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AMERICAN SQUARE DANCE

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WITH THE SWINGING LINES



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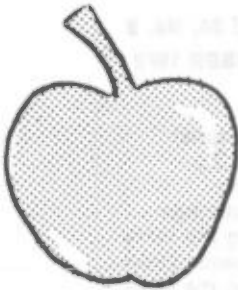
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CO-EDITORIAL

In years past, children carried apples for the teacher as they returned to classrooms. Here are our "apple awards" for September, 1979:

We'll give an imaginary basket of big, red, shiny apples to all the callers who are teaching fun-groups (classes) of new dancers this month. And how about all the round dance teachers who are introducing another facet of our activity to thousands as a new season opens?

One perfect Delicious goes to every club officer who is involved in planning a pathway for these dancers, from class to club, so that a maximum number find happiness and satisfaction through square dancing in the years to come.

An apple tart to every "angel" who lends a helping hand to provide friendliness and security during these beginning dances.

An apple pie to every club P.R. person who perpetrated the printing of publicity, the posting of posters in prominent places, and the promotion to potential prancers by postcard or portfolio.

An apple dumpling to the demonstration dancers who "dove thru" and "divided the sides" in malls, in parking lots, on floats and on wobbly fair platforms, to spread the word that square dancing is fun.

A candied apple to all who can sugar-coat the gas shortage by car-pooling to dances, and to those who can tell prospective dancers that the class and club are home-town activities, growing stronger because folks are "recreating" nearer to their homes.

Before we get too carried away with our awards, let's just say this is the time we focus on selling square dancing to new dancers with the zeal of a Johnny



Appleseed scattering seedlings far and wide, setting up enjoyable learning sessions and plan for the incorporation of these dancers into our clubs.

The future need not seem bleak. The gas shortage may have positive effects; inflation may also turn our sights to more "home-town" fun. Exterior forces will not cause the downfall of square dancing while enthusiastic, friendly, out-going, caring dancers remain *in* the activity.

Inflation and recession may hurt our pocketbooks, but we believe square dancers will be resourceful enough to cope with the problems, just as we, as publishers, are attempting to do. We can't resist awarding a wormy apple to the postal service, who recently raised second class bulk rates (which we and many local magazine editors use) 20+ percent without a public word. This is the third of the long-scheduled raises to bring bulk mail rates for publications up from the special low rates accorded to them by Benjamin Franklin, who believed in the educational potential of periodicals.

We will cope, as will many others: tighten the belt, squeeze each penny a little harder, save a few dollars somewhere else. And then leave the office, go dance the evening away and forget the problems.

We wish the same relaxation to you. And enjoy the apples, from Baldwin to Mackintosh!

FIRST MAGAZINE OF SQUARE DANCING



FIRST ISSUE, SEPTEMBER 1945

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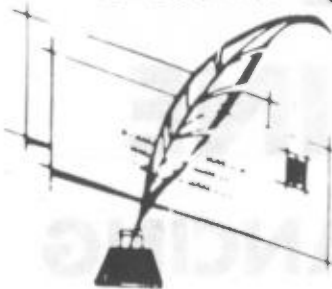
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Grand Zip



On behalf of the Bi State Steppers Square Dance Club I would like to thank you for the article in your May issue of our annual Cal Golden All-Nighter. It was very much appreciated and this year was another successful year with square dancers again represented from the four states of Ohio, Indiana, Kentucky and Michigan.

I was pleased to hear so many of the square dancers say that they had read the article in their May issue of American Squaredance magazine. Evidently many square dancers enjoy your magazine as much as I do.

*Harold Pierce, Pres.
Bi State Steppers S/D Club*

In addition to ideas of "Hemline", June issue, the best rinse and stiffening I've used is to dip petticoats in as many gallons of water as needed, adding one cup of Epsom salts per gallon. Place wrong side out on opened umbrella to dry. This is an excellent rinse for nylon curtains; they stay crisp until laundered again.

*Kay Coffin
Indianapolis, IN*

Just a note to thank you for the complimentary copies of your magazine.

These will be given to our new graduates as part of their graduation ceremony. We have done this in past years and the dancers were very pleased to know about your magazine.

*Mary Ann Yoest
Pittsburgh, PA*

Thanks for the letter. I've never been a "centerfold" before. Cute idea!

Betty Parrish

Hobbs, New Mexico

I am contacting you to answer your question raised in the July '79 "By-Line," "Bill Knecht has some tips on petticoat care—we wonder if he does the laundering or is just handier with his pen?" Well, I might be handier with my pen, as I have had several articles published nationally, but I also do the laundry. Since my wife and I both work, we share many things. I do the laundry, she folds the clothes. I cook the steaks, she fries the potatoes. She washes the dishes, I dry them. She dusts, I vacuum. I buy a Yak Stack, she gets a curio cabinet. It works well. Others should try this type of sharing, especially if both work. This idea worked well for my parents for 37 years. They have never had a fight!

Keep up the good work.

*Bill W. Knecht
Pasadena, Texas*

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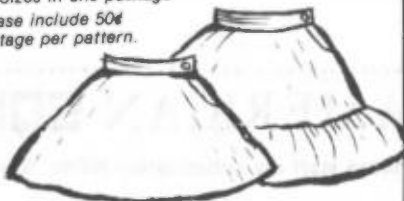
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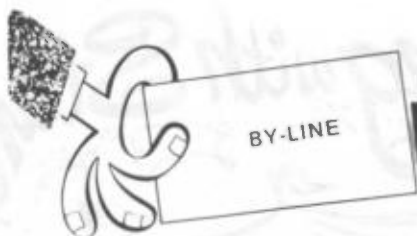
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Looking toward the new square dance season, we focus on clubs and their organization, keynoted by **Sterling McKenzie's** presentation at a Washington Seminar. Sterling has held several state offices, including the presidency, and is a stellar attraction in after-party performances. **Peg Tirrell**, round dance teacher, editor of *Grand Square* and LEGACY trustee, shares her thoughts on telling the public about the "secret world of fun" that is square dancing. Even "Rhyme Time" ties into this theme with the watchwords, "Plan Ahead," elaborated upon by **Bobbie Slavin**.

So that dancers may better understand their callers, **Rex Stearns** takes us "Behind the Mike" for a glimpse of the caller off-stage.

Cathie and Stan, your editors, had a delightful time at a very special outdoor picnic during the summer, and it is all described in "Meanderings" this month, also contains the underlying theme of perpetuating the one-night-stand, which **Al Scheer** talked about back in our March issue (p. 11-12).

Two clubs with different slants are described by **Edward Graff**, who calls for dancers who cannot hear the calls or the music, and by **Werner Lamm**, who tells of the exciting tours taken by the Kuntry Kuzins and their caller, Reinhold Schumacher, of Wiesbaden, Germany. Werner is a master-sergeant and the club's members are both German and American.

Successful clubs have members who plan, who care, who enjoy. May your club have great success in this 1979-1980 season!



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Curt Davis



Bob Poyner



Al Davis



Few people know where Bath, Ohio is situated. Bath, New York is more familiar. So is Bath, Pennsylvania.

But Bath, Ohio is one of those little crossroads towns somewhere a bit northwest of Akron and southwest of Cleveland. Even Rand and McNally lost it once, but it has since been restored on their maps, thankfully. Losing a town isn't much. Columbus lost a whole continent.

So what's the big deal with Bath, Ohio, you ask? I'm glad you asked, because I'd like to unfold a bright little story about what happened to me this summer on the way to the Bath. (Which Saturday night was that?— Co-ed.)

I needed a bright little incident to pick me up this summer. The cost of everything was rising. Skylab was falling. DC-10's were grounded. Some summer deals I'd planned were grounded, too. People were aghast at the gas gash.

So when Betty (Bless her heart!) Runkle called me up one day and said, "Stan, what a deal I've got for you!— Are you ready for this?" I was ready.

Betty Runkle is the resident dynamo for square dance organizational work in Cleveland. She coordinates all sorts of exhibition square dancing in churches, malls, even at the Cleveland-Hopkins

airport on a weekly basis. For one so diminutive and so young (Who'd ever believe she could be a day over 50?) she certainly moves like gazelle in a gyrating gazebo.

Betty went on to elucidate. Some elite and elegant people down in Bath, Ohio were planning a "little" lawn party on their estate for about 200 guests in a couple of weeks and needed some special entertainment, like a few sets of square dancers to perform, a live band, if one were a-fiddlin' and a-strummin' about, and a real ole tyme stable-voiced cowboy caller who could get some toe-tappin', jeans-slappin' action going with the young set at the picnic. I didn't exactly qualify on that last count, but I'd have to do in a pinch, I reckon. Yeah, podner!

The sponsor of this beautiful bash was none other than Mrs. Firestone (and husband, Ray) of the Rubber Company Firestones family. And so the stage was set, literally and figuratively. Betty said "Yes", the dancers said "Yes", and Mrs. Firestone said "Yes".

On the fateful Saturday of the party, Cathie and I filled the ASD van with the necessary party night gear, including two p.a. systems, speakers, aluminum stand, two microphones, twenty records, three cords, and a partridge in a



pear tree. As we headed south and east from Huron, Ohio we stopped in Milan to pick up our friends Dick & Mary Fabik (You've met her on our masthead and at conventions) who, along with dancers that Betty recruited were to dance in the demo.

I must say I was as full of unbridled anticipation and enthusiasm as a dizzy buzzin' drone awarded an audience with the queen bee. Sometimes the forethought of a dance is equally as exciting as the dance itself, and this was one time.

Our directions weren't abundantly clear, and when we left the turnpike for some of those little washboard two-laners for which Ohio is notorious, we promptly got lost. Actually we never found route 176, one of the main arteries close to Bath, which was supposed to lead us straight to our destination, the country estate of the Firestones.

We shot through Bath itself, then doubled back. We found Ira Road and knew the end was near. We found the



hill. So far, so good. Now, where's the post rail fence? Twice we stopped the van to ask directions from two different "honey-do" farmers out mowing their lawns. Neither had heard of the Firestone estate. Is Bath really that big or are the Firestones really that secluded?

In one case I chased the half-deaf farmer a good city block behind his loudly thrashing tractor-mower, around plum trees, pear trees, a rose-trellis, and three flowering quince, shouting for him to stop and talk to me. I was, in turn, chased by his evil-eyed Labrador Retriever, cut off from the security of the van, and wondering whether the creature would rip a hole in my



nicely-pressed "put-on-the-dog" summer slacks before I could put off the dog and catch the farmer for his protection as well as his information. I won that race, thank goodness.

At last, we found it. The post rail fence, with a gate opening into a deeply-wooded section. A sign said simply "Lauray Farms". Could that be Laura and Ray Firestone? It must be. We turned into the one-lane winding drive, still minutes ahead of the 6:30 starting time. We drove past a "cozy little cottage" (of perhaps ten rooms and six baths), past the kennels, past the caretaker's cottage, past some well-manicured barns, and there before us stretched an awesome sight.

On a gently sloping hill at the bottom of which sprawled a small lake, alive with bass and trout, no doubt, rose a

huge white circus tent that P. T. Barnum would be proud to call his own. Other tents (change areas, comfort facilities) also rose from the lush green landscape. A grey-capped gentleman pointed to where we should park.

As we walked toward the tent where a handful of "beautiful people" had already assembled, I reflected, pensively, "Wow! So this is how the very rich spend their leisure hours on a bright, shiny summer day, here near Akron, the rubber manufacturing capitol of the world." Closer to the mammoth enclosure I even chuckled inwardly, "This has got to be the Firestones' answer to the Goodyear blimp!" (That lame wisecrack just wouldn't go over well at such an august party. Forget it, Stan.)

We were introduced to Mr. & Mrs. Firestone, who were most gracious hosts, both as we met them and throughout the evening. So were all the guests— all 200 of them. The mood and the dress were casual. Some wore light summer suits. Others wore sport shirts and dress jeans. One guy sported a Stetson. Betty had said, "This is going to be a *horsey* crowd."

Actually the occasion was a Pony Club district rally and horse show, at which young riders, 16 to 18 years old, compete for prizes and show off their lovely steeds. ("Pony" is only a descriptive word indicating "young riders", not type of animal.)

Dinner was served by a society caterer named "Robby" and his small army of waitresses, waiters and penguin-togged bar boys, all of whom flitted about like wayward hummingbirds, pressing various hors d'oeuvres upon us, from silver trays, while a mountain of inviting delicacies rose from a center table to be plucked and stuck and peeled and tasted.

We ate on red and white checkered cloth-draped tables (20 or more, all under the tent) and the menu consisted of corn on the cob, spinach salad, fruit salad, barbecued and braised chicken, cinnamon rolls and chili, topped off by coffee, iced tea, and gen-u-ine pantry brand sugar cookies like the kind you loved to steal out of the cookie jar back home when mother wasn't looking. Absolutely scrumptious!

Now it was time for the big show. Our demo dancers performed admirably on the big 20'x50' especially-built wood stage, followed by dancing for everyone. I was unprepared for the instant response of the young people, who eagerly filled the stage to overflowing as it was time for each new tip all the way to ending time at 9:30 p.m. They Virginia Reeled, Star Promenaded, Ducked for Oysters, marched, mixed, grand-right-and-lefted and whooped to the middle and back with so much vehemence, you'd think these things were about to go out of style tomorrow.

Actually, my faith was restored in the one-night-stand type of dancing by this super special night, and I realized these things are never going out of style— thank heavens for the heritage of square dancing, and for the callers/promoters that are keeping it alive!

Mrs. Firestone pressed a wad of fifty dollar bills into my hand as the evening wound up. (Heavenly days, Ebenezer, there's another reason to keep the good old lucrative one-night-stand alive!) She said that tomorrow would be a busy day as they paraded the forty foxhounds with their horses, wearing red blazers and English caps, as they do each fall at the big fox hunt staged there. (Horses wearing blazers? That must be a sight. — Co-ed.)

Driving away from that beautiful spot, I thought: "1200 acres owned by the Firestones and 4500 more acres leased and borrowed for the fall foxhunt surely would make an impressive hunt. Zounds! I'd love to see it."

At any rate, it was a night to remember!

You can take a Chicago, a Detroit, a St. Louis.

Not me.

I'll take a Bath..... anytime!



Telling the Story

by Peg Tirrell
Cresskill, New Jersey

How do we promote square dancing? Do we all promote square dancing? Here are some thoughts culled from a speech at LEGACY '79:

Usually I attend a meeting with a bag of handwork and a notebook. Doc tells me this will keep my mind in gear, my mouth shut and my hands busy, but I really do it for another reason. When people ask me, "What are you making?" it's a perfect lead-in... "Crafts for the hospital craft group I chair." "I'm always looking for ideas — got any good ones for decorations for a square or round dance affair?" "Round dancing — what's that?"

It's sneaky, sure, but you never know *where* or *when* the opportunity will arise to spread the word, so not only be prepared, but make your own opportunities to tell others about the activity. You never know who will be listening.

Everyone probably could give us the rules for submitting or preparing the written word for the public. That is material you could cover in Mini-LEGACY groups when neophyte club reporters and publicity chairmen need specifics.

No matter how many times you attend a lecture on the printed word, listen. You can always learn something new. I'll always remember the *Record* editor stating at a Girl Scout PAC (Public Affairs Coordinator) meeting that her paper didn't mind *neat* carbons. The funny part is that ever since, when I have sent them carbons, the news always gets in!

I am probably one of the few who read even junk mail, for you never know where that next idea will come from. If you keep an open mind, something will drop in.

"Lift and use." When Bob Osgood coined that phrase, it was a winner. Just remember the cardinal rule: Always give credit where credit is due.

There's nothing in this world that

says you can't take a great idea and revamp it for your use. I don't know what genius thought up the *round tuit*, but I first saw it when typing up the church newspaper, got permission to revamp it for use at a woman's club meeting. Now I keep a supply handy, and when someone says to me, "I'll take lessons as soon as I get around to it," I tell them, "OK, here's your *round tuit*, when are you planning to sign up?"

Let's not be limited by traditional thinking. Do you remember Hank Luisetti, the great basketball player from a few decades ago? When Hank came along, almost every basketball coach was still teaching the two-handed set shot, but Hank had developed a one-handed jump shot. His coach was looking for results rather than conformity, and was smart enough to let Hank use his shot. The rest is basketball history, and today almost everybody uses a one-handed jump shot. We must keep our eyes on results, not always on the method. It pays to try something different.

Each of us is different and sees things in a different light. Ten of us can take the same article and we'll get at least seven, if not ten, different reactions, depending upon our backgrounds, our needs and our possible uses for the information. Thus, we must always think to whom our articles are being written, what are *they* looking for and what are we trying to accomplish?

How many times have you heard someone say, "I never knew square dancing existed in my area?" in spite of the fact that Adult Education runs classes, sends out brochures, puts posters in public places and announcements on cable TV and radio. In spite of the fact that you have a square dance flag or bumper sticker on your car.

In the *Brockton Enterprise* (Mass.), a fantastic article appeared entitled, "A Secret World of Fun." The author asked "Why are there so many people who

have never heard of square dancing?"

The answer: "It's very simple. Square dancing isn't news—a situation extremely frustrating to those who are always looking for a mention of their favorite pastime in print. Even the columnists who do write about square dancing never seem to have heard of it as a new interest to be recommended to those people who need something to do together—an activity that puts a premium on remaining a couple and gives each an extra measure of devotion for the other. In fact, the only way that square dancing can break into print is by assembling an unusual number of dancers in one place, and even then the reporting is so ill-informed and tongue-in-cheek as to be insulting."

One way to help prevent ill-informed reports is to have information sheets available if you are planning on any press coverage, a sheet with facts and figures and contact names.

Dare to be different. Dare to get out of your rut with your publicity and public relations activities.

When we were given the responsibility for the Press Breakfast of the 26th National Convention, our family was discussing the fact that we should have a very special speaker. Our youngest, not limited by traditional thinking, made a perfect suggestion. But the expressions of others showed that they thought Doc and Peg had flipped their lids when we announced the speaker would be a retired minister. He was fantastic and had a real message for all, which has been repeated many times since. "Take time to smell the daisies." He had us all in the palm of his hand, except for Stan Burdick and a few others who were taking down his stories so fast their pencils were smoking.

More important, until that weekend, Mr. and Mrs. Winters had never had any prolonged contact with square dancers. He commented then, and still does, on the warm and wonderful people he met in Atlantic City. As he watched the dancing, he discovered our "secret world of fun," that to a couple square dancing is an opportunity to do something together, that it is a partnership. He has told many others about our recreation and recommended

it to couples he has counseled since that weekend.

So, think, what are we trying to accomplish? What are we trying to get across to the public? We have a story to tell, a recreation to sell, and we must make it attractive. Our job is to educate the public. Right now more and more people have more leisure time, so we can help them fill this void and give couples togetherness again.

There is so much we can stress. Square dancing is a gift—a gift of sound, color, movement, happiness and of warm and wonderful people. It brings wealth in friends, health and happiness, in accomplishment and teamwork.

Play down the weak points. We get sick everytime we read that a person has to learn umpteen calls and how hard and difficult it can be.

Stress that square dancing is not competition, it is cooperation.

Always be prepared; you never know where and when you can present the story. Be a peptamist! An optimist sees the bright side, a pessimist sees the dark side, but a peptamist makes the best of what comes along.

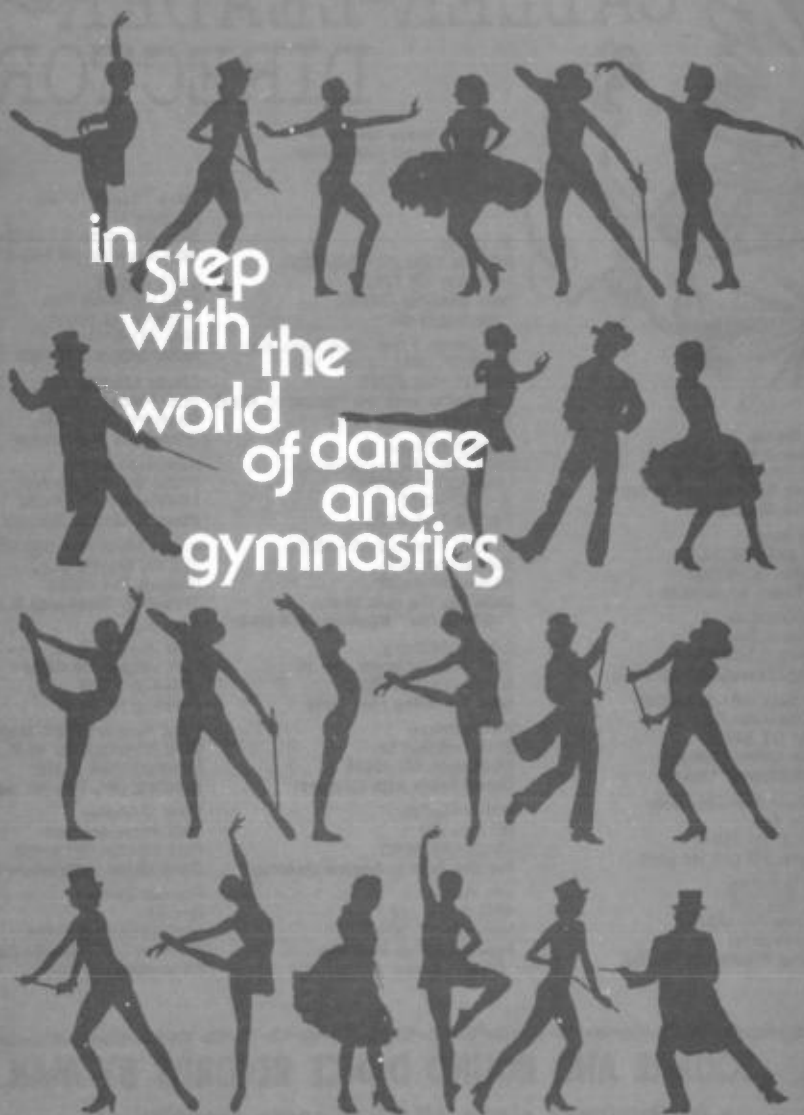
The opportunity to present our story may only knock once. At times you may feel as if you are butting against a locked door, but don't be so busy trying to "bust in" that door, you fail to notice the window is open a crack.

When you use creative, imaginative ideas, people will read it, think about it, understand it, read it again, show it to someone else.

If you are dealing with the printed word, be careful and learn to express yourself well. There's a world of difference between "You look like the breath of spring." and "You look like the end of a hard winter."

We must beware of tunnel vision. We must present a broad spectrum of our activities. Square dancing encompasses so much. Always remember that just because an idea is old hat to you, that doesn't mean it isn't new to someone else.

Don't get discouraged if your good idea gets cold water thrown on it. Remove its better parts, heat it up with enthusiasm, make some steam and try a different track.



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The Kuntry-Kuzin banner goes along with all club activities, whether they be far or near. There's no better way to show people where we've been and the type of traveling and entertainment that we as a club enjoy.

ALLEMANDE LINKS

by Msgr. Werner R. Lamm

Lindsey Air Station, Germany—Citizens of Berchtesgaden clapped and cheered as members of the Kuntry-Kuzins Square Dance Club do-si-do'd and promenade their partners.

When the group was asked why more than fifty members traveled 300 miles to perform for people they'd never met, Air Force Senior Master Sergeant Walter Wanico replied "It's fun and the families enjoy doing things together."

These performances are nothing new for Walter and his wife Marge nor for their group of international dancers who are members of the United States Air Force and Army in Europe. In addition to American couples, the club has several German dancers adding an international flavor to the program.

"Participating in German-American activities is something we especially enjoy," Wanico continued. "When the

club meets with many of its German friends, the language barrier appears to disappear. Many of the German members take the opportunity at club dances to practice their English."

Wancio commented that the Kuntry-Kuzins is one of the oldest active square dance clubs known in Germany.

Recently they held their 24th Anniversary Dance in a local German dance hall with participating clubs from around Europe. There are more than 100 such dancing clubs in Europe, of which 86 are here in Germany.

They've performed at the American Consulate General in Frankfurt, Germany at both local and distant winefests and uniquely in Berchtesgaden, a small town in the German Alps. The Mayor of the town presented the club with a pewter plaque as a token of appreciation and friendship.

When the Kuntry-Kuzins are invited to participate in an event they come prepared to entertain whether it be ten or tens of thousands. Dancing enroute can be half the fun of getting there. The club has been known to hold Hoe-Downs in Autobahn (German Expressways) rest areas, gas stations while stopping for fuel and German Gast-houses (restaurants) while having lunch or supper.

One evening the club even went on a hayride through the Taunus mountains (north of Wiesbaden, Germany) entertaining every little village they came to—just hum a tune and the caller, Reinhold Schumacher, will give a "Allemande Links" (Allemande Left) and the squares will quickly form up.

Another little something different is that not only is our club derived of both American and German couples but our caller Reinhold, is a native born German who has never been to the States. In fact he never took a caller's class. Reinhold just started listening to other callers and began practicing with a tape recorder at home. Many find it hard to believe that his self-taught style is European for listening to him one thinks "They've done gone to Texas".

Our caller being a member of the European Callers and Teachers Association (ECTA) insures the club adheres to the European Association of Ameri-

can Square Dance Clubs' (EAASDC) rules and this way keeps the group in close contact with other European club activities.

Just where are the Kuntry-Kuzin good will ambassadors located? We come from a city called Wiesbaden, Germany. With a population of approximately 250,000, it's the capital of the state of Hessen, an international Spa and congress center, situated on the Rhine River, just 20 miles west of the crossroad city of the world, Frankfurt, Germany.

The club is run by a board elected from the membership whose president, Fred Smith, vice-president, Vickie Hylton, treasurer, Butch Tate and secretary, Mary Pfau, keep the program moving along. With the help of Elizabeth Herbart, the club liaison officer, the Kuntry-Kuzins are able to keep in touch with exhibition schedules that occur from inquiring special event groups.

This past year the club was honored with an invite to dance at the Wiesbaden Rathaus (City Hall) during their famous winefest. This is a European only type celebration where the vineyard owners sell their wine from little booths all decorated up in the downtown part of the city and all vehicle traffic is stopped for several days. Naturally every night the stage is set for special entertainment, the Kuntry-Kuzins were part of this chosen group.

To help cheer military hospital patients, this past Christmas our club danced throughout the Wiesbaden Air Force military hospital (the largest Air Force hospital in Germany). They came



What is it like to travel around Europe Square Dancing? Ask any of the Kuntry-Kuzin smiles and they'll tell you it's just great. What better way to spread good cheer and have fun at the same time.

from all the wards including those with crutches and wheel chairs, to join the spirit of Christmas with the Kuntry-Kuzins.

Recently these Ambassadors spent a day touring five countries and dancing in each at least once. Leaving early one morning from Wiesbaden, we drove to Aachen and crossed the border into Holland and danced at Dreieck where Holland, Belgium and Germany meet. The event stopped four tour busses and numerous other tourists in the area. Driving on south we again put together our western music in Luxembourg and then on to France. Crossing the French border was quite interesting as the customs officials not speaking English, did not understand that some of our square dancers wanted to get their passports stamped and so ended up



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SOS 1007 SUPPER TIME by Warren Mosely



Berchtesgaden's town square becomes a center stage for members of the Kuntry-Kuzins Square Dance Club of Lindsey AS, Germany. The dancers traveled 300 miles to put on the performance for the citizens of Berchtesgaden, Germany.

having all their vehicles searched. We did our Hoe-Down in a French Cafe and then zipped back to join in with a Square Dance club at Bitburg Air Force Base, Germany.

Dancing to entertain and have fun is the main theme of the club. As other clubs, we hold student classes for all to learn to share in the same fun and excitement.

The real test comes at the Student Jamboree, where normally six to ten different callers get together to do their thing. This is where the dancers begin their collection of fun badges and then upon graduation night they all look forward to trips with the club members.

Earlier this year our club hosted the January 1979 Student Jamboree, in a small town near Wiesbaden. Over 500

couples came from areas throughout Europe by bus, train and auto, just to enjoy an evening of fun and excitement. For many this was their first big event since taking square dance lessons.

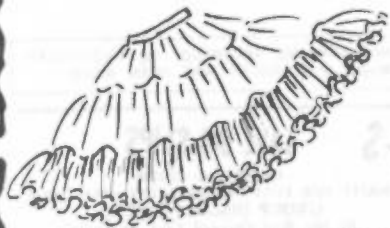
The fun badges or sometimes referred to as "those little round dangles", come in a variety of engravements. We've collected such things as barefoot dancing in 1,000 year old castles to the great salt mines near Salzburg, Austria. The Europeans really enjoy watching the Americans square dance and we've never been turned down yet.....

Spreading American folklore throughout Europe is another top seated idea with our club. Recently several opportunities have been nothing short of fabulous. Dancing at Wiesbaden's vacation 79 extravaganza for the German tourist in Wiesbaden's Rhein-main Halle, the Kuntry-Kuzins represented the United States. Not to be singled out, but again our group was asked to dance in a ten nation celebration at Hocheim, Germany, where foreigners danced to tunes from their homelands. Everywhere we've been it's a big hand for those ladies with the pretty petticoats and the gents with their boots and ten gallon hats.

If you ever get a chance to tour Europe visit Wiesbaden, Germany and look us up at Lindsey Air Station above the bowling alley on Wednesday nights. We guarantee a good time for all.

The American club members only regret with leaving Germany is in having to say "Auf Wiedersehen" to all the club members when their tour in Germany comes to an end.

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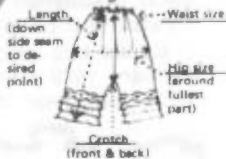
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Behind the Mike

by Rex Stearnes
From *Minnesota Roundup*



The logical approach to a "behind the scenes" look at the life of a caller seems to be the compilation of some figures on how a caller's time is spent during a typical week. (Like most other callers, I have a full-time job in addition to my calling duties.)

The following breakdown is based on a nine-month calling schedule and then broken down into a weekly average:

Actual calling time (including classes)	12¾ hours
Set up, take down equipment	2½ hours
Travel time	5¾ hours
Preparation time	5¾ hours
Personal dancing time	4¾ hours
Correspondence & book work	1 hour
Total	32½ hours

From these figures one can see that for every hour of actual calling time, more than 1½ hours of time is spent doing something necessary and related to calling the dance.

Let's talk about preparation time. We'll break that into four areas: 1. Choreography at the mainstream level, 2. Choreography at the advanced and challenge level, 3. Listening to, selecting and learning new singing calls, 4. Dancing to other callers including conventions, special dances on week-ends, and dancing to challenge tapes in a basement workshop environment.

Item 4 is a continual broadening for the caller. It's like going to college: the more you learn, the more you realize how much you don't know. I reserve one night a week to dance to workshop tapes with four other couples to broaden my

knowledge. When a caller thinks he knows it all, that's a mistake. His dances become stagnant, routine and monotonous. Dancers will either seek out variety or will eventually become bored and find other interests.

Other than his regular calling equipment, tools of the trade for a caller might typically include the following: 1. Burluson's or Kopman's encyclopedia of square dance calls, 2. Clark Baker's book (of square dance rules and formations), 3. A subscription to one or more note services. These are monthly newsletters on new calls and choreography designed to keep callers abreast of the latest experimental figures. 4. A metal board with eight magnetic-based dolls that can be physically moved through a series of calls to invent or follow choreography and to check out new formations, 5. A tape recorder, 6. A subscription to any number of good publications such as *Square Dancing*, *American Squaredance* and *Zip Coder* magazines, 7. A library of other books and manuals on the art of teaching and calling, 8. A record review service of some sort, 9. Affiliation with one or more callers' organizations such as Swingmasters (local) and MSDCA (Minnesota S/D Callers Association).

This gives some insight into the material side of calling. Now let's look at the psychological side of the game. As callers, we're constantly faced with making decisions, before and during dances. All of us have prepared, many times, what we rightfully considered to be an excellent evening's program only to find we were calling more than the

floor could handle because of position, choreography or level. With the advent of Callerlab's level-of-dancing program some of this has been smoothed out, much to the benefit of both caller and dancer. Above all, a dance should be interesting and fun... and fun does not necessarily mean only low-level choreography, kicking or whooping. Fun can be at any level, be it Basic 54 or C-2.

When I call for a club for the first time, I try to use a number of memorized choreographic gimmicks, "stuff" that's unusual without being

difficult. These routines, sprinkled throughout the program, use the simplest of basics but are unique in their choreography.

My general homework consists mainly of pushing the "dolls" around the magnetic board. I tend to favor time-proven movements in lieu of new experimental calls, so I use new figures sparingly. If a call doesn't feel good to the dancers I drop it immediately. As caller, the main thing is that we continue to learn and be selective in material and singing calls.

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Who Runs the Club?

by Sterling McKenzie
Cashmere, Washington



Sterling McKenzie presented the results of a personal survey on club organization at the 10th Annual Leadership Seminar in Washington State. While the survey referred only to his state, the presentation and following discussion brought out some salient points, included in the following article:

The length of class and the holding or dropping of club level at dances after graduation are questions each club must settle between club leaders and their caller/teacher. Callers and dance leaders have the responsibility to keep the square dance club running smoothly. By maintaining an open pipeline on communications, the question of who "owns" the club never arises. In truth, both caller and club members "own" the club, but it takes only a minute to realize that a club overly dominated by either is in bad trouble. One can recognize a dispute quite easily. Rumbblings on workshop night, "Why doesn't he teach us the new stuff we run into? Why is he trying out that new junk?" If left to fester, the dispute boils over into abrupt, unexplained resignations, and good old Joe and Ethel appear at a sister club asking to join. If defections become too numerous, a special committee of remaining members must give Danny Caller the word on what is wrong with the dances, and the battle is out in the open.

Maybe an occasion showdown is healthy. Members become lazy about attendance; callers don't always do their homework week after week. Human nature gets the best of us at times. When human frailties get too

much to bear, an open frank discussion may be the means of clearing the air. Most of the time simple clarification of roles is all that is needed. Blessed is the club with one or two diplomats who can see both sides and explain each side objectively and without rancor....Because the caller is the "keystone" of the group, he deserves a measure of authority. Without some clearcut authority he cannot do his job. He must be free to pick his material, set the pace of dancing, and decide which material is useful. He has the job of seeing that his material is up-to-date, well-presented and interesting. He must dance enough to know what is current. He can't be too proud to dance to a fellow caller who may be no better than himself.

Most friction arises from failure of club members to discuss problems openly. Simplicity and action is the formula for success in any endeavor. Reduce everything down to simple terms and then act. If we sit down and honestly analyze any problem, there is a simple solution to it, no matter what it is. Many times you will have to write down the pluses, the minuses, the positives and the negatives. What will the consequences be? When you break it all down, you see the trees in the forest. You don't have to make a decision; it will tell you what to do. All you have to use the beautiful magic within each of us that is called "action."

If simplification and action is the success formula, it's equally important catalyst is *desire*. People don't always get what they pay for, but they pay for

what they get. You get the type of government you deserve; you get the type of success you deserve; you get the type of square dance club you deserve. You have heard the comments, "If you want something done, ask a busy person to do it." Yet, that is only half the story. The other half is, "Anyone can, with desire, do what he sets his mind to."

if callers and dancer leaders have responsibility to keep a club running smoothly, so do newer dancers who may not yet hold an office or serve on a committee. Are you hesitating about accepting a club position? Insecure about chairing a meeting? Swallow hard, nod your head in assent and face the challenge. It's not so hard. It's like the boy and girl. It was a moonlight night and the boy felt a great surge of emotion for the girl, but he was a little timid. Finally he got up courage to ask, "If I kiss you, will you call for help?" She answered, "Do you need help?"

That's the way it is. We have within us the ability to get the job done—a kiss or a club meeting— if we really try. My

old high school classmates and even my parents would never believe that I, Sterling, would ever do anything like call a square dance or hold a club, council or state office. As a matter of fact, when I started square dancing, I didn't believe it myself. But many things are possible in this wonderful hobby of ours.

Callers and club leaders should try to educate their club members on what a "mainstream dance" is, what a "plus 1 and plus 2" dance is. Perhaps if we posted the Callerlab programs on bulletin boards, we could help dancers understand them a little bit more.

Dance leaders and callers must be careful to keep open the communication pipeline so we can have smooth running clubs. Club members must share the load of responsibility for running our clubs. A well-run club is where the organization is not overly apparent, but the fun and fellowship are. The success of a square dance club is measured not in numbers and longevity, but in the fun and good times that the dancers who belong to the club have and spread.

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DANCING WITH GOOD VIBES

by Edward R. Graff
San Diego, California



My name is Ed Graff and I teach square dancing to deaf people. Many out there may ask, "How can a deaf person do square dancing if they can't hear?" That's a good question, and I will try to answer it for you. Many of my dancers wear hearing aids to help them hear sounds. By sounds I mean noises to which they will react. Deaf people can feel vibrations. Many deaf people are lip readers. I remember going to a pot luck one night, and the hostess greeted my wife (Ann) and me at the door, invited us in and introduced us to other guests, some hearing and some deaf. We talked with the hostess for 20 minutes until I had turned my head away from her while talking, and felt a hand on my shoulder. The hostess explained that she was deaf and was lip reading and I would have to face her so she could see my lips, otherwise she could not tell what I was saying.

You should see some of my dancers doing "Left Footers One Step". When we round dance, I will get a deaf lady and my wife will get a deaf man for a partner. First thing we do is show how the dance looks, the walk thru is done with my wife several times and then we get couples up. I usually get at the head of the line and they watch and do as we do until they know the dance well. When I dance with a deaf girl I usually talk the dance through so she can see my lips. With some of the round dances I will use my hands to tell them which way to go. It's really a wonderful feeling to see them all finish at the same time.

When we form our squares I will put on a hoedown record and my wife will turn the lights on and off, the deaf people will look to the stage and see me telling them that it is square dance time

(I use the signs and talk at the same time).

I have enclosed one of my patterns to see how many hearing persons could figure out what the figure is. (See next page.)

It's really a wonderful feeling to be able to *hear* the caller when we go to a square dance.

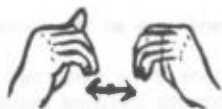
Think how it must be if you are in the number one spot and can't hear, with your back to the caller, and he tells you to do a *square thru four hands*. This is where our hearing people, who know sign language help. I try to have one person in the back of the square, and they watch me for the signs. When I sign and say *square thru*, they also give the sign *square thru* for couple number one to see.

Clubs such as mine depend on the help and support of hearing dancers to keep our small club going. That's not just true for a deaf club, but also all the blind clubs, mentally-handicapped clubs, and even many of your small hearing clubs. I say this to all the hearing dancers: Be thankful you have your hearing, can go out and hear a square dance and not have to depend on signs to get you through an evening of fun.

Puzzle Page

Our puzzle this month is the figure sent by Edward Graff (preceding page) showing the signs he uses when calling for deaf dancers. Could you dance it?

Answers on Page 78



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RHYME TIME



PLAN AHEAD

When I was just a little tyke and bridges I would make,
 I always started at the ends, many hours it would take.
 And when I finally finished, the middle never met,
 And off to Mama I would run, and she'd say, "Don't you fret,
 It's sometimes fun to gamble," is what she always said,
 "But you'll not get very far in life if you don't plan ahead."

When I was done with schooling, and knew all that I should,
 I couldn't find employment, so in the line I stood.
 I searched the whole world over, or so it seemed to me,
 And read the daily want ads to see what I could be.
 "You have to have some training and experience," they read,
 And then I thought of Mama's words, "You have to plan ahead."

One day I met a person that I placed far above,
 And soon we started dating and I knew that this was love.
 The feeling it was mutual, so we soon planned to wed.
 My children number seven — I should have planned ahead.

When to a dance convention, the weather it was hot,
 So thought I'd wear some casual clothes, bad looks is all I got.
 I hadn't packed the other kind, so wore them all that day,
 Then someone pulled me to the side and said I couldn't stay.
 The dancing soon was over, so off to rooms all went,
 I stood there in the lobby and asked the desk clerk gent
 If he might find a room for me. "I'm sorry," he did say,
 "I have not one more room to spare, no matter what you pay."
 I stand in jeans and sandals, no proper clothes nor bed.
 Please let this be your lesson, too, and always plan ahead!

by **Bobbie Slavin**
 Cinnaminson, New Jersey

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Best Club Trick

SHAMROCK CLUB PICKS "LEPRECHAUNS"



Each March the Shamrock Squares Club of Dublin, Ohio (near Columbus) picks a couple who have provided outstanding leadership and service to square dancing in central Ohio to receive the Leprechaun Award.

This year's recipients, Lawrence (Larry) and Helen Long, were selected and similarly honored at the Buckeye Convention in Dayton last May.

The recipient is selected by the executive board of Shamrock Squares from candidates nominated by other clubs in the area and no member of that club

is eligible for the award. Former winners include Sarah Carrol, dance editor of the *Columbus Dispatch*; Dewey Hart, Bill Burnside, Bud Swisher and Jim Teal, callers; and last year's recipients, Bob and Betty Kral. Bob was president of the Central Ohio Council of Dance Clubs.

Larry and Helen Long were born in Sault Ste. Marie, Michigan. Helen moved to Columbus with her family in 1942 but when Larry returned from the Marine Corps in 1956, they were married in Michigan and made their home there. They started western square dancing in Michigan in 1955 and continued when they moved to Ohio in 1963. They have belonged to several clubs, but the first one they joined in Columbus was Dudes and Dolls, and they are still members. In addition, there are active members of Square Wheels, a family camping club, which camps and dances in a 50-mile radius of Columbus. Larry and Helen have held all offices in Dudes and Dolls and several in Square Wheels, and have participated in recruiting, "angeling," arranging banner-steals and retrieves, demo dances and have worked on information and reception committees at state conventions.

Larry is in the flooring business and Helen has worked for Nationwide Insurance for 15 years. They have always enjoyed working with children and were active in 4-H in Michigan for ten years. Helen was a cub scout den mother. Now that their four children are grown, they are enjoying their three grandchildren and often take them camping. They love to travel and their goal is to dance in all fifty of the United States.

Square Dance Digest Service

A monthly Note Service for Callers and Teachers.

Ranging in scope from Mainstream material to the latest in Advanced and APD material, the Digest is sectionalized so that you can very quickly select the material you desire. The Digest is a valuable supplement to every caller's programming needs. All figures used are dance-checked for smoothness and accuracy before being printed. Cost is only \$14.00 per year (12 issues). Overseas postage extra.

Sample copy of the Digest upon request. Send a 15¢ stamp.

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750 Inglewood St.
Salinas CA 93906

Edited & Published by
John & Evelyn Strong



29th ANNUAL INDIANA
 SQUARE DANCE CALLERS
 ASSOCIATION
 "Callers' Festival"

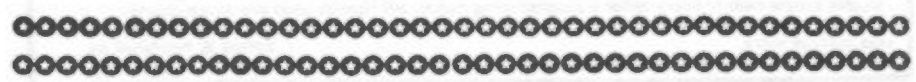
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In 1541 Hernando DeSoto discovered the Mighty Mississippi River from a vantage point near Memphis, Tennessee. Next year, square dancers from around the world will converge on another Memphis river bluff for the 29th National Square Dance Convention® to be held June 26, 27 & 28, 1980.

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Whatever your interests, Memphis is a bonanza of things to do and places to see. Visit Graceland, home of the late Elvis Presley, then tour Victorian Village, a collection of beautifully restored homes dating from the 1800's. History buffs will delight in walking down the winding trails of Chucalissa Indian Village (where DeSoto first sighted the Mississippi River) or reliving days gone by in the famous Pink Palace Museum. Don't forget to drive down historic Beale Street, birthplace of the Blues.

Kids and adults alike will get a big kick out of Libertyland Theme Park, with rides, shows and games for all ages. Of course, no vacation to Memphis would be complete without a cruise on the Mississippi aboard the paddlewheeler Memphis Queen. And after a final tip each evening, square dancers can meet in Overton Square, a popular gathering spot of restaurants, nightclubs and shops (even an ice skating rink, if you still have the energy).

Following a successful registration blitz at the recent convention, over 4700 square dancers have pledged to "Take that Night Train to Memphis." "We broke all records for signing up registrations at a convention for the next year's event," stated Dean (Bill) Miesen, Housing and Registration Chairman.

Although the convention is still nine months away, preliminary plans are being finalized, promising to make this national one of the most enjoyable. Over 130,000 square feet of space in the Cook Convention Center and adjoining auditorium will be devoted to dancing, with some activities spilling outside onto the West Plaza overlooking the Mississippi River, if weather permits.

All dancing will be programmed around the currently established Caller-lab levels, to provide easy dancing at every level. Mainstream and Extended Basics programs will include one round between tips. The Mainstream-Plus hall will be divided into Plus 1 and Plus 2 time segments, with introductions to advanced dancing scheduled daily. No rounds will be scheduled here.

Advanced programs at both A-1 and A-2 levels will include introduction to Challenge dancing each day. Seventy percent of the challenge program will be designated C-1, with the remainder of time split among C-2, C-3 and C-4 levels.

Whether or not you presently engage in round dancing, there'll be something for you in this category. The Program Committee will spotlight rounds each day on a huge wood-floored stage in the auditorium with theater-style seating for the audience.

The contra program will include contras, Kentucky running sets, Appalachian Circles, old time squares and

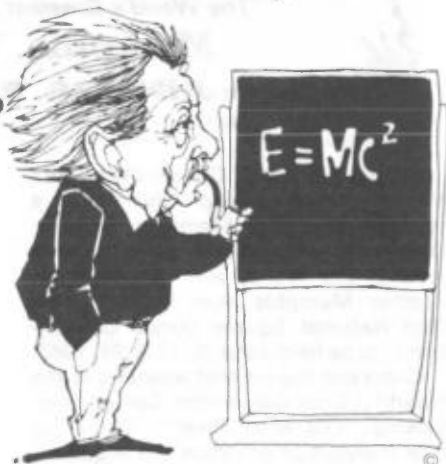
Continued on Page 78

Sketchpad Commentary

WHAT D'YA KNOW?

This magazine is truly a goldmine of information, from cover to cover, and even the ads will keep you better informed on what's happening in the square dance world.

What do you really know? Just for fun, try this little test of what you can find in this issue alone, and see how much you already knew before you hunted up the answers:



- When was *American Squaredance* first published? (Page 5)
- Name two of our newest record companies. (Page 78)
- Where can one get previews of new records? (Page 7)
- If you're a Solo and near Boston, where can you dance? (Page 75)
- If your name badge tears your shirt or blouse, what's the answer? (Page 74)
- What's a "round tuit"? (Page 11)
- Name a co-owner of Jo Pat Record Company. (Page 72)
- What's number one in Square Dancers' Rounds? (Page 71)
- Name one of the oldest S/D clubs in Germany. (Page 15)
- Name all the items a caller needs. (Page 19)
- Give a command (hand signal) for deaf dancers. (Page 26)
- If a caller is unethical, what can you do? (Page 26)
- Name two real live "Ieprechauns." (Page 31)

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ALL ABOARD FOR SWISS FUN

Although as you read this it is a bit late to plan for one of our Alpine Adventure tours (See August, p. 32), starting September 24, you may be interested to know that the same Switzerland tours will be offered next fall with as many callers (21) from as many states (17) and Canadian provinces (1) escorting as many dancers (over 400) to the same area. There will also be a limited Caribbean tour next spring, all sponsored by ASD Tours in conjunction with World Group Travel. Write this magazine for further details.

COVER TALK

Once more September has rolled around, and as summer doldrums turn to a flurry of activity for dance renewal, class organization, and the like, we turn to nature once more. Along with Bob Burdick, Syracuse, NY photographer, we examine a bubbling brook, swollen with mountain spring water, gurgling in perpetuity, and reflecting newly-painted fall foliage.

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— September 1954

Vyts Bellajus, respected teacher and promoter of folk dancing, tries his hand at prophesying the future of dancing with mixed results. In looking at the dance situation in the U.S., his opinion is that folk dancing has become more stabilized with more people dancing it in far wider areas, while square dancing has lost in popularity and round dancing has tripled in popularity— at the expense of square dancing. He feels that square dancers should view that with alarm, for it is their baby which they have reared and sponsored and now have to give way to.

Vyts writes, "Square dancing could have continued in its popularity had it chosen "a different manner of behavior [including more types of traditional dances such as contra, running sets. Lancers, etc.]... There is just so much one can do with square dancing.... It is fun for beginners, but once one is not a beginner any more, they strive for something more challenging. What is more challenging than the endless variety folk dancing offers? Thus, to the once enthusiastic square dancer, folk dancing is the next step."

About round dancing, he predicts, "Tho round dancing (divorced and separate from square dancing) may be popular now, it is not here to stay.... But folk and square dancing were here and will be here. They are ageless.... There are still many Rounders among whom the memory of evenings amidst friendliness in square dance clubs is still fresh. Let us hope these square-rounders will continue dancing with their feet on the ground and their heads beneath the clouds."

10 YEARS AGO— September 1969

As this issue was being prepared, two astronauts were preparing to lift off from the moon on their return trip to earth. The editors considered a Lunar S/D Convention, say, in 1990 or so. But when Pan-Am later announced their round-trip price of \$28,000, they decided they might not be able to swing it.

.....

Advice on advertising techniques comes from erstwhile ad man, now co-editor Stan. "Next time you write some ad copy to promote a dance, keep it simple, neat, clean, to the point, and catchy. Use a touch of humor, and make it appeal to the senses of the reader. The best advertising is a person-to-person kind of thing (like my friend, the cab driver, who tells many of his customers they ought to be square dancers) but if it is mass media advertising, make it as personal as possible. And, above all, say it again, and again, and again."

.....

A week without square dancing is like a day without sunshine.

.....

Lee Kopman speaks out in favor of challenge dancing, bemoaning the fact that so many derogatory comments appear in square dancing circles about challenge dancing. He thinks more respect for the needs and desires of square dancers of all levels is needed. He says, "I think the problem lies in the fact that too many callers and dancers are not familiar with the true meaning of challenge dancing. What is it? First

Continued on Page 76



Let us talk this month of consideration. Webster's Dictionary describes it as having several related meanings. They all apply as much to square dancing as they do anywhere else. Some of them are 1. Careful thought or attention. 2. Thoughtful regard or respect, as for others 3. The act of careful thought before making a decision 4. Appreciative regard or esteem and 5. A compensation or fee for a service rendered. There are several ways these meanings apply and I'm sure you have already thought of one or two.

Consideration for your club caller would involve helping carry his equipment into and out of the hall. It would mean making him aware of any

dissatisfaction with his programming before it reaches the critical stage so he can correct it in time to avert problems. It means keeping him informed of plans for club dances that do not include him on the program so he will know he is free to accept other engagements. It means a mutual regard or respect for each other that fosters sound relationships. Build up your local caller and he will return your consideration by helping build up your club.

Consideration for a visiting caller would include making sure he has a place to spend the night and that the best places to eat are recommended or he is invited out for a meal. It means utilizing the time prior to his arrival for drumming up a crowd. It also means including him in your post-dance actions if some of the crowd meets afterwards for snacks. This careful thought or attention will make him feel welcome and he will quite probably call a much better dance in return for your consideration.

Consideration for visiting dancers is evident when they are greeted upon

Continued on Page 47

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**Callers Associations
The Backbone for Progress
by Carl Brandt, Ft. Wayne, Indiana**

Most callers' associations describe their objectives something like this: To encourage, by all means possible, the growth and development, in a proper and dignified manner, of square and round dancing and related forms of recreation.

To me this means that square and round dance leaders pull together to accomplish things we can't possibly do alone. It's like "United we stand, divided we fall." Sure, we are all competitors, but so are the members of the Chamber of Commerce, and together they do great things for the community. We feel every state, as well as every metropolitan community, should have its own association.

Local associations normally have more difficulty working together and cooperating with fellow competitors than groups covering wider geographical areas. It seems it is not normal for us to accept and work with our competitors. We maintain a more friendly and professional attitude toward other teachers and callers at the state and national level. But let's look at what can be done locally.

1. Have fun at your meetings. Avoid controversies that may split your group in two. "It ain't worth it." Table it.
2. Limit your business and have more workshops or exchanges of ideas.
3. We're busy individuals. We don't want to attend meeting after meeting and listen to personal arguments. We want to take home some benefits.
4. Have a leader come in and help you with your problems, especially the problem of expanding the activity.

Our Fort Wayne Association brought in national leaders who conducted

excellent caller-dancer clinics.

As a spin-off from the local association, several callers get together informally for a night out with their wives. Here we let our hair down and share whatever problems and solutions we have encountered in the activity. This non-business approach might be helpful for smaller communities who can't support a formal association.

The Greater Indianapolis Association is in its 27th year of existence and still claims five charter members. The group has stressed seminars and caller classes including recent Gene Trimmer and Ed Foote caller-workshops.

Statewide, the Indiana Callers Association, besides meeting quarterly, conducts weekend workshops once a year. We just celebrated our 25th in 1978. This workshop brings in as leaders, a nationally-known caller and rounds leader. It is held on a Friday night, Saturday and Sunday morning event in August, a low point in club activity, and never fails to send us home with something valuable.

New caller training sessions have been held in the past at the quarterly meetings and we also offer a caller-training note service. In this program, members turn in problems they want discussed. We have a standing group of five experienced members who give us their suggestions on the problem. We usually include a nationally-known leader or others from the association to give us a good variety of opinions.

We mail the assembled answers to all members. We find this especially beneficial because a certain percentage of callers and rounds leaders have clubs or classes on the Sundays that we meet and can't participate in those discussions and workshops.

Nationally, Callerlab gives us great direction. We hope all of you keep open minds to their suggestions. They are a group of human beings, and though they may not be perfect, imagine the progress we could have made if we had had this organization 25 years ago.

We wish we knew the things other organizations do that are positive and helpful in promoting the activity through ideas we haven't thought of. Let's pull together, gang. We can do it!



by Bob Howell

easy level

We had the good fortune to room with Al Scheer of Littleton, Colorado, at the National Convention in Milwaukee. He called for many years in the Detroit area and danced and called in Lovett Hall at Dearborn with Henry Ford. Following are two square dances that he particularly enjoys, one quite traditional and the other western-flavored.

BOOMPSADAISY

Head two couples stand back to back
(at home positions)
Boompsadaisy, go round the track
All the way round that ring you go
Hurry up cowboy, don't be slow
Pass your partner, go to your corner
Do-sa-do and don't step on her
Give old partner one big swing
Promenade the corner of the ring
Same two roosters, brand new hens
Go up to the middle and back again
Same two couples back to back.....etc.
(Repeat until everyone has original partner and repeat for sides.)

AUSTRALIAN WHIRL-A-WAY

Couple #1 only, stand back to back
With your corner box the gnat
(Square your sets like that)
Head two couples crosstrail thru
Round the outside, round just two
(Now you have all the girls in one line and all the men in the other. Sometimes I call a *Virginia Reel* here.)
Get-out: Join hands and circle to the left
(Only one man has a girl on his right)
One couple roll away with a half sashay
Two couples rollaway
Three couples rollaway
Everybody swing corners
Left allemande.....

Richard Castner, who teaches at Brockport College in Rochester, New York, shared the following contra with me at Ralph Page's Year-end Camp. It involves a "mirror" reel.

CASTNER'S CONTRA

Choreographed 1978 by Richard Castner, Waldoboro, Maine.
Copyright © 1978 by Homesteadfast Productions, Box 10, Waldoboro ME 04572.
All rights reserved. Permission given to Bob Howell to reprint.

FORMATION: Triple improper (1,4,7,etc. crossed over)

Counts

- 1 & 12 Balance and swing partner in center (end swing facing down)
(Helpful hint: While actives swing, ask couples 2 & 3 to face up, get ready)
- 16 Reels of three on the sides (Man #1 starts by giving left shoulder to lady #2; lady 1 starts by giving right shoulder to man #2. These are mirror reels which will end with couple one going through their own places, meeting in center.)
- 6 & 2 Actives down the center and California twirl
- 6 & 2 Actives up center (on own side) and cast off
- 16 Turn country corners



Brian Hotchkies of New South Wales, Australia, has a new release of an old favorite on TOP records. It is a perfect easy-level dance. September can certainly be a month for "blue-tail flies."

BLUETAIL FLY

MUSIC: Grenn 25349

INTRODUCTION (slow tempo):

Bow to your partner, corner too
Then a half sashay, that's what you do
Bow to the girl on the right of you
Swing the corner, you're not through
*Allemande left with ole left hand,
Partner right in a right and left grand
Every other girl with every other guy
Promenade with the bluetail fly.
Jimmy cracked corn and I don't care
Jimmy cracked corn and I don't care
Swing your honey when you get there
My massa's gone away.

MIDDLE BREAK (slow tempo):

Allemande left, allemande thar
Gents back in with a right hand star
Shoot that star with a full turn, Joe
Pull the corner by, you know.
(Repeat INTRO from *)

CLOSER (slow tempo):

Bow to your partner, corner miss
To the opposite lady just blow a kiss
Wave at the girl on the ole right wall
Swing your partner, that's not all
(Repeat INTRO from *)

FIGURE:

Head two men and your pretty little girl
Go up to the middle and back to the world
Turn your opposite lady with a right
hand around
Partner now with left hand around
Corners all with a right hand round
Partners left like a left allemande
Now the wrong way with a right and left
grand

Every other girl with every other hand
Meet a new girl (corner), box the gnat
Men star by the left like that
Once around to the same new girl
Promenade around the world
Jimmy cracked corn and I don't care
Jimmy cracked corn and I don't care
Swing your honey when you get there
My massa's gone away.

SEQUENCE: Intro, Figure (twice for heads), break, figure (twice for sides) closer.



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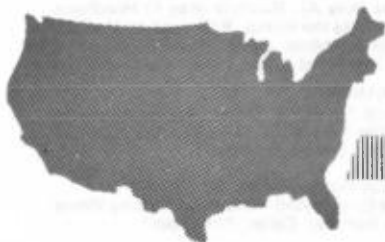
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.... a Hoosier who never saw a pig farm or a tractor.
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.... a Seattleite who thinks BOEING is a sound effect.
.... a Punxsutawneyan who never saw a groundhog.
.... a Hinckleyite who never saw a buzzard.
.... a Peru, Indianan, or a Sarasota, Floridian.
.... a Chicagoan who didn't even own a snowshoe.
.... a Wichitan who thinks CESSNA is some kind of car.
.... an Okey who never saw an oil well, or one of those.
.... a Eurekan who never saw a redwood.
.... a Vancouveran who thinks Lionshead is simply a head.
.... an Albuquerquean who never saw a hot air balloon.
.... a Baldwinsvillian who loves pears above everything else.
.... a Maine-iac who doesn't like lobster.
.... a Peggy's Cover who never saw a lighthouse.
.... a Mesa-rounder who thinks a resident cue is a cue.
.... a Great Lake Rochesterian who thinks MAINE is a lake.
.... a Finger Lake Rochesterian who thinks KODAK is a lake.
.... a Little Rock-ette who thinks a BOAR is only a pig.
.... a Rapid Citian, in the shadow of Rushmore.
.... a Cincinnatiian who thinks the Reds are Russian.
.... a Pittsburgher who thinks the Steelers are Italian.
.... a Youngstownian who thinks Pittsburghers are Italian.
.... an Indianapolisissy who has never gone to the Indy 500.
.... an Atlantan who thinks peanuts were invented in Georgia.
.... a Chattanooga who thinks a CHOO CHOO is a train.
.... a New Orleanser who doesn't dig jazz.
.... a Mackinac Michigander who's never crossed the straits.
.... a Reno resident who thinks *separate, around* is a game.
.... a Las Vegasser who just can't DEAL with a card.
.... a New Yorker who can't name an island in the West Indies.
.... a Lincolnian who thinks his city was named after a president.
.... a New Hampshireite who simply takes the state name.
.... an improper Bostonian who never tasted a clam bake.
.... a Harrisburger who thinks Three Mile Island is a park.
.... a Fontana Villager who thinks walking bears are a thing.
.... a Salt Laker who can't stay afloat.
.... a Laredoan who thinks Chili is a suburb of Dallas.
.... a Luchenbachian who never heard of your mother.
.... a Waterlooan who thinks the author of this article is a coward.
.... a defeat and retreat, before sensitive readers can see anything but a Bone-apart!

TRAVELERS EITHER BE DESIGN OR NECESSITY.
 EABLE ABOUT MANY SECTIONS OF NORTH
 N AREAS. BUT ONCE IN A WHILE — VERY
 MERGES OUT OF THE SET WHO IS LESS THAN
 "BACKYARD" TO THE EXTENT OF BEING
 DONG DINGALING — THE KIND OF ODDBALL
 NOW HIS OR HER LEFT HAND FROM HIS OR
 REN'T ONE, BUT SOMETIME ON THE DANCE
 RING A ROUND BADGE LIKE THIS ONE, AND
 AR IT, TOO, IF....

NG IF YOU ARE....

or a travel trailer.
 iking every winter weekend— locally!
 ound made by a bouncing spring.
 groundhog.
 rd.
 idian, who never saw a circus.
 nowshovel in '79, or a Buffalonian likewise in '78.
 me kind of stagnant underground pool.
 or one sick, either.
 d.
 is simply a square dance resort in Montana.
 ot air balloon.
 ove every other fruit.
 hthouse.
 cuer is a live-in pool player.
 s MAYO is only a caller in Massachusetts.
 ks KODAK is only a big bear in Alaska.
 R is one who doesn't dance.
 hmore, who can name only three presidents.
 ire Russians.
 rs are smelters from Youngstown.
 ghers are tasty sandwiches.
 one to the races.
 e invented by George Washington CARTER.
 CHOO is a candy bar.
 z.
 r crossed over the bridge.
 round one means to get a divorce slightly after noon.
 with people.
 and in the mouth of the Hudson.
 named after an insurance company.
 s the "old man of the mountain" for granite.
 sted a baked bean.
 e Island would be a good site for a high-level club.
 g beats square dancing by a dam site.
 urb of Rochester.
 your hometown of Chicago, either.
 f this abominable bombastic bosh ought to declare
 e readers pull him limb from limb and he becomes



by Yeeds

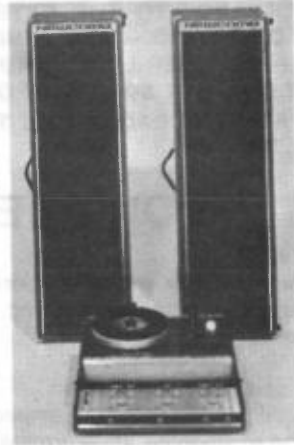
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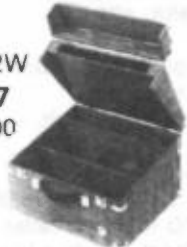
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CHALLENGE CHALLENGER

by Jim Kassel

P.A.L.S. — Toledo Area

(Promoting Advanced Level Squares)

Russ and Nancy Nichols, PALS secretary, sent the following:

Our philosophy of uniting the dancers, teaching those who want to learn, and informing them of the level and location of dances through our newsletter, has hit a successful note among the dancers.

Uniting the dancers: In the last year our membership has grown throughout Ohio and Michigan, and is expanding into Indiana and Illinois. Our formula was used to set up the Aces of Albuquerque.

Teaching those who want to learn: In this area we have expanded the number of leader couples with workshops at the Advanced Basic and C-1 Basic levels. The number of workshops has increased and all are cooperating to hold special C-1 and C-2 dances by bringing in callers. Next year's goal is to have a live caller once a month. Sets in Motion is now dancing eight squares at C-1½ and sponsored the area's first weekend, with the second one sold out for September. A new Advanced Dancing Camping Club has been formed. We would like to thank the callers who have come into our area: Deuce Williams, Tom Tarleton, Dewey Berry, Ross Howell, Jeff Barth, Ed Foote and Dave Lightly.

Informing the dancers through our newsletter. The newsletter is divided into three sections, an editorial, a review of the previous month and a calendar of the current month. The editorial and review sections are written in an honest and direct way that sparks interest among the dancers. The newsletter is widely distributed and discussed throughout the area.

NAT'L CONVENTION— MILWAUKEE

The Advanced and Challenge rooms at the National Convention in Milwaukee were quite successful. The callers did an excellent job in sticking to the lists in each hall, and this was appreciated by everyone. What was impressive was the quality of calling in both these halls. Only callers qualified to call these levels were programmed, unlike last year where unqualified callers appeared in both halls. Credit for this must go to Dave and Joanne Swan, Directors of Advanced and Challenge, who did considerable work in the months before the Convention determining who was qualified to be programmed at these levels.

As a caller I am always interested in how the National is programmed, not just advanced and challenge but the entire Convention. This year, under the direction of Ron and M. J. Wiseman, it was excellent. The amount of time and effort this couple gave to their job is incredible. Countless hours were devoted to obtaining accurate information on all callers so they could be programmed correctly, with more attention to detail than almost any other National has given. In addition, the Wisemans wrote a job description manual covering each of the forty-five staff positions they supervised, something which had never been done by any program chairman (and probably not by any other chairman either) in the past. This manual should serve as a model for all future Nationals.

When you consider that in addition to the above the Wisemans also had to assume part of the work of two other committees, you begin to get a picture of how much effort they put forth for the Convention. There have been many criticisms of the National in the past, but if every committee at every National were run as well as the Wisemans ran theirs, there would never be any problems at any National again. If you attended the National in June, you might write and thank them for the three years of solid work they put in to providing an outstanding program. Their address is: 633 Congress Street, Neenah, Wisconsin 54956.

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- TB194 YOUR CUTE'S ASHOWING by Tommy Russell
- TB195 POOR BOY BLUES by Bob Bennett
- TB196 GOODBY MY LADY LOVE by Bud Whitten
- TB197 FIRST ENCOUNTER OF THE CLOSE KIND by Chuck Myers
- TB198 PAINTIN' THE OLE TOWN BLUE by Bob Bennett



Chuck Myers



Tommy Russell



Will Larson



Bud Whitten

DANCING TIPS, Continued
 arrival as if they were the most important people in the world, and indeed, they are a part of them. Make sure they are first in the refreshment line and that the entire club has a chance to applaud their presence. Please don't let them leave without a fond farewell, unless you don't want them to return. Your appreciative regard will be the motivating factor in their return to your club another time.

Other members of your own club also need your consideration and will readily return it. Be always ready to shoulder your share of the many tasks that make a club and its dancing a success. If you have children at the dance make sure they do not interrupt the dancing nor waste drinking cups or flyers. They both cost money to the sponsoring clubs. Thoughtful regard and respect for others is the ingredient that fosters sound and lasting relationships.

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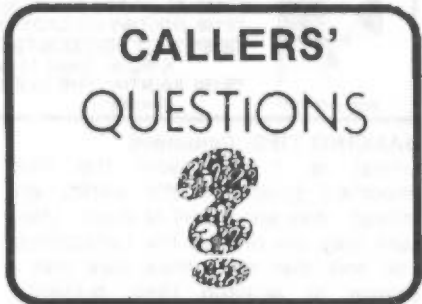
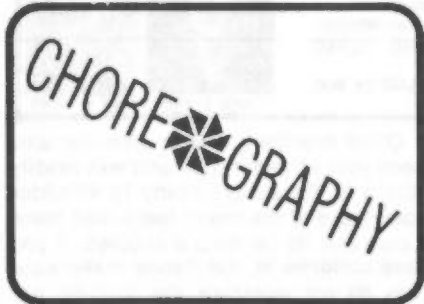
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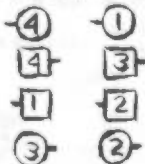


TO TRADE OR NOT TO TRADE

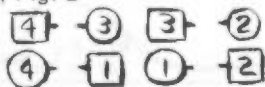
When using *recycle from ocean waves*, a *trade the wave and recycle* is exactly equal to *recycle* without trade the wave. In the diagrams below you will see that the position assignments and direction of flow are reversed following *trade the wave*, therefore the same ending results are achieved whether or not you use *trade the wave*. Try this:

Heads square thru four, slide thru
Ladies lead Dixie style to a wave

Fig. 1

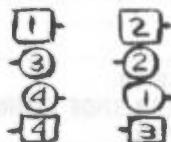


Recycle, Fig. 2



Now before the recycle,
add *trade the wave*, then recycle

Fig. 3



Result: Same as Fig. 2
Left allemande.....

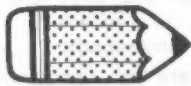
Rip Riskey, Haslett, Michigan: Is a *scootback* a proper call from the quarter tag position (ocean wave between facing couples)?

Editor's Note: Scootback (Burlison #800): From parallel ocean waves, those facing out run into adjacent dancers' positions as those facing in walk straight in to turn thru and end in parallel ocean waves. NOTE: On right hand waves those facing in right turn thru and on left hand waves those facing in left turn thru.

It is the opinion of this editor that using this description or a similar one taken from the Callerlab list, a scootback from quarter tag position is not only improper, it is impossible. All the dancers in the center ocean wave are facing out so they must run, leaving them in another ocean wave in the center; the outsides (facing in) have no one to turn thru with. If a scootback effect is desired from the quarter tag, simply call extend, turn thru and centers touch. Many callers at the advanced and higher levels do use scootback from quarter tag, no matter how improper.

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

REVIEW



CHASE RIGHT

(Burlleson #2112)

From couples back to back, right side dancers do a large zoom to end in the places of the other right side dancers but facing in; left side dancers run into the vacated spot beside and to the right of them, and then circulate one position. From lines back to back, *chase right* end in right-hand waves; from trade by position, *chase right* ends in right-hand columns.

Chase right is a very versatile and useful call which can be executed by four or eight dancers back to back. When only part of the dancers are to *chase right*, it should be designated who they are (centers, boys, girls). Many different formations can be created depending on the starting formation and who the "chasers" are.

EXAMPLES BY ED:

Heads pass thru, *chase right*



Fig. 1

Single hinge and extend (Box 1-4, o.w.)
Swing thru, boys run, wheel and deal
Left allemande.....

Sides flutter wheel, heads lead right
Circle to a line, pass thru, *chase right*
Scootback, girls fold, boys pass thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, center four *chase right*
Ends trade and star thru
Center four trade and roll,
Double pass thru, track two
Recycle, sweep a quarter
Left allemande.....

Heads square thru four, circle half
To a two-faced line, centers walk & dodge
Same four chase right, ends circulate
Wheel and deal, left allemande.....

Heads square thru four, swing thru
Boys run, bend the line, pass thru
Chase right, single hinge, girls trade
All trade the wave, left allemande.....

Sides roll away, heads lead right
Circle to a line (boys break)
Pass thru, *chase right*
Right and left grand.....

CHASE RIGHT (APD)

(Left-hand wave to left-hand wave)

Idea from Lloyd Vanderbeck, Michigan

Heads lead right and circle to a line
Ladies lead Dixie style to an ocean wave
Boys only walk and dodge,
Boys *chase right*, left swing thru
Girls only walk and dodge,
Girls *chase right* (l-h waves)
Trade the wave, boys run
Bend the line, crossrail thru
Left allemande.....

FIGURES BY ED:

Heads lead right and circle to a line
Right and left thru, ladies lead
Dixie style to a wave, boys walk & dodge
Boys *chase right*, left swing thru
Girls walk and dodge, girls *chase right*
Trade the wave, right and left grand.....

Heads square thru four
Right and left thru, slide thru
Ladies lead Dixie style to a wave
Boys walk and dodge, boys *chase right*
Girls circulate, boys cross run
Girls trade, recycle, square thru $\frac{3}{4}$
Trade by, left allemande.....

Heads square thru four, slide thru
Ladies lead Dixie style to a wave
Boys walk and dodge, boys *chase right*
Girls circulate, boys cross run
Girls trade, recycle, pass thru
Trade by, left allemande.....

Heads square thru two, slide thru
Ladies lead Dixie style to a wave
Boys walk and dodge, boys *chase right*
Girls circulate, boys cross run
Girls trade, recycle, pass to the center
Square thru three-quarters
Left allemande.....

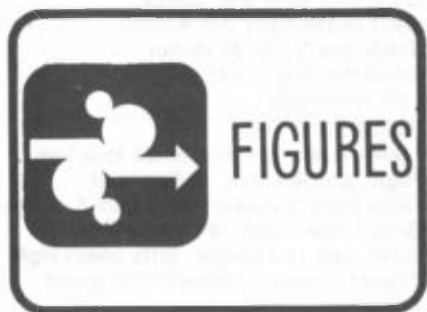
Heads square thru two, slide thru
Right and left thru, ladies lead
Dixie style to a wave, boys walk & dodge

Boys *chase right*, girls circulate
 Boys cross run, girls trade, recycle
 Left allemande.....

Heads curlique, walk and dodge
Chase right and cast three-quarters
 Sides divide and star thru, extend
 Centers trade, walk and dodge
Chase right, boys fold, two ladies chain
 All pass thru, wheel and deal, zoom
 And star thru, others lead right
 Left allemande.....

Heads star thru, double pass thru
 Centers *chase right*, outsides trade
 Centers hinge and recycle
 Others lead right, left allemande.....

Side ladies chain right, heads lead right
 And circle to a line, ladies lead
 Dixie style to a wave, boys walk & dodge
 Boys *chase right*, girls circulate two
 Left allemande.....



MAINSTREAM FIGURES

Head gents take your corner forward
 And back, curlique, boys turn thru
 Centers slide thru, clover and cast off $\frac{3}{4}$
 Center boys trade, spin the top, extend
 Swing thru, girls circulate, boys run
 Ferris wheel, square thru three-quarters
 Left allemande.....

Heads square thru four, swing thru
 Boys run and bend the line
 Square thru three-quarters
 Wheel and deal, zoom and pass thru
 Left allemande.....

Heads lead right and circle to a line
 Dixie style to a wave, trade the wave
 Recycle, pass thru, left allemande.....

Heads square thru four, ocean wave
 Girls run, half tag, boys fold
 Double pass thru, all face left
 Wheel and deal, left allemande.....

Heads square thru four, flutter wheel
 Ocean wave, girls run, half tag
 Boys fold, girls pass thru, star thru
 Wheel and deal, left allemande.....

Heads lead right and circle to a line
 Pass the ocean, swing thru, girls fold
 Peel off, half tag, boys fold
 Cloverleaf, girls turn thru
 Slide thru, promenade.....

Heads square thru four, swing thru
 Boys run, half tag, girls fold
 Boys turn thru, slide thru, girls trade
 Wheel and deal, left allemande.....

Heads square thru two, swing thru
 Boys run, tag the line left
 Circulate, boys run, recycle
 Left allemande.....

Heads square thru four, ocean wave
 Girls run, half tag, boys fold
 Double pass thru, all face right
 Boys run, left swing thru, boys cross run
 Recycle, pass to the center
 Square thru three-quarters
 Left allemande.....

Heads lead right and circle to a line
 Pass the ocean, swing thru, girls fold
 Peel off, half tag, girls fold
 Boys turn thru, slide thru, partner trade
 Promenade.....

Heads lead right and circle to a line
 Pass the ocean, swing thru, boys fold
 Coordinate, wheel and deal
 Left allemande.....

Heads square thru four, ocean wave
 Girls run, half tag, boys fold
 Girls pass thru, curlique, boys trade
 Swing thru, recycle, star thru
 Pass thru, wheel and deal
 Centers pass thru, left allemande.....

Heads square thru four, swing thru
 Boys run, tag the line right, boys run
 Girls trade, left swing thru
 Trade the wave, recycle, dive thru
 Square thru three-quarters
 Left allemande.....

Heads square thru two, swing thru
 Boys run, tag the line right, boys run
 Trade the wave, boys run
 Wheel and deal, square thru $\frac{3}{4}$
 Trade by, left allemande.....

Heads square thru four, swing thru
 Boys run, tag the line right
 Boys trade, boys run, left swing thru
 Trade the wave, recycle
 Left allemande.....

Heads lead right and circle to a line
 Curlique, single hinge, fan the top
 Recycle, pass thru, left allemande.....

Heads square thru four, touch a quarter
 Fan the top, single hinge, boys run
 Double pass thru, centers in, cast off 3/4
 Star thru, centers pass thru, ocean wave
 Recycle, left allemande.....

Four ladies chain three-quarters
 Four ladies chain across
 Heads square thru four, sides rollaway
 Touch a quarter, fan the top
 Single hinge, circulate, boys run
 Zoom and pass thru, left allemande.....

Heads lead right and circle to a line
 Flutter wheel, pass the ocean,
 Fan the top, single hinge, boys run
 Left allemande.....

Heads lead right and circle to a line
 Swing thru, boys run, fan the top
 Girls run, fan the top, boys run
 Fan the top, couples circulate,

Bend the line, slide thru
 Left allemande.....

Heads square thru four,
 Right and left thru, flutter wheel
 Ocean wave, girls cross run
 Fan the top, boys cross run, fan the top
 Recycle, left allemande.....

NEW BOOK FOR LEADERS

We are proud to present a "hot-off-the-press" book of over 60 pages especially prepared for leaders of the square dance activity, entitled "Leadership-shape," containing many good excerpts from ASD magazine and other sources. It is a manual and guidebook, useful at leadership clinics and for personal use of club officers, committee chairmen, callers, cuers, and any who wish to promote, interpret, and perpetuate our favorite hobby. Buy it from ASD for \$7.00, plus \$1.00 postage. (See back pages.)



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TNT136 HEARTACHES by Dave Fleck

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TNT138 OOGA OOGA MOOSHKA
 by Gordon Fineout

TNT139 SHANTY TOWN, R/D
 by Jeanie Heater

TNT140 NEVER ENDING SONG OF LOVE
 by Mike Trombly

TNT141 POLKA DOTS & MOONBEAMS
 by George Kammerer

TNT142 I WANT TO GO HOME (Detroit City)
 by Mike Trombly

TNT143 LIDA ROSE 79 by Bob Smithwick

TNT144 FRANKIE AND JOHNNY Dave Fleck

TNT145 MY HEART (Waltz) by Dave Fleck




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STRAIGHT TALK

We've been hearing more and more complaints about callers not wearing name badges. Contrary to what the callers may think, their smiling countenance may not be known to all. With thousands of new dancers coming in all the time, there will always be people asking, "Who's the caller?" We've been dancing twenty-two years and we still don't know them all by sight.

We asked a young caller the other night who he was (he had no badge) and do you know what? He couldn't tell us. We asked him how people are going to know who he is. After mn-mpmin' and ah-ah-ah-ing, his answer was, "Well, the way I figure it, if they want to know, they'll ask." To us, this denotes a selfish disregard for the square dancers who have put him where he is today—a popular young caller with a large following who demands, and gets, top dollar, and all we ask is that he wear a badge.

It seems to me that the callers should be governed by the same code of ethics as the dancers. The first thing you're given when starting a class is a badge, with your name, so that everyone will know who you are. Why should it be any different if you've danced for thirty years, or if you've become a caller?

The next thing you get is a piece of paper and across the top it says, "Dress Code for Square Dancers." It states that western style clothing is expected, not so much in beginner classes, but

definitely at square dances. Should not the callers be responsible for setting an example for the dancers.

Some of our callers go out of their way to tell us who and what they are. That's great! We expect our callers to stand out in a crowd. They can be as flashy as they like, but wear badges!

Too many of our callers are drifting away from the western style of dress, wearing ordinary street clothes, leisure suits, ruffled shirts open at the neck, even shirts open down the front, a la Harry Belafonte, and not even a tie to suggest square dancing. Why? Are they ashamed of us? Is square dancing something to look down upon? Don't they want to be associated with those "funny people" who square dance? Why? They accept our money, but they won't accept us?

What has happened to the man we could always look up to as "our caller?" He was western-style all the way. He could have just stepped out of a Jack Wolfe catalog. He was impeccably dressed and groomed; he even had on a badge so everyone would know his name.

My, how times have changed...sigh...

P.S. To all the callers who don't fit the above descriptions, and there are many, I luv ya! And, please, don't ever change.

*Editor, Blue Book
California*



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Barbara Wilder



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- 4B-6004 BACK ON MY MIND AGAIN— Bob
- 4B-6005 OLE SLEW FOOT— Bill
- 4B-6006 SWEET MELINDA— Bob
- 4B-6008 ROLY POLY— Mike
- 4B-6010 RED BANDANA— Marv
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IN THE NEWS

Caller (**Connie**) and cuer (**Al**), both popular **Whitfields**, formerly of Eureka, California, have moved to Visalia (new address: 14300 Ashland) and were given a send-off party by their Redwood Squares Club, with appropriate poetry in praise of their accomplishments, composed by **Henry & Marilyn Clark**, **Bill & Barbara Lemley**, and **Paula Parodi**.



Jerry and Sherry Haag are shown with the gold records awarded to Jerry in Kansas City recently for his top-selling "Something About You Baby" and "Rosalie's Boat" (See cover and page 13 story, last issue). After a busy summer travel schedule, the **Haags** are returning soon to Tropic Star Park in Pharr, Texas, where **Jerry** is the resident caller (See also ad, p. 28, this issue). Thanks to **Gary Shoemake**, president of Chaparral Records, for this item.

Lorry's of Lakewood, Colorado has been changed to **Jim & Bonnie's** of Denver, in a recent badge business transfer. **Jim & Bonnie Bahr** are the new owners.

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Helen Bania of Jennings, Missouri, told an interesting account to us.

Since September 1978 Paul Bania, assisted by his wife, Helen, has been teaching a beginner senior citizen square dance class in the Jennings, Missouri Civic Center. Most of them had never danced before. He also taught them easy line dances and mixers. They are very proud to have four round dances in their repertoire and are working on several more. One couple met at the class and decided to get married. So a week before the wedding the class had a surprise shot-gun mock wedding with all the trimmings—sheriff, jilted "girl" with baby, rolled-out red carpet, wedding cake, bridesmaids and all the trappings for a lot of fun. Paul was the "minister". The group has decided to form a closed club with its 72 members, as that is about all the dancers the hall can accommodate. Paul is a member of Greater St. Louis Callers Guild and the Dudes and Dolls Square Dance Club.

Ron & "M.J." Wiseman, program chairmen for the 28th National Square Dance Convention in Milwaukee sent thanks to all callers, cuers, leaders, prompters, and exhibition group people who made the convention a great success. A "first" this year, in the estimation of your editors, may be that Ron could not count on two hands the total number of program complaints he received, even though close to 500 leaders were programmed.

There are a few "unsung heros" of

Continued on Page 79

CALLERS

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band put the entertainers in the mood for some good square dancing. Belvin Williamson's bluegrass singers, "The Dixie Dew-Drops" could rival anything in Nashville and Christy Shealy, star entertainer at the Greystone in Columbia, brought her Southeastern Stompers along with a fancy clogging routine that brought the house down.

Then came square dance caller, Jay Bradley with his own "Star Promenaders" and guests from the Mid Carolina Twirlers. He put them thru the paces with "El Paso City" and "Boogy Grass Band" exhibitions.

The square dancers were proud to be a part of this great show and you can bet the audience enjoyed the boot-stomping, do-si-do-ing, and petticoat swirling. Redd and his wife, Doris, were also a part of the enthusiastic square dancing.

*Luci Lori
Columbia, SC*

PEANUT BRIGADE

Last April caller Cleo Herndon and the Rose City Squares were honored

with an invitation to give an exhibition of square dancing. The occasion was a reunion-barbecue with 465 members of the Peanut Brigade present. Guest of Honor was First Lady Rosalyn Carter.

The Peanut Brigade is composed of the volunteer workers of the 1976 presidential campaign and ardent local Democrats. A good time was had by all.

The Rose City Squares entered a float of square dancers in the Rose Parade on April 27. First Lady Rosalyn Carter was Grand Marshall of the parade.

*Frank & Virginia Lee
Thomasville, Georgia*

COMING UP ROSES

The dancers on the 1980 Tournament of Roses Float will be Vernon and Marie Disney of Baltimore, Maryland; James and Joyce Cullen, Putnam Valley, New York; Harold and Ida Siebel, Maple Grove, Minnesota; Lloyd and Loretta Churchill, Hawthorne, California, and James and Helen Hayes, Los Angeles, California. These dancers were chosen during the 28th National Convention in Milwaukee last June.

The Tournament of Roses has 100

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films, 30 minutes in length, of each parade. These are available to clubs and associations on request. You must furnish the 16MM projector and operator. The only charge is the return postage of library rate of approximately 50¢ per film. Square dance floats have appeared in parades in 1976, 1977, 1978 and 1979. When requesting films, state that you are square dancers. Order from Tournament of Roses Association Film Library, 391 So. Orange Grove Av., Pasadena CA 91105.

*John Fogg
Altadena, California*

IN MEMORIAM

Rick Adair, square dancer in Juneau, Alaska, was one of two policemen killed by a sniper. Rick visited Oklahoma in 1978 and was an active member of the Big Dippers Club.

STEELTOWN TWIRLERS OFFICERS

New officers were installed for the coming season of Steeltown Twirlers, who dance in the Kaiser Steel Gymn in Fontana, California, on second and fourth Saturdays. New presidents are

John and Margie Mitton, 1547 Iris Ct., Ontario CA 91762 (714-986-4749). Johnnie Scott is workshop caller.

DUTCH SHOES NEWS

Fourteen couples of the Dutch Shoes Club of Hudson, New York, enjoyed a poolside picnic in July at the residence of George and Marge Clarke of Ghent. New officers for this year are the Clarkes, presidents; Terry and Linda Guntert, vice-presidents; Sherwood and Marion Rhines, treasurers; and Tommy and Dore Griffin, publicity.

An annual Fun Night will be held Sept 10 at the West Ghent Reformed Church to demonstrate the basic steps of western style square dancing. Lessons will be starting September 17 and will be a series held on Monday evenings. Bob Boyle will be club caller for the year. The Fun Night is open to all; the only requirement is soft-soled shoes. Refreshments and admission are free. Information about the Dutch Shoes is available from Dore Griffin, 321 Lincoln Blvd., Hudson NY 12534.

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CW-123 Honky Tonk
Memories
CW-137 Boogie Grass Band
CW-145 GIVE ME
BACK MY BLUES
CW146 SWEET MALINDA

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time to read a placemat while waiting to be served, so it makes a great promotional tool for classes and clubs.

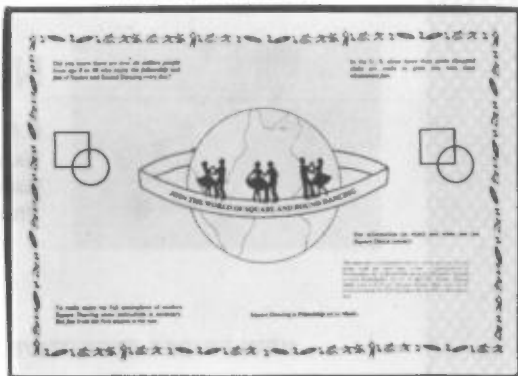
Secondly, Jim White, representing Promenaders Shoes, has volunteered to give every penny over cost to LEGACY, the international assembly of square dance leaders, for their worthwhile leadership training work.

Why not order your placemats today? Cost is \$2.25 per hundred plus mailing. Write Promenaders, Inc., PO Box 550, Winder, GA 30680.

SQUARE DANCE PLACEMAT

What your editors think is a fantastic idea to promote classes this fall has just been "cooked up" by Jim White—a placemat to be placed on every table in your hometown restaurant(s). There are two reasons why we think all callers, leaders and clubs should order hundreds of these placemats *right now*.

One reason is very obvious. Diners at restaurants have



Lee Kopman



Elmer Sheffield



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RED BOOT RELEASES

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by Johnny Jones & Allen Tipton

RB242 BABY I'M BURNIN' by Mike Hoose

RB243 COME ON IN by Don Williamson

RB904 I'M SO LONESOME, Round by Ray & Bea Dowdy

RED BOOT STAR RELEASES

RBS1247 I'M GETTIN' HIGH ON LOVE by Elmer Sheffield Jr.

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Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

CHAMPAGNE WALTZ— Roper 273

Choreography by Bob & Lu Paul

Very pretty music on the flip of "Que Sera Sera;" a pleasant intermediate international waltz.

STRAWBERRY SHAG— Bell 45424

Choreography by Bob & Rosemary Holiday

Good music for "Who's In the Strawberry Patch with Sally" and a Tony Orlando vocal; a good moving quickstep with a shag; intermediate.

KNEE DEEP— RCA 11141

Choreography by Ed & Sharon Campbell

Good country music with a vocal; a fun-to-do, easy-intermediate two-step including a grand square.

PAPA JOE'S TWO STEP— Hocr 2751

Choreography by Ken & Hatsuko Saito

Good ragtime music and a flowing easy-intermediate two-step.

SAY MAYBE— Columbia 3-10945

Choreography by Dave & Shari Kohlmeier

Good Neil Diamond music; interesting intermediate cha cha combined with basic figures.

LIDA ROSE 78 — TNT 142

Choreography by Bob & Helen Smithwick

Good music to familiar tune, easy-intermediate routine with quick two-steps, cued by Dave Fleck.

MY HEART— TNT 145

Choreography by Dave & Shirley Fleck

Pretty music for "My Heart Cries For You;" nice flowing easy waltz cued by Dave.

SENTIMENTAL SILLY— Grenn 14276

Choreography by Betty & Clancy Mueller

Good smooth music and a nice flowing easy-intermediate two-step.

TWILIGHT— Grenn 14276

Choreography by Chet & Barbara Smith

Pretty music and a different intermediate timing/two-step routine.

FRANKIE AND JOHNNY— TNT 144

Choreography by Dave & Shirley Fleck

Good music; flowing easy two-step ending with a shot. Cued by Dave.

POLKA DOTS AND MOONBEAMS— TNT 141

Choreography by George & Joyce Kammerer

Good music and an interestingly different foxtrot/swing routine, cued by George.

SAY YOU'LL BE MINE— Dance Ranch 652

Choreography by Herb & Erna Egender

Country music version of "Cecelia" and a nice easy two-step cued by Herb.

WHO STOLE THE KESKA— Blue Star 2088

Choreography by Ken & Viola Zufelt

Good polka music and a fast-moving, intermediate polka routine, cued by Viola.

Continued on Page 75

Choreography

by Dave & Shirley Fleck, Toledo, Ohio

Colonel bogey Merengue TDR 166 16/0 = 16
Arizona Hustle Col 3-10853 36/25 = 61

SQUARE DANCE: 61-125

Jailhouse Chinook 1003 75/0 = 75a
Wheel-A-Round Strwy 1110-2 76/10 = 86
Fun Fustl Wndsr 4763 94/0 = 94a
Knee Deep RCA-PB11141 95/0 = 95a
In the Gloamin' Grenn 14115 99/0 = 99
The Story of My Life Col 13-33231 100/0 = 100a
Say You'll Be Mine D.Ranch 652 100/0 = 100
Swingin' Gently MCA 60177 110/0 = 110a
Stand By Your Woman Chaparral 110/0 = 110a
When My Baby Smiles
At Me MacG. 5013B 118/0 = 118
Ooh La La Hi-Hat 801 118/0 = 118

EASY INTERMEDIATE: 126-175

Hot Java RCA447-0712 123/5 = 128a
Papa Joe's Two-step Hocr 2751 136/0 = 136
Sail Away ABC 12463 133/10 = 143a
Tonight Chinook 1003 145/0 = 145
Tom & Mary Polydor 14517 139/10 = 149a
Good Morning Hi-Hat 845 119/30 = 149a
Georgia Blues MCA60154 126/25 = 151a
Happy Time Rag Belco 114/41 = 155a

Ratings ***

For Rating Formula,
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Who Stole the Keska Blue Star 2088 132/25 = 157
Blue Eyes Glds 45D2425 119/41 = 160

INTERMEDIATE: 176-250

Meditation A & M 8536 150/30 = 180a
Lover Come Back TDR 115 169/12 = 181a
Gitchy Goomy MCA 60116 149/50 = 199a
Mean To Me Wndsr 4-532 204/0 = 204
Poema Hocr 1631 198/6 = 204
You Look Alive Capital 4705 184/30 = 204a
Moon Glow Wndsr 4763 182/25 = 207
Tootsie Eric 107 182/30 = 212
Strawberry Shag Bell 45-424 164/50 = 214a
International Waltz IDR 1 217/0 = 217
Tango Ecstasy Tlrmk 3066 218/5 = 223
Rock Around the Clock MCA 60025 202/25 = 227a
Morning Has Broken A&M 8555S 219/15 = 234a
Theme from the Bible Roper 140 243/0 = 243a
The River of Babylon Atlantic 178/70 = 248a

HIGH INTERMEDIATE: 251-299

You're The One RSO 891 232/25 = 257
Lipstick Traces ABCAB12454 233/30 = 263a

ADVANCED: 300-349

Jive Two Tlrmk 639 270/50 = 320a

Flip Side

SQUARE REVIEWS

by John Swindle

PAID IN ADVANCE— Chinook 024

Caller: Randy Dibble

The only thing I can say about this song is it's different and great. The music is made up of runs, drum beats, flats, sharps, good danceable beat and lots of drive. The figure is nothing outstanding, but very danceable. When you put all of this together you get great which is the way the dancers rated it. Very good dancer reaction. FIGURE: Heads promenade half, lead right, circle to a line, forward and back, right and left thru, slide thru three quarters, left allemande, walk by your own, swing, promenade.

SAIL AWAY— Rhythm 134

Caller: Wade Driver

The Oak Ridge Boys' records are being used quite a bit for square dance records lately and in this reviewer's opinion this is as good a transformation as any record that has come out lately. You have your square dance beat, your smooth flowing well-timed figure and still there is a lot of the original song there. Wade and the Rhythmettes did an outstanding job on the called side. On the flip the vocal harmony is there which may distract and hurt the sales as far as some callers are concerned, but I feel it really adds to the record and say give it a try. FIGURE: Heads promenade three quarters, sides right and left thru, pass thru, swing thru, boys run, bend the line, forward and back, curlique, all eight circulate, boys run, swing corner, promenade.

I HAD A LOVELY TIME— Rhythm 132

Caller: Wade Driver

As usual when Wade has a recording session he doesn't just get one good record but a whole batch. This is not the last in this month's review. The figure Wade chose for this record is getting to be a well used one, but it fits very well with his music. This song is a driving one that can be used to really build your floor, getting them to one of your highs. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner promenade.

THE NEXT BEST FEELING— Rhythm 138

Caller: Wade Driver

Another fine record by Wade and the Rhythm

Rockers. This song is a nice smooth number that would be great for a change of pace. Again Wade uses vocal accompaniment on his side but not the instrumental. FIGURE: Heads promenade half way, sides do the right and left thru, flutter wheel, sweep a quarter, double pass thru, track two, swing thru, boys trade, turn thru, left allemande. Promenade.

IF LOVE IS JUST A GAME— Ranch House 209

Caller: Darryl McMillan

Here comes a nice change of pace and a real smooth dancing record for that warm summer night dance. The music is of the same quality for which Ranch House has become noted. The only flaw in the record and that is more of the dancers' fault than the record. Dancers have a tendency to rush figures and take short cuts. We found that if the dancers do-sa-do to a wave properly and balance before the all eight circulate the record times great. If they don't the caller can regain some of the picked up time by calling the swing thru early. FIGURE: Heads promenade half, sides right and left thru, square thru, do sa do, to a wave, all eight circulate twice, swing thru, boys trade, girls turn back, promenade.

BACKING TO BIRMINGHAM— Lou Mac 131

Caller: Bill Claywell

For some good old fashion square dance music with guitar and banjo pickin' Lou Mac has the music. Bill does a nice job on the flip with a figure that is becoming very popular with the recording artist on most of the labels, but works and fits the music here very well. FIGURE: Heads promenade half, square thru, right and left thru, veer left, ferris wheel, square thru three quarters, swing promenade.

LOVING YOU IS NATURAL HIGH— Rhythm 136

Caller: Wade Driver

This is not the first appearance this song has made to the square dance world and it's not the last, at least this month. Wade chose two figures for this song using them both on the flip. He also uses the Rhythmettes on the called side which made the called side sound very nice. There is no vocal accompaniment on the instrumental side. Again this song has the fine professional sound Rhythm has become known for. FIGURE: Heads promenade half, side right and left thru, curlique, boys run, make a wave, spin chain the gears. Swing corner, promenade. ALTERNATE FIGURE: Heads promenade half, sides right and left thru, square thru, do sa do, eight chain four, swing, promenade.

ME AND PAUL— Rhythm 133

Caller: Bob Baier

Rhythm and Bob have come up with a song to make into a square dance that I nor my review dancers

have ever heard. Nevertheless, it is as always a very fine record. We just could not figure out who Paul was. We recognized all the other names mentioned in the record. A Key Change at the ending really gave the dancers a real uplift and added the finishing touches to this record. FIGURE: Heads lead right, circle to a line, right and left thru, pass the ocean, swing thru, boys trade, boys run, bend the line slide thru, square thru three quarters, swing, promenade.

**LOVING YOU IS A NATURAL HIGH—
Red Boot Star 1248; Caller: Allen Tipton**

This is the third time the review dancers have danced this song. They can't figure out why this particular record has become so popular with the recording companies. We just hope this doesn't become another "Back On My Mind". Stan Williamson did a fine job with the instrumental and Allen did a nice job on his flip, but already there are too many releases of this song. FIGURE: Heads square thru, make a right hand star, heads star left do sa do, square thru four hands, swing, promenade.

**EVERYBODY'S REACHING OUT—
A-Live Sound 001; Caller: Dave Harry**

I always enjoy getting new labels. Although this new label leaves something to be desired, it also shows much promise. The dancers and I both were impressed with Dave's figure, it was refreshingly different. Two key changes in the record sets it off. FIGURE: Heads promenade half way, lead right circle to a line, slide thru, square thru five hands but on the fifth hand so a spin chain thru, swing, promenade.

**WHAT IF WE WERE RUNNING OUT OF LOVE—
Circle D 210; Caller: Les Main**

With gas the way it is Les ask a very important question in this little novel song. The instrumental has the same great sound as this label parent company, Rhythm. Les does a fine job on the flip. FIGURE: Heads promenade half, lead right, do sa do, curlique, walk and dodge, partner trade, right and left thru, slide thru, square thru three, swing promenade.

**MILWAUKEE HERE I COME— Lou Mac 132
Caller: Garnett Hall**

You can always count on Lou Mac for that old reliable square dance beat. What you have here is just plain old good pickin' and grinnin' music. Garnett does a very nice job on his side with a figure that is definitely not meant for the beginner dancer. FIGURE: Heads flutterwheel, sweep a quarter, pass thru, star thru. Pass thru, chase right, boys run, square thru three quarters, courtesy turn, dixie style to a wave, girls trade, boys turn back, promenade.

MUSIC IS MY WOMAN— Rhythm 131

Caller: Ernie Kinney

Well we've heard Wade on Hi-Hat, why not Ernie on Rhythm? The music sounds great and Ernie does a really great job on the flip, but this is one of those songs that has that funny beat to it. We call it "three legged" here in Atlanta. The dancers enjoyed dancing to this record but they had to adjust. FIGURE: Heads square thru, do sa do, swing thru, boys run, couples circulate, wheel and deal, pass thru, trade by, swing, left allemande. Promenade.

LAST NIGHT AT THE SQUARE DANCE—

Bob Cat 106; Caller: Posey Holbrook

The music on this record is not the Dixie Land that we were expecting since that is what Bob Cat records have been prior to this recording. Nevertheless it is good music with a very danceable beat. There is however toward the middle of the record that old familiar Jazz sound. Posey uses that getting to be familiar figure on the flip side and did, we must say, a fine job with it. FIGURE: Heads promenade half, square thru, do sa do, swing thru, boys run, ferris wheel, square thru, three quarters, swing, promenade.

SHOWBOAT GAMBLER— A-Live Sound 002

Caller: Dave Harry

This is the second release of this new label. Again as in the first record reviewed it had a very danceable beat and Dave again gave us a very interesting figure. The dancers were impressed this time by Dave's opener as being out of the norm. FIGURE: Heads flutter wheel, sweep a quarter, pass thru, do sa do, turn half by the right scoot back, boys run right promenade, men roll in left face whirl, allemande left. Swing, promenade.

I CAN SEE THE LOVIN IN YOUR EYES—

Square Tunes 189; Caller: Jack Lasry **Key C**

The square tunes band has put together a real fine sound with a beat that would be hard to lose. Jack, although not known for his singing ability, has done a fair job on the flip side. The figure Jack chose for his opener and dance make this record one that would work very nice for a club level or even a class level dance. FIGURE: Heads promenade half way, right and left thru, flutter wheel sweep a quarter, pass thru, swing thru, boys trade, turn thru, left allemande swing, promenade.

FEELIN' TOO GOOD TODAY— Top 2530

Caller: Jack O'Leary

The dancers liked Jack's use of a triple Allemande in his opener, closer and middle break. In fact there are quite a few records this month that had a little different figures for the opener, middle break and closer. The music got just a little monotonous but it

Continued on Page 67



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FLIP SIDE/SQUARES, Continued

still had a nice beat and good smooth rhythm. **FIGURE:** Heads right and left thru, roll a half sashey, star thru, right and left thru, pass thru, trade by, curlique, scoot back, boys run, slide thru, pass thru, trade by swing, promenade.

SOMEONE LIKE YOU— Prairie 1020

Caller: Al Horn

We had very mixed emotions on this record. It really sounded great and Al does a nice job on the flip. He uses vocal accompaniment on both sides of the record and his figures are 128 beats long. Again we were confronted with that "three legged beat". **FIGURE:** Heads go up and back, star thru, pass thru, do sa do, right and left thru, dive thru, double pass thru, track two, recycle, sweep a quarter, pass thru, swing promenade, sides face, grand square, left allemande, turn thru, allemande left, promenade.

DETOUR— Square Tunes 188

Caller: Jack Lasry

Jack Lasry uses the old familiar Detour for a patter record working two steps at a time. On the sheet is the explanation of this movement and a couple of example figures.

AFTER THE BALL— Melody 103

At the request of Harold Thomas of Melody records we are reviewing this singing call as a patter record and we must say we are red in the face for not thinking of this the first time we heard this song. If you are using the record as a singing call give it a listen as a patter record. If you are not using the record go out and listen to it again. You too may be surprised.

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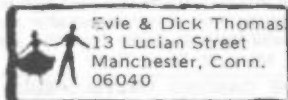
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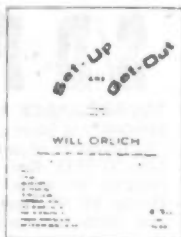
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Directory of Singles Square Dance Clubs: Compiled especially for Single Dancers by *Single Square Dancers USA, Inc.* The Directory lists Singles Clubs throughout the USA, their places of dance, the day of the week and a telephone contact number. Price: \$2.00. Quantity discount to clubs and associations. Send order to Yellowrock Book, L. Richard Wood-yatt, 1600-11R Lehigh Pkwy E., Allentown PA 18103

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- Extend (the tag)
 - Ping pong circulate
 - Roll (as an extension from)
 - a. Adjacent columns trade & roll
 - b. Centers of wave or 2-faced lines Trade and roll
 - c. Half tag trade & roll
 - d. Partner trade & roll
 - Track II
 - Touch
 - a. To a wave
 - b. 1/4
 - c. 1/2
 - d. 3/4
 - Two steps at a time
- Track and trade
Make me a column

PLUS ONE

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

PLUS TWO

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

ASD PULSE POLL EXPERIMENTALS

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• ASD— Not a Callerlab level



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Paul Marcum



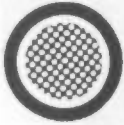
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RR-103
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RR-202 — MAGIC CARPET
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Round Dance



PULSE POLL



ROUND DANCER ROUNDS

1. Let Your Lovelight Shine
2. Won't You Come Dance
3. Sunrise, Sunset
4. Rumba Maria
5. Them Old Songs
6. Games Lovers Play
7. Lay Down Sally
8. Oklahoma National
9. I Wanna Quickstep
10. Hawaiian Wedding Song

SQUARE DANCERS' ROUNDS

1. Little White Moon
2. Chili Sauce
3. Til Somebody Loves You
4. Shanty Town
5. Sugar Lips
6. Vaya Con Dios
7. All Night
8. Candlelight Waltz
9. Rose Room
10. Rose Waltz

CLASSICS

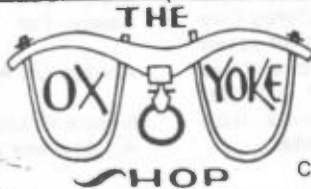
1. Spaghetti Rag
2. Feelin'
3. Dream Awhile
4. Arms of Love
5. Birth of the Blues
6. Fascination Waltz
7. Dancing Shadows
8. Folsom Prison
9. Answer Me
10. My Love/Hold Me (Tied)

TOP TEN ADVANCED ROUNDS

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1. Para Esto (Roberts)
2. El Coco (Easterday)
3. Hawaiian Wedding Song (Lovelace)
4. Roses of Picardy (Tullius)
5. A Summer Place (Easterday)
6. Kiss Me Goodbye (Tullius)
7. Till (Moss)
8. Autumn Leaves (Walker)
9. Madrid (Walker)
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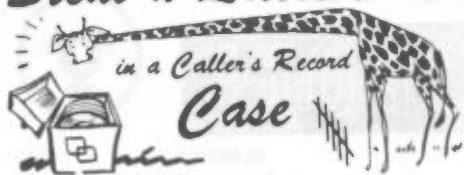
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Steal a Little Peek



Joe Porritt, was one of the callers many LEGACY dancers heard for the first time, when he was chosen as one of the two local Louisville callers to call the Friday night party dance at LEGACY IV.

Currently he has five local clubs, teaches three beginner classes, and does two or three regular workshops. He'll soon be calling in Missouri, Illinois, Indiana, Ohio, North Carolina, South Carolina, and Tennessee.

He is the co-owner and producer of JoPat Record Company, and personally recorded "Tulsa Time," "When You Say Love," "Honey," "Deal Life Again," and "All at Once It's Forever." With his wife, Pat, he directed a 5-set exhibition group at the Derby City Festival in 1978. He has called for seven years, is a member of Callerlab, and has been featured at a number of festivals. The Porritts have twin daughters, both married, and one granddaughter.



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SINGING CALLS

- When You Say Love — JoPat
- Hardest Thing I'll Ever do — Chinook
- Selfish — JoPat
- Disco Fever — Chaparral
- Ready For Times to Get Better — Rhythm
- Always On A Mountain When I Fall — Hi-Hat
- Boogie Grass Band — Rhythm
- All At Once It's Forever — JoPat



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- RR 128 TODAY I STARTED LOVING YOU AGAIN - Wade
- RR 129 I RECALL A GYPSY WOMAN - Pat
- RR 130 WHO AM I TO SAY - Kip
- RR 131 MUSIC IS MY WOMAN - Ernie Kinney

- CIRCLE D —
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- OLD TIME LOVING -
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HOEDOWNS —

- RR 301 Rhythm Special
- RR 302 Brandy
- RR 303 Smooth 'n Easy/Hot 'n Sassy

ROUNDS —

- RR 501 Wind Me Up
- RR 502 Brown Eyes Blue
- RR 503 A Country Song

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UNDERLINING

THE CALLER NOTE SERVICES

Some of the growing pains experienced by callers in Australia can be felt as Barry Wonson argues in **Figuring** that at the upcoming 20th Australian National Convention, the old idea of a special convention basic list ought to be dropped in favor of adopting the Callerlab list. *Hinge* is explored, as well as *star to a column*, and an oldie called *reel deal*. He ends with the timing chart of all mainstream basics.

Jack Lasry in **Notes for Callers** gives us a good routine to lead up to *dixie style*, *ocean wave*, putting the boys in the lead:

(1P2P..Right and left thru
Dixie style to a wave, boys trade
Boys run, bend the line, boys lead
Dixie style to an ocean wave
Girls trade, girls run, bend the line
Crosstrail thru, left allemande.....

He explores many interesting combinations, including *load the windmill*, *dixie fire* and *magic columns*.

News and Notes from Connecticut has quite a commentary by Deuce Williams about proper dress, using as a springboard the ad that Roland Down placed in *ASD* (March, p. 26). Ideas explored are *star to a column*, *dixie fire*



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Letson



Harold
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- LM 127 DON'T THINK TWICE, Jim Coppinger
- LM 126 ALL THE SWEET by Bill Barner
- LM 125 YOU CAN HAVE HER, Harold Kelley

RECENT RELEASES

- LM 122 SHE'S MY ROCK by Jim Coppinger
- LM 121 LAST FAREWELL by Mac Letson
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- BC 105 DOWN ON BOURBON STREET by Bob
 - BC-104 EVERYTHING I TOUCH, Bill Barner
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Bill
Claywell



Jim
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Roger
Morris

and *tally ho*.

In the SoCal **Notes**, the new idea *wander yonder* is featured along with others. A good workshop on *wheel and deal* is given. Good reasons for attending area callers' meetings are listed. A couple of letters make points for smooth dancing and recognizing the caller's wife.

NCR notes, now edited by George Jabbusch, contains a number of hexagon figures (very interesting), as well as workshop on *ocean waves, track and trade, make me a column, arky stuff, load the windmill, crack and wave, and presto*.

Minnesota Callers Notes has a *touch* review, a bit of *tag the line 1/4, trade the wave*, and quite a bit of *disco swing* stuff, which is especially featured.

In **SDLBA Notes**, Andy Cisna features, in addition to the Callerlab quarterlies, *load the windmill* and others. June speaks out again, very wisely:

"Whenever you have a group of people involved in anything, their opinions and personalities will some-

times conflict. Our ongoing task is trying to keep things running smoothly. A neutral position is generally the best course to take. However, there are times when your advice is sought and perhaps with a little foresight, you may be able to prevent an unpleasant situation from developing. Don't be drawn into petty disagreements as most things work themselves out if we don't allow them to be blown out of proportion. A simple reminder of the overall good of the group can help keep things on the right course."

Gene Trimmer always comes forth with good ways of reworking common basics in **Mainstream Flow** and one item he stresses is to work the centers and ends separately, such as:

Heads square thru three-quarters
Separate around one to a line
Forward and back, centers square thru
Ends star thru, pass to the center
Square thru three-quarters
Left allemande.....

The "biggies" highlighted in **SDDS** from John Strong seem to be *dixie*

Continued on Page 78

BADGE HOLDERS

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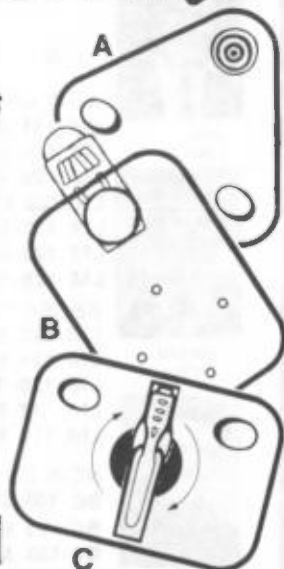
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Speaking Of



Singles

In New England and Eastern New York, back in 1973, the singles club in that area formed an organization. Every year an annual dance is sponsored by one of the singles clubs. This year on Saturday, October 8, the Rhode Island Singletons is sponsoring the 8th Annual Dance at Allen Homestead's in Shrewsbury, Mass. Dancing will begin in the afternoon with a dinner at 6 p.m. and evening dance following. Callers will be Jessie Brundage and Charlie Steinmetz and cuer will be Bernice Steinmetz. Price will be \$7.50 each for the day including the food. For more information, contact Lil Wilde, 10 Winthrop, Cranston, Rhode Island 02910.

THE STROLLING SOLOS— MASS.

This newly-formed club celebrated their first anniversary in June. Currently dancing north of Boston in the City of Woburn, their first graduating class will become full-fledged members. If you are in the area, join them for a dance. Call Lou (665-2149) or Janet (454-2379) or write us at 700 Princeton Blvd., Apt. 18, Lowell, Mass. 01851. Try us; you'll like us!

*Donna Jenkins
Woburn, MA*

RECORD REVIEWS, Continued

APHRODESIA— Roper 217

Choreography by Nina & Charlie Ward

Pretty music; good high-intermediate two-step/foxtrot routine with the usual Ward flavor.

I LOVE THE NIGHT LIFE— Polydor 14483

Choreography by George & Mady D'Aloiso

Good disco music and a fun-type but challenging disco routine.

MISTY— Barnaby 614

Choreography by Charlie & Bettye Procter

Catchy country music with a vocal; an interestingly different high-intermediate cha cha/two step.

LIPSTICK TRACES— ABC 12454

Choreography by Gene & Chloe Kaidel

Good music with a vocal; challenging cha cha/swing routine.

Another big thanks to Bobbie & Eddie's Records of Dallas for their help with the records.

NEW NATIONAL SQUARE DANCE DIRECTORY

The updated 1979-80 Edition of the National Directory lists over 7000 clubs in the U.S., Canada, and around the world. Includes type of club, level of dancing, when and where they dance, and a person to contact concerning the club. Great for traveling. **Only \$4.00 per copy.**

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- MEL-107 LOOKOUT MT. by Jerry Biggerstaff
- MEL-108 I CAN'T WAIT ANY LONGER by Harold Thomas
- MEL-109 DON JUAN by Danny Thomas
- TWO NEW SINGING CALLS BY BOB FERRELL
- WE BELIEVE IN HAPPY ENDINGS

ENCORE, Continued

of all, it's fun. How many times have you heard someone say, 'I dance for fun, none of that rat-racing for me.' If the challenge dancer were not enjoying himself, he would not remain in the activity." He explains, "Challenge dancers must absorb anywhere from 400 to 600 basics.... [and] must be satisfied with dancing a percentage of the time. (85% is considered very good.) After all, if he gets through the whole evening without breaking, it ceases to be a challenge. Sounds ridiculous! Not to us. This is the name of the game."

Lee cautions callers that speeding up the tempo is unacceptable as a method of increasing the challenge level of their calling. The real key to challenge is variety.

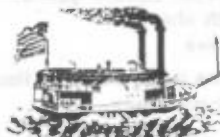
.....

Another level of square dancing is heard from as John Hucko of Ohio writes about "Keeping It Easy". His Gemini club is one of the most popular clubs in Cleveland. He says, "I feel that most square dancers in their daily work

are under a strain, and their outlet for relaxation is square dancing. This should not be another 'job' where they are demanded to tax their mental capacities to the utmost. They come to a square dance to relax and take it easy and the only way they can do this is to have the caller likewise 'keep it easy'." He continues, "I feel if we would keep our dancers in a relaxed frame of mind at all times, we would not have as many dropouts after lessons are finished."

.....

The "Gem-dandies", directed by Mrs. Jerry Sutton and Mrs. Ben Swafford, are a group of eight and nine year old square dancers from the gem capital of the world, Franklin, NC. The group includes 20 boys and girls from the Macon Cty. schools. Sixteen dance in each performance with four alternates on hand if needed. Their matching outfits and unerring precision have helped to make them a favorite at their performances at the Ga. Mt. Fair, Cherokee Indian Fair and at Fontana Village.



River Boat Records

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Called by KEITH GYLFE

feedback

Recently, in one month alone, there were 46 new singing calls reviewed. I decided to write down the break and the figure on each singing call. These callers are all in a rut. 17 records start with *circle left*, 9 records start with *grand square*, 24 records have, in the figure, *square thru four hands*, 9 records have *swing thru, men run*. Callers don't have pride in what they put out. If you buy five records, they all have the same figures. I should think it would be better to put out ten good records with original, interesting figures and good music. They would sell more records. Can the record companies, callers and/or Callerlab do anything about this?

Mickey McFarland
Ossining, NY

Harvelle Williams expressed in his "Introspection" some thoughts where I agree with the meaning but not always with the examples. Some people who read this could get the idea to use arm turns, allemandes and turn thrus all the same way. But it is not that easy. There are differences, e.g., if I call *allemande left and promenade* I want the dancers to promenade their partner; if I call *turn corner left and promenade* I want them to promenade their corner. After the calls, *heads turn thru, separate, round one, in the center turn thru*, I could call either a *left allemande* or a *left turn thru*. After a *left allemande* everybody is back in the static square; we could dance a *right and left grand* or something else of this kind. After a *left turn thru*, the square is in trade by

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K-1240 TWO TIMIN' BLUES, Filp/Inst. by Bill Peters

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K-1237 FIFTY SEVEN CHEVROLET, by Harry Lackey
K-1236 DIXIE HUMMINGBIRD, Filp/Inst. by C.O. Guest



Harry Lackey



C.O.
GUEST



Bill Peters

RECENT RELEASES ON LONGHORN:

- LH-1030 QUA LA LITA, Filp/Inst. by Guy Poland
LH-1029 AIN'T NO CALIFORNIA by Guy Poland
LH1028 THE MOVIES, Walt McNeel



Walt
McNeel



Guy
Poland

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position, half sashayed for the matter of fact, but any APD dancer could handle that.

As I get the issues six weeks late I am late with my letter. Probably somebody else has already written the same arguments. Fine. In any way I feel this point should be made clear.

*Karl-Heinrich Fischle
Hannover, W. Germany*

ANSWERS — S/D Sign Language

- | | |
|--------------|---------------------|
| #1: 1 & 3 | #7: In Center |
| #2: Pass | #8: Right & Left |
| #3: Through | #9: Through |
| #4: Separate | #10: Pass |
| #5: Around | #11: Through |
| #6: One | #12: Allemande Left |

29th NATIONAL CONVENTION, Cont.

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UNDERLINING, Continued

daisy, about (Yes, *about* is a basic. Check Burluson #1791), *scoot and flip the diamond, ping pong tally, and star to a column*. A review of two oldies is also given: *square chain thru* and *split square thru*.

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- JP203 ALL AT ONCE IT'S FOREVER by Joe Porritt
- JP103 SELFISH by Bob Vinyard
- JP-102 RHYTHM OF THE RAIN, Bob Vinyard
- JP-202 TULSA TIME. Joe Porritt

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People, Continued

the National by whom we were impressed, and wish to mention names. Remember the literally hundreds of beautiful signs in every hallway, hall, entrance, and even at the water "bubblers"? These were all made by one man, a master sign painter and artist named **Ted Laczowski**, who worked many months previous to the convention in his basement workshop at

home, and on a stage area all through the convention on "last minute" signs.

Also, thanks to **Pat Zelinski** for the use of the photos she provided for our issue last month.

We blushinglly mention in passing that **Cathie Burdick** was recently nominated and included in the '79-'80 edition of *Who's Who of American Women* (a Marquis publication).

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Johnstown PA; Sept. 16, Walt Mahler
Berea OH; Sept. 17, Al & Lou Jaworski
Middletown OH; Sept. 20, Larry Parrella
Belleville IL; Sept. 21, Joe & Marilyn Obal
Madison, WI; Sept. 23, Bob Thronsen
Wausau WI; Sept. 24, Bob & Pauly Holup
Billings MT; Sept. 29, G. Moore (Cody, WY)
Wyoming MI; Oct. 9, Roger Nichols (calling)
Grand Blanc MI; Oct. 10, Jeff & Karen Keelor
Peoria, IL; Oct. 15, Dean Larimore
Pt. Pleasant NJ; Oct. 26, Francis Lagriola
Camillus NY; Oct. 27, Tom Tomlinson (calling)
Toledo OH; Oct. 28, Bob Hart, Jack May
N. Platte NE; Oct. 30, Jess & Neil Miller
Omaha, NE; Oct. 31, Harold & Lill Beusch
Hudson NY; Nov. 2, McIntyres or Joyners
Kansas City, MO; Nov. 4, Jim Jeffriés
Berlin PA; Nov. 11, Roy & Ruth Romesberg
Ray ND; Nov. 13, Sheldon Thom
Minot ND; Nov. 14, Arnold & Nobuko Strebe
Finley ND; Nov. 15, Nolan & Donna Verwest
Crookston, MN; Nov. 16, Virgil & Ruth McCann
Williston ND; Nov. 17, Dean Nelson
Versailles, OH; Nov. 23, Wayne Roll
Niagara Falls Ont; Nov. 27, Tiny, Margie McBurney
Mississauga, Ont; Nov. 30, Don Sherlock
Farmer City IL; Dec. 2, Virginia Barlow
Carrollton GA; Dec. 5, Wayne & Louise Abbey
Los Alamos NM; Jan. 4, Maxine Whitmore
Carlsbad NM; Jan. 5, Erma Thomas
Harlingen TX; Jan. 6, Jerry & Soudra Rash
Zapata TX; Jan. 7, Frank Bartlett
Va. Bch. VA; Jan. 18, Warren & June Berglund
Gulfport MS; Jan. 25, Ralph Hansen
Pineville, LA; Jan. 26, Don Whiddon
Ogden UT; Jan. 30, Walt & Louise Cole
Milwaukee WI; Jan. 31, Bob & Arlene Koser
Smyrna GA; Feb. 8, John Swindle
Sebring FL; Feb. 9, Max Newgent
Deerfield Bch. FL; Feb. 10, Jerry & Pat Seeley
Gainesville FL; Feb. 14, Paul Greer (tent.)

Columbus GA; Feb. 15, James Medlock
Warner-Robins GA; Feb. 16, Candler Sharpe
New Brighton PA; Feb. 23, Jim & Lois Hume
Parkersburg WV; Mar. 7, Keith & Karen Rippeto
Columbus OH; Mar. 9, Dick Driscoll
Montgomery AL; Mar. 15, Wayne Nicholson
Plainwell MI; Mar. 18, Howard Cowles
St. Louis MO; Mar. 20, Bill & Dorothy Stephenson
Hemet CA; Mar. 22, Hugh Young
Kearney NE; Mar. 26, Gene Beck (tent.)
White Plains NY; Mar. 29, R. & H. Andrews
Pensacola FL; April 5, Loretta Gantt
Watertown SD; April 9, Perry Pergh calling
Charlestown WV; April 16, Erwin Lawson
Altoona PA; April 17, Emil & Ruth Corle
Muskegon MI; April 17, Ken Gilmore calling
Sheffield PA; May 4, Charles Rice
Germantown [Memphis] TN; May 7, E. & S. Ramsey
Owego NY; May 10, Claude Strife
Santa Barbara CA; May 13, Bill Kramer
Visalia CA; May 14, Al & Connie Whitfield
Newport KY; May 21, Blaine Mozea
Mt. Home AR; May 22, Murel Partee
Oklahoma City OK; May 23, Dick & Carol Manning
Tifton GA; May 30, Fred Reuter
Rochester NY; June 3, Bruce Shaw (tent.)
Willoughby OH; June 3, Russ & Ginny Perfors
Bristol TN; June 9, Jim Criswell (tent.)
Minerva NY; July 23, Mary & Bill Jenkins

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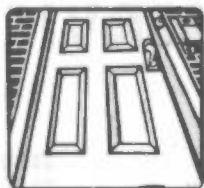
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Book Nook

by Mary Jenkins



MAINSTREAM BASICS MANUAL by Ralph Trout

The author in the preface of his 45-page Manual says:

"Being a dancer and caller for the past 10 years, I have found with my classes, that the class member or student has very little to refer too or study between classes. This is where the idea came from to produce the Mainstream Manual, a student manual with the new basic dancer in mind.

After joining callerlab two years ago and becoming an Accredited Member, I decided to use the Callerlab Mainstream list of sixty-nine basics, definitions, and timing in my manual, to help new dancers, in any little way I can, enjoy and continue on in this family, fun filled activity of square dancing, because the name of the game is FUN."

He then goes on to define and describe Callerlab and its membership.

The manual contains (1) Callerlab Sixty-nine Basics, (2) Callerlab Definitions, (3) Callerlab Timing, (4) A Helpful Hint Section for the New Dancer, (5) Six Color Diagrams for Easy Following Thru the Calls, (6) Introductory Section for the New Dancer, and has spiral binding for easy reading.

After graduation the Manual will serve as a good reference Manual.

So— callers and teachers of modern square dancing, if you are interested in another manual, here it is. If you do not give your class members homework and prefer to let them learn from your teaching and not from "studying the book," perhaps you might want to suggest they buy one after graduation— just in case they forget something. So many of the new dancers today have been rushed through the classes and not given time and experience to thoroughly learn the basics which have been too often partially or even poorly taught. The Manual might help to keep some of these dancers in the activity for a while.

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- 17 Berea, Ohio
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- 20 Chippewa Falls, Wisconsin
- 21 So. St. Paul, Minnesota
- 22 Gilbert, Minnesota
Workshop 2-4, Dance 8-11
- 23 Moorhead, Minnesota Dance 2-5
- 23 Page, North Dakota Dance 8-11
- 24 Bismarck, North Dakota
- 25 Minot Airforce Base, North Dakota

28 Houston, Texas

29,30 Callers Seminar, Oklahoma Central District Callers Assoc. Oklahoma City, Oklahoma

OCTOBER, 1979

- 2 Arkadelphia, Arkansas
- 5 Springfield, Illinois
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YOU'RE A DINGALING IF YOU ARE....

- a Hoosier who never saw a pig farm or a travel trailer.
- a Kansassy sports person who goes skiing every winter weekend— locally!
- a Seattlite who things BOEING is a sound made by a bouncing spring.
- a Punxsutawneyan who never saw a groundhog.
- a Hinckleyite who never saw a buzzard.
- a Peru, Indianan, or a Sarasota, Floridian, who never saw a circus.
- a Chicagoan who didn't even own a snowshovel in '79, or a Buffalonian likewise in '78.
- a Wichitan who thinks CESSNA is some kind of stagnant underground pool.
- an Okey who never saw an oil well, or one sick, either.
- an Eurekan who never saw a redwood.
- a Vancouveran who thinks Lionshead is simply a square dance resort in Montana.
- an Albuquerquean who never saw a hot air balloon.
- a Baldwinsvillian who loves pears above every other fruit.
- a Maine-iac who doesn't like lobster.
- a Peggy's Cover who never saw a lighthouse.
- a Mesa-rounder who thinks a resident cuer is a live-in pool player.
- a Great Lake Rochesterian who thinks MAYO is only a caller in Massachusetts.
- a Finger Lake Rochesterian who thinks KODAK is only a big bear in Alaska.
- a Little Rock-ette who thinks a BOAR is one who doesn't dance.
- a Rapid Citian, in the shadow of Rushmore, who can name only three presidents.
- a Cincinnatiian who thinks the Reds are Russians.
- a Pittsburgher who thinks the Steelers are smelters from Youngstown.
- a Youngstownian who thinks Pittsburghers are tasty sandwiches.
- an Indianapolisissy who has never gone to the races.
- an Atlantan who thinks peanuts were invented by George Washington CARTER.
- a Chattanooga who thinks a CHOO CHOO is a candy bar.
- a New Orleanser who doesn't dig jazz.
- a Mackinac Michigander who's never crossed over the bridge.
- a Reno resident who thinks *separate, around one* means to get a divorce slightly after noon.
- a Las Vegasser who just can't DEAL with people.
- a New Yorker who can't name an island in the mouth of the Hudson.
- a Lincolnian who thinks his city was named after an insurance company.
- a New Hampshireite who simply takes the "old man of the mountain" for granite.
- an improper Bostonian who never tasted a baked bean.
- a Harrisburger who thinks Three Mile Island would be a good site for a high-level club.
- a Fontana Villager who thinks walking beats square dancing by a dam site.
- a Salt Laker who can't stay afloat.
- a Laredoan who thinks Chili is a suburb of Rochester.
- a Luchenbachian who never heard of your hometown of Chicago, either.
- a Waterlooan who thinks the author of this abominable bombastic bosh ought to declare defeat and retreat, before sensitive readers pull him limb from limb and he becomes nothing but a Bone-apart!



by Yeeds