, trade by, swing thru
Cast off three-quarters, walk and dodge
Partner trade, star thru, pass thru
Trade by, left allemande.....

Heads square thru four, ocean wave
Cast off three-quarters, boys run
Star thru, swing thru, cast off $\frac{3}{4}$
Walk and dodge, partner trade
Slide thru, left allemande.....

Heads square thru four, ocean wave
Cast off three-quarters, boys run
Spin the top, boys run, wheel and deal
Left allemande.....

Heads spin the top, extend
Cast off three-quarters, centers trade
Boys run, pass the ocean, swing thru
Boys run, wheel and deal, circle four
To a line, crosstrail thru
Left allemande.....

Sides roll away, heads lead right
Circle four, ladies break to a line
Pass thru, wheel and deal, peel off
Bend the line, star thru, trade by
Circle to a line, left allemande.....

Sides flutter wheel and rollaway
Heads lead right and circle four
Ladies break to a line, pass thru
Wheel and deal, peel off, bend the line
Star thru, trade by, left allemande.....

Heads square thru four, swing thru
Girls circulate and fold, peel off
Ferris wheel, double pass thru
Track two, recycle, sweep a quarter
Crosstrail thru, left allemande.....

Heads square thru four
Right and left thru, swing thru
Girls circulate and fold, peel off
Ferris wheel, double pass thru
Track two, extend, center girls trade
Recycle, left allemande.....

Heads square thru two, swing thru
Girls circulate and fold, peel off
Ferris wheel, double pass thru
Track two, recycle, sweep a quarter
Left allemande.....

Heads lead right and circle to a line
Spin the top, girls fold, peel off
Ferris wheel, double pass thru
Track two, recycle, sweep a quarter
Crosstrail thru, left allemande.....

Heads curlique, four girls turn thru
Centers slide thru, others trade and roll
Lines pass thru, wheel and deal
Centers turn thru, star thru
Wheel and deal, pass to the center
Turn thru, touch a quarter
Centers trade, boys run, pass thru
Wheel and deal, zoom and pass thru
Left allemande.....

Heads square thru four, touch a quarter
Scoot back, boys fold, girls touch $\frac{1}{4}$
Girls circulate and cross run
Boys touch a quarter, couples circulate
Boys cross run, bend the line
Left allemande.....

Heads square thru four, swing thru
Girls fold, boys trade and roll
Boys touch a quarter, all slide thru
Pass thru, wheel and deal
Centers pass thru, left allemande.....

Heads square thru four*
 Touch a quarter, girls fold
 Boys turn thru, slide thru
 Wheel and deal* (Repeat from *)
 Left allemande.....

Heads square thru four, touch a quarter
 Girls fold, boys turn thru, slide thru
 Wheel and deal, touch a quarter
 Scoot back, boys fold, girls turn thru
 Star thru, wheel and deal, dive thru
 Square thru three-quarters
 Left allemande.....

Heads lead right and circle to a line
 Curlique, circulate
 Center four box circulate, boys run
 Double pass thru, first couple left
 Next couple right, crosstrail thru
 Left allemande.....

Heads lead right and circle to a line
 Pass thru, half tag
 Partner tag (same sex), trade by
 Swing thru, boys run, crosstrail thru
 Left allemande.....

Heads square thru four, swing thru
 Boys run, half tag, partner tag
 Trade by, swing thru, recycle
 Pass thru, trade by, left allemande.....

Heads lead right and circle to a line
 Curlique, circulate
 Center four box circulate, eight circulate
 Girls circulate, eight circulate
 Face in, star thru, centers in
 Cast off three-quarters, pass thru
 Wheel and deal, centers turn thru
 Star thru, wheel and deal
 Left allemande.....

Circulate Family:
 Four ladies chain, heads lead right
 Circle to a line, curlique, circulate
 Center four box circulate, boys run
 Double pass thru, first couple left
 Next right, pass the ocean
 Eight circulate, swing thru,
 Ends circulate, swing thru
 Centers circulate, recycle, veer left
 Boys circulate, girls trade
 Couples circulate, tag the line right
 Girls circulate, boys cross run
 Bend the line, left allemande.....

Fold Family:
 Heads square thru four, swing thru,
 Girls cross fold, swing thru
 Boys fold, peel off, girls fold
 Star thru, pass thru, ends fold
 Square thru three-quarters, trade by
 Swing thru, centers fold, extend
 Boys run, pass thru, trade by
 Left allemande.....

PATTER RECORDS

BLUE BONNET RAG— Kalox 83-55

Caller: Vaughn Parrish
 Drums-bass-rhythm guitar-harmonica. Flip called by Vaughn gives examples of calling basics backwards. It's quite a novelty.

SHELBY'S BOIL 'EM CABBAGE— U.S.A. 514

Caller: Shelby Dawson
 Harmonicas and bass. Mainly harmonicas make up this patter record. It sounds good and is very easy to use.

DRIFTWOOD— Windsor 5076

Caller: Larry Jack
 Lead guitar-base-rhythm guitar. Nice easy-to-follow beat.



Pat Barbour



Kip Garvey



INSTRUCTIONAL

RR-401 SO YOU WANT TO LEARN TO CLOG by Wade Driver

ROUNDS

RR502 BROWN EYES BLUE by Dave & Nita Smith

HOEDOWNS

RR303 SMOOTH 'N EASY/HOT 'N SASSY

RHYTHM SINGING CALLS

RR-117 ALL WRAPPED UP IN YOU by Wade Driver

RR-118 I'M JUST A REDNECK IN A ROCK AND ROLL BAR
 BY Wade Driver

RR-119 GOOD HEARTED WOMAN, Wade Driver, Pat Barbour

RR-120 EXPERT AT EVERYTHING by Kip Garvey

CIRCLE D SINGING CALLS

CD-210 WHAT IF WE WERE RUNNING OUT OF LOVE Les Main

CD-211 DON'T IT MAKE YOUR BROWN EYES by Rusty Fennell

CD-212 MEXICAN LOVE SONGS by James Martin

CD-213 I'VE BEEN TO GEORGIA ON A FAST TRAIN Tony Sikes

CD-214 OLD TIME LOVING by Mike Litzenberger

2542 Palo Pinto
 Houston, Texas



Wade Driver

Dave & Nita Smith





Dancing Tips

by Harold & Lill Bausch

In the last year or two we have become aware of something we had never noticed before. Square dance clubs and square dance associations are taking advantage of callers. This may sound like a new twist to you; usually, we hear the other side of the coin. We hear officers saying that callers are charging too much. Here we have clubs, and often associations, of dancers that are taking the callers for a "ride."

At Callerlab a group of callers who move around the country calling festivals compared notes. Suddenly it was mentioned that a certain caller had been booked to call a big festival and ended up calling some sixteen hours. Usually it would be three to six hours, or, if a two-day event, maybe nine. But this festival committee wanted to keep the caller busy while he was there, and he was just too kind-hearted to say, "No." He promised himself and everyone else that he would not be caught like that again.

Another thing that emerged in the discussion was that some of the so-called "biggies" (festivals) are the lowest paying. Admissions amount to thousands of dollars, but the poor caller is underpaid.

Now we're not talking about new callers, inexperienced callers and such. We are talking about some of the best-known callers in the country, of whom such advantage is taken. You might say, "Don't they have contracts? Don't they know what they are expected to do before they go?" Well, some do. Once in a while a caller gets careless and just says, "Yeah, I'll call that festival for you for XX number of dollars," and really doesn't check the program and schedule. Of course, most of them get caught only once, but it

does happen.

The question is this: when a big dance brings in thousands of dollars, and the caller gets a mere two or three hundred, where does the extra money go? Some halls are expensive, but some are used free in cooperation with the city.

We too have been careless and gotten caught calling a big dance and coming out on the "short end of the stick." But in our case it was caused by a change in schedule — our schedule.

One club tried an interesting thing recently: We called their dance and they had eighty guest couples. We have been calling one a year for them for a number of years. The hall was so full that it was almost too crowded to dance. They asked us for a date the next year; we said, "Sure." When we sent them the confirmation sheet with the fee on it, we charged them \$5.00 more than the year previous. The sheet came back with a note that since we had gone up on the fee we had priced ourselves out of their dance. In the meantime they are making hundreds of dollars on their dance. Our calling expenses have gone up, and this is the same fee charged others in that area.

Again, we ask, what are the clubs and associations doing with the money that a good caller brings in for them? No caller wants to overcharge. As we have always said, if the club doesn't make money on a dance, then they can't afford to have the caller back, so callers want them to make a profit. On the other hand, a \$20.00 caller who brings in \$20.00 is more expensive than a \$200.00 caller who brings in \$250.00. Some people won't believe that.

In recent years many callers have gone to a percentage fee. For example, a base fee of \$50.00 plus 65% of profits for the night. There are even a few callers who go strictly on percentage, perhaps 75% of the take at the door. If the crowd is big, he makes a good fee; if the crowd is small, he loses. It is as simple as that. Not many are on the strictly percentage basis, but there are a few gamblers in the crowd.

So you see, not only club officers have problems. Callers often do, too.



calling tips

by Gene Trimmer

Author, "Mainstream Flow" Notes

Last month we talked about some of the many things we can do with *grand square* by breaking it at several different count points. Whatever happened to *grand parade*? It was dropped from the Callerlab list after a very spirited and widespread use. Many dancers are still asking about it and saying they miss dancing it because it is an enjoyable figure. How very true — it was enjoyable to dance.

How sad is the fact that we allowed it to be pushed aside. In its favor was the fact that shortcutting the timing was very difficult. That is why we could call it and know the dancers were going to be at a given place at the end of "X" number of beats. How sad also is the fact that far too few of us realized it was possible to break the *grand parade* at its quarter points the same as *grand square*. Knowledge of this capability could expand our choreographic possibilities with the *grand parade* while giving the dancers something they could do — on their own — to the point where we desired to break it.

Breaking it at its halfway point was very easily understood because all we had done to the square was the equivalent of *all four ladies chain*. We could therefore call any choreography we desired to get them all zeroed out again or in some other position such as lines or box formations. For example, we could have the heads lead with a *grand parade* two times and then call for the heads to *square thru*. Then a *spin chain thru* and *boys run*, *bend the line* brought us to lines of four in sequence. Of course, we could also have the *ladies chain* and then zero the square by calling *grand parade* to the halfway point.

There were several possibilities when we would break at the quarter and three-quarter points but that is no longer relative. The point is that we sometimes overlook the possibilities with figures because we just don't give them a good workout or analysis. We also need to give those wonderful people out on that dance floor something they can really get involved in.

Make no mistake about this one thing. There are a lot of dancers out there who like to do something on occasion where they can be more or less on their own with figures such as *grand parade*. Doing the figure in its entirety, all four quarters, left them with a good feeling. Many of you will remember the *grand colonel spin* of five or six years ago. Its popularity lasted about a year and a half and the music used on that particular record is still used for many of our grand marches. The *grand sweep* also works well with this record and many others. The dancers welcome the change from patter drill.

Let's talk for a moment about *stroll and cycle* (June, ASD, Page 59). This figure is good and smooth with only one potential trouble spot. The ladies must be cautioned to make sure they do the *trade* in the center of the two-faced line. All other dancers are moving in a body flow pattern that is easily understood.

There are two quick and easy zero routines that give the mainstream caller and dancer plenty of danceable material without any problems. The first is from a box formation and is an easy equivalent zero:

Pass to center, swing thru, boys run
Stroll and cycle, bend the line, star thru
The square is now back in box formation ready for your favorite get-out to resolve the square.

The second figure is from facing lines of four and "ezeros" out to lines of four and the same partner pairings with, in effect, a *bend the line*:

Star thru, pass to center, swing thru
Boys run, stroll and cycle, bend the line
One of the nice things about the "ezero" is the fact that twice through gives all dancers a chance to dance both positions — center couples and outside couples — of *stroll and cycle*.



by Bob Howell

easy level

Ed Butenhof of Rochester, New York, who is the chairman of the Traditional Dance Committee for Callerlab has sent along some very useful material. He calls his first gimmick:

TRAFFIC JAM

FORMATION: No partners needed, face any which way on the floor.

MUSIC: Use any lively polka.

Measure

1-4 Stamp 3 times, clap 3 times, walk four steps in any direction.

5-8 Repeat the above measures 1-4.

9-16 Slide eight steps to the left and then eight steps to the right.

Repeat entire routine several times.

CAUTION: Any bumping constitutes a "foul."

Ed says that "Traffic Jam" is easy enough for one-nighters and particularly useful in establishing a "fun" mood.

His second offering is a quadrille which is "borrowed" from the old "Ninepin Square Dance." The "nine pin" has always been a valuable dance to have in one's repertoire. A caller gets a lot of mileage out of it when there are extras of one sex at a dance. Adapted from the old patter call, this dance is a quadrille and should be danced to the musical phrase.

THE NINEPINS QUADRILLE

(From "Swing Partners," Novello '64)

FORMATION: Square with extra man (or woman) in the center as "ninepin."

MUSIC: Use any well-phrased hoedown or reel.

BEATS

- 32 Heads galop (butterfly position and slide) across, men pass back to back
Heads galop back, women passing back to back (ninepin must dodge), Sides
Sides repeat.
- 32 Heads circle left and right around ninepin; sides repeat.

Ninepin swings #1 woman (or man), then #2, #3, #4 (four beats each) as each person is swung the partner of that person goes to the center and circles so that we have first one, then two, three, and four men (or women) circling in the center. The ninepin then joins the circlers for a circle of five. At the caller's cue (surprise!) the five scramble to swing one of the women (or men). The one left out becomes the ninepin for the next time through. It's wild but fun!

Elsie Jaffe of Cleveland Heights, Ohio, used this break at a recent square dance. It bears sharing with our "relaxed level" friends.

Heads lead to the right, circle to a line
Go forward and back, two ladies chain
Flutterwheel, crosstrail thru to your corner
Swing and promenade.

This is a smooth break, which Elsie uses to the tune, "Trail of the Lonesome Pine."

For the contra this month, Ed Butenhof gave me this little number. I used it at the Ohio State "Buckeye Jamboree" and it was well received.

SUBURBAN CONTRA

by Ed Butenhof

1,3,5,etc., active but not crossed over.
Use any jig or reel. Ed prefers a jig.



INTRO

- — — — Actives circle (2 hands) once and a half
- — — — With those below circle once
- — — — — Ladies chain (up and down the set)
- — — — — Chain back
- — — — Actives center go down by fours
- — — — Centers wheel, ends turn back and return
- — — — Cast off and right and left thru
- — — — — Right and left back
- — — — — Actives circle once and a half.

NOTE: Be sure to circle four hands around, all the way around, then the ladies chain up and down the set works out fine.

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HIGH FLYING DANCE OF ATLANTA

by Harrison

When the Delta Squares club in Atlanta, Georgia, held its annual club dance, it could be anywhere from Hawaii to Alaska.

This traveling square dance club was organized by the Atlanta-based Delta Air Lines, which maintains a regular program. Although visitors at the first Saturday dance usually number over 100, club membership is open to men (or retired) and their immediate family members. The club provides for partners or single employees.

Primary responsibility of the club's social coordinator is to plan out-of-town visits to other clubs, a telephone system, and anywhere from four to twenty-five times a year in the visitation program.

"The friendly response of host club members is a major reason Delta Squares presidents Gene & Hazel have visited the Denver Polka Dot Squares in October 1977. The club provides transportation from the motel to the dance floor and the Delta Squares' sign all across one side of the dance floor.

Other clubs have organized motorcades to transport members with all types of hospitable after-parties, but the Delta Squares are the friendliest in the world.

The Tulsa Speck-Taculars added a touch of class to the Delta travel posters and presenting each member with a 3-inch copper oil well derrick as a memento.

Banner snatching is forbidden at out-of-town dances. There are very few clubs that could dispatch a banner snatched by traveling airline employees.

"We just enjoy meeting the people, dancing, and having a good time," says Gene. In Tulsa, Oklahoma, the International Rodeo Finals.

Visits have been made to the Orlando Promenade Dance, San Diego Association Dance, Los Angeles Dancers, Los Angeles Dosi Dancers of Torrance, Calif., Houston Promenaders (at the invitation of the Road Dancers), Fort Worth Beach Combers, and the Tulsa Speck-Taculars and special events, including the president's dinner in Washington, D. C.

Future trips are scheduled to Bangor, Maine.

With the announcement of the airline's new routes, the Delta Squares are also hoping they can visit the Hawaiian Isles. Two of the most hopefuls are D.

Club Trick

DELTA SQUARES ATLANTA

ette Parker

Georgia, sends a bulletin about the next
 rail to Maine or Florida, or even London.
 organized in April 1973 by personnel of
 makes possible an imaginative visitation
 urday night "home" dance every month
 p is restricted to Delta personnel (active
 members. Associate memberships are

second vice-president is that of Travel
 to other clubs somewhere on the Delta
 Delta Squares couples participate each

members is always overwhelming", exclaims
 Williams. "On the club's visit to the
 7, for example, the Polka Dots furnished
 e in a yellow school bus with a 'Welcome
 it."

s for transportation to dance locations,
 proving again that square dance people

of color by even decorating the hall with
 visiting couple from the Delta Squares
 souvenir of the trip.

f-town dances, explains Gene, because
 n four couples 1,000 miles to claim a club
 joyees.

cing with them, and getting to know their
 for example, everybody took in the

ying Eights, New Orleans Bob Cats, San
 ominoes, Jacksonville Western Cutters,
 ton Spring-A-Lings, West Palm Beach
 d Runners), Denver Polka Dot Squares,
 Speck-Taculars, plus numerous festivals
 ntial pre-inaugural square dance ball in

Maine, and the Hawaiian Islands.
 new route award from Atlanta to London,
 n expand their travel plans to the British
 Delta Squares vice-presidents Bob and



Harriette Parker, who had their first date at the British Association of American Square Dance Clubs, in Nottingham, England, while they were both in Europe on business trips for their respective employers. Their hosts at the dance were Gwen and the late Fred Manning.

It was with the Fort Worth Beach Combers that Delta Squares accomplished the unique feat of co-hosting a dance with the second host club more than 700 miles away. Bill McVey, Roswell caller, accompanied the Delta Squares to Fort Worth to share the mike with Rick Smith. On a return visit the next year— as guests and not co-hosts— Harold Kelley, of Riverdale, Ga., travelled with the Delta Squares.

One Delta Squares member, Dan Jenkins, Airways Radio technician, has moved on to caller status and is now enjoying his own club. Gene Williams, too, enjoys calling and often serves as guest caller for all-singing-call dances. Fred Dyche, former Delta Station manager in Savannah whose name had often been on National Convention rosters, called for the Delta Squares' organization dance in 1973, but he has since left the company for health reasons.

Delta Squares, as a club, does not have a regular caller now but relies on the talents of out-of-towners to keep club dances lively and entertaining for both members and visitors. Most frequent callers have been Paul Marcum, Tony Oxendine, Gary Shoemake, and Bob Augustin. Rounos are cued by Jerry West.

Plans included a Chaparral Mini-Festival sponsored by the Delta Squares in Atlanta in July.

For the club's fifth anniversary dance, Dean Salveson of Denver was the caller, and with him were several members of his Polka Dot Squares, who hosted the Delta Squares in October.

All expenses for the callers' travel and for club activities are borne by the club, Gene Williams points out. Although the company sponsors the club and has approved their use of the official registered emblem on badges and club outfits, financial assistance is not provided.

Gene and Hazel were among the club's founders and have headed the club for four of its five years. Doug (Customer Service Supervisor) and Margaret Baldwin were presidents in 1975/76. Gene is a Lead Mechanic in Delta's Machine Shop; Hazel is a Secretary in the Communications Department.

Other current officers are: 1st Vice-President— Walt (Superintendent Quality Control) and Mildred Green; 2nd Vice-President— Bob and Harriette (Staff Assistant-Public Relations) Parker; Secretary— Welton and Eva (Secretary in Marketing) Smith; and Treasurer— David (Senior Customer Services Agent) and Dru (Radio Operator) Fox.

At present there are over 150 members on the Delta Squares roster, serving wherever they go as goodwill ambassadors not only for their company but for their city and state. In addition to those from Atlanta, there are members from Los Angeles, Columbia, S. C., New Orleans, and Houston.

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CHOREOGRAPHY

PING PONG CIRCULATE

by Don Beck, Stow, Massachusetts

Here is an excerpt from a letter from the author of *ping pong circulate* in answer to the questions he encountered at Callerlab this year. We thought that you should hear from him as directly as possible through this means. Please note that Figure #4 is a left-hand wave in the middle, which of course changes the moving direction of each dancer in his or her circulate pattern. If just the boys *ping pong circulate* and then just the girls *ping pong circulate*, a definite path is taken by each. The circulate rule of "ends remain ends, centers remain centers" is not followed. However, the overall results are still the same as have been used these past months. We

thought that you would like to know:

"It is here and we are stuck with it for at least another year, so maybe it is not too late to correct the mistake that has been done. Callers did it on their own two years ago, and I erred in not objecting more loudly when Callerlab wanted to continue using an abbreviated version of the definition.

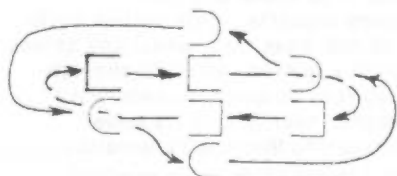
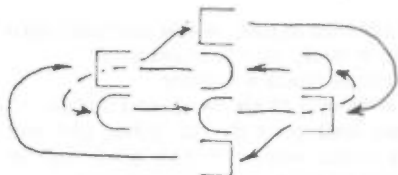
"I realized the problem was really a problem when many callers approached me at Callerlab and asked me, 'Where is the *circulate* in *ping pong circulate*?' When I showed them the original intention, the original definition, and the way I still teach it and use it, many said, 'Oh! Now it makes sense and I'll start using it.'

"The reasons that I can think of now for not doing just an *extend twice and leaders partner trade* or a *pass to the center and touch* are as follows:

1. Many extensions are not possible which were originally intended and work nicely when dancers know the actual call. These include: a. Left hand wave in the center, b. Men only, ping pong circulate (from regular couples and right hand wave), c. Split ping pong circulate (not particularly good, but worth considering under the right circumstances), d. As couples ping

pong circulate, when called from a two-faced line between two couples, e. From *heads touch*, do it phantom, i.e. "Heads in your setup, sides in yours, *ping pong circulate*. (Example: *Heads do-sa-do to a wave, in your setup ping pong circulate, ladies trade, spin the top, turn thru, allemande left*.) (Incidentally, this was just published in one note service as *ping pong trade*.)

2. Dancers and choreographers should be taught that when they are to do a circulate, they should identify a path in which they are going to move, and then move up one position on that path. (Unfortunately, our current vocabulary includes such terms as *scatter circulate* and *yo yo circulate* which are not real circulates. Maybe also that explains why *solar circulate* did not make it until it was renamed *explosion!*")



TWO NEW VARIATIONS TRIPLE SLIDE

By **Don Varner, Santa Barbara, Calif.**

From a box formation between facing couples (*heads curlique*), six dancers can do a triple scootback, the other two dancers slide left to form columns while those doing the scootbacks finish.

Heads curlique, *triple slide*
Boys run, centers square thru $\frac{3}{4}$
Left allemande.....

Heads rollaway, sides touch a quarter
Triple slide, coordinate, bend the line
Pass thru, partners tag
Left allemande.....

Heads pass thru, separate around one
To a line, centers touch a quarter
Ends star thru, *triple slide*, boys run
Double pass thru, track two
Girls trade, recycle.....(Box 1-4)

Heads curlique, *triple slide*
All eight circulate two spots
Boys run, track two, trade the wave
Left allemande.....

ROLL 'EM

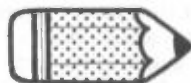
by **Bill Davis, Menlo Park, Calif.**

From lines facing out, right ends zoom as all others roll right toward vacated spot to form facing lines of four.

Heads lead right, veer left
Wheel and deal, sweep a quarter
Pass thru, *roll 'em*, left allemande.....

Heads lead right and circle to a line
Pass thru, *roll 'em*, curlique
Boys run, centers turn thru, all peel off
Turn thru, *roll 'em*,
Center four pass thru and trade
Left allemande.....

REVIEW



REVERSE DIXIE STYLE

Now that *reverse flutter wheel* is regarded as a more or less routine mainstream call, we are aware of a noticeable increase in *reverse Dixie style to an ocean wave* in many callers' mainstream programming. Actually, this is a very smooth movement which leaves the dancers in an easy-to-handle right-hand normal ocean wave. It may take a brief walk thru the first time out.

From normal facing couples have the boys take left hands and pull by, then take right hands with the girl they meet, pull her by but hang on as the girls take left hands in the center to end in right hand waves, girls in the center, boys on the ends. As with a *reverse flutter wheel*, *reverse Dixie style to an ocean wave* works smoothly when called out of normal *flutter wheels*, *partner trades*, *boys run*, or any command from which the boys may lead with a left hand ready for action.

EXAMPLES by Bill Peters, San Jose CA
 Heads right and left thru, flutter wheel
 (Boys lead) *reverse Dixie style*
 To an ocean wave, girls trade
 Ping pong circulate, centers swing thru
 Spin the top, right and left thru
 Flutter wheel, *reverse Dixie style*
 To an ocean wave, recycle, pass thru
 Left allemande.....

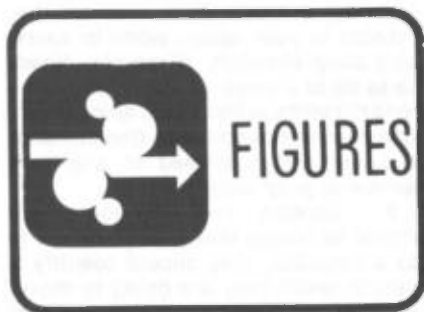
Heads lead right, circle to a line of four
 Right and left thru, flutter wheel
 (Boys lead) *reverse Dixie style*
 To an ocean wave, girls trade, swing
 Swing thru, turn thru, left allemande....

Heads square thru, curlique,
 Walk and dodge, partner trade
Reverse Dixie style to an ocean wave
 Swing thru, boys run, couples circulate
 Bend the line, *reverse Dixie style*
 To an ocean wave, swing thru, boys run
 Tag the line, girls turn back
 Star thru, couples circulate
 Wheel and deal, pass to the center
 Centers square thru three-quarters
 Left allemande.....

Heads pass the ocean, extend
 Single hinge, scoot back
 Scoot back again, girls fold
 (Boys lead left) *reverse Dixie style*
 To an ocean wave, scoot back
 Scoot back again, single hinge
 Walk and dodge, partner trade
Reverse Dixie style to ocean wave
 Recycle, square thru three-quarters
 Trade by, left allemande.....

Heads square thru, touch a quarter
 Follow your neighbor, trade the wave
 Swing thru, boys run, bend the line
 Right and left thru, flutter wheel
Reverse Dixie style to ocean wave
 Trade the wave, left swing thru
 Girls trade, girls run, California swirl
 Wheel and deal, dive thru

Square thru three-quarters
 Left allemande.....



by Bill Harrison, Forestville, MD.

Heads square thru four, touch a quarter
 Swing thru, scoot back, split circulate
 Girls crossfold, pass thru
 Right and left grand.....

Heads lead to line, center four pass thru
 U-turn back, star thru, veer left
 Outsides touch a quarter
 In a column of six, walk and dodge
 (Two lead girls dodge, other girl and
 boy walk, end with two-faced line in
 center of boys, girls looking out)
 Four boys wheel and deal
 Sweep a quarter, girls partner trade
 And roll, pass thru, wheel and spread
 Touch a quarter, all eight circulate
 Boys run, do-sa-do to ocean wave
 Recycle, veer left, ferris wheel
 Square thru three, left allemande.....

Four ladies chain three-quarters
 Allemande left Alamo style
 Swing half right and balance
 Girls lead, follow your neighbor
 And spread, right and left grand.....

NOTE: On the *follow your neighbor and spread*, the girls star left three-quarters while the boys fold, quarter right, then everyone spreads.)

Heads square thru, swing thru,
 Boys run, tag the line, face right
 Boys follow your neighbor and spread
 Girls circulate, (check diamond)
 Diamond circulate, flip the diamond
 All eight circulate, right and left grand..

PEEL OFF FIGURES

by Ed Foote, Wexford, Pennsylvania

Heads star thru, all double pass thru
 Peel off, star thru, California swirl
 Centers pass thru, left allemande.....

Heads star thru, all double pass thru
 Peel off, bend the line, star thru
 Centers California twirl, left allemande..
 Heads square thru four hands
 Swing thru, girls fold, peel off
 Wheel and deal, left allemande.....
 Heads lead right and circle to lines of
 Four facing in, pass thru
 Wheel and deal, from here
 Everyone peel off, wheel and deal
 Again, peel off, tag the line
 Girls turn back and star thru
 Girls trade, bend the line
 Crosstrail thru, left allemande.....

IF YOU CAN FIGURES

by Barry Wonson, New South Wales

Heads half square thru, circle up four
 To a line of four, pass thru, bend line
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off three-quarters
 Forward and back, those who can
 Right and left thru, then crosstrail
 Others star thru, left allemande.....

Head ladies chain three-quarters
 Side men turn 'em, circle left
 Those who can, right and left thru
 Others star thru, eight chain three
 Left allemande.....

Four ladies chain three-quarters
 Side ladies chain across
 Couple No. 1 rollaway
 Square your sets just that way
 Heads crosstrail and separate
 Around one to a line of four
 Forward and back, star thru
 Those who can, right and left thru
 Dive thru, centers pass thru
 Star thru, pass thru, wheel and deal
 Centers pass thru, right and left thru
 Dive thru, pass thru, square thru $\frac{3}{4}$
 Trade by.....(Box 1-4)

Couple No. 1 stand back to back
 Then separate three-quarters around
 (make sure to go the full $\frac{3}{4}$)
 Squeeze in between the sides
 Lines of three, forward and back
 Those who can, right and left thru
 Then rollaway
 Those who can, right and left thru
 Then rollaway
 Those who can, star thru
 Those who can, right and left thru
 Those who can, square thru $\frac{3}{4}$
 Those who can, curlique, men run right

Other cloverleaf, those who can
 Left allemande.....

No. 1 man with opposite lady
 Box the gnat, square your sets like that
 Heads star thru, those who can
 Right and left thru, dive thru
 Square thru three-quarters....(Box 1-4)

by Eric Wendell, Australia

ECCA 5:
 Head ladies chain three-quarters
 Side men turn 'em, then rollaway
 Six to the middle and back
 Do-sa-do to an ocean wave, swing thru
 (Half by the right, those who can half
 by the left)

Man run to the right
 Three by three wheel and deal
 Circle up eight, four men go forward
 And back, four men square thru
 Dos-a-do to an ocean wave
 Men run right, pass thru
 Wheel and deal, double pass thru
 Centers in, cast off three-quarters
 Pass thru, wheel and deal
 Girls square thru three-quarters
 Star thru, girls circulate one spot
 Men trade, wheel and deal
 Left allemande.....

ECCA 4:
 Heads lead right and circle to a line
 Pass thru, boys fold, star thru
 Girls fold, star thru, centers fold
 Star thru, ends fold, star thru
 Centers fold, square thru three-quarters
 Trade by, then star thru, pass thru
 Boys fold, star thru, girls fold
 Star thru, centers fold, star thru
 Ends fold, star thru, centers fold
 Square thru three-quarters, trade by
 Star thru, right and left thru
 Crosstrail, find your corner
 Left allemande.....

by Barry Wonson, New South Wales

Heads right and left thru
 Heads curlique, walk and dodge
 Circle to a line, pass the ocean
 Ladies trade, scoot back, pass thru
 Trade by, swing thru, pass thru
 Left allemande.....

Heads pass the ocean, pass thru
 Slide thru, curlique, men run right
 Trade by, curlique, walk and dodge
 Wheel and deal, pass thru....(Box 1-4)
 Heads pass the ocean, recycle
 Pass thru, slide thru, curlique

Coordinate, ferris wheel
 Centers pass thru, star thru, pass thru
 Chase right, scoot back, boys run
 Cast off three-quarters, star thru
 Pass thru, trade by.....(Box 1-4)
 Heads lead right and circle to a line
 Flutter wheel, sweep a quarter
 Swing thru, ladies circulate
 Men trade, men run right
 Bend the line, flutter wheel
 Sweep a quarter, dive thru, pass thru
(Box 1-4)
 Heads square thru four hands
 Curlique, walk and dodge
 Tag the line right, wheel and deal,
 Swing thru, men run right
 Wheel and deal, pass thru
 Left allemande.....
 Heads square thru four hands, curlique
 Walk and dodge, tag the line in
 Star thru, trade by, swing thru
 Scoot back, right and left thru
 Dive thru, square thru three-quarters
(Box 1-4)
 Heads square thru four hands
 Spin chain thru, ladies circulate
 Spin the top, curlique, coordinate
 Couples circulate, ferris wheel
 Square thru three-quarters
 Slide thru.....(1P2P)
 Heads lead right and circle to a line
 Curlique, coordinate, bend the line
 Curlique, coordinate, bend the line
 Half square thru, trade by
 Square thru three-quarters
 Left allemande.....
by John Strong, Salinas, California
 Heads star thru, double pass thru
 Centers in, cast off three-quarters
 Star thru, pass the ocean, girls trade
 Recycle, curlique, walk and dodge
 Swing thru, boys run, ferris wheel
 Swing thru, cast a half, extend
 Swing thru, boys run, wheel and deal
 Dive thru, square thru three-quarters
 Left allemande.....
 APD: Heads flutter wheel, sweep ¼
 Right and left thru, pass thru,
 Swing thru, boys run, half tag
 Trade and roll, pass thru, trade by
 Curlique, walk and dodge
 All U-turn back, touch a quarter
 Coordinate, ferris wheel
 Double pass thru, track two, swing thru
 Right and left thru, star thru, pass thru

Bend the line, star thru, swing thru
 Boys trade, girls trade, turn thru
 Left allemande.....
 APD: Heads star thru and roll
 Curlique, walk and dodge, pass thru
 Chase right, coordinate, tag the line in
 Pass thru, wheel and deal, star thru
 Slide thru, curlique, left allemande.....
 Heads pass the ocean, extend
 Swing thru, scoot back, recycle
 Right and left thru, pass thru
 Trade by, left allemande.....
 APD: Heads pass the ocean
 Swing thru, extend, swing thru
 Centers run, ferris wheel, box the gnat
 Square thru three-quarters, slide thru
 Flutter wheel, sweep a quarter
 Swing thru, turn thru, left allemande....
 Four ladies chain, heads pass the ocean
 Ping pong circulate, recycle
 Double pass thru, track two
 Swing thru, boys run, ferris wheel
 Touch, girls trade, step thru
 Left allemande.....
 Sides star thru, double pass thru
 Centers in, cast off three-quarters
 Star thru, touch, recycle, pass thru
 Curlique, walk and dodge
 Partner trade, curlique, coordinate
 Couples circulate, girls trade
 Wheel and deal, pass thru, trade by
 Slide thru, star thru, left allemande.....
 Four ladies chain three-quarters
 Heads square thru, curlique
 Scoot back, boys run, flutter wheel
 Sweep a quarter, veer left, ferris wheel
 Double pass thru, track two
 Spin chain thru, swing thru
 Girls trade, right and left thru
 Left allemande.....
 Heads pass the ocean, extend
 Single hinge, walk and dodge
 Chase right, single hinge, recycle
 Pass thru, trade by, left allemande.....
 Heads curlique, walk and dodge
 Star thru, Dixie style to an ocean wave
 Trade the wave, recycle, swing thru
 Turn thru, left allemande.....
 Heads flutter wheel, sweep a quarter
 Double pass thru, track two
 All eight circulate, girls U-turn abck
 Ferris wheel, touch, recycle, pass thru
 Star thru, left allemande.....
 Heads star thru, zoom, curlique

Scot back, boys run, pass the ocean
 Ping pong circulate, girls trade, recycle
 Pass thru, left allemande.....

which I did not take the time to
 comment on.

*Robert R. Coleman
 Vestal, NY*

American Squaredance Magazine's Workshop features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Willard Orlich, Workshop Editor, American Squaredance, PO Box 788, Sandusky OH 44870.

In the April edition you had a note in your International News section on square dancing in Italy. While you mentioned Rome and Naples, no comment was made of our group, the Rocky Rompers.

We are a new square dance club. We are home based in La Maddalena, Sardinia (Sardegna). If you look on a map of the Mediterranean you can locate La Maddalena by finding the small dot off the northeastern coast of Sardinia. That's where we are, a small island three miles-long and four miles wide.

The club here started when Steve Sandeman, the caller for the Stuttgart Strutters, Germany, was transferred to La Maddalena. Steve held his first class in September of 1977 and graduated his first Rocky Rompers (17 in all) in December. A second class started on January and 18 dancers graduated on June 3.

GRAND ZIP, Continued

others have handled similar situations.

Thank you for a most enjoyable magazine.

Olive Durocher

I would like to comment on the article "The Witches Are Chanting Again" by George Pollock in the June issue. In a relatively small amount of space, the article, or at least my interpretation of it, presents what I consider to be the most valid points in all the dialogue about the pros and cons of moratoriums and levels of dancing.

I should also give credit to Will Orlich and Kip Garvey for making essentially the same points in previous issues

Mustang and Lightning S

1314 Kenrock Dr.

San Antonio, TX 78227



Chuck Bryant

NEW MUSTANG RELEASES:

MS180 LOVING YOU IS ALWAYS ON MY MIND
 by Chuck Bryant

MS 179 COLUMBUS STOCKADE BLUES, by Chuck Bryant

MSR 178 MAGDALENA, R/D by Ward & Joyce Foster

MSR 177 COULDN'T HAVE BEEN ANY BETTER

R/D by Will & Eunice Castle

MS 176 WESTBOUND AND DOWN by Art Springer

MS 175 I WROTE A SONG by Art Springer



Dewayne Bridges



Art Springer



Earl Rich

LIGHTNING S RELEASES:

LS 5043 IT MAKES NO DIFFERENCE NOW by Earl Rich

LS 5033 GONE ON THE OTHER HAND by Earl Rich

LS 5032 GOOD WOMAN BLUES by Dewayne Bridges

LS 5031 COPPER KETTLE by Earl Rich

S 5030 TONIGHT SOMEONE'S FALLING IN LOVE

BY Art Springer

Although small, the club is a popular group which is often invited to demonstrate their dancing at various school and community functions.

We are out-of-the-way and remote, but we invite our square dancing neighbors in Europe to visit. Let us know when you're coming and we'll show you our best Sardinian hospitality.

Ruth D. Pitts (Sec./Treas.)

c/o USNAVSUPPO
FPO, NY, NY 09533

S/D RECORD REVIEWS, Continued

very popular as a square dance, this one is it. We've lost count of the number of times this one has been used. The music here is not any better than the rest, but Ed has put a very nice figure together that made this a most enjoyable record to dance to. FIGURE: Heads square thru, do-sa-do, touch a quarter, follow your neighbor and spread, swing thru, boys run, ferris wheel, pass thru, swing, promenade.

LIGHT IN THE WINDOW— Silver Eagle 402

Caller: Buddy Allison

Here is a well done remake of a very old square dance record. Buddy's use of **grand sashay** in the opener, middle break and closer was enjoyed by the

dancers. FIGURE: heads square thru, do-sa-do, swing thru, boys run, tag the line right, boys cross run, girls trade, wheel and deal, swing, promenade.

I'D BE A LEGEND— D & R 133

Caller: Ron Hunter

The music is beautiful on this record with a key change in the ending. Ron does a very nice job on the called side but the figure has a few pauses in it. FIGURE: heads lead right, circle to a line, curlique, co-ordinate, wheel and deal, sweep a quarter, pass the ocean, swing thru, bony trade, girls turn back, promenade.

JUST HANG LOOSE— Payote 301

Caller: Col. Frank Daigle

FIGURE: heads promenade half, sides right and left thru, heads square thru, touch a quarter, scoot back, swing corner, left allemande, promenade.

NEW SHOES— D & R 131

Caller: Warren Northrup

FIGURE: heads star thru, veer left, wheel and deal, double pass thru, track two, swing thru, boys trade, turn thru, left allemande, do-sa-do, swing, promenade.

HINDUSTAN— Scope 625

Caller: Dick Hoffman

FIGURE: Heads square thru, curlique, boys run.

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bend the line, star thru, pass thru, trade by, square thru three-quarters, trade by, swing, promenade.

GONNA DANCE TONIGHT— Blue Ribbon 222

Caller: **Bill Stone**

FIGURE: Four ladies chain, four ladies chain three-quarters, sides face grand square eight steps, swing corner, left allemande, do-sa-do, swing, promenade.

SOMETHING FROM HEAVEN— Bogan 1303

Caller: **Tommy White** Key C

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, trade and roll, right and left thru, left allemande, do-sa-do, swing corner, promenade.

GEORGE A BROWN— National Capitol Squares 1001
Caller: **Sparky Carlton**

FIGURE: Heads square thru, pass the ocean, recycle, right and left thru, flutter wheel, slide thru, swing, promenade.

WITHOUT YOU I'M LOST— TNT 123

Caller: **Mike Trombly**

FIGURE: Heads curlique, walk and dodge, touch a quarter, walk and dodge, bend the line, touch a quarter, circulate twice, girls run, box the gnat, pull by, swing, promenade.

HOLD ME— Thunderbird 181

Caller: **Bob Bennett** Key C

FIGURE: Heads touch a quarter, boys run, square thru three-quarters, partner trade, do-sa-do, touch a quarter, scoot back, boys run, right and left thru, pass thru, swing and promenade.

COTTON PATCH BLUES— Lore 1165

Caller: **John Chavis** Key B Flat

FIGURE: Heads star thru, pass thru, circle four to a line, pass thru, wheel and deal, centers star thru, pass thru, cloverleaf, new centers square thru three-quarters, swing and promenade.

EVERYWHERE YOU GO— Bee Sharp 108

Caller: **John Eubanks** Key B Flat

FIGURE: heads square thru, do-sa-do, swing thru, boys run, tag the line right, wheel and deal, turn thru, left allemande, swing and promenade.

NEW SQUARE DANCE MEDLEY— Grenn 12161

Caller: **Dick Leger**

"Just Because," "Bill Bailey," and "Chinatown."

FIGURE: heads promenade half, square thru, do-sa-do, circle half, dive thru, pass thru, swing and promenade.

LET MY LOVE BY YOUR PILLOW— Cowtown 108

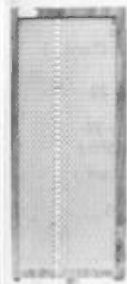
Caller: **Don Rush**

FIGURE: Four ladies chain, heads promenade half, sides right and left thru, square thru, pass thru, trade by, swing, promenade.

Patter Records reviewed on Page 41

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SUBSCRIPTION DANCES

- MINERVA, NY; Wednesday, August 9
Contact: Bill & Mary Jenkins
- DILLARD, GA; Saturday, August 19
Contact: Jerry & Becky Cope
- COLUMBIA, SC; Wednesday, August 23
Contact: Tony Oxendine
- CHARLESTON, SC; Thursday, August 24
Contact: Brad & Pam Tomlinson
- SAVANNAH, GA; Friday, August 25
Contact: Buzz & Helen Ruis
- ANNISTON, AL; Saturday, August 26
Contact: Lynwood Williamson
- TUCSON, ARIZONA; Friday, Sept. 1
Contact: Glenn Kroeger
- KINGSVILLE, TX; Sunday, September 3
Contact: Dan Brzenski
- JOHNSTOWN, PA; Sunday, September 17
Contact: Paul Good
- BEREA, OH; Monday, September 18
Contact: Al & Lou Jaworske
- WHEELING, WEST VIRGINIA; Friday, Sept. 22
Contact: Walter Weisal
- NORTH PLATTE, NEB.; Wed., September 27
Contact: Jess & Nell Miller, Ed & Peg Claffin
- BELLEVILLE, IL; (St. Louis); Friday, September 29
Contact: Joe & Marilyn Obal
- PEARISBURG, VA; Saturday, October 7
Contact: Dan & Pat Hickey
- TOLEDO, OH; Sunday, October 8
Contact: Jim & Mary Batema, Jack May
- PEORIA, IL; Monday, October 9
Contact: Paul & Ruth Helmig
- WYOMING, MI; Tuesday, October 10
Contact: Dale & Carole Looman
- GRAND BLANC, MI; Wednesday, October 11
Contact: Jeff & Karen Keeler
- CHRISTCHURCH, ENGLAND; Tuesday, Oct. 17
Contact: Renee & Johnny Hayes
- HUDSON, NY; Friday, October 20
Contact: McIntyres or Ed Joyner (calling)
- FRANKFURT, GERMANY; Saturday, October 21
Contact: G. Holger Willim
- MUNICH, GERMANY; Tuesday, October 24
Contact: Hanns D. Keh
- CAMILLUS (Syracuse) NY; Saturday, October 28
Contact: Tom Tomlinson (calling)
- JEFFERSON (Ashtabula) OH; Sunday, October, 29
Contact: Robert Thiemann
- SIOUX CITY, IOWA; Saturday, October 29
Contact: Chuck & Sandy Veldhuizen (Calling)
- GREENVILLE, OH; Thursday, November 2
Contact: Emerson Willis
- BERLIN, PA.; Sun. aft. Nov. 12
Contact: Roy & Ruth Romesburg
- MINOT, ND; Wednesday, November 15
Contact: Arnold & Nobuko Strebe
- GRAND FORKS, ND; Thursday, November 16
Contact: Virgil & Ruth McCann
- FARGO, N.D.; Friday, November 17
Contact: Marvel & Virgil Johnson
- KANSAS CITY, MO; Sunday, November 19
Contact: Jim Jefferies or K. C. Callers
- ATHENS, GEORGIA; Tuesday, November 28
Contact: Richard Neal
- CARROLLTON, GA; Wednesday, November 29
Contact: Wayne & Louise Abbey
- DEERFIELD, FL; Sunday, December 3
Contact: Jerry & Pat Seeley
- JENSEN BEACH, FL.; Thursday, December 7
Contact: Dale McClary
- GULFPORT, MISSISSIPPI; Friday, January 5
Contact: Shell Saunders
- WARNER-ROBINS, GA.; Saturday, January 6
Contact: Paul Hughes
- DENVER, CO; Friday, January 12
Contact: Herb & Erma Egender
- VIRGINIA BEACH, VA.; Friday, Jan. 19
Contact: Warren & June Berglund
- MONTGOMERY, AL; Saturday, January 20
Contact: Wayne Nicholson
- GREENVILLE, N.C.; Sunday, January 21
Contact: Chip & Vera Pennington
- LOS ALAMOS, NEW MEXICO; Friday, January 26
Contact: Maxine Whitmore
- BOGALUSA, LA.; Thursday, February 8
Contact: Mike Litzenberger
- ALEXANDRIA, LA.; Saturday, February 10
Contact: Gary & Ann Gresham
- NEW BRIGHTON, PA.; Saturday, February 17
Contact: Jim & Lois Hume
- HEMET, CA; Saturday, February 24
Contact: Charles Snell & Harvell Williams
- PARKERSBURG, W.V.; Friday, March 2
Contact: Keith & Karen Rippeto
- SAN ANTONIO, TX; Saturday, March 3
Contact: Steve & Fran Stephens
- AUBURN, (Seattle) WA; Monday, March 12
Contact: Carl Smith
- MUSKEGON, MICH.; Thursday, March 22
Contact: Ken & Dot Gilmore
- KINGWOOD, WV; Saturday, March 24
Contact: Frank & Jean Slagle
- PORTLAND, IN. Sunday, March 25
Contact: Tom & Wanetta Millett
- ST. LOUIS, MO. (St. Ann); Thursday, March 29
Contact: Bill & Dorothy Stephenson
- WHITE PLAINS, NY; Saturday, March 31
Contact: Ritchie & Helen Andrews
- CANANDAIGUA, NY; Sunday, April 1
Contact: Bob & Nancy Ellis
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- CENTRAL CITY, KY.; Saturday, May 26
Contact: Jack Reisinger, Charles Ashby
- WACO, TEXAS; Saturday, June 2 (Tent.)
Contact: Ray Mattiza
- AUGUSTA, GA; Wednesday, June 20
Contact: Sam & Alice Davis
- COOTER, MO; Friday, June 22
Contact: Genda Robinson



BRAND NEW ON HI-HAT
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BRAND NEW ON BLUE RIBBON
 BR224 WHOA! SAILOR by Tom Perry

RECENT RELEASES ON HI-HAT
 HH492 I'LL PROMISE YOU TOMORROW
 by Joe Johnston
 HH491 SWEET MUSIC MAN by Wade Driver
 HH490 WE'LL SING IN THE SUNSHINE
 by Ernie Kinney
 HH399 BABY PLEASE COME HOME
 Oldie by Bob Wickers

RECENT HOEDOWNS
ON HI-HAT
 HH640 SMOKEY BEAR
 [Flip by Dick Waibel]

HH638 TIJUANA TAXI,
 Flip by Dave Hoffmann

Produced by Ernie Kinney Enterprises, 3925 N. Tollhouse Rd. Fresno CA 93726

EVENTS, Continued

Two Rivers Plaza, Grand Junction; Aug. 25-26; Luther Rhodes. Contact: Joe & Judy Chmielewski, 2332 E. Alcove Dr., Grand Junction CO 81501.

California— Whirl-A-Ways, Memorial Auditorium, Sacramento; Aug. 25-26; Ken Bower, Jerry Haag, Beryl Main, Gary Shoemake, Bob & Betty Dea. Write Whirl-A-Ways, 7667 Baldwin Dam Rd., Folsom CA 95630.

Washington— 22nd Annual S/D Festival & Salmon Bar-B-Q, Western Dance Center, Spokane; Aug. 25-27; Les Main. Contact Walt & Beulah Klug, West 532 Columbia, Spokane WA 99208.

New Mexico— Santa Fe Fiesta Festival, College of Santa Fe Alumni Hall, Aug. 25-27; Shelby Dawson, Bill & Nona Lizut. Contact Charles or Marcella Armijo, 2506 Alamosa Dr., Santa Fe NM 87501.

R/D RECORD REVIEWS, Continued

Good Earl Grant music; a nice intermediate two step using mostly basic figures.

MAC THE KNIFE— Dal P-6120

Choreography by Wayne & Barbara Blackford

Good music and a good flowing intermediate two step.

ASK ME TO DANCE— Roper 416

Choreography by Tom & Donna Meyer

Good music and a little different intermediate two step.

OCEANS OF LOVE— Roper 144

Choreography by John & Mary Macuci

Pretty music; a flowing high-intermediate waltz.

ANYTIME— Windsor 4-554

Choreography by Emmett & Monette Courtney

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square line



You may have available information that would be of great help to all the square dancers in Utah. We need help in compiling data on the reduction of vandalism in public schools when said schools are used after school hours by responsible organizations such as Square or Round Dance Clubs.

The Utah Board of Education rule 53-21-1 and 53-21-2, authorize free use

of the schools but the practice of the school boards has been to charge all the traffic will bear "and more", under rule 53-21-4.

Almost all Utah Clubs now dance outside of the schools because their price went too high. Only those Clubs in outlying districts or small towns far away from Salt Lake and Ogden still dance in the schools.

We want to use the data on vandalism reduction to re-open the school facilities to Clubs in the metropolitan areas of Utah. We need to show the school boards that they can save dollars by allowing free usage, due to proven reduction in vandalism.

We would appreciate any data you might have or any contact where we may obtain such data.

*Dennis & Annabel Byrd
Past President, ASDCU*

We do not have available data on vandalism. If any reader does, please contact Dennis & Annabel Byrd at 3800 North 1900 West, Roy, Utah 84067.

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Speaking Of



Singles

The Lone Star Singles of Houston, Texas, visited the Galveston Isle-A-Manders, who share the same club caller, Bob Baier, the Cane Raisers and the Bachelors and Bachelorettes. Because of their faithful members, the club was able to retrieve their banners, their president's badge, and to capture other banners. Walls full of banners means that there will be many visitors to the Lone Star Singles' regular Wednesday night get-togethers.

Like so many other clubs, the Lone Stars do not stop with square dancing. The non-square dance functions are as much fun as square dancing and allow the members time to talk and get to know each other.

The annual picnic was held at Duessen Park on a beautiful May day. There were volley ball games, boating, skiing, swimming, and for the kids at heart, water throwing. There were many drenched persons; if you were not careful, you could get wet without joining the game. All who attended "did their own thing" and had a great time doing it.

The second non-square dance function was a night of country western dancing at Gilley's with a small but fun group in attendance to see a few crazy people ride the bucking bronco and take many a fall.

THE ROOKIE

PHOENIX ON HER MIND

Record #CR 101



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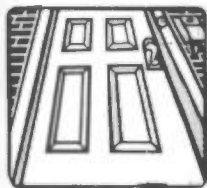
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Book Nook

by Mary Jenkins



LINE DANCE MANUAL by Grant F. Longley, Ph. D.

This 74-page 1977 edition of the New Modern Ballroom Dance— Line Dance Manual should be interesting to dancers, callers, leaders, and instructors.

Dr. Longley has written 5 excellent chapters entitled: 1) Introduction to Line Dancing; 2) History of Line Dancing; 3) Use of the Line Dance; 4) Choreography of Line Dancing and 5) Future of Line Dancing. He has also included— Dance Teachers Organizations of New England, Courtesies of Line Dancing, Some Thoughts on Line Dancing, A Professional Tip on Cueing to Instructors/Leaders, Definitions of Line/Round Dance Terms and Dance Abbreviations.

Arranged alphabetically are almost 50 dances with complete instructions

including the origin, music, position and variations.

It is hoped that a 1978 edition of the Line Dance Manual will be published in time for the 1978-79 fall dance season. If you, the reader, has a favorite dance you wish to submit to the author, please follow the form found in this Manual. Manuscripts should be typewritten, doublespaced.

Give recognition to the choreographer (if possible). Mail to: Dr. Grant Longley, 120 Union St., Franklin, MA 02038.

Published by *The New England Caller, Inc.*, Box N.C., Norwell MA 02061. \$5.00 pp.

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LOGIC PROBLEM

by P. A. Sistum

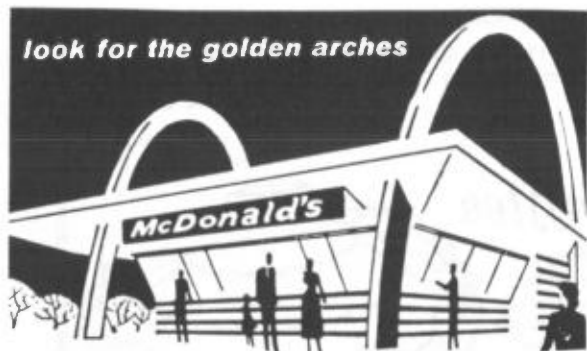
The "McDonald Squares" dance club has one set so loyal they never miss a dance. Week after week they're always right there in the same position on the dance floor. The men's names are Arnold McDonald, Bernard McDonald, Conrad McDonald, and Donald McDonald. Their wives' names are Alice, Beatrice, Connie, and Dora; but no wife has the same initials as her husband. Your job is to match the husbands with their wives and determine which couple they are in the set (first, second, third, or fourth) using the clues below:

- 1) Connie McDonald is neither first nor second.
- 2) Arnold's wife and Dora McDonald, along with the third couple, served refreshments to the other dancers.
- 3) Donald McDonald's position number is twice that of Bernard.
- 4) The first man and Bernard McDonald are both taking lessons from the club caller, Ronald McDonald.

LAST MONTH'S PUZZLE:

	k	a	t	h	i		l	i	l	a
	l	a	t	e	s	t	a	s	o	f
	a	r	i	s	t	e	s	u	o	r
	r	e	i	s		s	h	i	r	l
	a	n	t				o	r	a	t
						s	a	r	a	n
a	g	g	y			m	i	t	t	o
s	a	a	r			m	e	l	e	e
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						e	d	s	n	a
						o	a	s	t	r
						e	d	n	a	c
						s	e	t	s	k
									a	t
									e	s

- 5) After the dance, everyone enjoys going to a certain fast food restaurant for hamburgers.
- 6) Clue number 5 is worthless (unless you like hamburgers).
- 7) Good luck!



Puzzle Page

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Pass the ocean	Extend
Chase right	Trade the wave
Track two	Ping pong circulate
	Stroll and cycle

ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for
dancers below PLUS level activity.

MAINSTREAM PLUS ONE

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

MAINSTREAM 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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4. Adios
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6. The Music Played
7. Alexander's Rag
8. April in Portugal
9. Nearest and Dearest
10. Summer Wind

SQUARE DANCERS' ROUNDS

1. Little White Moon
2. Rose Room
3. Wildflower
4. It's A Sin
5. Let's Cuddle
6. Sandy's Waltz
7. Four Walls
8. Jazz Me Blues
9. Alley Cat
10. Engine No. 9

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1. Spaghetti Rag
2. Folsom Prison Blues
3. Dream Awhile
4. Birth of the Blues
5. Dancing Shadows
6. Feelin'
7. Neopolitan Waltz
8. Arms Of Love
9. Moon Over Naples
10. Tango Mannita

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2. Song of India (Lovelace)
3. Singing Piano Waltz (Marx)
4. Kiss Me Goodbye (Tullus)
5. Fascination Waltz (Moss)
6. Dancing in the Dark (Roberts)
7. Riviere De Lune (Palmquist)
8. Orient Express Rumba (Howard)
9. Elaine (Highburger)
10. Summer Wind (Dean)



Johnny Jones



- RB 232 KNEE DEEP
by Don Williamson
- RB 234 FLYING SOUTH
by Bob Vinyard
- RB 235 SOMETIMES
by Bob Van Antwerp



Allen Tipton

- RB 236 DO YOU KNOW YOU ARE MY SUNSHINE
by Don Williamson, Johnny Jones,
and Mike Hoose



Elmer Sheffield

- RBS 1239 THIS TIME I'M IN IT FOR THE LOVE
by Elmer Sheffield, Jr.

- RBS 1241 INDIANA
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- RBS 1242 LOVE IS SO ELUSIVE
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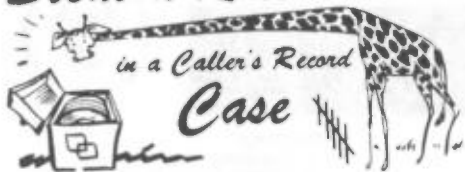


Bob Van Antwerp

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Steal a Little Peek



Ralph Thrift
Rock Hill, S.C.

Ralph and Jo started dancing in 1963. Ralph did not start calling until 1972. He calls for three local clubs and tries to teach at least two classes a year. He calls at festivals and does one night stands. This keeps him busy four and five nights a week. Two lovely girls in the family, ages 11 and 16, love to dance and are named Pam and Amy.

Ralph is a member of Callerlab and is now serving as the president of the S.C. Callers Association. He was also the chairman of the Coordination Committee for the state convention.

When Ralph is not calling he works for the Rock Hill Postal Service as a letter carrier. He also teaches a teenage boys' Sunday School class at church, and is a deacon, Mason and Shriner.

Ralph has one record out on Circle D, "Good Woman Blues." Needless to



say, this is one of Ralph's favorite singing calls.

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Sketchpad Commentary

Editorial Comment; Everyone knows what a ridiculous assumption is implied by this cartoon....or is it so ridiculous?

From Squares Round the Midwest Area, by Dick Tanney

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"-- HEADS SQUARE THRU FOUR HANDS, SWING THRU, WIPE OUT, SOLAR CIRCULATE, RETREAD, WRAP THE DIAMOND, FLIP THE DIAMOND, RELAY THE DEUCY, WALK TO A WAVE, LOAD THE ACTION, CHAIN REACTION --- HOW COME YOU GUYS AREN'T DANCING?"



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- 1164— BIG DADDY, Caller: Johnny Creel*
- 1163— SO ROUND, SO FIRM, Caller: Curtis Thompson*

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- 107— DO WHAT YOU DO DO WELL, Caller: Dave Taylor*

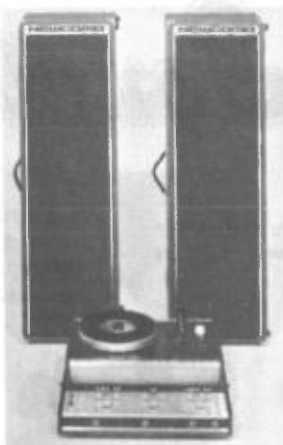
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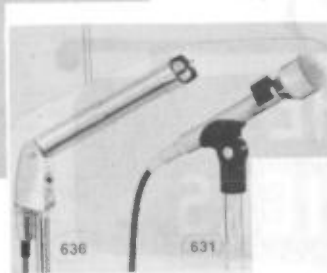
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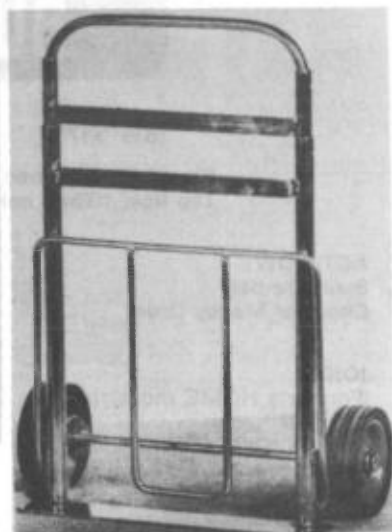
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Coming Up Roses

The design of the Square Dancers of America Float for the January 1, 1979 Tournament of Roses Parade in Pasadena, California, has been set. It ties in square dancing with the parade theme of "Our Wonderful World of Sports." The design is the brainchild of John Fogg and Charles Naddeo, who received only one design idea from square dancers. This featured dancing in a barn and was rejected for that reason. For twenty years or more, square dance leaders have endeavored to convince the general public that square dancing has moved from the barn to ballrooms, gymnasiums, recreation centers.

The design features a general purpose physical education room or gymnasium. The float theme will be "After the Game." Over the entrance will be the title "Victory Dance." A couple will be entering the hall and within the hall square dancers will be dancing to the calls coming from the caller on stage. The floor will be marked for basketball and basketball baskets will be at two ends of the hall. The colors to be featured will be the colors of the two teams competing in the Rose Bowl Game. The same colors will be featured in the square dancers' costumes.

Needed are dancers for the float. Send your name, address, phone number, club of which you are a member, and a recent picture to Square Dancers of America, PO Box 2, Altadena CA 91001. If chosen, you and

your partner must be prepared to spend the week of December 26 to January 2 in, or close to, the city of Pasadena at your own expense. Dance costumes, including shoes, will be furnished by Square Dancers of America.

The 1978 float is still far from paid for. Many fund raising ideas have been received by the committee and include donation boxes, "Float the Float" dances, product sales and raffles, in addition to the sale of badges, swingers and stick-on roses. The major problem is finances. If a trust account of \$400,000 could be established, the interest earned would guarantee the cost of the annual float and incidental expenses. This is not an impossible dream. A one dollar donation from each square dancer would do it!

If this were accomplished there would no longer be a need to solicit funds and the square dancers would be assured of a float in each Tournament of Roses Parade and the world-wide publicity it generates. There are some who feel that square dancing has not benefited from this exposure, yet we continue to receive reports of larger classes and requests for exhibitions from public and private organizations. It has made our representatives in Congress aware of the universal appeal of square dancing and might possibly sway them in resolving that square dancing be recognized as the national dance.



Jim Congleton
Bronc Wise



C BAR C



BRAND NEW RELEASES

- CC533 ONE NIGHT STAND — Jim
- CC534 SOUTH — by Bronc Wise
- CC535 SOMETHING TO BRAG ABOUT — AI
- CC536 THIS TIME I'M IN IT FOR THE LOVE
by Bronc Wise, Long Beach, California
- CC537 WALK RIGHT IN — AI

RECENT RELEASES

- CC525 ALL I'LL EVER NEED — Jim
- CC527 DIXIE — Jim
- CC528 IN THE MIDDLE OF THE NIGHT — Bob
- CC529 I'M THE ONLY FOOL MAMA EVER RAISED— AI
- CC530 GONE WITH THE WIND — AI
- CC531 DANA LEE — Jim
- CC532 I JUST WASTED THE REST — Jim

Twelgrenn & Corsair



Al Davis
Bob Christian



People

IN THE NEWS

Last month's cover, picturing **Orphie Easson** of St. Catharines, Ontario, drew many favorable comments from readers. Those of you who plan to be at the First Canadian National Convention this month in Edmonton, Alberta, might like to visit the *American Squaredance* booth and meet **Orphie** in person. She'll be our representative in our booth and would like the chance to say "Hello" to many of you.



STAMP FOR THE STOMPERS

Square dancers of Newberry County in South Carolina danced at the post office in April to celebrate the dance stamp issuance. Postmaster **James Counts**, center, displays stamps to **Bill Turner**, left, president of the Smilin' Swingers, and **Tommy Cramer**, Mid-Carolina twirlers president. Identifiable behind them are **Dollie and Earl Bazard**, **Mary Merchant**, all of the Smilin' Swingers. **Earle Merchant** was the caller.

Frank Lehnert, ASD staff member from Toledo, Ohio, had another heart attack in May and is again at home and recuperating. Take those "step-close-steps" real easy, **Frank**.

Other round dance leaders, **Charlie and Marge Carter** of Columbus, Ohio, have decided to retire from the round dance scene in January.



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- 510— ALL I CAN DO
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Sally Murphy has completed ten years of producing her *Grapevine* newsletter in Indianapolis, Indiana, and credits husband, **Bob**, with his valuable assistance for the past decade.

Ann and John Hucko of Willoughby Hills, Ohio (Cleveland area) will retire to the Orlando, Florida, area this fall. Another Cleveland area caller, **Bill Jordan**, is moving to Arizona.

Ardis Morton was recently honored by **President Carter** in recognition of her award as National Secretary of the Year 1977-1978. She and **Bob** were invited to the Oval Room of the White House and were introduced to the President by Congressman **Dave Evans** of Indianapolis, Indiana.

The President was well briefed, and commented to **Ardis**, "You are also square dancers, aren't you?" He stated that he and **Rosalyn** had square danced while in Georgia and enjoyed it very much. They talked for about ten minutes and felt they were honored to have so much time given to them. **Ardis** felt that it was a great honor to be representing not only the educational secretaries but also square dancers during her visit to the president.

Hal Greenlee and **Gene Smith** of Erie, Pa. have started a new club called KISS, designed for those just out of lessons, ones who can't dance every week, or who have dropped out and wish to return. KISS stands for Keep It Simple Squares. Callerlab Extended Basics (to #54) are worked, with lots of singing calls. Good idea.



Jerry and Becky Cope of Dillard, Georgia (Andy's Trout Farm and Inn) are in the news again. An article appeared in *Campground Hotline* and another, describing their complete summer square dance program, appeared in *Resort Management*. (See Dec. ASD, p. 2.)



HUMMEL DANCE '78

The special dance called "Hummel Dance '78" which took place in May turned into a grand event at which the Stintfang Square dancers of Hamburg celebrated their fifteenth anniversary and the tenth Hummel Dance. Four hundred dancers from Germany and abroad, even from Texas and Florida, took part.

The Grand March opened with fanfares. The Hamburg Senator of Education, Prof. Dieter Biallas, expressed in his speech of the day that square dance is a kind of sport which

strengthens the relationship between nations. He regretted that his job did not leave him spare time to pursue such happy dancing. Mr. Verner, the American consul, conveyed the best square-dance-greetings from the U.S. President, Jimmy Carter. Numerous greetings were received from high-ranking personalities.

The square dancers celebrated this festival for three days. For all participants there was free coffee and cake in the afternoons. The afterparty took place in the club rooms with a huge cold buffet and a live band. All participants agreed this was the best Hummel Dance ever.

*Manfred Lemanski
Hamburg, Germany*

5th FALL S/D WEEKEND

Square dancers from eight states throughout the midwest will come together for their fifth annual weekend at Silver Dollar City, Sept. 9 and 10.

Two dance packed days are on the agenda, with Cal Golden as this year's featured caller. Staff callers are Virgil Gemeinhardt, Ron Parry and Norman

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LEHIGH, FLORIDA, BECOMES HUB

Lehigh may soon be the square dance capital of Florida as the Lehigh Auditorium becomes the hub of a full season of square dance activities beginning this June. Unique to the area are the week-long dance sessions now being planned for the fall, winter and spring seasons in this community 13 miles east of Fort Myers.

Square dancers in their traditional colorful outfits will be sashaying to such nationally known callers as Al Brundage, Bill Volner, Lee Kopman, Art Springer, Sam Mitchell, Ron Schneider, Vern Johnson and Gordon Blaum. Charlie and Madeline Lovelace with Irv Easterday will take a week for round dancing.

Because Lehigh has so much to offer in the way of facilities and convenience,

more and more square dance groups are inquiring into the facilities. The Auditorium is adjacent to the Lehigh Resort Motel, is air-conditioned and has outstanding acoustics. Restaurants are included on the groups, as are golf courses and tennis courts.

Drake is planning five week-long sessions and ten weekends, all of which include workshops and lots of dancing.

The scheduled session to date are: January 14-20, Al Brundage; April 8-14, Bill Volner; May 13-19, Lovelaces and Easterday. Weekends began on June 30. Those to come are Sept. 8-10, Ron Schneider; Nov. 24-26, Roger Chapman; March 30-April 1, Sam Mitchell; April 20-22, May 4-6, Vern Johnson; July 6-8, Art Springer; July 27-29, Gordon Blaum. Lee Kopman will be in Lehigh, May 11-13.

Anyone interested in more information should call the Lehigh Resort Motel at 813-369-2131.

SIXTY DANCERS GRADUATE

The Merry Mixers Club of Atlanta, Georgia, which celebrated its tenth

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NEW RELEASES
RR101 YOU PUT THE
BOUNCE BACK
Flip Inst. by Paul Marcum

RR201 SWEET FEELIN'S
Flip Inst. by Wayne Baldwin



anniversary in May, graduated a class of sixty in July. The club plans to attend in a body the Georgia State Convention in Macon on September 21-23 and the Oconestoga Festival at Mountain City, Georgia, September 16-17 with their own caller, Bill McVey, and Buddy Allison.

CALLING CALLERS AGE 18-24

The Single Square Dancers U.S.A. have a scholarship fund available to encourage youthful callers in their square dance education. The scholarship recipients need not be single. Those interested in applying for the scholarship to be awarded at the Singles Squares Convention on Labor Day weekend should write immediately to J.D. Bell, Scholarship Chairman, PO Box 408, Brownfield TX 79316.

NEW EXECUTIVES

The following are the newly elected officers of the Connecticut Callers and Teachers Association: President, Dave Hass; Vice-president, Randy Page; Secretary (Rec.), Bruce McCue; Cor-

responding secretary, Harry Tucci-arone; Treasurer, Dave Blood; Member at large, Bob Livingston.

MAVERICKS ACTIVE

The Mavericks Square Dance Club of Virginia Beach, Virginia has been busy lately with some unusual square dance happenings.

One of the club's members, Art Frith, a Navy journalist stationed in Norfolk and caller for the Mini Squares, married Teresa Burchett, an Army journalist stationed in Heilbronn, West Germany, on April 19th. To celebrate the wedding, the Mavericks threw a square dance reception for the newlywed square dancers. Sid Arnold, the club caller, along with other area callers (including the groom), participated in the program.

When Marv Lindner came to town on May 16th to call for the Mavericks, the club struck again. Unknown to Marv, the Mavericks had found out that he and his wife Marlene became the proud parents of a baby girl in the latter part

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- 5064 MELODY OF LOVE by Dick Parrish



Bob Parrish



Marlin Hull

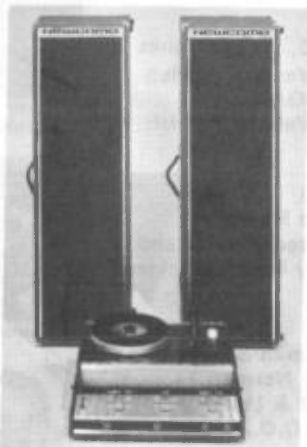
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of April. During the refreshment break, Patty Sandler strolled to the front of the hall with a baby carriage full of presents for the surprised caller-father.

Wedding receptions and baby showers make for some interesting square dances. If you are in the Virginia

Beach/Norfolk area, be sure to pay a visit to the Mavericks. The club dances every Tuesday from 7:30-10 p.m. at First Colonial High School, Virginia Beach. For information write or call: Art Frith, 340 San Antonio Blvd., Apt. 11, Norfolk VA 23505 (804-587-9857 (home) and 444-5645 (work).

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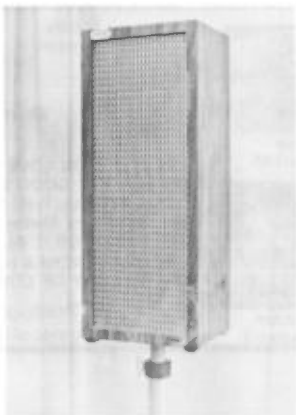
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ANOTHER MINI-COLUMN

Everybody's doing it! Since featuring the new Mitey Mite mini-column speaker (See July ASD, pp. 68 & 94), it has come to our attention that other speaker companies are "jumping on the mini-sound wagon" with comparable "under the airplane seat" types of speakers. One of our space advertisers



should be mentioned first, the St. Louis-based Supreme-80 speaker creators, whose ad for their mini-speaker (even smaller than the Mitey Mite) can be found on Page 57. Also we understand that the Yak Stack folks have a "Half-Yak" (See address, p. 87) and the Hilton firm has a small unit. Congratulations to all.

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B278 TILL SOMEBODY LOVES YOU/LOVERS WALTZ

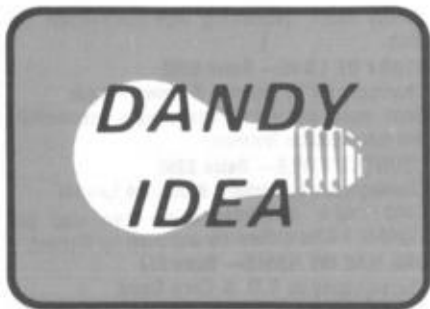


Jon Jones



Walt McNeel


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A "RECYCLE" CLASS WORKED IN MEMPHIS!

One of the most exciting stories we've heard of bringing "dropouts" back into action (See also KISS report under "People" this month) is the "Recycle" class that recently graduated in Memphis, Tennessee, with *ten sets* (unusually large for that area) under sponsorship of the Dudes 'n Dolls Club with

caller Lee Swain. The graduation certificate shown here was devised by ex-caller Bill (Jean) Sawtelle, who "came back" in this class. Lists of area dropouts were used for promoting. Many area clubs and individuals helped. Graduates pledged not to join any club for six months, but were urged to visit the clubs before making a selection.



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YOU ARE MINE— TNT 124

Choreography by Norb & Rose Trautman

Good music, interesting easy-intermediate three-part two step with "lots of rocks" and a turning hitch. Flip side cued by Norb.

TILL SOMEBODY LOVES YOU— Belco 278

Choreography by Bill & Virginia Tracy

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

THE LOVERS WALTZ— Belco 278

Choreography by Clarence & Ruby Ritchy

Good music and a comfortable easy waltz. C.O. Guest cues second band.

FIRST KISS— Grenn 14263

Choreography by George Mickey McCann

Pretty music to "One Kiss" and a nice flowing intermediate waltz sprinkled with international figures.

ITALIAN THEME— Grenn 14263

Choreography by George & Joyce Kammerer

Catchy music; interesting high-intermediate two step.

STORY OF LOVE— Belco B280

Choreography by Norman & Helen Teague

Good music and a comfortable easy-intermediate two step cued by Norman.

COUNTRY STYLE— Belco B280

Choreography by Richard & JoAnne Lawson

Good music, easy-intermediate two step put together a little differently and cued by Richard.

ONE HAS MY NAME— Belco 279

Choreography by C.O. & Chris Guest

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

LITTLE BLACK BOOK — Belco 279

Choreography by Jimmy & Vivian Holeman

Good music and a good easy two step with shades of "Lucky", cued by Jimmy.

WE'VE ONLY JUST BEGUN— AM8549

Choreography by Charles & Dorothy DeMaine

Good music with a vocal by the Carpenters; combination one step/cha cha with a high-intermediate routine.

LAY DOWN SALLY— RS0886

Choreography by Charles & Dorothy DeMaine

Catchy music, easy-intermediate cha cha.

SWINGING GENTLY— MCA 60117

Choreography by Paul & Rose Ann Marsh

Continued on Page 59

Choreography Ratings * * *

by Dave & Shirley Fleck, Toledo, Ohio

Rating Note: The letter "a" following total point value indicates that rating was adjusted because it contains more or less than the basic 64 measures of music.

For Rating Formula, see pp. 27-28.
ASD, November 1977.

SQUARE DANCE— 61-125

Lover's Question	Mercury 55018	99 = 99A
I Would Like To See		
You Again	Col. 3-10681	99/3 = 102a
Tennessee Waltz	Windsor 4700A	104 = 104
Candida Dance	Flashback-66	110 = 110
Rockin' Blues	Belco B277A	110 = 110
Shake Me Easy	GRT 148	194/17 = 111a
Happy Days	TNT 121	180/10 = 118
Lay Down Sally	RSQ886	110/11 = 121a
Are You Lonesome	Roper 137	121 = 121as
The Rain Dance	Dot 17686	99/25 = 124
Sweet, Sweet Smile	A.&M2008S	112/13 = 125a

EASY INTERMEDIATE— 126-175

Selfish	RCA11146	126 = 126
Out Of My Head	MCA40832	107/22 = 129a
Rhumba Orpheus	Hoc. H1654A	130 = 130
Can't Smile		
Without You	Arista AS0305	102/30 = 132
What Now My Love	Roper 299A	133/31 = 136a
You Ought To See		
Me Cry	RCA PB11061	129/13 = 142

Palm Springs Twostep	Grenn 14179	151 = 151
Oh That Smile	A.&M2008-5	139/14 = 153a
Honey Be	Belco B277B	136/20 = 156
A LI'T Tea for Two	MCA 60015	154/4 = 158
Can't Smile		
Without You	Arista AS0305	153/10 = 163
Sunday Afternoon	HiHat 963	168 = 168
Desert Song	Hocor 607	172 = 172
Two Lonely People	Parrot 5N59037150	22 = 172
You Ought To		
See Me Cry	RCA11061	162/13 = 175

INTERMEDIATE— 176-250

Second Time	Dce Along P6093	181 = 181a
Knock Three Times		
and Dance	FLB-66	155/26 = 181a
Two Lonely People	Parrot 5N59037164	23 = 187
My Ideal	Windsor 4-545	132/63 = 195
Let's Do It Again	Grenn 14261	195/3 = 198
Luv to Love Ya	Capital 4508	207 = 207a
Brown Eyes Blue	UA-XVV 1016	174/48 = 222
North To Alaska	Col 13-33004	222/10 = 232
Miss Q	HiHat 963	222/12 = 234
I Wanna Quickstep	Grenn 14261	188/52 = 240

RECORDS

SINGING CALLS

by John Swindle

We had a slew of records to review this month. In this case, a slew is thirty-four singing calls and three patter records. There were some very nice records this month; for a change, we had some interesting figures, which pleased the dancers and gave them some relief from the humdrum figures that have been so over-used in singing calls. We are glad to see the Callertab figures being used in calls now. This adds some refreshment to the dance.

RHYTHM OF THE ROAD— Chaparral 5301

Callers: Ken Bower & Gary Shoemaker

Chaparral has finally started releasing records again and this one was well worth waiting for. Outstanding music, a nice well-timed figure, a great job by Ken and Gary taking turns on the figures and harmonizing on the tag lines, made this a most enjoyable dance, well-accepted by the dancers. FIGURE: Four ladies chain three-quarters, heads promenade half, lead right, do-sa-do, swing thru, boys run, tag the line, girls turn back, swing, left allemande, promenade.

A SONG IN THE NIGHT— Thunderbird 182

Caller: Bobby Keefe

Thunderbird has put together some fine music and Bobby does a nice job on his side. The figure, although close-timed, danced well and was enjoyed by the dancers. A "lift" halfway through the ending added to the dance. FIGURE: Heads square thru, circle four to a line, pass thru, wheel and deal, zoom, square thru three-quarters, swing corner, left allemande, promenade.

IT DOESN'T MATTER ANYMORE— D&R 132

Caller: Ron Hunter

Anybody remember Buddy Holly? Well, D&R took one of his records from the late fifties and turned it into a very nice late seventies' square dance. Ron's figure was very well-timed and the harmony on the called side made it a very enjoyable record. FIGURE: Heads promenade half way, curlique, boys run, swing thru, spin the top, right and left thru, roll a half sashay, star thru, trade by, swing corner, promenade.

HOW I'D LIKE TO SEE YOU AGAIN— Blue Star 2062; Caller: Marshall Flippe Key F

Flip and the Bayou Ramblers have put together a winning combination in this record. A very nice sounding instrumental with a nice smooth moving figure is just right for these hot summer dances. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line right, wheel and deal, turn thru, left allemande, swing, promenade.

INDIANA— Red Boot Star 1241

Caller: Johnnie Wykoff

Here is another state from Red Boot, and a record that would be a fine addition to any caller's record case. Johnnie put together a figure that is a little different but very easy to dance. It moves right along and fits the music very well. FIGURE: heads flutter wheel, square thru four, swing thru, boys run, boys circulate, bend the line, square thru three-quarters, swing corner, promenade.

GREAT BIG ROLLIN' RAILROAD— Kalox 1221

Caller: Vaughn Parrish

Kalox has a different sound here with a diesel horn in the background for effect. Vaughn's use of **grand q** in the middle break gives the caller a chance to tell the entire story of the Union Pacific Railroad. The figure, although somewhat different, was a welcome change and was enjoyed by the dancers. FIGURE: Four ladies make a ring and circle left, turn partner left, turn corner right, wrong way thru, shoot the star, left allemande, weave the ring, swing, promenade.

SOUTH— Red Boot 234

Caller: Bob Vinyard

We guess Red Boot tried to pick up several states at the same time with this one, but we don't mind. Very lively music and a well-timed figure put together by Bob make this a very enjoyable record. FIGURE: Heads pass the ocean, recycle, square thru three-quarters, swing thru, boys run, bend the line, right and left thru, star thru, pass thru, swing, left allemande, promenade.

SOUTH — C Bar C 534

Caller: Bronc Wise

It is unfortunate that this "South" and the other "South" should come out at the same time. This record has as good music as the other and as interesting a figure, very well done by Bronc. However, the two records coming out together can do nothing but hurt sales. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, scoot back, boys run, slide thru, swing, promenade.

SUNSHINE— Scope 627

Caller: Jeanne Moody Briscoe

Nice danceable music makes this record one that any caller would feel comfortable doing. Jeanne's figure was very interesting and very danceable. The dancers had just a little trouble catching the **zoom** Jeanne used in her figure. FIGURE: heads promenade three-quarters, sides flutter wheel, star thru, pass thru, cloverleaf, zoom, double pass thru, track two, swing corner, left allemande, promenade.

MELODY OF LOVE— Thunderbird 183

Caller: Bud Whitten

Key G

A very good beat in the Thunderbird tradition makes this record very danceable. The melody is a little hard to recognize in the opener but it is

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TB180 ROLL YOU LIKE A WHEEL by Bob Bennett
TB181 HOLD ME by Bob Bennett
TB182 A SONG IN THE NIGHT by Bobby Keefe
TB183 MELODY OF LOVE by Bud Whitten

definitely there in the figure. Bud does a nice job on his side and, although the cue sheet has the Polish tag lines, it helps to listen to Bud's side to get the pronunciation. FIGURE: Heads do-sa-do, face corner, right and left thru, veer left, ferris wheel, centers pass thru, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

THAT APPALOOSA MARE, ME AND FAY— Payote 300; Caller: Joe Curtino, Jr.

Are you ready for this? We have had vocal accompaniment, cowbells, diesel horns, car horns and many other sounds on records, but this is the first time we've ever heard a horse on a square dance record. Don't get me wrong — it has a very nice effect. Try it and watch the dancers' reactions. The music is very well done and Joe's figure is well-timed and danceable. FIGURE: Heads promenade half, lead right, do-sa-do, touch a quarter, walk and dodge, partner trade, right and left thru, slide thru, square thru three-quarters, swing and promenade.

START ALL OVER AGAIN— Silver Eagle 303 Caller: Lynn Mansell

Although this record has very good music and a well-timed figure, with a nice job by Lynn on the flip, the dancers were very concerned by what could be considered very suggestive tag lines. As a caller,

you might listen to this one and then give it a little thought. FIGURE: Heads flutter wheel, sides lead right, circle to a line, two ladies chain, pass thru, boys run, scoot back, swing corner, left allemande, promenade.

WHEN THE SAINTS GO MARCHING IN— Blue Star 2061; Caller: Lem Smith

Well, here it is again, that old standard. The music is great, and if you are not tired of calling it and your dancers are not tired of hearing it, by all means let it roll. Lem does a nice job on this side of the record and the review dancers enjoyed dancing to this record one more time. FIGURE: heads lead right, circle to a line, star thru, do-sa-do, swing thru, boys trade, boys run, bend the line, star thru, pass thru, swing, promenade.

RICHEST MAN IN THE WORLD— FTC 32035 Caller: Skip Smith

Very lively music with two "lifts," one coming in the middle break and the second in the ending, made this a very enjoyable record. Skip's use of **peel the top** in the figure caught the dancers off guard, but received many favorable comments. FIGURE: Heads square thru, do-sa-do, swing thru, girls fold, peel the top, right and left thru, flutter wheel, sweep a quarter, swing, promenade.



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FAST TRAIN TO GEORGIA— Windsor 5075

Caller: Mark Patterson

We noticed a little change in Windsor music with this recording. There was still a very danceable beat and a nice square dance recording, but the music seemed a little full, as if the lead instruments were struggling against the other instruments to be heard. This recording also includes two "lifts." Mark did a very nice job on the flip side using **track two** in his figure. FIGURE: heads square thru, do-sa-do, swing thru, boys run, ferris wheel, double pass thru, track two, swing corner, left allemande, promenade.

WALKIN' SHOES — D & R 134

Caller: Ernie Nation

If you like banjo, this record is for you. It has very good music for which D & R has become noted. Ernie's figure is a very simple one, which will make this a nice record for class. We might note that this song sounds very much like "Rollin' in My Sweet Baby's Arms" which came out a while back. FIGURE: heads promenade half, right and left thru, roll a half sashay, star thru, right and left thru, dive thru, pass thru, swing corner, left allemande, promenade.

RAINTREE COUNTRY— TNT 122

Caller: Phil Kozlowski

This is another sound-alike record, with music very much like "Take A Lotta Pride." FIGURE: Heads curlique, boys run, box the gnat, do-sa-do, swing thru, swing thru, boys run, girls trade, ferris wheel, pass thru, swing, left allemande, promenade.

DREAM TRAIN— Blue Star 2060

Caller: Dave Taylor

Key F

If you are looking for some soft and smooth music for that hot summer dance, here it is. Very easy smooth moving and well-timed by Dave, this makes a very nice summer dance record. FIGURE: Heads square thru, make a right hand star, heads star left, right and left thru, pass to the center, square thru three-quarters, swing, promenade.

MY WIFE'S HOUSE— Dance Ranch 646

Caller: Frank Lane

Key C

Here is a round dance turned square dance and very well done. Frank has put together a very interesting and different figure. FIGURE: heads right and left thru, sides square thru three-quarters, round one to a line, forward and back, pass thru, wheel and deal, girls zoom, left turn thru, swing, left allemande, promenade.

Y'ALL COME BACK SALOON— Cowtown 111

Caller: Ed Raney

If you want to talk about a song that has become

Continued on Page 56



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TNT 120 DON'T FORGET US CONTRA

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TNT 123 WITHOUT YOU I'M LOST

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North Carolina— 13th Red Boot Festival, Crossnore; Aug. 4-5; Don Williamson, Bob Vinyard, Woody Christopher, Bill and Elizabeth Sloop. Write Don Williamson, Rt. 8, Greenville TN 37743.

West Virginia— 7th Annual Mt. State Festival, Concord College, Athens; Aug. 4-6; Ron Schneider, Johnny Jones, Ray & Bea Dowdy. Contact Paul & Lula Baker, Rt. 7 Box 321, Princeton WV 24740.

Indiana— Walt Ishmael Weekends, Elkhart; Aug. 4-6; Walt & Jack Berg. Contact Walt Ishmael, 7155 Blue Star Hwy #13, Coloma MI 49038.

Arkansas— 6th Annual Dogpatch Festival, Dogpatch; Aug. 4-5; Cal Golden. Contact Dick Phillips, PO Box 394, Harrison AR 72601.

Massachusetts— Pinewoods Camp, Plymouth; Aug. 6-13; Family Week. Write Joan Carr, Country Dance & Song Society, 55 Christopher St., New York NY 10014.

Mississippi— 16th Annual Gulf Coast S/D Festival, Miss. Coast Coliseum Complex; Aug. 4-5; Marshall Flippo, Beryl Main, Don Franklin, John & Wanda Winter. Write Harold & Pauline Smith, 4502 Kendall Ave., Gulfport MS 39501.

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Ohio— R/D Summer Holiday, Hospitality Motor Inn, Cleveland, August 11-13; Frank & Phyl Lehnert, Carl & Pat Smith. Write Phyl Lehnert, 2844 S. 109th St., Toledo OH 43611.

West Virginia— 7th Annual WV S&R/D Convention, Salem College, Salem; Aug. 11-13. Write 7th Annual Convention, PO Box 6514, Wheeling WV 26003.

Georgia— 14th Annual Jekyll Island Jamboree; Aug. 17-20; Bob Bennett, Rod Blaylock, Marty & Byrdie Martin. Contact Bob Bennett, 2111 Hillcrest Dr. Valdosta GA 31601.

Alberta— 1st Canadian National S&R/D Convention, Edmonton; Aug. 17-19. Contact Convention '78, PO Box 3876 Station D, Edmonton Alta T5L 4K1.

Indiana— ISDCA Summer Workshop, IUPUI Student Union Bldg., Indianapolis; Aug. 18-20; Jim Mayo, Glen & Beth McLeod. Contact Ruth B. Moody, 4926 Brehob Rd., Indianapolis IN.

Wisconsin— 20th Annual Wisconsin State S&R/D Convention, University of Wisc., Stevens Point; Aug. 18-20. Write Square Dance, PO Box 383, Stevens Point WI 54481.

Kansas— Camp Out Special, Lincoln Post Rock Promenders, Wilson Reserv. Lake; Aug. 19; Jack House. Contact Jack & Ida House, 1212 Stapler Ave., Salina KS 67401.

Virginia Roanoke Valley Workshop, W. Fleming H.S.; Aug. 19; Harry Lackey. Contact Mary & Joe Greblunas, 6031 Oriole Lane SW, Roanoke VA 24018.

Montana— Lionshead Resort, West Yellowstone; Aug. 22-26; Cal Golden. Contact Buck Jones, Lionshead Resort, W. Yellowstone MT 59758.

Colorado— 10th Ann. Peach Festival,

Continued on Page 59

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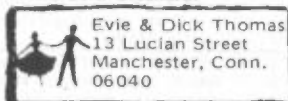
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18 Sandusky, Ohio
20 Beloit, Wisconsin
21 Eau Claire, Wisconsin
22 South St. Paul, Minnesota
23 Gilbert, Minnesota
Workshop 2-4, Dance 8-11
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24 Page, North Dakota 8-11 PM
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26 Minot AFB, North Dakota
27-28 Mandan, North Dakota

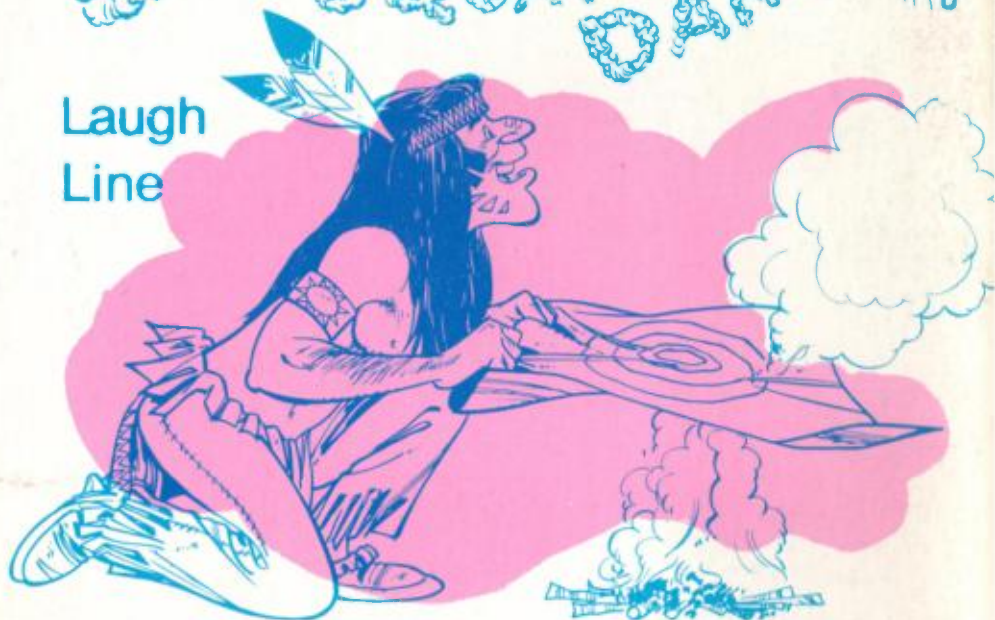
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HIGH FLYING DELTA SQUARES OF ATLANTA

by Harriette Parker

When the Delta Squares club in Atlanta, Georgia, sends a bulletin about the next club dance, it could be anywhere from Hawaii to Maine or Florida, or even London.

This traveling square dance club was organized in April 1973 by personnel of Atlanta-based Delta Air Lines, which makes possible an imaginative visitation program. Although visitors at the first Saturday night "home" dance every month usually number over 100, club membership is restricted to Delta personnel (active or retired) and their immediate family members. Associate memberships are provided for partners or single employees.

Primary responsibility of the club's second vice-president is that of Travel Coordinator, to plan out-of-town visits to other clubs somewhere on the Delta system, and anywhere from four to twenty Delta Squares couples participate each time in the visitation program.

"The friendly response of host club members is always overwhelming", exclaims Delta Squares presidents Gene & Hazel Williams. "On the club's visit to the Denver Polka Dot Squares in October 1977, for example, the Polka Dots furnished transportation from the motel to the dance in a yellow school bus with a 'Welcome Delta Squares' sign all across one side of it."

Other clubs have organized motorcades for transportation to dance locations, with all types of hospitable after-parties, proving again that square dance people are the friendliest in the world.

The Tulsa Speck-Taculars added a touch of color by even decorating the hall with Delta travel posters and presenting each visiting couple from the Delta Squares with a 3-inch copper oil well derrick as a souvenir of the trip.

Banner snatching is forbidden at out-of-town dances, explains Gene, because there are very few clubs that could dispatch four couples 1,000 miles to claim a club banner snatched by traveling airline employees.

"We just enjoy meeting the people, dancing with them, and getting to know their cities better," says Gene. In Tulsa, for example, everybody took in the International Rodeo Finals.

Visits have been made to the Orlando Flying Eights, New Orleans Bob Cats, San Diego Association Dance, Los Angeles Dominoes, Jacksonville Western Cutters, Dosi Dancers of Torrance, Calif., Houston Spring-A-Lings, West Palm Beach Promenaders (at the invitation of the Road Runners), Denver Polka Dot Squares, Fort Worth Beach Combers, and the Tulsa Speck-Taculars, plus numerous festivals and special events, including the presidential pre-inaugural square dance ball in Washington, D. C.

Future trips are scheduled to Bangor, Maine, and the Hawaiian Islands. With the announcement of the airline's new route award from Atlanta to London, the Delta Squares are also hoping they can expand their travel plans to the British Isles. Two of the most hopefuls are Delta Squares vice-presidents Bob and

