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# AMERICAN 7 SQUARE DANCE

THE NATIONAL MAGAZINE  
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# CO-EDITORIAL



McDonald's in Munich! Fried chicken from the colonel in Frankfurt! Fast foods are among the popular American exports to Europe. Square dancing, too, is one of our more popular exports, and we were proud to learn this was so.

Square dancing has been adopted in an almost "pure" form. A stranger may dance anywhere, feeling confident as he/she swings through the familiar basics that all wave-related figures will be done "hands-up," that a *do-sa-do* is the real thing, and that to *chain the ladies* will end *courteously*. Perhaps this confidence is a fabulous factor in the fun of dancing abroad. We know the first moment of joining hands to circle in Christchurch (Dorset, England) brought a happy feeling that persisted through every squared-up experience abo ad.

We realized that all the clichés are absolutely true: Square dancing *is* a smile put to music. Square dance *is* an International language. All square dancers *are* friends you haven't met yet.

Somewhere during our recent trip (discussed thoroughly in "Meanderings," p. 8), we tried to put ourselves in the boots and slippers of our European friends upon visiting American square

dances. Would we confuse them with our customs, baffle them with variations and stun them with the latest concoction? The ability to dance with ease in any area, state or country is one big plus in the square dance activity that should be safeguarded. Certainly it behooves Americans to protect and perpetuate our own dance as carefully as our neighbors have done.

One adaptation of "friendliness" we found in Germany is the shaking of hands with everyone in the square, men and women, after each tip. When a latecomer enters the hall, he or she greets all who are not dancing. After the dance, most dancers shake hands again with the caller and his law. Callers' wives are not ignored, but introduced and greeted along with the caller. Invitations to dance abound; it's hard to sit out a tip without turning down an offer.

These, of course, are observations based on a quick trip (six dances this time, more on previous international forays). Strong sweeping generalities are easy to spout, so we'll resist the temptation to preach, and close by saying that perhaps we should in turn import the "little extras" with which our neighbors have embellished one of our best exports, the American square dance.



If Stan were to draw a cartoon of our biggest problem as publishers of *American Squiredance* during the last eight months, it would turn out exactly like the piece of clip art above. We have tried to keep subscription and ad rates at the same level and meet rising costs, too, and it has proven impossible. New ad prices went into effect on February 1, 1978; most advertisers who had 1978 contracts previous to that date are now paying the new prices. With this issue, and regretfully, we are compelled to raise subscription prices as well, to \$8 per year.

Here are some factors we've observed that point out the inevitability of the price raise, even though this data will not make either the readers or your editors happy about the increase:

- ★ A recent flyer seeking magazine subscriptions listed not one 12-issue subscription for under \$7. The only 10-month subscription listed at \$6.95 was a church-subsidized publication.
- ★ Government agencies reported prices have doubled since 1967. In 1967 *Square Dance* (now *ASD*) cost \$5 for 12 issues; in 1973 the cost went to \$6 and in 1977 to \$7.
- ★ Magazine printing costs have risen 1¢ per month for the last three months; paper costs rise steadily in proportion to its scarcity. Postage costs for mailing the magazine rose 46% in 1978 alone, and another boost is already set for 1979.
- ★ A series of quotes from printers using varying methods were higher than our present price.

We want to continue the present size and quality of *ASD*; we also want to be a reputable business which operates in the black. We hope you will understand that we announce this reluctantly and that we have already postponed the increase for several months, hoping conditions would improve. No magic wand has waved to reduce costs and repair the economy, so we have bowed to the inevitable results of inflation.

Each issue of *ASD* will now cost you 66⅔ cents. Compare this with other magazines. At current prices, *ASD* is still a bargain, full of features, program ideas, products, fiction, puzzles! And we pledge to keep it chock-full of noteworthy news!

*Stan & Cathie Burdick*

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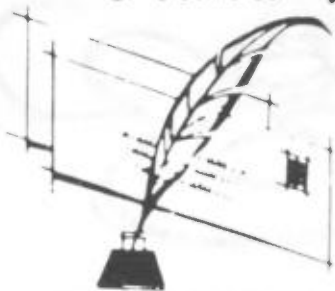
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# Grand Zip



We gave a subscription to your magazine for a prize in our guessing game at our Dance 'N 'fun Weekend in Wyoming, and the following is the application for the winner.

*Johnny LeClair*  
Riverton, Wyoming

I just read "Hem-Line" in the October issue of *American Squaredance* on how to lengthen a petticoat. I have

lengthened petticoats in a similar manner but much easier and quicker for me.

To lengthen a petticoat, cut the top section (waist) of the petticoat off one inch below the elastic band. Sew onto the top section some matching batiste the length and width needed. Sew the bottom section of the petticoat to the strip added and the petticoat is ready to wear, with no need to make a new casing for the elastic.

*Leta Betsson*  
Seattle, Washington

Enclosed is my check for that Holiday Special you offered. Really appreciated receiving the offer! And you may be sure I will enjoy reading ASD as I have in the past and keeping up with the latest in square and round dancing. Thank you again and have a happy holiday.

*Vivian S. deBrueys*  
Slidell, Louisiana

*Ed. Note: The Holiday Special Mrs. de Brueys refers to was a special mailing to subscribers of several years' standing whose subscriptions lapsed in 1978.*

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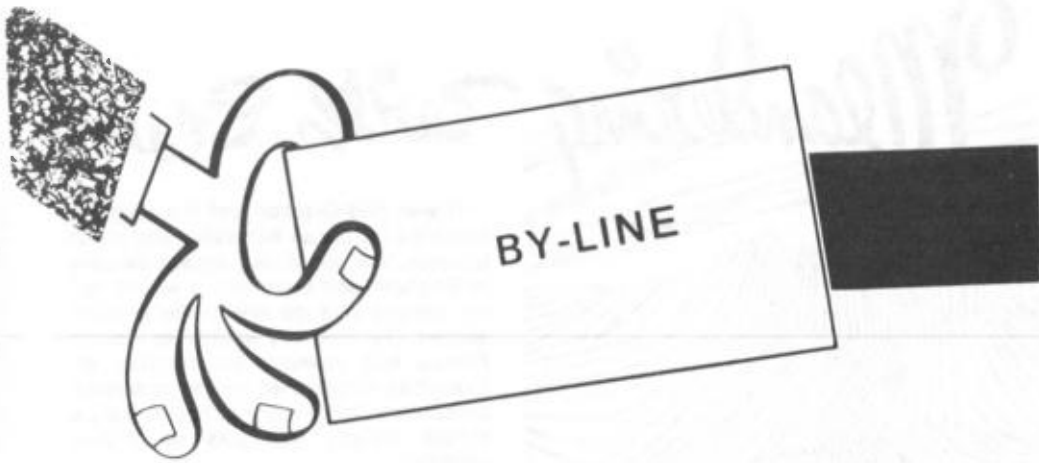
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Circumstances have decreed that fewer authors are represented this month in *ASD*, although the pages are as full of copy as ever. The Burdicks' recent calling excursion to England and Germany resulted in six pages of "meanderings" in stead of three. The trip indirectly was responsible for the "1978 Index" being included here rather than in the December 1978 issue. Blame it on jet lag, a bad cold or an aging memory; Cathie *forgot* to compile it. And there is the horrible truth — in black and white forever.

Our lead profile this month is editorially written and features a prominent figure in today's square dance world. "Grand Square" features another caller-dancer and was written by **Bob Latshaw**, a newspaperman for forty years before his retirement to the Ozarks. He wrote about the Petersons "because George and Toots are enabling the many dancers in the area to enjoy good sound and square dancing."

**Helen Ganster** has written a spoof of square dancing as it might be seen by the uninitiated in "Strangest Game." She and husband Leo have been dancing in the metropolitan Washington area for three and a half years.

**Ruth Adler** recommends folk dancing for fun and health. Remember that square dancing is a form of American folk dance as you read her article. Authorities have recently stated that fifteen minutes of brisk jogging is great exercise for any age, especially the over-fifty crowd; think what two and a half hours of shuffling shoes does for us all.

An advertisement for Hanhurst's Tape and Record Service. The background is black with white text and graphics. At the top center is the name "Hanhurst's" in a large, bold, serif font. Below it is "TAPE AND RECORD SERVICE" in a smaller, bold, sans-serif font. To the left of the name is a speech bubble containing the word "CALLERS". Below the name are two boxes: "P.O. BOX 3200" and "PLUSHKEEPSIE, N. Y. 12603". To the right of the name is the text "QUALITY SERVICE" with a large white arrow pointing upwards. Below the name is the word "HEAR" with a large white arrow pointing to the right. In the center is a graphic of a cassette tape with the text "all the new releases" on it. Below the name is a box containing "phone" and "(914) 297-3200". To the right of the cassette tape is the text "QUICK SERVICE" with a large white arrow pointing downwards. At the bottom right is the text "DEPENDABLE SERVICE" with a large white arrow pointing downwards. At the very bottom right is the text "LOW COST" with a large white arrow pointing downwards.

# Mandering with Stan



It was mid-October and the long-anticipated European excursion was about to begin. We would visit square dancers in England and Germany. I would call six dances and do one caller's clinic abroad. Our itinerary would also include France and possibly Switzerland, although as it happened we had to scratch Switzerland for reasons of health (i.e., a simple malady overrules on Alpine melody).

Visions of castles on the Rhine were faintly fashioned in the fleeting effervescence of mere ginger ale held aloft on that first Monday afternoon Cleveland to New York flight. Night fell with the roar of a British Airways 747 superjet as Cathie and I settled down for an all-night flight from Kennedy to Heathrow. London was only six-and-a-half hours away, and now we could almost smell the roasting chestnuts at Picadilly. Cramped quarters. Half-sleepless night. Two meals served. Add five hours to our watches.

It was now 9:30 a.m. as we passed thru customs and carted our five bags out of the airport and on a bus to Woking, then on a train to New Milton, a couple of hours distant. At that point we were met by Renee Hayes for a short car hop to the Hayes home in Christchurch (southern England), where I was due to call the subscription dance.

**Christchurch, England**— Johnny Hayes kicked off the New Forest "special" with the first tip for twelve sets at the Brockenhurst College setting. Dancers came from points as distant as London. It was a smashing good time, really. All the name badges had first names only— oh, yes, I remembered that custom from our last visit, three years ago. Renee did the rounds. Both she and Johnny are busy at least three nights a week with square dance activity. I could call any "M" and "M-X" material from Callerlab. Very reassuring. This was true in both England and Germany. A spot of tea at



a mid-dance break was welcome, along with cookies and candy bars. Incidentally, later on, after drinking strong German and French coffee, I could appreciate why the English stick to tea. Incidentally, the "sister" club of this one is in Christchurch, New Zealand, which we also visited a year ago.

**Stowmarket, England**— Renee motored us from Christchurch to the Oxford "roundabout" the next day, where Malcolm and Evelyn Davis met us and took us thence to their home in March, a good bit of a distance, and thence to Stowmarket, where the East Anglian Federation (of the BAASDC) sponsored a special dance with about fifteen sets of eager, responsive dancers. Some groups of dancers feel "just right" when you "put them on", like an old glove. These did.

**March, England**— Malcolm and Evelyn had set up a dance for us in March with the rabbit logo'd March Mixers, just as they had done three years before. They also hosted us for two days, and we loved that— like going back "home". He's one of the foremost callers in England, I'd say. The dance was a pleasure, but other little episodes keep floating back.

Dashing along that little one-lane road across the fens with Malcolm was exciting. As you do it, you pray you don't meet another car. If you do, you play a game of English "chicken", and someone has to "opt" for the ditch. If he's a lorry or anything bigger than you, it is best if you do the "opting," or the situation could get clumsy, old chap, really. The fens are perpetually-drained swamp lands, trying to revert to their original state. Like Alaskan tundra, there's an unsettled, buoyant acreage underneath you, and the roads are as rough as a washboard.

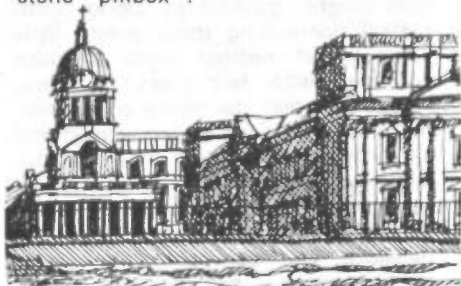
By the way, can you interpret this road sign?



Silly, that means rough roads! What else?

Again, Cathie and I shopped in the little village of March. Our pounds were well-spent. Our bodies were well-spent. In the town of St. Ives there is a unique bridge with a chapel astride it. That's old Oliver's home town. (Why Oliver Cromwell, of course.) Conceived by Alan of Walsingham (You remember Alan) over 600 years ago, the magnificent cathedral at Ely, a stronghold against William the Conqueror, rises out of the soft fenlands.

And out there in the fields, beyond the clumps of sugar beets being harvested, stands a silent reminder of a more recent would-be invasion— a stone "pillbox".



**London, England**— Although we didn't have a dance in London this time, we took the train from Huntingdon to King's Cross in the center of the old city to meet Viv Cannon and spend the night at his apartment. We took in the original Madame Toussard's Wax Museum and a panoramic show called the London Experience. Great fun.

**Frankfurt, Germany**— At last, Germany was a reality for us, after Viv drove us to west Kensington, we boarded a big BA double-decker bus (with a U-haul-type trailer behind for baggage), and then the BA flight from Heathrow to Frankfurt. We were met at the airport by Holger Willm and his girl friend Petra, and dashed off to Holger's apartment in the little town of Seeheim. Sightseeing visits included the beautiful mountain landmark, the Lufthansa Training Center for airline personnel; the famous Five Fingers Tower in Darmstadt along with the art center and Russian chapel; a rural guest house where we had a small clinic for callers;

and pizza in a little Italian restaurant.

Fifteen sets turned up for the Beaux & Belles subscription dance. The decorations (Silver Dollar Saloon motif) were unbelievably lavish. Dancers were there from four countries, including all the "brass" from ECTA, EAASDC, and etcetera. There was a full course meal afterparty with *ten* kinds of potato salad.

But now we were "munchin' on the bit" to go to Muenchen on the Rhine Express.....

We especially enjoyed watching the fall scenery go by as we shot through the German landscape on that bullet-like train. Let me take you for a ride.

Look over there. See the stubby-steeped brown sandstone churches with bright, gold-gilded clocks completely dominating those pretty little villages, all nestled amid hillsides sprinkled with fall dress-up colors. Notice the great, double-tiered, cascading tile roofs, some wedge-shaped and some like inverted cones, many punctuated by dormers and punctured by skylights. Those massive roofs seem to dwarf the box-like stucco buildings beneath. The occupants are proud people indeed— see the little flower boxes and garden plots.

Bigger apartment buildings and factories flew by, looking centuries old, with staid grey exteriors and countless lead-laced windows, topped by crowns of marble or gently-arching bricks. Occasionally there is a touch of Tudor, reminiscent of England, and a labyrinth of "gingerbread" in the eaves, reminiscent of turn-of-the-century American architecture.



I'd like to say a word about travel in Europe if you'll give me a moment. (Do we have a choice?— Co-ed.)

The train systems are fabulous. These electric monsters are fast, efficient, clean, and on time to the minute. One has to scurry like a flushed bobwhite to get on and off, however; they wait for no one. Rest in the six-man compartments was easy— they float on Persian rugs, it seems. Five bags shuttled on and off frequently caused our only discomfort. The train stations in Germany and England were as clean as a hospital ward, but stations in France are dirty and as catastrophic as the lowest slums of Brooklyn.

In England one drives on the left hand side of the road, of course, but in Germany and France the autos move to the right. The superhighways in Germany are called *autobahns* and there seems to be no enforced speed limit. I suspect German drivers merely shut\* their eyes and push the pedal to the floor.

Incidentally, I have it on good authority that Germans set their priorities this way: first, their cars; secondly, their dogs; thirdly, their wives. Ooops— please don't write letters, I'm spoofing you. Actually the dogs often have first priority!

It is best to shut your eyes when riding in a taxi in Paris. You might die of fright. I observed that the auto horns there sound a little like loud baby chicks, or very nasal ducklings.

#### **Munich (Muenchen), Germany—**

They came all the way from Augsburg (one hour drive) and similarly distant "burgs" to the special dance staged by the Dip 'n Divers for our visit to one of West Germany's largest cities: Munich, on the threshold of the southern section, the proud state of Bavaria (Bayern).

Club president Hans-Dieter Keh picked us up at the rain-stained train station (bahnhof) the night before the dance. He and Annaliese welcomed us in their home on the city perimeter, a

**Continued on Page 93**

# PrOfeSsiOnAL PROfILE

Third in  
a Series

"I guess I'm just some kind of a frustrated, misplaced musician," confesses our Professional Profile personality, Don Williamson of Greeneville, Tennessee. Don is a caller, educator, and owner of Red Boot Records.

"My first music-drama teacher, way back in the first grade," Don recalls, "was none other than Minnie Pearl (Mrs. Henry Cannon) of Nashville fame. She was then a young teacher we knew as Miss Collie, who traveled around putting on shows at various schools. She is actually a very well-educated lady, but it doesn't come across in her role as Minnie Pearl."

Don is overly modest about his musical talents. He is an accomplished piano player and clarinetist. With a boyish grin he also claims to know three chords on the guitar. Actually, much of the excellent selection, arrangement, and production of the music for Red Boot points to Don's expertise. He and his son Stan aren't only supervising the musicians— quite often they *are* the musicians.

To all those in the square dance world who know him — callers who record on his label, leaders in Callerlab and LEGACY, fellow square dance business people who chat at his booth at the National Conventions, dancers who enjoy his calling at Fontana and other festivals— Don is known as the "southern gentleman."

In our many dealings with him, as editors, business associates and friends, we heartily agree with that reference. Don is a quiet, modest and very personable gentleman. More than that, he is a model of proficiency— a true *caller's* caller.



Don was associated with the world of music as long as he can remember. His mother "socked him on the stage in all kinds of productions even in pre-school years," he remembers.

"She put me into church music and I gained much experience in church choirs, and in my teens I traveled for three years with a gospel quartet."

Another side of Don Williamson, unknown to most, is his role in athletics. He played two years of professional baseball, as a shortstop, during college years and made All-American at the national semi-pro tournament in Wichita, Kansas, in 1956. He knew many of the big leaguers personally in those days.

Teaching was to be his vocation, and he graduated from East Tennessee State University with a degree in physical education, as well as acquiring

a master's degree there. After teaching and coaching several years, he followed the late Louis Calhoun as city recreation director in Greeneville. Louis went on to Winston-Salem. Both Louis and A.B. Coleman of Kingsport influenced Don to go into part-time square dance calling.

"I really caught the fever on my first trip to Fontana," Don says, "and since then I have called at many Fontana festivals, as well as those in Baltimore, Asheville, Gatlinburg, Crossnore, Gettysburg and many more."

Don has been active in square dance organizational work, both on a state and national level. He has been a staff member of callers' colleges. He has called in most of the states, from New York to Hawaii and from Toronto to Key West. His range of calling ability encompasses programs for the mentally retarded (an every day professional involvement) as well as advanced and challenge programs for the high-frequency dancer. He is presently the Tennessee state recreation consultant for the mentally retarded.

He records on his own label, of

course, and recent releases are "Knee Deep in Loving You," "Oklahoma," "I Write the Songs," and the latest smash hit, "Do You Know Your Are My Sunshine."

Don and his wife, Mildred, conduct workshops in their own home dance hall and recording studio in College Hills, Greeneville. Their three children, Stan (22), Nancy (19) and Lisa (13) are totally involved in the activity. Callers will remember hoedowns by those three names. Stan is a professional musician who plays eight instruments, many of which are heard on Red Boot, through a process of "over-dubbing." He is an accomplished entertainer in his own right, and may soon appear on the national scene.

Don Williamson richly deserves the *American Squaredance* Professional Profile honor for early 1979. He is a dedicated leader who believes that square dancing is the best therapeutic and recreational pursuit possible for children and adults of all ages, whether or not they may have physical or mental handicaps.

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# HAPPY NEW YEAR



## NEW YEAR ARRIVAL

Mike Sumpter, calling for the Grand Squares in Rittman, Ohio, was surprised to find himself becoming the baby new year (See lower photo). Andy and Pat Steidl submitted the pictures and stressed Mike's "good sport" spirit and the fun of the New Year's Eve party. The ladies are enjoying themselves, too, wouldn't you say?



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# Speculations from a Spectator



by Annette  
from *Chatterbox*, West Germany

Loving square dancing as I do, I enjoy everything about it. I even enjoy sitting out and watching it. Besides the obvious advantage of cooling down my toes, sitting out, I found, is full of lessons. By observing the floor, one reappraises, first, how beautiful square dancing is. One then realizes that some of the squares are particularly pleasant to watch, particularly smooth and neat, and a closer look soon reveals that what makes square dancing prettier in some squares is simply a question of timing. Oh, what a very difficult question — timing! How does one learn it? Apparently, only through experience.

Watch a beginners' square (even the best dancers, those who never break down) and compare with an "older" square. Inevitably, the "young" ones rush, seem to have the hardest time completing their moves on time, and exert at least twice as much effort and perspiration as the other square. The "elders," on the other hand, dance in an easy and relaxed way, appear to move much less, and to have all the time in the world to complete the figures. What does it? Confidence, for one. The older dancers simply know they have time to take their time. The

newer dancers have been told, but still want to make sure. In the backs of their minds, there is still a bit (and sometimes a lot) of fear: fear not to be at the right place at the right time, fear of causing the square to break down, fear of not keeping up with the caller, fear of missing the next call. This fear builds up tension, prevents relaxation. Tension is contagious, and I have caught myself promenading furiously with clenched jaws just because someone was holding my hands in a nervous tight grip.

Sheer dancing practice is another factor. Long-time dancers have learned to save effort, to keep moves small, to close in and keep the square tight. New dancers cover an amazing amount of ground on a *wheel and deal*, take literally words like *boys run*, and actually break into a gallop, *walk around the left-hand lady* as if she were a ten-ton monument, and exert much more energy and heat than necessary.

Although I trust you have all learned this in your good old days of class, let me remind you of the basic rules that govern the dancers' timing. The beat determines your timing, not the caller,

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not the other people in the square. Listen to the music; do not concentrate 100% on the calls only. Your brain's capacities are immense and you are perfectly able to listen to the caller and the music and still remember who your corner is and where "home" happens to be.

Let the caller call ahead of you. He does not expect, nor wish, instant reaction!

Relax. When you hear the next call, you have at least a couple of beats to let it sink in, complete the previous move, and then start. On a *wheel around*, some couples whirl in so sharply that there you are, nose to nose, off balance on your heels, hanging on to the guy's bow-tie while waiting for the next call. Instant reactions, seen from outside, give the impression that the dancers are racing with the caller, catching up with him, and sometimes preceding him.

A little digression about the caller's timing: An experienced caller does not actually count the beats needed for each figure. Through practice, he has developed a pretty accurate "feel" for

the time needed by the dancers, and timing has become an automatic feature of his calling. Not so with a learning caller! The new caller has to think about an awful amount of things: projecting his voice, what to call next, timing, not dropping the mike while disentangling the cord from his left foot. In order to get his timing right and not let the dancers wait on one foot for the next call, the new caller will often watch a square out of the corner of his eye and adjust his timing to the dancers. If the dancers rush through the moves, the caller speeds up in order to stay ahead of them; the dancers then speed up in order to keep up with him, so the caller further accelerates to keep ahead. What a race!

We went through a tip like this the other day, and I ended up hot and flushed, weak with contained laughter, my hair in a mess and too pooped to pop. End of the digression and end of preach. Do try to remember to relax and listen to the music— I'll give you a wink the next time I see you across the square!



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Gene Trimmer  
Al Brundage



Ron Shaw  
Jack Cook





## *Folk Dancing for Fun and Health*

by Ruth Adler  
Wanamassa, New Jersey

Webster's Dictionary defines dancing as "the rhythmic movement of the feet and body," and thus it is obvious that dancing must be as old as mankind itself. Records indicate that the ancient caveman danced around a fire or across the remains of a conquered beast or enemy. Even in ancient civilizations, dancing was used in religious rituals in the training of the young and in developing a means of artistic expression, as well as for pleasure.

Whenever members of alien primitive tribes sought closer acquaintance with each other, they asked one simple question in sign language. "What do you dance?" The reply was evident as each individual member performed his own dance, thus enabling them to become better acquainted with one another.

Later, more civilized men gathered in rural villages. Their primary source of recreation was dancing. Anytime people gathered together, whether for planting, harvesting, housewarmings or weddings, dancing was part of the occasion. Village dances were performed over and over, the older generation teaching the young. Gradually, within each country, a symbolic dance became associated with the culture of a people.

Even though the original purposes of these primitive dances disappeared, remnants of ancient rituals still persist

in such symbols as the Maypole (a fertility symbol), or an ear of wheat, and in a circle dance when the dancers moved about a sacred object, or symbolically encircled a demon for ultimate capture.

Educationally, folk dances are the treasures which comprise the dance culture of a country. The dances reflect the emotions, recreation, occupation and general life of the times. As an example, work themes were adapted and used in folk dancing. "La Raspa" is of Mexican origin. The dancers extend their arms back and forth to simulate a rasp sawing a tree or board. In "The Chimes of Dunkirk," a French Belgian circle dance, the stamps and clogs represent the peel of bells. The charming Lithuanian dance "Ziogelis," describes a harvest story. The two-step portrays the romancing of the grasshoppers as they move through the rye. The Philippine dance, "Tinikling," tells the story of the long-legged tinikling bird as it runs through weeds and rice paddies. The natives try to catch the bird by hitting its legs with long poles. The dancers represent the bird and, occasionally, an ankle is caught in between the bamboo poles. The Swedish Hambo, Mexican Hat Dance, Highland Fling, Irish Jig, Hungarian Czardas, Minuet, Bolero (the Spanish national dance), all belong to the folk people of the country where it was originally created.

In America, we have folk dances which range from a Kentucky running set to Hull's Victory and Paw Paw Patch. The Chester Schottische originated in the park of the same name in Cincinnati, Ohio, and retains the gay flavor of the 1890's. "Here we go round the mulberry bush," a favorite with youngsters, is another folk dance, and so are the other square dance forms which have developed in America.

Whether it is danced out-of-doors, in a beer garden, barn or even a tent, folk dancing is the finest form of social dance in the sense that the society participates in a harmonious, traditional and mutually joyous activity. Dancers change partners frequently in a mixed group of people. Most of the dances can be learned quickly and when dancing figures that hail from Sweden, Poland, Bavaria and Hungary, no one can long keep senseless prejudices against any particular ethnic group. It encourages you to learn more about your foreign neighbors to help you understand their customs and beliefs. Of course, folk dancing enables you to develop courtesy, etiquette and other social attributes that contribute to your ability to meet and talk with other people.

The tarantellas from Italy are fast and exacting and exhibit changing temperaments. The Cossack dances of Russia are fast and strenuous, indicating a vigorous people. England is known for her country dances with intricate pattern work and war dances simulating the use of the sword. The Alpine people of Bavaria and the Tyrol perform their schuhplatters with clapping, stamping and kicking. The Israeli dance, "May-

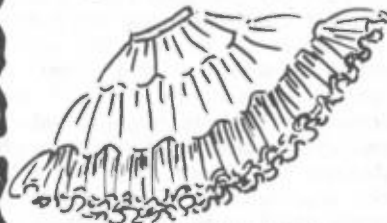
im," means "water" in Hebrew and depicts the significance of water in the arid land of the Middle East.

Although folk dances may be highly complex, rich in detail and demanding of skill, they are not technically beyond the capabilities and endurance of the average person. Of course, the dance itself has to be learned, but no preliminary body training is necessary in order to achieve the end result.

The particular poise required in social dancing is not necessary in folk or square dancing, and as a result, the movements are graceful and relaxed, and not at all stilted because of tenseness in the body. Dancing in this manner improves body posture, which lends dignity and grace, not only to the dancer, but to the dance itself. The dancing contributes to neuromuscular coordination, the development of a strong sense of rhythm and even spatial relationships, the latter accomplished when one is executing a complete turn of the body. It improves one's strength, agility, balance and endurance. The folk dancer does even more than exercise a set of muscles; he moves gracefully and expressively in a fully integrated and coordinated manner. It is strenuous enough that if you do it regularly, it will contribute to your physical fitness and, unlike many other forms of exercise, it can be enjoyed throughout a person's lifetime.

There are international folk festivals held all over the world. For pure pleasure this traditional form of dance offers the unique opportunity for everybody to join hands and share in the rich legacy of another's cultural heritage.

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# OVERSEAS DANCERS

In 1961 at the Round-Up in West Germany, the late Tex Hencerling brought up the idea of a possible reunion then the dancers returned to the United States and Canada. The friendships they had made were so important they felt they should not be lost but renewed and revitalized from time to time.

Tex and Dorothy Hencerling went to Amarillo, Texas, where they were stationed on their return, and made arrangements for what turned out to be the first of many reunions. They started the first *Newsletter*, using addresses of their friends and getting from them addresses of others.

The first annual Reunion of Overseas Dancers was held in Amarillo during the second week of August, 1963. Tex and Dorothy worked long and hard to make this reunion a success. The motel accommodations were excellent, there was a beautiful dance floor and the food was superb. Forty-four dancers, including eleven callers, attended. The callers also taught several easy rounds.

Successive reunions were held in Colorado Springs (Dave and Lucille Fike); London, Ontario (Earl and Marie Bowles); San Antonio (Steve and Fran Stephens); Laconia, N. H. (Ralph and Evy Gero); Long Beach (Colin and Fran Smith); Annapolis (Jocko and Lil Manning); Singer Isle, Fla. (Colin and Peggy Walton); Ft. Collins, Co. (Ralph and VeVe Hay); Pocono Pines, Pa. (John and Freddie Kaltenthaler); Hot Springs, Ark. (Cal and Sharon Golden); Lorain, Ohio (John and Lil Bryant); Las Vegas (Lynn and Millie Mixer); Washington, D.C. (Bill and Kathi Higgins); Denton, Tx. (Jack and Fran Scott); and Colorado Springs (Len and Ellie Bergquist).

In 1979 the Reunion will be back in

the Pocono Mountains, Bartonsville, Pa., chaired by John and Freddie Kaltenthaler. In 1980 Western Hills Resort in Wagoner, Oklahoma, will be site of a reunion hosted by Ken and Pam Cranke. In 1981, the reunion site will be Illinois State Beach in Zion Park, with Bob and Liz Wilson. In 1982, it's back to Texas with a reunion at Austin, planned by Corky and Paulette Pell.

The overseas Dancer Association was born at the Florida reunion. Its sole function is to insure an annual reunion each year and to keep its members informed and in touch with one another. Its officers, with the exception of the president, are permanent until voted out or until they resign. The permanent officers consist of:

The treasurer and editor of the *Newsletter* also acts as membership chairman. Ted and Sonja Anthony hold this job.

General secretary and publicity chairmen are Steve and Fran Stephens. Ralph and VeVe Hay are back-ups for this position.

Historians are Julius and Miriam Nestor. Colin and Peggy Walton will become historians at the 1979 reunion.

Alfred and Isabella Rauch are the official photographers for the association. Alfred is extremely adept at catching one in unlikely positions and situations.

When attending reunions, be sure to check the history and the photograph albums.

The executive board consists of all past general chairmen and meet once a year at the reunion, prior to the general meeting of members. It is the duty of the board to make recommendations to the members on matters deemed for the good of the Association and its members.

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by Helen Ganster  
Fairfax, Virginia



## Strangest Game In Town



People of all ages, shapes and sizes mill around talking animatedly to friends and former strangers. The men are dressed in string ties and western shirts. Each has a hand towel dangling from his belt. The women look like they were outfitted in the early fifties with their colorful, wide-skirted dresses matched by bright crinolines and shoes. Everyone wears formal name tags and smiles and laughs a lot.

The loud speaker brings the room alive with hand-clapping, foot-tapping music and immediately people start bunching into teams of eight. They stand neatly in the form of a square color-coordinated pair facing in. All told, there are about ten teams on the floor. Some people are left on the sidelines to referee.

Next a man starts to talk through the music and tells everyone to *honor* their *corners* and partners. This is followed by much bowing and curtsying by the players. After this genial preliminary, The Man starts giving orders in a sort of sing-song voice (kind of a cross between an auctioneer and a weather recording) and everyone starts moving in different directions at once so that what was ten

visually distinct teams has now merged into one mass of perpetual motion. I don't envy the referees!

Seen from above, the scene on the floor resembles a child's kaleidoscope: a quickly changing array of brightlycolored geometric patterns. While I can't tell the players without a scorecard, they all seem to know who's on their team and who's on first. It sounds like the "heads" are against the "sides" but it is hard to tell which group is winning. Obviously, one doesn't stand still in this sport. Is that because a moving target is harder to hit?

They must have a huge game plan book that everyone has memorized because what The Man is telling them to do is not plain ol' everyday English!

*Relay the deucey!* (What the deuce is a deucey?)

*Load the boat!* (What boat? I don't see any boats.)

*Pass and roll your neighbor!* (Here? In front of God and everybody?)

Usually everyone is smiling and laughing and kicking up their heels and clapping their hands for more. But there sure is a lot of arguing when The Man tells them to *slip, slide, swing, slip and*

slither. (For once the referees aren't much help either— they're all bent double laughing.) On the other hand, you'd think it was V-Day the way everyone gets all cozy whenever he mentions *yellow rock*.

Now and then The Man throws in some good-sounding defensive moves: *zig zag, scoot and dodge, explode the line, scoot and ramble*. I suspect though, this contest would end a lot quicker if they didn't keep getting sidetracked in all those stars and tops and diamonds and circles.

The game is broken up into several periods of activity called "tips" which last, near as I can tell, until The Man runs out of ideas. Then everyone takes a five-to-ten minute break while he gets his wind back. As soon as the needle hits the platter again though, those color-crazy idiots are back on the floor waving to everyone that they're ready to play again and forming up new teams. Strangest game I ever saw! Guess I shouldn't knock it...everyone laughs a lot. Sometimes a whole team will stop

playing for a while and giggle like a bunch of kids at recess. Every now and then the whole floor will boo-hiss The Man goodnaturally and he will take it in stride and tell them not to be mean.

Other than a common knowledge of the game, the only traits these people seem to share is that they can all put one foot in front of the other with a high degree of accuracy and they are quite adept at telling their lefts from their rights with only a second's hesitation. (Well, nine times out of ten, anyway.)

I never did see any rule book, but I found someone carrying around a set of Ten Commandments that said, in effect, "Thou shalt have fun and not fight." "Roughness is the mark of ignorance," according to another paper entitled, "Manners." (True enough, this game appears to be a most graceful and gentlemanly pastime which all ages enjoy.) But when I saw the game plan book with its 2500 moves, I got to thinking maybe I ought to take up something easier. Anyone for bridge or chess?



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# RHYME TIME



## MOVING LAMENT

Some people move because they're bored  
 And ready for a change.  
 Some people move from city noise  
 To silence on the range.

Some people move because their work  
 Demands another home.  
 Some people move in spring and fall;  
 The season makes them roam.

Some people move to find themselves;  
 Some move to lose their way.  
 Some move to face what lies ahead;  
 Some move toward yesterday.

Some people move to glimpse a goal.  
 Some move to save a dream.  
 Some move to gain a better wage.  
 Some move to join a team.

Agreed! Folks move to lessen lacks  
 And cater to excesses.  
 Do you know why we have to move?  
 My wife's new square-dance dresses!

—Mary F. Heisey

## BIRTHDAY PARTY

"I'd like a different party,  
 Not just food and games and talk.  
 The last one was so boring—  
 All we did was sit and gawk."

Our daughter's ultimatum,  
 Though it left us quite amused,  
 Began to make us worry,  
 For she would not be refused.

Each teen-age celebration  
 Calls for something ultra-new.  
 She's seen so many parties  
 We were stumped on what to do.

No slumber parties, cookouts, trips.  
 No movie nights, no clown.  
 She has to be one step ahead  
 Of all the kids in town.

That's it! A square dance birthday bash,  
 A different party treat—  
 And one, we hope, if all goes well,  
 Our daughter will repeat.

Mary F. Heisey

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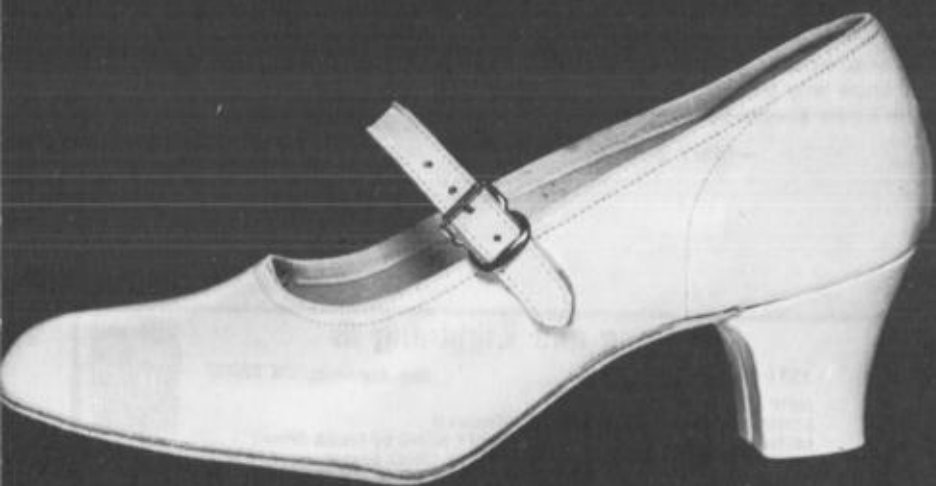


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# A GRAND SQUARE



There's a happily married couple in Ozark Acres who still play with blocks.

They are George and Toots Peterson, the husband and wife team who keep the square and round dancers happy in the foothills of the Ozarks.

How come blocks?

George, who has called for squares all over the country for the last seventeen years, uses blocks to work out the movements of dancers when new figures are introduced into square dancing.

The Petersons are an amazing couple. Neither have had formal training in square or round dancing. Yet both are teachers with infinite patience and ability. George was determined to become a caller even before he mastered the basics in square dancing, back on the farm near Ionia, Michigan.

"I just knew that I would call square dances from the time I went to my first class," George said. "I was practicing calling while attending the dance class.

"I always liked country music and that's the background for square dancing. Particularly, the singing calls, where about 90 per cent are country tunes."

Helping George along the trail to becoming a leading caller were two particular friends. Joe Lewis, a Texan, was his model for keeping the calls to music.

The other was a frequent visitor to these parts, Singing Sam Mitchell, who was in the Michigan area when George started.

"Sam started me on the road," George said. "He got me some of my first dates in the outlying areas of the country. But when you get started, it's up to you."

Starting in 1961, Peterson was off and running. He became a busy traveller, calling regularly for some fifty clubs and making occasional stops at others. Since moving to Ozark Acres a couple of years ago, George has cut down on the length

of his trips, but not on the busy schedule. Between classes, workshops and dances, the Petersons are in action at ten sessions every seven days. Regular calling duties at Ozark Acres, Horseshoe Bend, Pocahontas and Cherokee Village keep both Petersons busy. Toots handles a huge class each Sunday at Horseshoe Bend and another at the Acres. She also aids in teaching classes and workshops at all the clubs.

"I had my first class as a teacher in 1961," George said. There were six squares and we taught them in our garage. Toots started teaching round dances at the same time."

Having a complete "dance team" is a boon to the Petersons. "Today when they want a square dance they also want round dancing," George asserted. "We can give them both."

Peterson has been a recording artist for the last dozen years, waxing his rich baritone in singing calls. He is having a difficult time these days working in a recording session because of his busy schedule.

Both Toots and George are from Ionia, a little town in west central Michigan. "I met Toots there and we were married there," George said. "It's been a good 25 years for us."

George spent most of his adult life in and around Ionia except for a stint in World War II and during his travels as a caller. Another Ozark Acres couple, Sam and Ina McNitt, former Michigan residents, were instrumental in bringing the Petersons to Arkansas.

"The real reason I left Michigan was to get away from the eight months of winter up there," George said. "the McNitts brought me down there and I liked what I saw, except for the first two winters we spent here. They were shorter, however."

The Petersons had planned on going even farther south, but the square dancers in the area are glad they decided to stop over in the Ozarks.

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# STRAIGHT TALK

## DANCE RECORD PRODUCERS— IS DISASTER AHEAD?

We started the Grenn label in 1959. At that time there were only a few square dance record labels, such as Windsor, MacGregor, Old Timer, Western Jubilee, Lloyd Shaw, Sunny Hills and Folkraft. Our objective at that time was to provide more sophisticated music for both square and round dancing. The success of early squares, such as "Mack Is Back" ("Mack The Knife") and "Rudolph, the Red Nosed Reindeer" indicated that we accomplished our objective. Our round dance records introduced full orchestra music to what had been only organ music.

As the years went by, many new record labels appeared, and many disappeared. The painful lesson that record producers had to learn was that the market for dance records is extremely limited. Virtually the only people who buy square dance records are callers. Those who buy round dance records are teachers and certain dancers for home practice. This limited market, plus the high costs of producing recorded music, results in very high retail prices for dance records and

excludes them from regular record shops.

In recent years, there has been an explosion of new square dance record labels, plus the introduction of ballroom records into the round dance field. Some of these labels have had very good and very sophisticated music so they have sold quite well. However, each new label cuts up the limited market into smaller and smaller pieces for each record producer, again resulting in higher costs. The overall market grows slowly as more people become involved in dancing, but it does not grow quickly enough to accommodate the number of new record labels which continue to appear.

If the present trend continues, it would seem that ultimately every active square dance caller will have his own record label. No more music tunes will be available because they will all have been recorded by the many labels. Customers will be extremely selective since they can buy only a few of the thirty to forty monthly releases which would become available. Such a situation is great for competition but destroys any possibility of profit for record producers.

---

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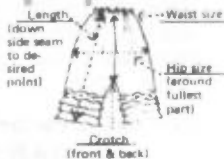
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- 1 can cream of mushroom soup

- 1 cup sour cream (8 oz.)
- 1 cup shredded carrots
- 1 8 oz. pkg. stuffing
- 1/2 cup margarine (1 stick)

Cook squash and onions five minutes and drain. Combine soup and sour cream and stir in carrots. Fold in drained squash and onions. Combine stuffing and margarine (soft). Spread half of stuffing in bottom of pan. Spoon vegetable mix on top. Sprinkle on remaining stuffing. Bake 350° for 25-30 minutes.

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A lacy-looking, light-weight plastic makes a most attractive skirt. Using a circular skirt pattern, cut it one inch longer than your dress. You need plastic for the skirt, one inch interfacing for the waistband and binding for the front opening, snap fasteners on the waistband and two or three more for the front opening. Or you can use tape or ribbon to be tied in a bow at the waist. If you find the plastic slips when you are sewing it, try sewing over tissue paper. A flat seam is more sturdy. Be sure to use a long stitch when sewing plastic. *From Cathedral Chimes, New Zealand*



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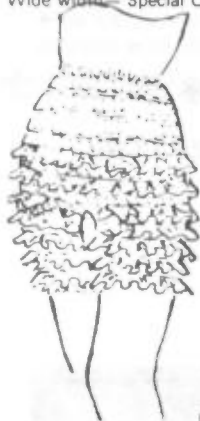
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The English tour group that descended on America last summer wishes to send heartfelt thanks to all the "buddy" couples in Tulsa, Enid, Bonheim and Fort Worth, who took them under their wings.

We shall never forget the welcome we received in Tulsa when we arrived. They laid on a real live tornado for us. These Okie dancers do everything in a big way because they've got bit hearts. Listen, gang, when we come in 1980, let's go easy on the weather!

Continuing our journey, we went to the National S/D Convention, taking our English weather with us, and there were introduced to a real friendly lot of people who went under the alias of the Overseas Dancers. We are going back in 1980 for the OK Reunion (when we have cleared the credit accounts for this year's shopping). We did enjoy the rodeo and supported the cows against the cowboys, and roared with laughter when the cows won. We were introduced to the famous mule riders, "Short-leg Cranke" (Host Ken) and his partner "Hang-on Davis."

The Darling Squares hosted us in Enid. They really are aptly named. They presented our group with a linen bag filled with all sorts of goodies and the

club badge on the front. In Enid we came across an interesting item called "growing rocks" or magic rocks. We finally found a store selling them on the road between Enid and Bonheim. Mine at home are doing fine. They are definitely a conversation piece. We then pressed on to Bonheim (Texas) and arrived late as usual. The weather on that day reached a new high and continued breaking all records all the time we were there. We did suffer from heat exhaustion and one of us had to be treated by a vet. We next went to Fort Worth, where we ran up against that crowd again and were promptly spoiled. We danced at the Swingtime Center. Fantastic place! if only we had something like that over here. We all had a wonderful time and Cris Year hasn't changed a lot. He still finds time to talk to the dancers.

We then spent a day at Six Flags over Texas. Out of this world, but so was the weather. We were glad to get back into air-conditioning, and head back to our house in America.

We close with a special thank you to Pam and Ken Cranke, whose organizing of our trip was fantastic. If any of you come to England, "Y'all come and see us."

*Fred & Jean Clayton*

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### TOUR DATE SCHEDULE

Final tour price and caller-tour guides will be announced in February ASD.	Departure—	Sept. 23,	Return—	Oct. 1, 1979
	"	Sept. 30,	"	Oct. 8, 1979
	"	Oct. 7,	"	Oct. 15, 1979
	"	Oct. 14,	"	Oct. 22, 1979
	"	Oct. 21,	"	Oct. 29, 1979

Write for brochure and further information to: ASD, P.O. Box 788, Sandusky, Ohio 44870.

## WORLD GROUP TRAVEL, INC.

# CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION

OF SQUARE DANCE CALLERS

For the first quarter of 1979, the Callerlab Quarterly Selection Committee has voted one new movement to be used in workshops for Mainstream dancers. The movement selected for January, February and March is *Two steps at a time* by Lee Kopman.

From adjacent columns of four, facing opposite directions, the lead two dancers in each column peel off, circulate half as a couple and then bend as a couple to face in. The trailing two dancers extend (to a half tag formation), trade and roll. The movement ends in a double pass thru formation. Examples to use, from 1P2P lines, are:

- Curlique, *two steps at a time*
- Double pass thru, first couple left
- Next couple right, slide thru
- Square thru three-quarters
- Left allemande,.....
- Pass thru, wheel and deal
- Outsides squeeze in, make a line
- Curlique, *two steps at a time*
- Boys pass thru, touch a quarter
- Scot back, grand right and left.....

Callerlab has recently completed its election to the Board of Governors for

terms beginning next April. More than 61% of the membership voted and the successful candidates elected are: Marshall Flippo, Abilene, Texas; Cal Golden, Hot Springs, Arkansas; Melton Luttrell, Fort Worth, Texas; Angus McMorran, Ottawa, Canada; Bob Page, Fremont, California; Jerry Schatzer, Cromwell, Connecticut.

Callerlab has achieved another milestone with the election of such a fine group of dedicated individuals and the entire square dance community can be assured they will serve with the best interests of the activity at heart.



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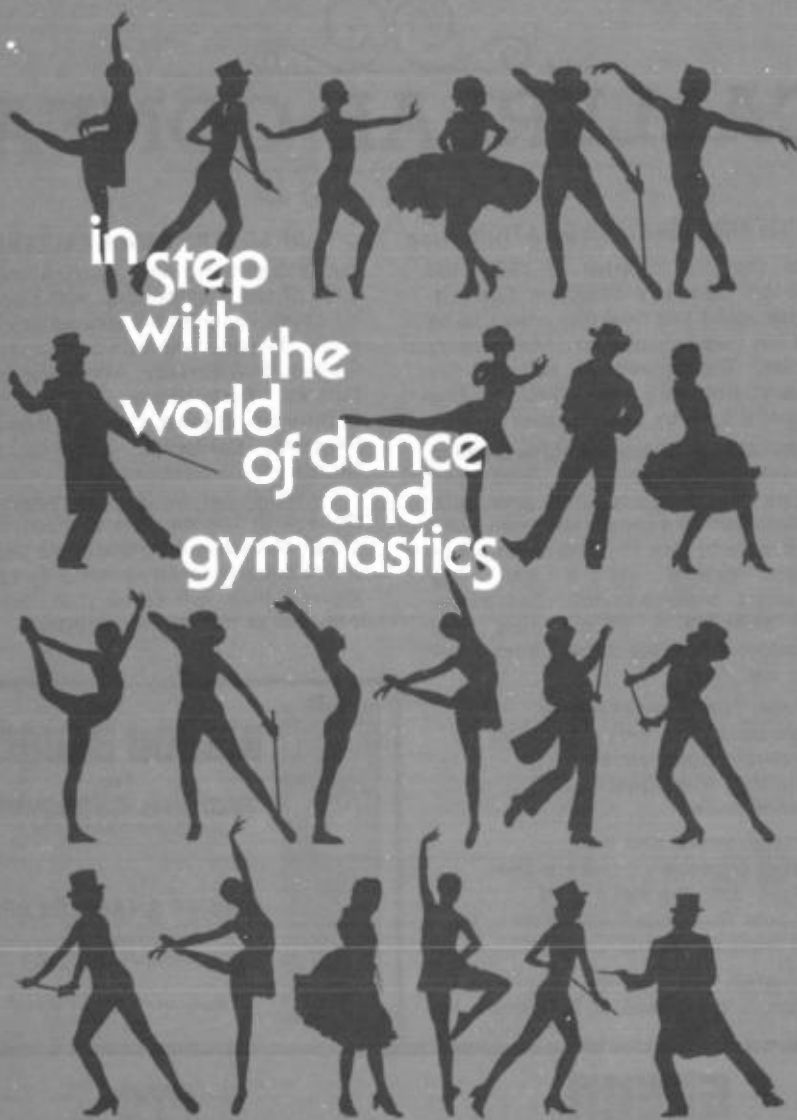
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## LIBERTY BELL TABLE FAVOR by Helen Strawn, Athens, Ohio

This Liberty Bell can be used around the upcoming presidents' birthdays in February to add an extra theme flavor to your dance. Cut bell holder from wood color construction paper and bell from grey or gold. Glue holder over bell loop, outline in black, draw in wood grain lines and nails in wood holder, plus the crack and lines on bell. Using red, white and blue ribbon strips, glue on holder as shown. Sequin can be used for bell clapper. To make ring for holding napkin, cut a piece of matching



construction paper 3½"x3½", form loop and tape to back of bell. Early American napkins could be used as a larger bell made for the table centerpiece.

Ring in some patriotic spirit...worth a salute or two!

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Use any epoxy glue

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# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO— January 1954

Just in time for New Year's Resolutions, here are some "Manners for Dancers:"

1. Do not walk through a formed set.
2. Do not leave a set that is formed or partially formed to join another set.
3. Thank the lady (not her husband or escort) for the dance.
4. Be friendly with everyone; it will make you more popular than perfect dancing.
5. Don't take your dancing too seriously; mistakes are half the fun. If someone "goofs" just laugh it off and keep going.
6. Do NOT try to give instructions in your set at the same time your caller is instructing.
7. Avoid roughness, be polite, have fun. Above all, remember there is no limit to the fun of square dancing.

.....

Some ethics for callers who recognize visiting callers among their dance guests are suggested by Don Armstrong. High on the list of undesirables is the caller who constantly visits every dance within his reach for the sole purpose of being invited to call. In contrast to that eager beaver is the visiting caller who honestly desires only to dance and enjoy himself.

If the caller in charge wants a visitor to call he should: 1. Ask him to call in advance, never over the mike without warning; 2. Tactfully suggest a dance suitable to the dancers; 3. Accept a sincere refusal graciously; and 4. Assist the guest in every way to do a good job.

The visiting caller should recognize definite responsibilities toward his host, among them: 1. If asked to call, accept or decline definitely; don't wait to be

coaxed; 2. Unless requested to do so, don't call anything requiring teaching; choose a dance within the limits of the average dancer on the floor; 3. Don't try to take over the program— call the dance, thank the caller and dancers, and get back on the floor; and 4. In general, abide by the same rules of conduct when a guest in another's home.

.....

"I Squared in Britain," writes Al Rosenberg, and describes the recent flourishing of American-style square dancing since the publicity stemming from Princess Elizabeth's square dancing during her visit to Canada. Trying to solve problems caused by a general misconception of square dancing as presented by radio and newspapers, the acrobatic convolutions of some square dance contests, and the difficulty of obtaining good square dance records, the London Square Dancing Association has published an official handbook, following the custom of the highly organized British Dancing Association. A series of lists has been developed to distinguish levels of dancing known as Bronze, Silver and Gold Medal tests. Each level has basic dance movements that are required, as well as specific dances that must be mastered. Rules for entrants number fourteen, and the final rule is, "The examiner's decision is final." (And we thought we were standardized!)

## TEN YEARS AGO— January 1969

Richard Fabik of Ohio in the "Care and Feeding of Phonograph Records," warns that your expensive sound system is only as good as the records you use and offers advice about caring

**Continued on Page 86**

# SIGN UP NOW FOR DILLARD, GA.!

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<div style="display: flex; justify-content: space-between;"> <span>🇺🇸</span> <span><b>1979 CALENDAR</b></span> <span>🇺🇸</span> </div> <b>30 ONE-WEEK PROGRAMS</b>		
March 18-24, 79 <b>GARNET MAY</b> Ontario, Canada	April 1-7, 79 <b>PH. D PROGRAM</b> <b>ED NEWTON</b> Florida	April 8-14, 79 To Be Announced
April 8-14, 79 <b>BOB VENEYARD</b> Minnesota	April 22-28, 79 To Be Announced	April 25-May 1, 79 <b>DALE EDDY</b> <b>THE CHPELANDS</b> Florida
May 6-12, 79 <b>SHIRAZ BRUCE</b> Michigan <b>THE EBERHARTS</b> , Ohio	May 19-25, 79 <b>PH. D WITH CONTRA</b> <b>SEBMONS</b> <b>WALT COLE</b> , Utah	May 20-26, 79 <b>ED FRAIDENBURG</b> <b>RIP HANLEY</b>
May 17-June 1st <b>ED FRAIDENBURG</b> <b>RIP HANLEY</b>	June 2-8, 79 <b>ED FURTE</b> , Westford, Pa. <b>ROGER TURNER</b> , A1st ans ADVANCED TO C 1	June 10-16, 79 <b>ED NEWTON</b> <b>THE JAYNES</b> Florida
June 17-23, 79 <b>ROGER CHAPMAN</b> <b>THE LOVELACES</b> Florida	June 24-30, 79 <b>FUR NEWER DANCEERS</b> Gordon Bloom, Florida	July 1-7, 79 <b>TONY ORENGONE</b> S. C. <b>EBERHARTS</b> , Ohio
July 8-14, 79 <b>BILL FORD</b> <b>THE BRUNTTES</b> Florida	July 15-21, 79 <b>EDDIE POWELL</b> , OHIO <b>KEITH SIPPETT</b> , W. VA.	July 22-28, 79 <b>BILL PATTERSON</b> <b>MURRIAN</b> <b>THE LEHNERTS</b> , Ohio
July 29-August 4, 79 <b>TRUCK DURANT</b> , Fla. <b>BILL BEATTIE</b> , ENDS., FLA.	August 5-11, 79 <b>GORDON BLAUM</b> <b>THE BEATTIES</b> Florida	CALLERS COLLEGE Aug 12-18 Co-sponsored with American Square Dance Magazine: Stan Dardick, John Kuhnendor, Rip Garvey, Jerry Capps
August 19-25, 79 <b>ART SPENGLER</b> <b>MARTY HAYTH</b> Florida	August 26-Sept. 1, 79 <b>DICK BARREFF</b> , Ga.	"WATCH OUT FOR A GREAT FALL LINE UP AS SUMMER ENDS AND FALL BEGINS.
September 9-15, 79 <b>JERRY BEELEY</b> , Fla. <b>THE WESSER</b> , N. Y. <b>VERN JOHNSON</b> , Fla.	September 16-22, 79 <b>DALE MULLARY</b> Florida <b>THE PELLAS</b> , Texas	September 23-29, 79 <b>DANNY BOBROWSON</b> Florida
September 30-Oct. 6, 79 <b>WINGING BART MITCHELL</b> <b>THE JAYNES</b> Florida	October 7-13, 79 <b>ROGER CHAPMAN</b> <b>THE LOVELACES</b> Florida	OCTOBER 14-20, 79 <b>ART SPENGLER</b> , Fla. <b>JOHNNY WALTER</b> , Fla. ADVANCED WEEK
OCTOBER 31-07, 79 <b>ERNE GAMB</b> , Fla. <b>JACK FLANDERS</b> , S. C. <b>THE FROCK/EDERS</b> , Florida	OCTOBER 16-NOV. 1, 79 TO BE ANNOUNCED	INQUIRE ABOUT OUR WINTER WEEKEND LINEUP



Dear Jerry and Becky: Register us for the following week in 1979: .....

NAMES ..... Type of accommodation required:  
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Include free emblem  Square Dance  
 Round Dance

Use blank paper for additional orders.  
 \*Transparent. Others translucent except opaque black and brown. Mirrors reflect.



# KEEP 'EM DANCING

by Ed Fraidenburg

Heads flutter wheel, sweep a quarter  
Pass thru, centers in, cast off  $\frac{3}{4}$   
Ends fold, double pass thru, centers in  
Cast off three-quarters, star thru  
Left allemande.....

Heads flutter wheel, sweep a quarter,  
Pass thru, swing thru, boys run  
Boys circulate, wheel and deal  
Pass thru, trade by, swing thru  
Boys run, boys circulate  
Wheel and deal, left allemande.....

Four ladies chain three-quarters  
Sides half square thru, swing thru  
Spin the top, right and left thru,  
Pass thru, partner trade and roll  
Grand right and left.....

Heads curlique, boys run  
Ocean wave, cast off three-quarters  
Centers trade, swing thru, cast off  $\frac{3}{4}$   
Boys trade, swing thru  
Right and left thru, dive thru  
Square thru three-quarters  
Left allemande.....

Sides curlique, boys run  
Ocean wave, boys run, boys circulate  
All eight circulate, wheel and deal  
Right and left thru, swing thru  
Boys run, boys circulate  
All eight circulate, wheel and deal  
Dive thru, square thru three-quarters  
Left allemande.....

Sides right and left thru,  
Heads pass thru round one to a line  
Pass thru, wheel and deal  
Double pass thru, track two  
Cast off three-quarters, recycle  
Pass thru, trade by, left allemande.....

Sides right and left thru, heads rollaway  
Pass thru, go round two to a line  
Pass thru, wheel and deal  
Double pass thru, track two, cast off  $\frac{3}{4}$   
Recycle, left allemande.....

Four ladies chain, heads pass the ocean  
Extend the tag, swing thru, boys run  
Boys circulate, wheel and deal  
Pass thru, trade by, swing thru  
Boys run, boys circulate, wheel and deal  
Ocean wave, girls trade, recycle  
Left allemande.....

Side ladies chain,  
Heads square thru four, swing thru  
Boys run, boys circulate, wheel and deal  
Pass thru, trade by, swing thru  
Boys run, boys circulate  
Wheel and deal, circle four to a line  
Left allemande.....

Heads pass the ocean, extend the tag  
Swing thru, boys run, boys circulate  
Boys trade, wheel and deal  
Circle four to a line, star thru  
Pass thru, left allemande.....

Heads spin the top, centers trade  
Star thru, separate round one to a line  
Star thru, centers spin the top  
Centers trade and star thru  
Right and left thru, dive thru  
Zoom, centers spin the top  
Centers trade and star thru  
Left allemande.....

Heads square thru four, ocean wave  
Recycle, pass thru, trade by  
Ocean wave, recycle, left allemande.....

Heads rollaway, square thru four  
Ocean waves, ends circulate  
Centers trade, centers run  
Bend the line, star thru  
Double pass thru, track two, recycle  
Pass thru, trade by, square thru  $\frac{3}{4}$   
Left allemande.....

Sides rollaway, heads square thru four  
Ocean wave, recycle, star thru  
Couples circulate, wheel and deal  
Ocean waves, girls trade, recycle  
Left allemande.....

Heads rollaway, square thru four  
 Ocean waves, recycle, star thru  
 Wheel and deal, pass to the center  
 Square thru three-quarters  
 Left allemande.....

Heads square thru four, swing thru  
 Recycle, pass thru, trade by  
 Swing thru, recycle, pass thru  
 Trade by, left allemande.....

Sides rollaway, heads square thru four  
 Swing thru, recycle, square thru  $\frac{3}{4}$   
 Trade by, swing thru, recycle  
 Touch a quarter, centers trade,  
 Walk and dodge, partner trade  
 Pass thru, wheel and deal  
 Centers pass thru, left allemande.....

Heads rollaway, square thru four  
 Swing thru, recycle, touch a quarter  
 Centers trade, walk and dodge  
 Partner trade, pass thru, wheel and deal  
 Centers pass thru, left allemande.....

Sides rollaway, heads square thru four  
 Ocean wave, ends circulate,  
 Centers trade, centers run  
 Bend the line, star thru, track two  
 Recycle, pass thru, trade by  
 Pass thru, left allemande.....

Sides rollaway, heads square thru four  
 Swing thru, circulate, centers trade  
 Centers run, new centers cross run  
 Boys fold, star thru, wheel and deal  
 Centers square thru three-quarters  
 Left allemande.....

Heads lead right and circle to a line  
 Pass the ocean, circulate, recycle  
 Touch a quarter, scoot back, boys fold  
 Two ladies chain, pass thru,  
 Wheel and deal, star thru  
 Others lead right, left allemande.....

Heads star thru, boys only zoom  
 Centers make a wave  
 Ping pong circulate, recycle  
 Pass thru, square thru three-quarters  
 Left allemande.....

Heads star thru, girls only zoom,  
 Double pass thru, track two, recycle  
 Left allemande.....

Sides rollaway, heads square thru four  
 Boys only touch a quarter  
 Girls face the boys, center boys run left  
 All star thru, swing thru, boys run  
 Girls trade, wheel and deal  
 Left allemande.....

# RANCH HOUSE RECORDS

**NEW RELEASES**

RH-209 IF THIS IS JUST A GAME by Darryl McMillan  
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 RH-503 BACK ON MY MIND by Tony Oxendine

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RH-207 SOLITAIRE by Darryl McMillan  
 RH-303 SEMOLITA by Bill Terrell

**BEST SELLERS**

RH-502 TEXAS WOMAN by Tony Oxendine  
 RH-206 ON THE REBOUND by Darryl McMillan



Bill Terrell



Tony Oxendine



Darryl McMillan

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Darryl L. McMillan  
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 Phone 904-285-2050

# Dancing Tips

On a recent calling tour, we noted dancers doing the *see saw* as a "butterfly balance," with hands up and rocking from side to side. Their timing was off and they had a difficult time getting into the next maneuver in the singing call. They were really having a hard time, although basically the dance was very easy.

The dance was not an especially large one and a large percentage of the dancers were doing this, so I couldn't really ignore it. I stopped the dance long enough to explain that this was my #1 pet peeve. I do not usually comment on the liberties dancers take with some calls, but this one I just had to comment on.

I explained to them that the *see saw* done properly would take about four beats of music; the one they were using takes two at most. This was throwing their timing off. Further more, in the singing call, the *see saw* led the men into a star; the figure they were doing left the men facing the wrong direction and they had to turn around to get into position. I asked them to try it my way for the singing call and see how it worked. They all cooperated and the whole floor did the entire dance with no more difficulty. After the number was over, several came up and thanked me for explaining this to them. They said no one had ever shown them the difference, but I can't imagine their area callers not doing so.

One other pet peeve of mine is the slide step that often turns into a hop, being done by many on the *grand square*. It is a shame to ruin an old movement that is so pretty. I object also to the promenade where the men put their arms around the ladies' shoulders (the old Varsouvienna position). Too often men end up resting their arms on the ladies' shoulders. When I see

much of this, I just cannot resist calling a *couples backtrack* and watch them struggle! They don't realize that this is an old position that standardization did away with.

Areas differ, of course, but I do see a lot of *do-sa-dos* being done as a walk-around swing. I don't worry about this— it is wrong but no great harm is done and it seems to be another "phase" we are passing through. However, when you do this *do-sa-do* and *swing* is the next call, it must seem odd and maybe even a bit confusing.

I recently called a festival that was small. Many of us would expect at least that many dancers at regular club dances. I had to admire the spirit the dancers had. They were really enjoying their "festival." I remarked to a club member that they probably would have had a larger crowd if the weather hadn't turned bad. He replied, "Oh, this is just fine. Last year we were too crowded." I had called that one too, and I didn't realize they felt crowded. However, before the evening was over, I heard myself making the remark, "This is what square dancing is all about, just a bunch of friends having a good time." I said it, and then realized that, by golly, I meant it. Too often we strive for large crowds and put too much emphasis on numbers.

Even callers sometimes lose sight of the importance of just good fun and fellowship. We are so happy to get the bigger festivals to call. In fact, we often measure a caller's success in the size of the festivals he calls.

Now, you dancers, go ahead and flatter your caller....

1 line "Slim Jim" \$1.00

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### ETHICS

**QUESTION:** *Suppose you are new in town, due to job transfer or whatever. Which of the following actions would you take in order to establish yourself as a caller or round dance leader in the area? Please number them according to their appeal for you.*

1. Join the local area association to get acquainted.
2. Contact the "Y," local industries, park board to determine whether they can use you in their recreational plans.
3. If the area seems saturated, check nearby communities for opportunities.
4. Suggest beginner lessons for organizations listed above, plus PTA's and retirement complexes.
5. Advertise in the paper and local square/round dance magazines for bookings.
6. Advertise in paper and magazines for beginner lessons.
7. Visit dances with your records and request a spot.

These actions were graded on a point system, and represent the thoughts of Reed Moody, Bob Silvey, Ted Vaile, Bill Wallace, George Wiseman and Johnny Wykoff of the Indiana Square Dance Callers Association. The point count per action is: 1. 36 points, 2. 22 points, 3. 20 points, 4. 18 points, 5. 11 points, 6. 5 points, 7. 3 points. How do you rate?

Round dance leaders, of course, have the additional option of approaching clubs which are not presently dancing rounds.

There were four other options offered which, for obvious reasons, did not arouse much enthusiasm. Unfortunately, all have been known to happen:

1. Try to find out the names of club officers and ask to be booked. (OK if club has not a regular caller or cuer.)
2. Visit dances and get acquainted with secretaries. Try to get membership lists, plan a big dance and mail flyers, if successful, form a club.
3. Point out various callers' weaknesses to club officers.
4. Find out which clubs have regular callers and offer to work more cheaply.

The additional comments boiled down to the thought that by helping the activity, we best help ourselves, and that integrity and the practice of moral principles are a must for the advancement of square dancing.

*Carl Brandt  
Fort Wayne, Indiana*



2542 Palo Pinto  
Houston, Texas

#### RHYTHM SINGING CALLS

- RR121 BOOGIE GRASS BAND by Wade Driver  
RR122 I'M GONNA FIND WHERE I CAN by Pat Barbour  
RR123 IT'S BEEN A GREAT AFTERNOON by Wade Driver  
RR124 SHADOW OF YOUR SMILE by Wade Driver  
RR125 RHYTHM OF THE RAIN by Bob Baler  
RR126 SUMMERTIME by Wade Driver  
RR127 READY FOR THE TIMES TO GET BETTER by Wade Driver  
RR128 TODAY I STARTED LOVING YOU AGAIN by Wade Driver  
RR130 WHO AM I TO SAY by Kip Garvey  
RR131 MUSIC IS MY WOMAN by Ernie Kinney

#### RHYTHM ROUNDS

- RR503 LISTEN TO A COUNTRY SONG by Dave & Nita Smith



by Bob Howell

# easy level

*From Albuquerque, Bill Litchman contributes a little mixer which has an appropriate name for New Year's Eve. This dance gives everyone the chance to do their own thing.*

## **INSTANT MIX**

**FORMATION:** Couples facing LOD, open position

**SUGGESTED MUSIC:** FLK Progression— Folkraft #745-1287B

## **COUNTS**

- 8 Walk forward 8 steps
- 4 Face partner and back away 4 steps.
- 4 Do your own thing (4 counts of your own step: two-step, jive, hustle, Charleston)
- 4 Walk forward 4 steps to new partner on the right (original corner)
- 4 Holding both hands with palms toward new partner, palms together, lean to man's left (2 counts) and then to the man's right (2 counts)
- 8 Swing new partner, ending facing line of dance (LOD), open position.



*Nell Preamble, who spends her summers in Willowick, Ohio, and winters in Ft. Lauderdale, taught me this little gem last month. Again, this has an appropriate title for some New Year's Eve revelers who may need a.....*

## **CAB DRIVER**

**FORMATION:** Solo dance.

**MUSIC:** Cab Driver— Goldeis 45 P2758, by Mills Bros.

**FOOTWORK:** Begin on left foot (moving slightly backward)

1. Lean to the left, lean to the right. Repeat.
2. Two step to left, two step to right. Repeat. (On words *cab driver*.)
3. Lean left and touch left elbow with right hand (palms down). The left arm is bent and the hand is pointed up. Lean right and touch right elbow with left hand as above. Repeat.
4. Using a double shoveling movement with arms, do a two step diagonally forward and left. Do double shovel movement and two step to right. Repeat.
5. Put hands to the back in skaters' position. Skate left with gliding step. Skate right with gliding step. Repeat.
6. Run three steps forward and kick forward on the right foot.
7. Back up in three quick steps and begin again.

Here's a smoothy to start your New Year off. Mona Cannell got the dance from Harry Tock of Grand Forks, N.D. She say it is enjoyed by Mainstream dancers as well as her "low frequency" dancers as well.

### THE BIG DIPPER QUADRILLE

MUSIC: Wheels, by Billy Vaughn; Dot 45-102 or Dot 45-16174

FORMATION: Square (This is a grand square formation)

Intro — — — — —, — — — — — Big Dipper (cadence call the rest)  
 Heads star thru, back over two; sides star thru and back away  
 (Same) heads star thru, back over two; sides star thru and back away;  
 (Same) heads star thru, back over two; sides star thru and back away;  
 (Same) heads star thru, back over two) sides star thru, and four ladies chain;  
 — — — — —, — — — — — chain back  
 — — — — —, — — — — — Promenade (partnr)  
 All the way round — — — — —;  
 — — — — —, — — — — — Big Dipper



Repeat three more times, bow to partner.

NOTE: When sides back away they make an arch and back out over the heads who are diving thru to the center as in a substitute. Please remember that initial head couples remain heads throughout the Big Dipper action.


Our contra this month comes from Bruce Bird of Shawnee, Kansas. Some may question putting it in the "Easy Level" section; however, if the traditionalists will research spin chain thru they will find a most enjoyable and smooth-flowing movement with a little spice in the method of progression. We like it.

### OVERLAND SPINNER


FORMATION: Alternate duple (1, 3, 5, etc. crossed and active)

- 1-8 Actives center do-sa-do
- 9-16 With the one below, do-sa-do (make a wave)  
 A wave is formed with girls in center, boys on end. Actives face down.
- 17-32 Spin chain thru
- 33-36 Boys run
- 37-40 Bend the line
- 41-48 Slant right, two ladies chain
- 49-56 Flutter wheel straight across
- 57-64 Pass thru and U-turn back





Harold Thomas




Danny Thomas


## RECORDS

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 MEL-105 SLIPPING AWAY by Harold Thomas  
 MEL-106 MANJO HOEDOWN by Melody Men  
 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  
 LOVE OR SOMETHING LIKE IT GOT A HOLD ON ME



Frills at a national convention are the "frosting on the cake" that make a memorable event. The 28th National Square Dance Convention to be held on June 28, 29 and 30 at the completely air-conditioned MECCA Civic Center in downtown Milwaukee, Wisconsin, is no exception. Wisconsin committees have planned unique and fun events that are the prime ingredients of pleasant memories.

#### COOKBOOK

Speaking of ingredients, the Dairyland Cookbook will provide memories of the tastes and smells of Wisconsin long after folks have returned home. Your convention memories can be renewed as you travel through Wisconsin via America's Dairyland Cookbook.

Recipes were contributed by square dancers from all over Wisconsin, the National Executive Committee members and other distinguished persons. There is a special chapter for dairy recipes that reflect one of Wisconsin's major industries, as well as a section on microwave cookery. Cookbooks are \$4.50 and can be ordered on the registration form following this article.

#### DAIRYLAND SEWING CENTER

Another frill at the convention is the Sewing Center, to be open from 10 AM to 4 PM daily. Panel speakers will address the following topics: Look Neat with 'Nits, The Total Look, Perfect Plaid and Super Stripes, The Finest Fit, Brighten your Way with Applique, Western Shirt Styles. The regular features of pattern tracing, door prizes, mini-demonstrations and displays on capes, zippers and grippers, hemmers and rufflers, petticoat totes, badge purses and pettipants will also be part of the program. Emergency clothing

repairs can be made here, too.

#### STYLE SHOW

Viewers will be treated to a pageant of fashions in "Wonderful, Winsome Wisconsin." You will travel through the state in settings that range from the fun and frolic of a circus to the serene beauty of a northwoods lake. Models have been selected from dancers around the country. This free fashion show will be shown Saturday, June 30, at 1 PM in the 9000 elevated seat Arena in MECCA.

#### GEMUETLICHKEIT

What better way to round out the unique events in Wisconsin than to feast at a German Gemuetlichkeit. This special event will be held Saturday, June 30 from 11 AM to 8 PM at Turner Hall in downtown Milwaukee. Turner Hall dates back to 1883 when it was a major social and cultural center of Old Milwaukee.

Gemueticlichkeit is a German word that defies exact translation, but means good surroundings, good friends, good times. It suggests the good life we have and our pleasures in sharing it with others. That you will be able to do by partaking of the sumptuous buffet of Turner meatballs, sauerbraten and red cabbage, pork shanks and sauerkraut, as well as knochwurst, bratwurst and other German sausages. Make sure you save room for an irresistible strudel or torte, too!

Register today for the Gemuetlichkeit. The price per person is \$7.50, including tax and gratuities, and those who preregister will get first priority.

#### PROGRAMMING DEADLINE

Callers are reminded that February 15, 1979, is the programming deadline. This deadline is for all callers, leaders,

Continued on Page 67



# NATIONAL SQUARE DANCE CONVENTION — HOTEL/MOTEL SELECTIONS

Rates are subject to tax; also subject to change. Surcharge of \$1.00 per nite, per room, is included in rate below.

Code No.		% Tax	Singles	Doubles	Twins	Double Doubles	Suites
1	AMBASSADOR HOTEL (2)	9	\$14-16	\$18-22	\$18-22	\$20-24	
2	ASTOR HOTEL (2)	9	14-16	17-19	21-23	25-30	\$35
3	CONTINENTAL MOTEL (2)	9	20-22	25-27	27-30	31-38	
4	EXEL INN	10	15-17	19-21	23-25	28-32	
5	HARBORSIDE MOTOR INN (1,2,3,4)	4	24-26	29-31	29-31	34-39	
6	MILWAUKEE RIVER HILTON INN (2,3)	9	36-38	43-45	43-45	50-60	
7	HOLIDAY INN CENTRAL (1,2,3,4)	9	30-35	38-44	38-44	44-50	
8	HOLIDAY INN NORTHEAST (1,2,3,4)	9	28-33	37-43	37-43	43-49	
9	HOLIDAY INN SOUTH-AIRPORT (1,2,3)	9	27-31	33-38	33-38	38-44	
10	HOLIDAY INN WEST (1,2,3,4)	10	29-35	36-41	36-41	41-47	
11	HOLIDAY INN KENOSHA (1,2,3,4)	4	27-29	41-43	41-43	47-49	
12	HOLIDAY INN MENOMONEE FALLS (1,2,3,4)	4	26-28	31-33	31-33	33-40	
13	HOLIDAY INN WAUKESHA (2,3,4)	4	32-34	36-38	36-38	38-44	
14	HOWARD JOHNSON'S, Layton Avenue (1,2,3)	9	27-30	31-35	31-35	40-55	
15	HOWARD JOHNSON'S, Mayfair Road (1,2,3)	10	27-30	31-35	31-35	40-55	
16	HYATT LODGE	9	20-22	23-25	25-27		
17	MIDWAY MOTOR LODGE, Mayfair Road (2,3)	10	33-35	43-47	43-47	47-53	
18	MIDWAY MOTOR LODGE, Airport	9	32-34	42-44	42-44	46-55	
19	MOTEL '6'	9	10-13	15-18	18-20	19-25	
20	NEW MILWAUKEE INN (1)	9	28-30	32-34	32-34	34-38	70
21	OLYMPIA RESORT (1,2)	4	49-51	56-58	56-58	58-65	65-105
22	PFISTER HOTEL & TOWER (2,3)	9	38-43	46-49	46-49	53-63	85-250
23	PLANKINTON HOUSE (2)	9	24-26	28-30	28-30	30-35	48-58
24	RAMADA INN AIRPORT (1,2,3)	9	29-30	34-36	34-36	40-45	
25	RAMADA SANDS (1,2,3)	10	26-28	35-37	35-37	40-45	
26	RED CARPET HOTEL (1,2,3,4)	9	34-36	40-42	40-42	45-50	100-200
27	ROAD STAR INN	9	22-24	23-25	25-27		
28	SHERATON MAYFAIR (1,2,3)	10	35-37	41-43	41-43	47-55	
29	STEEPLE CHASE INN (1)	4	32-34	37-39	37-39	43-47	
30	SUBURBAN MOTOR INN	9	17-19	20-22	20-22	24-28	
31	TOWNE HOTEL (2)	9	14-16	18-20	19-21		
32	WEST ALLIS INN (1,2)	9	27-29	35-37	35-37	40-45	
33	WOODS VIEW MOTEL (2,3)	9	20-22	23-25	23-25	30-35	
34	WISCONSIN HOTEL (2)	9	20-22	24-26	26-28	32-38	36-46

## DORMITORY HOUSING

Code No.		Singles	Twins	Suites
35	UNIVERSITY OF WISCONSIN, Sandburg Hall	\$10	\$18	\$32
	MILWAUKEE SCHOOL OF ENGINEERING (MSOE)			
36	Roy W. Johnson Hall	6.50	13	
37	Margaret Loock Hall	6.50	13	
	MARQUETTE UNIVERSITY			
38	Cobeen Hall	11	22	
39	O'Donnell Hall	11	22	
40	West Hall	21	42	
	(formerly a Holiday Inn, all motel conveniences)			
41	*Y.M.C.A., 915 W. Wisconsin Ave. (1,2,3)	11-15		

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"National Squares" Magazine	\$ 3.00				
Published in the interest of the National Square Dance Convention.					
<b>TOTAL AMOUNT ENCLOSED \$</b>					

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**HOUSING**  
 Indicate your preference of accommodations NOW. Your selections WILL BE processed by our Housing Director, and ONLY through him can reservations be approved. Please refer to the REVERSE SIDE for names, rates and locations. Indicate four choices. Your selections will be honored if possible, otherwise comparable accommodations will be arranged. **Telephone requests are not acceptable.**

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Suite(s) with one bedroom \_\_\_\_\_

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Rollaways needed \_\_\_\_\_ Other \_\_\_\_\_

**NAME OF HOTEL-MOTEL** \_\_\_\_\_

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3rd Choice \_\_\_\_\_

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Please do not send a Housing Deposit with this Application

All reservations will be made on a "First Come, First Served" basis. No minimum rates can be guaranteed. Hotels, Motels will confirm reservations and advise making deposit.

**PROPER SQUARE DANCE ATTIRE IS REQUIRED AT ALL NATIONAL SQUARE DANCE CONVENTION ACTIVITIES**

- ADVANCED REGISTRATION
- CONFIRMATIONS BY MAIL
- CANCELLATION REFUNDS

**CAMPING Wed. till Noon Sun.**

Please send \$28.00 (for 4 days package only) with this registration and include in total remittance.

Dancers planning to camp together **MUST BE REGISTERED AND ARRIVE TOGETHER.**

Travel Trailer     Pop-Up Trailer     Tent

Pick-Up Camper     Motor Home     Other \_\_\_\_\_

Limited electric, water.    Length of unit: \_\_\_\_\_ feet.

**CHECK CONVENTIONS ATTENDED**

<input type="checkbox"/> 1952 Riverside	<input type="checkbox"/> 1961 Detroit	<input type="checkbox"/> 1970 Louisville
<input type="checkbox"/> 1953 Kansas City	<input type="checkbox"/> 1962 Miami Beach	<input type="checkbox"/> 1971 New Orleans
<input type="checkbox"/> 1954 Dallas	<input type="checkbox"/> 1963 St. Paul	<input type="checkbox"/> 1972 Des Moines
<input type="checkbox"/> 1955 Oklahoma City	<input type="checkbox"/> 1964 Long Beach	<input type="checkbox"/> 1973 Salt Lake City
<input type="checkbox"/> 1956 San Diego	<input type="checkbox"/> 1965 Dallas	<input type="checkbox"/> 1974 San Antonio
<input type="checkbox"/> 1957 St. Louis	<input type="checkbox"/> 1966 Indianapolis	<input type="checkbox"/> 1975 Kansas City
<input type="checkbox"/> 1958 Louisville	<input type="checkbox"/> 1967 Philadelphia	<input type="checkbox"/> 1976 Anaheim
<input type="checkbox"/> 1959 Denver	<input type="checkbox"/> 1968 Omaha	<input type="checkbox"/> 1977 Atlantic City
<input type="checkbox"/> 1960 Des Moines	<input type="checkbox"/> 1969 Seattle	<input type="checkbox"/> 1978 Oklahoma City

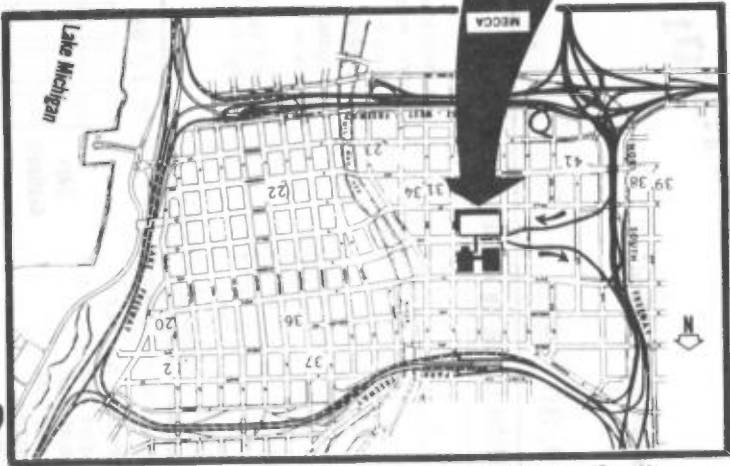
**Total Attended** \_\_\_\_\_

ARRIVING BY (Circle One) AIR BUS TRAIN AUTO BOAT

WILL ARRIVE \_\_\_\_\_ Day \_\_\_\_\_ Date \_\_\_\_\_ at \_\_\_\_\_ AM/PM

WILL DEPART \_\_\_\_\_ Day \_\_\_\_\_ Date \_\_\_\_\_ at \_\_\_\_\_ AM/PM





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

# CHALLENGE CHALLENGER

by Jim Kassel

The Holiday Season is upon us and when you read this we hope you will have had happy holidays. We are looking toward a milder winter and less cancellation of dances and activities than we've had over the past two winters. We hope they haven't scared many of you away from planning and scheduling normal winter events. We know in some cases in western Pennsylvania this has happened with clubs and visiting callers. Guess we are just becoming more cautious and then there are those escalating prices and high, high utility bills. Of course we have no answers, just a statement of facts. If we had dancers seeking a high level of dancing in the way industry and labor continually seek higher prices and wages, we would be swamped.

## CHICAGO

We would like to introduce you to a new Challenge group in the Chicago area, the Pollywogs. We were formed to further fun and friendships at the challenge level. Many good dances are coming up in the near future with callers Dewy Berry, Jeff Barch, Mike Jacobs and Ross Howell. Anyone who will be in the area is most welcome. Pollywogs are dancing C2 level with computer squares. For further information please call or write Pollywogs, 7243 S. Campbell Ave., Chicago, Illinois 60629, 312-848-4208 or 312-763-0137.

## ALBUQUERQUE

A new square dance organization, Advanced and Challenge Enthusiasts of the Southwest (ACES) has been formed at Albuquerque, New Mexico. Membership is open to any dancers who are interested in advanced and challenge dancing. The present membership

consists of about fifty couples. Most members are from Albuquerque but there are several from Santa Fe as well as Colorado and Texas. The purpose of the organization is to unite the resources of the various small clubs and tape groups to promote advanced and challenge dancing in the area. The initial activities of the ACES are the publication of newsletters with information on local advanced and challenge dances and the collection of information about the various tape groups and clubs to be made available to interested dancers. For further information call 505-292-2145.

## DALLAS, TEXAS

Dallas Pioneers invite all advanced to C-1 level dancers who visit the area to call 214-337-3740 (Watson and Velva Crumbie) if you're looking for this level of dancing. In the near future they have John Marshall, Dave Lightly and Jerry Schatzer, as well as their regular callers Tim Ploch and Dave Smith on first and third Saturdays.

## NEW HAVEN, CONN.

Rusty's Renegades dance every Sunday evening from Labor Day to Memorial Day and every Monday throughout the summer. They dance C-1 to C-2 in the basement of St. Bernadette's church in New Haven. Rusty McLean is the caller. Art and Carla Gage are contacts (203-488-5306).

### LAST MONTH'S PUZZLE ANSWERS

1. Karen Upton, Dan Grant
2. Jane Trent, Bill Frost
3. Mary Smith, Alan Hole
4. Leona Robbins, Charlie Egan

## THE CHALLENGE SQUARE DANCING HANDBOOK

by Clark Baker

At last, a book that explains all the concepts, naming conventions, formations, extensions and variations that are in common use in today's Advanced and Challenge dancing. This book will help tape group leaders, callers and dancers understand the concepts that they run across while dancing. It covers all levels of dancing from Mainstream through Advanced, C1, C2, C3, and even C4. The revised second edition is 113 pages. To order your copy, send \$6.00 to Clark Baker 550 Memorial Dr. 12B2, Cambridge MA 02139

# WORKSHOP

□ □ □ □ EDITED BY  
**WILLARD ORLICH**



## CHOREOGRAPHY

Looking for "beginner" APD figures?  
Try these for the graduate:

Head two gents and the corner girls  
Go forward up and back, square thru  
Count four hands go full around  
Split those two, around one  
Corners all left allemande.....

Side couples star thru, pass thru,  
Star thru, pass thru, U-turn back  
Star thru, California twirl, insides arch  
Dive thru, pass thru, star thru  
California twirl and face your partner  
Allemande left.....

Side ladies chain across the track  
#1 couple stand back to back  
Your corner box the gnat  
New head couples crosstrail thru


Separate around two, hook on the ends  
Forward eight and back, star thru  
Boys star left, girls star right  
Turn those two stars round about  
Any boy pick up your maid  
Rest all follow, star promenade  
Head two couples wheel around  
Right and left thru, crosstrail thru  
Find your corner, left allemande.....

Side couples square thru four hands  
Split the outsides, round one,  
Line up four, forward eight  
Back again, pass thru, centers arch  
Ends turn in, circle four, go full around  
Then pass thru, split the outsides  
Round one and line up four  
Forward eight and back again, pass thru  
Centers arch, ends turn in  
Center four go full around, pass thru  
To a left allemande.....

Head couples half sashay, lead to right  
Circle, ladies break and line up four  
Forward eight and back, pass thru  
Centers arch, ends turn in  
Square thru three-quarters, split men  
Line up four, forward eight and back  
Bend the line, pass thru, centers arch  
Ends turn in, square thru  $\frac{3}{4}$  around  
Split the ladies and line up four  
Forward eight and back, pass thru  
Swing the girl nearest you

Face some couple, crosstrail thru  
 To the corner, left allemande.....  
 Forward eight and back with you  
 Face your corner and star thru  
 California twirl and crosstrail to a  
 Left allemande, skip one girl  
 Right and left grand.....

# CALLERS' QUESTIONS



*Paul Kubik, Everett, Wash.:* Due to the considerable controversy and confusion on how to dance *load the boat*, various callers have different "rules." Here is a new call that can eliminate all confusion.

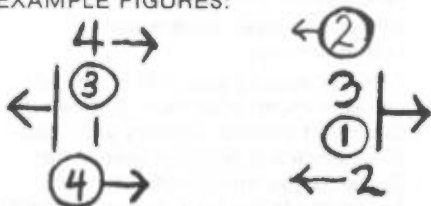
### LOAD THE (NEW) BOAT

Ends (4 parts) circulate three positions and turn in; centers (4 parts) pass thru, quarterout, partner trade and pass thru.

*ED. NOTE:* NCR cannot accept the "ends circulate three positions and turn in" part; the others are OK. The rule is: ends pass by each other three times on perimeter of square, and then quarter in toward center of set, standing alongside the third one passed.

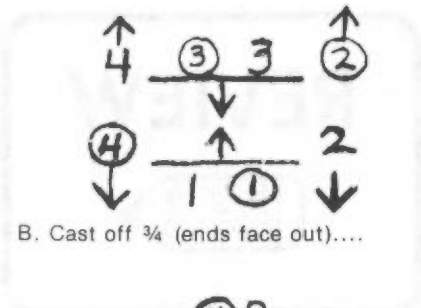
This is not the "circulate" rule: ends to ends, centers to centers, and does not count people passed but rather positions passed.

#### EXAMPLE FIGURES:

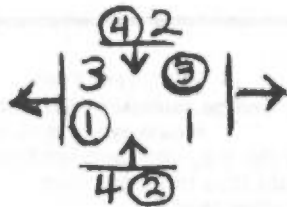


A. Heads square thru four, centers in...

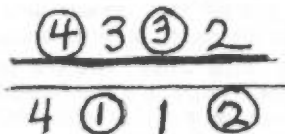
American Squaredance Magazine's Workshop features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Willard Orlich, Workshop Editor, American Squaredance., PO Box 788, Sandusky OH 44870.



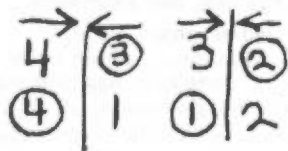
B. Cast off 3/4 (ends face out)....



C. Load the boat

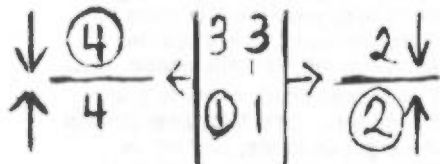


D. Those facing out separate  
 Around one and line up four....



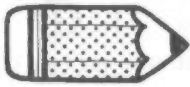
E. Square thru, trade by  
 Left allemande.....

*NOTE:* Had we followed the "circulate" rule, the C. figure would have looked like this:



and the rest of the figure would not be possible to resolve the choreography to a left allemande.

# REVIEW



## PEEL THE TOP

by George Jabbusch, Sarasota, Fla.

Heads swing thru, ends fold

- Peel the top*, right and left thru  
 Square thru three-quarters  
 Left allemande.....  
 Heads square thru four, swing thru  
 Girls fold, *peel the top*  
 Right and left thru, square thru three  
 Girl on the right, left allemande.....  
 Heads flutter wheel, sweep a quarter  
 Pass thru, circle to a two-faced line  
 Boys run, girls fold, *peel the top*  
 Slide thru, left allemande.....  
 Heads curlique, boys run, all curlique  
 Cast off three-quarters, boys fold  
*Peel the top*, boys trade, boys run  
 Bend the line, left allemande.....  
 Head ladies chain right,  
 Heads slide thru, partner trade  
 Curlique, ends fold, *peel the top*  
 Cast off three-quarters, all boys run  
 Centers pass thru, left allemande.....  
 Head couples swing thru, ends fold  
*Peel the top*, swing thru, turn thru  
 Circle four to a line, swing thru  
 Ends fold, *peel the top*, centers run  
 Bend the line, box the gnat  
 Crosstrail thru, left allemande.....  
 Heads right and left thru, rollaway  
 Half sashay, slide thru, swing thru  
 Girls fold, *peel the top*, slide thru  
 Curlique, scootback, boys run  
 Girls run left, left allemande.....  
 Heads lead right, circle to a line  
 Swing thru, girls fold, *peel the top*  
 All eight circulate, cast off  $\frac{3}{4}$   
 Boys run, swing thru, girls fold  
*Peel the top*, all eight circulate  
 Boys run, zoom and others trade  
 Pass thru, partner tag, left allemande...

APD:

- Heads box the gnat, square thru four  
 Swing thru, ends fold, *peel the top*  
 Turn thru, wheel and deal, zoom  
 Girls square thru three, star thru  
 Zoom, wheel and deal, left allemande...  
 Heads curlique, boys run, star thru  
 Reverse flutter wheel, girls lead  
 Dixie style to a wave, girls fold  
*Peel the top*, girls cross run, boys run  
 Bend the line, left allemande.....



## FIGURES

by John Strong, Salinas, California

- Four ladies chain, circle left  
 Allemande left for an allemande thar  
 Go right and left and form that star  
 Boys back up by not too far  
 Shoot that star, go right and left grand..  
 Heads square thru, square thru  
 U-turn back, right and left grand.....  
 Four ladies chain three-quarters  
 Four ladies chain, heads star thru  
 Pass thru, right and left thru  
 Pass thru, trade by, box the gnat  
 Right and left grand.....  
 Heads ladies chain, circle left  
 Allemande left, then promenade  
 Sides wheel around, pass thru  
 Wheel and deal, square thru  $\frac{3}{4}$   
 Left allemande.....  
 Walk all around your left hand lady  
 See-saw round your own, join hands  
 Circle left around the ring you roam  
 Allemande left with the corner girl  
 Do-sa-do you know, men star left  
 Across the town, turn the opposite right  
 Do an allemande left in Alamo style  
 Balance in and out, swing thru  
 Go two by two,  
 Grand right and left I shout.....  
 Four ladies chain, circle left  
 Allemande left, promenade



Heads wheel around, flutter wheel  
 Then pass thru, on to the next  
 Do a flutter wheel, turn the girl you do  
 Crosstrail thru, look for the corner  
 Allemande left, grand right and left.....  
 Circle to the left, allemande left  
 For an allemande thar, go right and left  
 Gents you star, back up boys  
 Shoot the star a full turn round  
 Corner by the right as you come down  
 Into the center for a wrong way thar  
 Boys back up in a left hand star  
 Slip the clutch, two times you know  
 Grand right and left you go.....  
 Head ladies chain, heads square thru  
 Circle to the left, break right out and  
 Circle up eight, allemande left  
 Promenade, heads wheel around,  
 Crosstrail thru, left allemande  
 Grand right and left the land.....  
 Four ladies chain three-quarters  
 Circle up eight, then whirlaway  
 Left allemande and promenade  
 Heads wheel around, star thru  
 Do an eight chain thru, square thru  $\frac{3}{4}$   
 Allemande left, right and left grand.....

**From So. Cal. Callers Notes:**

Heads square thru, centers in  
 Cast off three-quarters, ends run  
 Right and left thru, slide thru  
 Left allemande.....  
 Sides rollaway, heads square thru  
 Touch a quarter, swing thru, men run,  
 Men fold, swing her, man! Circle left  
 Turn corner left, hang on tight  
 Roll promenade.....  
 Heads lead right and circle to a line  
 Curlique, center four cast off  $\frac{3}{4}$   
 Other men run, centers swing thru  
 Center ladies trade, centers step ahead  
 All left allemande.....  
 Heads star thru, all double pass thru  
 Face right, ferris wheel  
 Men square thru three-quarters  
 Corner swing, left allemande  
 Walk by one and promenade.....  
 Heads square thru, curlique,  
 Neighbor trade, men run  
 Reverse the flutter wheel, flutter wheel  
 Star thru, left allemande.....  
**by Bob Carmack, Springfield, Mo.**  
 Heads square thru four, swing thru  
 Men circulate, ladies trade  
 Ladies circulate, men trade  
 Men circulate, ladies trade

Ladies circulate, men trade, men run  
 Wheel and deal, left allemande.....  
 Heads square thru four, swing thru  
 Men circulate, ladies trade, swing thru  
 Ladies circulate, men trade, swing thru  
 Men circulate, ladies trade, men run  
 Bend the line, right and left thru.....  
 Heads square thru four, swing thru  
 Men run, men trade, men run  
 Men cross run, men circulate, men run  
 Men trade, men circulate double  
 Bend the line, pass thru, U-turn back  
 Right and left thru, left allemande.....  
 Heads square thru four, swing thru  
 Ladies run, ladies trade, ladies cross run  
 Ladies circulate, ladies run,  
 Ladies circulate double, ladies run  
 Bend the line, flutter wheel  
 Left allemande.....  
 Heads curlique, walk and dodge  
 Swing thru, men trade, men circulate  
 Men run, wheel and deal  
 Left allemande.....  
 Head ladies chain, heads square thru  
 Swing thru, eight circulate, swing thru  
 Eight circulate, swing thru  
 Eight circulate, go right and left grand..  
 Allemande left Alamo style,  
 Heads trade, gents trade, ladies trade  
 Sides trade, heads trade, gents trade  
 Ladies trade, sides trade  
 Left allemande.....  
 Heads lead right and circle to a line  
 Pass the ocean, swing thru, boys run  
 Ferris wheel, double pass thru  
 Centers in, cast off three-quarters  
 Star thru, double pass thru, track two  
 Swing thru, boys trade, turn thru  
 Left allemande.....  
 Heads lead right and circle to a line  
 Touch a quarter, eight circulate  
 Centers trade and roll to face  
 Square thru four, end boys run right  
 Spin chain thru, girls circulate double  
 Grand right and left.....  
 Heads square thru, touch a quarter  
 Split circulate, boys run, pass thru  
 Wheel and deal, double pass thru  
 Cloverleaf, centers right and left thru  
 Veer left, hook four in line  
 Stroll and cycle, bend the line  
 Slide thru, left allemande.....  
 Heads lead right and circle to a line  
 Pass thru, boys run right, scoot back  
 Boys run, right and left thru

Dixie style to a wave, boys cross run  
Boys circulate, girls trade, recycle  
Veer left, ferris wheel, centers veer left  
Hook four in line, stroll and cycle,  
Bend the line, star thru, pass thru  
Trade by, left allemande.....

Heads lead right and circle to a line  
Swing thru, boys run, half tag  
Walk and dodge, trade by  
Spin chain thru, girls circulate double  
Boys run, ferris wheel  
Centers square thru three-quarters  
Left allemande.....

**APD:**

Heads square thru four, touch a quarter  
Split circulate, boys fold  
Girls swing thru, extend to a wave  
Walk and dodge, chase right  
Scoot back, girls trade, star thru  
Pass thru, left allemande.....

Heads lead right and circle to a line  
Right and left thru, Dixie style to wave  
Fan the top, trade the wave, girls trade  
Recycle, left allemande.....

Heads lead right and circle to a line  
Right and left thru, Dixie style to wave  
Girls circulate, fan the top, trade wave  
Girls trade, recycle, star thru  
Dive thru, square thru three-quarters  
Left allemande.....

Heads square thru four, swing thru  
Spin the top, right and left thru  
Dixie style to an ocean wave  
Boys circulate, fan the top, trade wave  
Grand swing thru, boys run  
Bend the line, pass thru, trade by  
Left allemande.....

Heads lead right and circle to a line  
Right and left thru, Dixie style  
To an ocean wave, girls circulate  
Girls trade, boys trade, recycle  
Left allemande.....

Heads lead right and circle to a line  
Swing thru, turn and left thru  
And a quarter more, girls hinge  
Diamond circulate, flip the diamond  
Swing thru, turn thru, left allemande....

Heads lead right and circle to a line  
Pass thru, tag the line, centers in  
Cast off three-quarters,  
Turn and left thru and a quarter more  
Couples hinge, triple trade  
Couples hinge, bend the line, star thru  
Dive thru, square thru three-quarters  
Left allemande.....

**by Ric Fisher, Mar vista, Calif.**

Heads lead right, veer left to a  
Two-faced line, ferris (no wheel)  
Stroll and cycle, girls hinge a quarter  
Men quarter in, ping pong circulate  
Center men run, stroll and cycle  
Centers walk and dodge,  
Center men run, ferris, stroll and cycle  
Ferris wheel, star thru, back out  
Others pass the ocean, swing thru  
Men run, bend the line, left allemande..

Heads square thru four, pass to center  
Veer left, stroll and cycle, girls hinge  $\frac{1}{4}$   
Men quarter in, extend, recycle  
Pass thru, outsides U-turn back,  
Centers veer right, left stroll and cycle  
Ferris wheel, pass thru, touch a quarter  
Men run, pass thru, wheel and deal  
Square thru three-quarters  
Pass to center, square thru three  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, half tag, walk and dodge  
Men run, ladies fold, men turn thru  
Slide thru, bend the line  
Left allemande.....

Heads square thru four, spin chain thru  
Girls turn back, girls circulate  
Men walk and dodge, men run  
Cycle and wheel, centers in, cast off  $\frac{3}{4}$   
Star thru, centers touch and recycle  
Trade by, pass to the center  
Square thru three-quarters  
Left allemande.....

Heads lead right and circle to a line  
Curley cross, clover and touch a quarter  
Men pass thru, outside men run  
Double pass thru, leads trade  
Pass to the center, slide thru, roll  
Square thru three-quarters, slide thru  
Right and left thru, left allemande.....

Heads lead right, square thru,  
Bend the line, pass thru  
Wheel and spread, square thru  
Pass thru, track two, spin the top  
Pass thru, tag the line  
Leads U-turn back, slide thru  
Ladies trade, bend the line  
Left allemande.....



\*\*\*\*\*



*Jonel*



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\$22.50

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\*\*\*\*\*

# feedback

We have heard much lately of dancers dropping out because they could not keep up with all the new material. There must be some truth, else we would not hear such a roar from those who usually say very little. It should be pointed out most of these folks don't quit due to their failure, but due to their breaking down their friends' squares. They truly have consideration for others.

The caller hears often the loud voice of the single couple who want more for this couple is wanting to go, go, go, and they should be allowed the chance to vent their enthusiasm! We do wonder if at a dance of ten squares, two or four couples truly voice the opinion of the majority. True, something must be done to please this group, and it is the talented caller who can figure out how to do it on any given night at any given time.

Callerlab has a very effective level of dancing program, based on dancers learning basics 1 to 69, Experimentals, Plus 1 and Plus 2, all in this order. If we follow this plan, there should be no reason why it won't work. On the other hand, there are reasons why we cannot, such as area, numbers of dancers, dancer experience. What does it all boil down to? Caller judgment!

We don't believe there is a caller in square dancing today, who does not feel deep concern over losing even one dancer! All share a profound desire to please the dancer, without whom there would be no square dancing! So we would say to the dancer, "Let your feelings be known. Tell him you can dance only two nights per month! Tell him you are having trouble keeping up with the level. Ask for help!"

In almost all areas a 1-69 dance can be set up, IF enough dancers want and will support it. We have been asked to set up this type of dance, only to wait while one or two couples show up. If

dancers truly want this, we'll bet callers will give it. However, those who ask, must support!

A moratorium on moves has been suggested. Truly there are too many new moves. Perhaps a year of looking at what we already have would wake many of us up; on the other hand, we may miss a *square thru* or a *flutter hwheel* type movement which might provide much pleasure.

When we teach new folks, we always let it be known they are entering into a strange activity that has grown due to lack of change. Before we get through the class, they find there are changes occurring, for some change must occur, else any activity will die. We also stress fun and fellowship. This is the key and this above all!

So, we conclude, we have dancers leaving, but we are all trying our hardest to keep them. We have too many new moves, but we are trying, through the outstanding efforts of Callerlab and others, to use only those noteworthy ones. We have problems in level, but we do have a good level program if we strive to use it. We have problems in dress and halls, and this goes on and on, but no matter what the problem, someone, somewhere, is trying their heart out to find a happy solution.

In the *American Squaredance* editorial of November, 1978, you ask as the last sentence, "When we go to the super market, do we buy the whole store?" If we could add the stipulation of time, we say, "Yes!" If we stay in square and round dancing, we will see all the problems and all or most of the solutions. An activity based on fun and fellowship can and will survive!

It has been said of our country that it has its faults but it is the best in the world. I say square dancing has its problems, but it's still tops! As long as

**Continued on Page 86**

# Sketchpad Commentary

## MY NEW YEAR'S SQUARE DANCE RESOLUTIONS [Good any time]

I will try to get through one dance at a time and not worry about all the calls I might not remember or have not learned.

I will relax and enjoy this tip and not dwell on thoughts of former "foul ups" or worry about possible future breakdowns in the square.

I will adjust to fellow dancers in the square and not be concerned whether they are better or worse dancers than I.

I will concentrate on the calls and follow them to the best of my ability.

I will restrain any impulse to push, shove, lead or guide other dancers. I will concentrate on improving my own skills rather than attempt to correct those of others.

I will be agreeable, dress appropriately, speak softly, act courteously and speak ill of no one.

I will not be overly sensitive to snide remarks, glares, or censure concerning my dancing ability from others in the square.

I will be considerate, patient and understanding with fellow dancers and hope for equal concern from them.

Yea, though I promenade many miles, I will *smile, smile, smile*, even though I am stepped on, my partner has goofed, or I misunderstood the caller.

I hope everyone else will, too.....

Mildred Wilkinson  
Hot Springs, Arkansas

# People

IN THE NEWS



## LAST LAUGH DEPARTMENT

Recently in a popular New England square dance magazine (Can you guess?) there was an outlandish early photo of the editors of *American Squaredance* dressed for a costume party at Camp Becket in the Berkshire Mountains of Massachusetts. Well, just by coincidence, your ASD editors were able to pull out of the file an outlandish photo of the editors of that New England magazine (chuckle, chuckle) which we reprint here for our readers. How about that, **Charlie** and **Bertha Baldwin**?

The doctor ordered a good rest and checkup for **Cal Golden** recently, reported by **Sharon**, which caused the cancellation of a number of calling dates. Go easy, **Cal**.

**Claire Stevens** of Middlebury, Vermont, who has a regular square dance news column in the *Addison Country Independent*, recently quoted *ASD*, and recognized *ASD*'s ten year birthday.

## RON SHAW

1810 Nowlin Drive  
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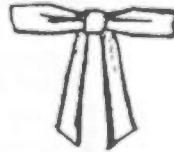


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**Eddie Powell** has his own weekly square dance show each Sunday night, 8:45 to 9:00 on 3WJ FM Stereo Country Music Radio in the Columbus, Ohio, area. New square dance records will be aired, if promotional copies are sent to **Eddie** at 1699 Brice Rd., Reynoldsburg OH 43068.

**Ralph Silvius**, formerly of Modesto, California, is the resident caller at Alamo Palms MH/RV Park in Alamo, Texas.

A real surprise came when the Single Trees square dance group from Eugene, Oregon, visited the Good Samaritan Nursing Home to dance for the residents, and found they had not one caller for the occasion but *two*. One was **Dan McCornack** of Eugene, the club's regular caller. The other was **Bart Jones**, ninety-three years young and a resident. **Bart** not only did a competent job of calling, but when the dancers faltered he came out on the floor and demonstrated how the dance should be done. Prospective square learners who use the excuse of advanced years for not taking lessons could learn a lot from

**Bart.**

**Howie and Ruth Davison** of North Edgecomb, Maine, owners of the Merry Barn, a square dance center for over twenty-five years, have "switched horses," one might say, and have replaced an emphasis on western-style activity (after 38 years of calling for **Howie**) for almost all one-night-stand activity, plus another unique program called "Musical Nostalgia" in which they take bus tours and entertain groups with good old-fashioned music. **Howie** plays on a portable electric organ.

That reminds us of the fact that another veteran caller, **Joe Lewis**, on the other side of the continent in Texas, probably does more one-night parties playing his famous organ than calling for square dances.

In the November issue of *New Hampshire Profiles*, a beautiful color photo feature on square dancing appears, written by **John Clayton**. Many dancers are mentioned, including **Roger Letendre** of Calico House square dance shop,

Continued on Page 87

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PAST RELEASES — SINGING CALLS

JP-1975 DEAL LIFE AGAIN— Joe Porritt

JP-1977 HONEY ALL I EVER NEED IS YOU—  
Joe Porritt

CURRENT RELEASES

JP-101 BLUE MOON OF KENTUCKY— Bob Vinyard

JP-201 WHEN YOU SAY LOVE— by Joe Porritt



Sunday morning; dancers to be selected from a drawing.

Although the movement to dance for arthritis started in California, the dancers there are proud that it is mushrooming across the country — in Kansas, Oklahoma, Connecticut, Virginia and Hawaii. California dancers will host the second annual "Square Dancers Ring Up to Fight Arthritis" on Sunday, December 2, 1979.

*Civia Cohen  
Riverside, California*

### SQUARING UP TO FIGHT ARTHRITIS

The first annual dance to fight arthritis was attended by a thousand people who braved 105° temperatures in Riverside, California, Municipal Auditorium. A variety of callers and cuers were on hand. Also featured were a delicious buffet and many door prizes.

The net proceeds of \$2,223.32 will be presented in the name of Square Dancers of Southern California on the afternoon of the 24th Annual Stop Arthritis Telethon broadcast, Jan. 28-29. Two squares will dance on the show

### CANCER DANCE-A-THON

Bob Howard's Dance-a-thon for Cancer will be held January 27 at midnight through 6 P.M. January 28, an eighteen hour continual square dance to raise funds for cancer cure research.

Last year's dance-a-thon raised over \$2900. Donations covered all costs, so all monies raised went directly to the Cancer Society.

This year a phone-a-thon will be held in conjunction with the event in the



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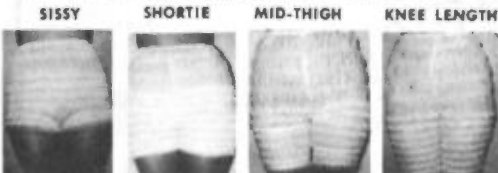
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dance hall. Guests will enjoy entertainment and refreshments. Callers and cuers from all over New England will officiate with host Bob Howard and co-host Del Barone.

One night driving home from a dance, Bob wondered why marathons and benefit square dances were held for so many causes other than cancer. Bob took his idea to the Cancer Society; many friends and faithful workers helped him organize the affair, and the annual Dance-a-thon became reality.

Those wishing to attend or contribute may contact Bob Howard at 35 Cottage St., West Springfield MA 01089.

### BEACH BALL — A SUNNY SUCCESS

Mr. Sun, Lord of Myrtle Beach, South Carolina, pushed the clouds away and reigned supreme over last fall's Beach Ball. 1497 dancers attended from eighteen states and from Ontario, Canada.

Garth and Bea Mason came from Sierra Vista, Arizona, 1900 miles and took home a plaque for traveling the longest distance. Zane Byers from Pennsylvania came 650 miles, played in

the golf tournament and won the award for the longest drive.

The Red Rose Ramblers of Lancaster, South Carolina, were the largest club group, with 110 present. Runner-up club was the Kalico Kapers of Columbia with 88 present.

Prizes for the golf tournament, donated by Bill and Anne's Western Wear, went to Sparky Thompson for low net, Ernie Boykin for low gross and Terry Collins for closest to the pin.

Dancetime squares were called by John Inabinet, Bobby Lepard, Tony Oxendine and Harold Thomas, with the addition of Elmer Sheffield for Saturday program. Harold and Judy Hoover led the round dance program and were surprised when their Hoover Nuts came to their workshop in "Hoover Nut" T-shirts. The Columbia Cloggers performed in colorful costumes. Bill Nichols taught beginner clogging and performed with the group on Saturday. The grand march was led by the Wheeling Whirlers, their presidents, Mills and Doris McClenny and their caller, Tony Oxendine. Ceremonies

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C-403 — SUMMERTIME DREAM

Flip Inst. by Beryl Main

#### LATEST RELEASES

C-402 FLASH OF FIRE

Flip Inst. by Beryl Main

C-303 — NEW AND IMPROVED  
KING OF THE ROAD

Flip Inst. by Gary Shoemake

RHYTHM OF THE ROAD

Flip Inst. by Ken Bower

& Gary Shoemake



Beryl Main



Jerry Haag



Gary Shoemake



Ken Bower



C-602 FIVE FOOT TWO

by John & Wanda Winter

C-203 — NEW

WILD ABOUT HONEY

Flip Inst. by Jerry Haag

C-202 ROCKIN' IN ROSALIE'S  
BOAT

Flip Inst. by Jerry Haag

C-503 — NEW

ROCKIN' PNEUMONIA &

BOOGIE WOOGIE FLU

Flip Inst. by Ken Bower

C-104 — NEW

SMOOTH AND EASY

(Patter) by Ken Bower



Paul Marcum



Wayne Baldwin



RR102

GOTTA QUIT LOOKIN'

AT YOU BABY

Flip Inst. by Paul Marcum

RR201 SWEET FEELIN'S

Flip Inst. by Wayne Baldwin

included a welcome from city councilwoman Marjorie Stonebrook, invocation by Frank Trapp, chairman of the S.C. Federation and the National Anthem sung by Tony. Elliott Carter paid tribute to Monroe Sox during the Sunday worship service, which was a renewal of faith and the perfect ending to a fine holiday. The committee thanks all who participated in and promoted the event, including Mr. Sun!

*Laverne & Barbara Harrelson  
Lancaster, South Carolina*

### IN MEMORIAM

The square dance world has lost one of its greatest enthusiasts and cheerful proponents with the death of John Ward of Alton, Kansas. John's choreography often appeared in the Workshop sections of ASD and we will miss his twinkling eye and big grin at future dances and conventions.

### NEW OFFICERS

Bob and Sarah Johnston were recently elected president of the Metropolitan New Orleans Area S&R/D Association

for the current year. Other officers elected at the association's annual meeting were: John and Evelyn Geauthreaux, first vice-president; Joe and Dolores Steinkamp, second vice-president; Donna and Rocky Luminais, recording secretary; Richard Matthews, corresponding secretary, and Walter and Margaret Smith, treasurer.

The Association's 22nd annual festival will be held August 10-11 at the Rivergate in New Orleans.

*Joe Steinkamp  
Harahan, Louisiana*


### GRAND STRAND FESTIVAL

Hundreds of square dancers will converge on Myrtle Beach, January 11 to 13, for the Grand Strand Festival at the Landmark Resort Hotel. The host club is the Sand Dollar Squares of North Myrtle Beach and they are billing the festival as "A Whale of a Dance."


Activities during the three-day event include dances, workshops, parties, a Grand March and a closing dance. National and area callers include Bob Augustin of New Orleans, Harold


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CC525 ALL I'LL EVER NEED by Jim  
 CC527 DIXIE by Jim  
 CC528 IN THE MIDDLE OF THE NIGHT by Bob Christian  
 CC529 I'M THE ONLY FOOL (MAMA EVER RAISED) by Al  
 CC530 GONE WITH THE WIND by Al  
 CC531 DANA LEE by Jim  
 CC532 I GUESS WE JUST WASTED THE REST by Jim

**NEW RELEASES**

CC533 ONE NIGHT STANDS by Jim  
 CC534 SOUTH by Bronc Wise  
 CC536 THIS TIME I'M IN IT FOR THE LOVE by Bronc Wise  
 CC535 SOMETHING TO BRAG ABOUT by Al  
 CC537 WALK RIGHT IN by Al

**BRAND NEW RELEASES**


CC538 LOVER'S QUESTION by Bob Poyner  
 CC539 BECAUSE I LOVE YOU THAT'S WHY by Clyde Wood  
 CC540 LAW ENFORCING MAN by Curt Davis  
 CC542 LOVE by Al

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Two special package rates are available through the hotel which include lodging, breakfast and dancing at all sessions. Individual tickets may be bought for sessions. Dancing will include Mainstream, Plus 1 and II levels, and two rounds between tips. For further information and tickets, write Tom Heyward, PO Box 210, North Myrtle Beach SC 29582 (803-249-3235).

#### FLOAT DANCERS

In November the drawing to determine the dancers on the Rose Parade Float was held at a benefit dance at the Naval Center in Encino, California. Chosen to dance on January 1 were Steve and Joy Wiedmaier, Warren, Penn.; Wayne McDonald and DeAnna Smith, Blountville, Tenn.; Steve Pape and Kathy Kook, West Covina, Cal.; Pat and Rich Welsh, Yorktown Heights, New York; Mike Folk, Oxnard and Kathy Kook, Ventura, Cal.

If you wish roses, tickets, or badges

and swingers, you have but to write to Square Dancers of America, PO Box 2, Altadena CA 91001, or phone 213-792-8883 or 448-3087.

#### 28th NATIONAL, Continued

prompters and exhibition groups who wish to be considered for programming. Registrations must be sent to Advance Registration Director, PO Box 1979, Port Washington WI 53074.

#### HOUSING/CAMPING UPDATE

Campers will be able to arrive on Saturday, June 23, rather than the previously announced date of June 26. Campers desiring additional time beyond the minimum Wednesday-through-Saturday package should submit an additional \$7.00 for each added night at the time of registration.

The housing committee indicates that the motels in the downtown area are sold out. Registrants should select from the outlying motels when registering.

#### REGISTRATION INFORMATION

Registration blanks and information are available from Bob and Marge Thronsdon, Box 1032, Janesville WI 53545.

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One of the hobbies of amateur artist Cleo Shore of Pomona, California, is making pins and pendants to promote square dance events, which she wears, and provides for others to wear to dances.

An example, promoting an ASD subscription dance, is shown here. One of the commercial firms providing materials for these little gems is O-poke Shrink Art (Artis) of Solvang, California 93463. A clear plastic sheet is available from this firm or others that supply local hobby shops with materials. Artex or



Sharpie pens, available in colors, are used to draw the designs and lettering. After the art work is finished on the plastic sheets, it is baked in a kitchen oven briefly at 300 to 350° and it will shrink to half size or less.

Finally, Avon nail strengthener (lacquer) is painted over the pin and a clip glued on the back. Cleo says she gets shrink plastic and clips at Ben's Arts and Crafts in North Mountain, Ontario, Canada. All materials are available in many hobby shops. Happy shrinking!



Johnny Jones



Elmer Sheffield



Don Williamson



Mike Hoose

**RED BOOT RELEASES:**

- RB237 GOTTA QUIT LOOKIN' AT YOU BABY by Ralph Fulkerson
- RB238 BOOGIE GRASS BAND by Don Williamson

**RED BOOT STAR RELEASES:**

- RBS1246 HELLO MEXICO, BY Elmer Sheffield, Jr.
- BS1245 IT'S BEEN A GREAT AFTERNOON by Elmer Sheffield, Jr.
- RBS1244 MAMMY by Johnny Wykoff



Bill Volner

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# RECORDS

## ROUND DANCES

by Frank & Phyl Lehnert

### PARA ESTO— Telemark 916

Choreography by Phil & Norma Roberts  
Good quiet music and an interesting high-intermediate rumba.

### BEI MER BIST DU SCHON— Hocror 648

Choreography by Wayne & Barbara Blackford  
Good music and a flowing intermediate three-part two step.

### SWINGING BLUES— Windsor 4762

Choreography by Emmett & Monette Courtney  
Good "low down" music and a good easy two step.

### TWILIGHT TIME Q/S— Mercury C-30075

Choreography by Fred & Delia Sweet  
Good music with a vocal by the Platters; an interestingly different intermediate two step.

### FOOL— UAX-11984

Choreography by Mike McNamee  
Good music with a vocal by Chris Rea for an intermediate disco cha.

### THANK HEAVEN— Telemark 913

Choreography by Kolt & Helen Tullis  
Good music for "Thank Heaven for Little Girls;" a moving, challenging quickstep.

### YOU'LL NEVER KNOW— Telemark 930

Choreography by Jim & Nancy Utley  
Good big band music; an interesting high-intermediate foxtrot.

### ALL THE THINGS YOU ARE— RCA 447-0881

Choreography by Dave & Dotti Parchman  
Good Artie Shaw music and a nice flowing, easy-intermediate two step.

### MOONGLOW— RCA 447-0881

Choreography by Dave & Dotti Parchman  
Great music and a good intermediate two step.

### LEROY SWING— Dance-A-Long P6119

Choreography by Eddie & Audrey Palmquist  
Good big band sound and a busy challenging international jive routine.

### CANADIAN SUNSET— RCA 447-0877

Choreography by Charles & Dorothy DeMaine  
Pretty music; interesting intermediate two step-cha cha with a sticky intro.

### DARK SHADOWS— Ranwood R104

Choreography by Ed & Sharon Campbell  
Good music for "Quentin's Theme" and a nice flowing easy-intermediate waltz.

### WALTZ OF FRIENDS— MacGregor 5040

Choreography by Alan & Margie Arnot  
Pleasant music; a little different easy-intermediate waltz.

### JUST A RHUMBA— MacGregor 5040

Choreography by Adam & Margie Arnot  
Good music and a flowing easy-intermediate rumba.

### SATIN SMOOTH— CEM 37026

Choreography by Vernon & Sandy Porter  
Good music on "Satin Doll;" flowing easy-intermediate two step.

Continued on Page 87

# Choreography

by Dave & Shirley Fleck, Toledo, Ohio

### SQUARE DANCE: 61-125

One Has My Name	Belco 279A	68 = 68
My Penny Arcade	LS GRT 167	70 = 70
A Lover's Question	Merc 55018	75 = 75a
Never Should Have		

Told You	Greenn 14265	84 = 84
Fun and Frolic	Belco 282	87 = 87
Sugar Lips	Greenn 14266	100 = 100
Oh Lonesome Me	Chinook C1002	101 = 101a
Sweetheart	Belco 281A	102 = 102
Strangers	Telemark 914	110 = 110a
Little Black Book	Belco 279	113 = 113
Baby Cha	Windsor 4761	114 = 114a

Gonna Write Myself		
A Letter	Belco 282	114 = 114
Candlelight Waltz	Windsor 4261	115 = 115
September in the Rain	Hocror 642B	92/25 = 117
Runaround	Atlantic 3440	118 = 118a
Mississippi Mud	Hi-Hat 966	122 = 122
Penny Arcade #1	GRT 167	99/23 = 122A

### EASY INTERMEDIATE: 126-175

Gardenias	Red Boot 903	126 = 126a
Rose Waltz	Greenn 14266	127 = 127
Penny Arcade #4	LS GRT 167	108/33 = 131a
My Charmaine	Lond 5N59009	131/4 = 135a
On The Boardwalk	Telemark 925	145 = 145a

# Ratings

For Rating Formula, see pp. 27-28.

ASD, November 1977.

Mack the Knife	D-A-L P6120	132/22 = 154
Invisible Tears	Columbia 33102	155 = 155
Can't Smile	Artista 0305	133/32 = 165a
Guitar Cha Cha	Telemark 888	140/25 = 165
Mockingbird Hill Lift	Warner 0353	163/4 = 167a
Moonglow	RCA 447-0881	161/12 = 172a

### INTERMEDIATE: 176-250

Wonderful Rumba	Tele. 15487	152/30 = 182
Paloma Blanca Samba	WBS 8115	121/63 = 184a
I Won't Forget You	RCA PB10956	184/2 = 186
First Kiss	Greenn 14263	188 = 188
Champagne Waltz	Roper 273A	195/5 = 200a
Hopscootch	EMI 2664	175/30 = 205
Music Is My Woman	Con Brio 129	189/23 = 212a
Carolina Moon	Telemark 889	230 = 230
Moonlight Tango	Hi-Hat 966	229/5 = 232

### HIGH INTERMEDIATE: 251-299

Stay As Sweet	D-A-L P6985	216/45 = 261
Strangers on the Shore	Eric AR-210	218/50 = 268

### ADVANCED: 300-349

Italian Theme	Greenn 14263	268/74 = 342
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### CHALLENGE: 350 +

Jiffy Swing	Windsor	354 = 354
Roses of Picardy	Telemark 934	332/25 = 357
Always	Tele 15372	343/25 = 368
I Will Wait For You	Tele SD5003A	370 = 370
Poco Cha	Greenn 14265	451 = 451

# RONS

## SINGING CALLS

by John Swindle

1978 was a short but fun year, with some fine records released and some great new labels established. '79 is now here and we anticipate just as great a year. This month's reviews are no exception, with a little of everything.

Before we start the reviews, let me take this opportunity for Gail and me to wish each of you a Happy New Year.

### **GREAT AFTERNOON— Chaparral 304**

**Caller; Gary Shoemaker**

Chaparral has done it again. This record we believe will be no less as great as all of the preceding releases. Outstanding music, well-timed figure and excellent calling by Gary on the flip side. The only complaint this reviewer and the review dancers had was some of the language used on the called side of the record, which added nothing to the record. We felt it just doesn't belong in square dance recording. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, Dixie style to an ocean wave, slip the clutch, left allemande, promenade.

### **BOOGIE GRASS BAND— Rhythm 121**

**Caller: Wade Driver**

Take a little Blue Grass, add a little boogie, put it on a Rhythm record, add Wade to the flip side and you have one great square dance record. We only regret that this record has already been released on another label and both companies can only hurt the other's sales. **FIGURE:** Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three-quarters, swing corner, promenade.

### **SUNNY— Thunderbird 185**

**Caller: Ron Libby**

Those of you who are familiar with Thunderbird music have just got to listen to this recording, both flip and instrumental sides. The music sounds like nothing we have ever heard on this label, and Ron does an unbelievable job

on the flip side. Our hats are off to both the Thunderbirds and Ron. **FIGURE:** Heads square thru, do-sa-do, swing thru, scoot back, recycle, left allemande, do-sa-do, swing corner, promenade; or: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

### **HELLO MEXICO— D & R 139**

**Caller: Ron Hunter**

A real south of the border flavor is captured in the instrumental on this record. The figure is well-timed and well done by Ron on the flip side. **FIGURE:** Heads star thru, pass thru, do-sa-do, spin chain thru, girls circulate, boys run, bend the line, slide thru, pass thru, trade by, swing, promenade.

### **SOLITAIRE— Ranch House 207**

**Caller: Darryl McMillan**

It has been a while since we have had any releases on the Ranch House label and we were pleased with the three releases we received this month. For those callers who heard this record at the '77 convention in Atlantic City, we know it was worth the wait. An upbeat at the ending added the icing. Some callers may have a little trouble with the metering. **FIGURE:** heads square thru, do-sa-do, swing thru, boys run, ferris wheel, curlique, make a right hand star, swing corner, promenade.

### **IF YOU WANT ME— Chinook 017**

**Caller: Jim Hattrick**

A nice, easy-to-listen-to, change of pace record, this will fit nicely into anyone's record box. One word of warning: the tune is not the same and may be hard for some callers to follow. **FIGURE:** Heads promenade three-quarters, sides do-sa-do, square thru three-quarters, circle four to a line, right and left thru, star thru, pass thru, swing, promenade.

### **GOTTA QUIT LOOKIN' AT YOU BABY Red Boot 237; Caller: Ralph Fulkerson**

A little bit of rock sound and beat made this a very enjoyable record to dance. Ralph almost stumped our review dancers when he used *four ladies circle left* in his opener and then his *eight chain two* was away from the norm. **FIGURE:** Four ladies chain, heads promenade half, lead right, circle four to a line, forward up and back, star thru,

do-sa-do, eight chain two, pass thru, swing, promenade.

**IT'S BEEN A GREAT AFTERNOON— Red Boot Star 1245; Elmer Sheffield Jr.** This is the second label this month with this tune and we have heard there are two more yet to come. The music was as good as the other label but we were a little disappointed in Junior's side, which just sounded as if his heart were not really in it. We feel it is really unfortunate that a song is put out by so many labels. **FIGURE:** Heads promenade half way, right and left thru, square thru, right and left thru, touch a quarter, split circulate, boys run, reverse the flutter, promenade.

**SEMOLITA— Ranch House 303**

**Caller: Bill Terrell**

Here is the third record out this month on Ranch House, another very good recording. Bill uses a well-timed figure on the flip side. A little work may be required, as with "Solitaire," to get the metering down. **FIGURE:** Heads square thru, do-sa-do, swing thru, spin chain thru, recycle, pass thru, swing, promenade.

**HEART FULL OF LOVE— Blue Star 2071**

**Caller: Marshall Flippo**

The Old Master has really put together a figure here that is smooth-flowing and timed perfectly (as usual), and very interesting. What else can you say about a figure put together by none other than Flip? Add a little western swing by the Bayou Ramblers and you have a very enjoyable record. **FIGURE:** Heads square thru, do-sa-do, slide thru, pass thru, partner trade, reverse the flutter, Dixie style to a wave, boys run, promenade.

**JOHNNY BE GOOD— Lore 1170**

**Caller: Dean Rogers Key: G & A**

Going back and picking up late fifties' rock tunes seems to be the thing to do in today's square dance market. The music on this recording is very reminiscent of the original recording and Dean did a nice job on his side (but we did miss Chuck). **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, couples circulate, wheel and deal, pass thru, trade by, swing, left allemande, promenade.

**NIGHT TIME AND MY BABY— Ranch House 208; Caller: Darryl McMillan**

This record on Ranch House is a little peppier than the other two releases. Darryl uses a *ladies promenade* in the opener, middle break and closer. A drum beat in the middle break and closer adds a little more enthusiasm. **FIGURE:** Four ladies chain three-quarters, heads square thru, do-sa-do, spin chain thru, girls circulate twice, turn thru, left allemande, do-sa-do, promenade.

**WASHINGTON AND LEE SWING— Blue Star 2072; Dave Taylor Key: A & B**

We're not that familiar with college fight songs, but this sounds like one (My memory banks just can't recall it). Dave uses some very wild lyrics in this *grand square* and a figure that is quite different from the run of the mill figures. **FIGURE:** Heads lead right, circle four to a line, forward up and back, pass thru, square thru three-quarters, swing, left allemande, promenade.

**DON'T LET THE GOOD TIMES GO— Lore 1169; Caller: Harold Bausch Key: E**

Very nice music and a well-timed figure made this an enjoyable record. The lyrics Harold uses during his *grand square* have quite a message. **FIGURE:** Heads pass the ocean, recycle, pass thru, right and left thru, eight chain four, do-sa-do, swing thru, turn thru, swing, promenade.

**PENNY ARCADE— Blue Star 2070 Caller Lem Smith Key: B Flat**

Anyone want to go to the Penny Arcade? The calliope sound and polka beat on this record will put you right there. Lem's use of a *ping pong circulate* was well done. **FIGURE:** Heads promenade half, sides right and left thru, pass the ocean, ping pong circulate, center ladies trade, recycle, pass thru, left allemande, pass your own, swing the next and promenade.

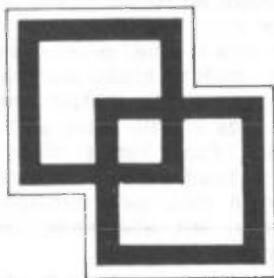
**I'LL ALWAYS THANK YOU FOR THE SUNSHINE— Bee Sharp 111; Bob Hester Key: B Flat**

Here is another change of pace record with a tune that is very easy to follow. A well-put together figure is called well by Bob on the flip. **FIGURE:** Heads promenade half, curliques, boys run,

Continued on Page 77

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## Speaking Of



## Singles

### SPARES 'N PAIRS, FLORIDA

The Florida Chapter of Bachelors 'n Bachelorettes International, the Spares 'N Pairs are planning several special dances in the near future. On March 2, at Clearwater City Hall Annex, the club will celebrate its second anniversary. On April 8, Spares 'N Pairs will sponsor a doll dance reunion. The Cloverleaf Squares, Friendship Squares and Sun-coast Cardinals, all inactive now, will be reunited with their doll which has travelled many miles. Many club members and friends will attend; several callers and cuers have volunteered their services, and advertising was offered by *Bow and Swing*, the Florida magazine. With this help, the reunion should be a wonderful time.

### LONE STAR SINGLES

Recent activities include a mystery bus trip, attended by 44 members. Destination was the Fairgrounds in LaGrange for the third annual Chicken Jamboree of the Road Runners S/D Club. After the meal, David Lavoie of Austin provided thirty minutes of request rounds. Three callers were on hand an evening of dancing on a wooden floor was reputed to be over one hundred years old.

Bus driver for the mystery trip was Ernie, the same driver who took the Lone Star Singles from Houston to Oklahoma City for the convention. Ernie is learning to be a caller and practiced his calls over the loud speaker during the entire trip to and from LaGrange. His repertoire is limited, so all that was heard was *right allemande* and *yellow rock*.

The Lone Stars have been visitng, as always, and chalked up dances with the

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Non-dancing activities included the Oktoberfest at the Bavarian Gardens Restaurant, with good food, good friendship and all the good dancing anyone could want, including a presentation of German folk dancing.

The Halloween Party was a huge success, although no one knows who really attended since all were in costume and disguised so well. Members are still investigating the real identity of a voluptuous Daisy Mae!

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**South Carolina**— Grand Strand Festival, Landmark Resort Hotel, Myrtle Beach; Jan. 11-13; Bob Augustin, Harold Kelley, Bobby Leopard, Mack Pipkin, Roy and Jean Green. Write Tom Heyward, PO Box 210, N. Myrtle Beach SC 29582.

**Pennsylvania**— 2nd Ann. January Jubilee, Philadelphia Sheraton Hotel, Jan. 11-13; Mainstream Plus 2, Adv. & Chal. Levels; Lee Kopman, Jack Lasry, Keith Gully, Bob Fisk, John Hendron, Ron Schneider, Rick and Joyce McGlynn. Write Nancy Kern, RD 2 McNeil Rd. Doylestown PA 18901

**Ohio**— Happy Pair Holiday, Hospitality Motor Inn, 1-77 & Rockside Rd., Cleveland; Jan. 12-14; Frank & Phyl Lehnert, Carl & Pat Smith. Write Phyl Lehnert, 2844 S. 109th St., Toledo OH 43611.

**California**— Snow Kapers, Kaiser Steel Gym, Fontana; Jan. 13; Don Farnsworth. Call 714-874-0877 or 627-3723.

**Florida**— Lehigh Resort Dance Vacations; Jan. 14-20; Al Brundage, Pete Sansom, Marty & Byrdie Martin. Call 813-369-2121.

**Arizona**— So. Ariz. S & R/D Festival, Tucson; Jan. 18-21; Chuck Bryant, Jerry Haag, Ken Bower, Frank & Phyl Lehnert. Write Ned & Jean McBride, 7301 E. Calle Cabo, Tucson AZ 85715.

**California**— 24th Anniv. Steeltown Twirlers, Kaiser Steel Gym, Fontana; Jan. 27; Osa Matthews. Call 714-874-0877 or 627-3723.

**Washington**— 4th Ann. Winterland Weekend Workshop, Shufflers Shanty, Kennewick; Beryl Main and Jerry Jestin. Jan. 19-20. Write 1979 Winterland Weekend, 1926 W. 9th Pl., Kennewick WA 99336.

**Alabama**— Belles & Beaux's 20th Ann. Special, Old High School Cafeteria, Weaver; Jan. 20; Lee Swain. Contact Ralph Curry, 1118 Hillcrest Dr., Weaver AL 36277.

**Arkansas**— Yellville Turkey Trotters & D Club Special; Malcolm Davis, Mimi Edwards; Jan. 20. Write Art Or Irene Castle, Rt. 1 Box 7, Cotter AR 72626 (501-435-6938).

**Florida**— Sweetest Dance, Clewiston; Jan. 26-27; Johnny Walter, Earl Kastner, Gil T. Crosby. Write Lethea Hall, 200 E. Sugarland Hwy., Clewiston FL.

**Florida**— Mid-Winter R/D Festival, Lake Mirror Auditorium, Lakeland; Jan. 26-28; Charles & Madeline Lovelace, Frank Dubois, Steve and Chris Brisette, Max and Ruth Mandel. Write the Brisettes, 3334 SE 13th St., Ocala FL 32670.

**South Carolina**— 4th Ann. S&R/D Convention, Myrtle Beach; Jan. 26-27. Write Louise Franklin, 9850 Midview Dr., Ladson SC 29456.

**Florida**— 21st Ann. Dance Festival, Jan. 26-27; Muni Auditorium, Panama City; Tony Oxendine, Jerry Helt, Jerry & Barbara Pierce.

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**S/D RECORD REVIEWS, Continued**  
swing thru, boys run, right and left thru, pass thru, trade by, swing, left allemande.

## SONG SUNG BLUE— Top 25346

Caller: Wally Cook

From across the waters in Australia comes a nice rendition of this song. Wally uses a somewhat different opener and ending that is quite refreshing. There seemed to be a slight pause just before the figure started, but the record was still enjoyed by the dancers. FIGURE: Heads flutter wheel, curlique, walk and dodge, circle to a line, curlique, coordinate, wheel and deal, pass thru, swing, promenade.

## IT DOESN'T MATTER ANYMORE— Ghost Town 4; Caller: Dave Kenney

Good gosh, here it is again. We've lost lost count of the companies that have released this one. This is no better nor worse than the others. Ghost Town fans can buy this one and others can take their pick of at least four other labels. Dave did a nice job on his side of the record, but again, enough is enough. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, flutter wheel, sweep a quarter, swing and promenade.

## PATTER RECORDS

**SUGARFOOT RAG (Key A)/CINDY (Key G)— Blue Star 2073**

"Sugarfoot" has lead, guitar, fiddle, base rhythm guitar and drums. "Cindy" has the same instruments as above, with banjo. The song is "Cindy Lou."

**BISCUIT JAWS (Key G)/ RATTLER (Key A) — Blue Star 2074**

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

### MAINSTREAM PLUS TWO

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

1. Two steps at a time
  3. Roll 'em
  3. Tilt the wave
  4. Ah so
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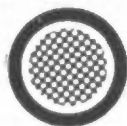
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## PULSE POLL



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2. Sunrise, Sunset
3. Games That Lovers Play
4. Oklahoma National
5. Maria Rhumba
6. Hustle Around
7. Maria
8. I Wanna Quickstep
9. Song of India
10. Waiting for the Robert E. Lee

### SQUARE DANCERS' ROUNDS

1. Little White Moon
2. Rose Room
3. You're Nobody til Somebody Loves You
4. It's A Sin
5. Sandy's Waltz
6. Engine #9
7. Alley Cat
8. Sugar Lips
9. Let's Cuddle
10. Wildflower

### CLASSICS

1. Spaghetti Rag
2. Folsom Prison Blues
3. Feelin'
4. Dream Awhile
5. Arms of Love
6. Birth of the Blues
7. My Love
8. Dancing Shadows
9. Roses for Elizabeth
10. Fascination Waltz

### TOP TEN ADVANCED ROUNDS

(Courtesy Carousels Clubs)

1. Sugarfoot Stomp (Easterday)
2. Hawaiian Wedding Song (Lovelace)
3. Wonderland By Night (Moss)
4. Madrid (Walker)
5. Till (Moss)
6. Maria Elena (Ward)
7. Song of India (Lovelace)
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9. Fascination Waltz (Moss)
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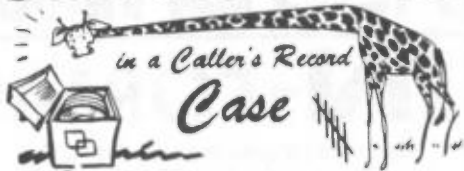
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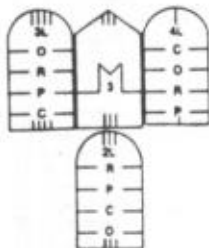
### FEEDBACK, Continued

someone, somewhere, continues to smile and search for a solution to any problem, we just can't miss!

Let's all take an optimistic outlook—the club caller, the nationally-known caller, the twice-a-month dancer, the twenty-night a month dancer— all of us — put on our best smile and continue to make our activity the very best we know it can be!

*Paul Greer*

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## PEOPLE, Continued

who also has the distinction of having supervised the design of a wedding gown for actress **Grace Kelly** before she became **Princess Grace** of Monaco. Other dancers mentioned are **Dick Severance**, **Lil Gagne**, **Steve Davis**, **Ron Hebert** and **John and Nancy Myslivy**.

**Nadine and Joseph Higgins** celebrate their fiftieth wedding anniversary this month with a ceremony and dancing Little Rock, Arkansas.

## R/D REVIEWS, Continued

- READY FOR SUNSHINE— CEM 37028**  
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# UNDERLINING

## THE CALLER NOTE SERVICES

There is not a lot of material to digest this month but a good potpourri from at least half a dozen reliable Note sources.

We note that Bill Kramer of Grenada Hills is the new Executive Secretary and *So. Cal. Notes* editor replacing Ted Wegener, long time southern California caller-leader and mentor of the world's oldest note service. The note service has a new format and some frank opinions, such as this:

"West coast dancers are smoother and more stylish (than east coast dancers). One of the main reasons for this, we felt, was the "palms up" style of dancing that is done on the west coast, and the smooth patter of the callers....."

We can't let that pass without a little editorial remark from your ASD editors. We say "yes" and "no." Yes, palms up styling makes for smoother dancing; no, west coast callers do not have necessarily have smoother patter than those in many other areas, as a personal observation.

Jack Lasry's **Notes for Callers** explores old movements such as *walk and dodge* and *cloverleaf*; looks into an APD *spin chain the gears*; gently pans *tilt the wave*; promotes *single circle to a wave*; and suggests we do surveys on recruitment and longevity.

In **News 'n Notes** from Connecticut, the terms *flip the rooster* and *flip the chicken* get the old chopping block treatment, while *checkover* and *make ready* get a nod of approval. Here's a nice way to use *eight chain six*:

Heads pair off, eight chain six  
Spin chain the gears  
Pass to the center, pass thru  
Left allemande.....

**NCR Notes** from Florida shows more thoughts from George Jabbusch and less from veteran editor Will Orlich,

who has been recuperating recently and "letting George do it." We wish ASD staff member Will a speedy recovery. *Triple scoot* and *triple trade*, a pair of dandies, are highlighted. New idea *delineate* is explored. For the advanced level, *acey deucey* and *explode* (the line, anything) get the once over.

**Nate's Notes** from Arizona thoroughly workshops a girl's best friend—*diamonds*. Also, there are thoughts on *acey deucey*, *three by one lines*, *pair off* and *remake the thar*. He asks if one is the kind of caller who helps to "shorten a dancer's right leg" by calling: *touch a quarter*, *walk and dodge*, *partner trade*, *pass the ocean*, *single hinge*, *split circulate*, *boys run*, etc.; or promotes "Statue of Liberty" dancing by calling: *star thru*, *pass thru*, *star thru*, *pass thru*, *California twirl*, *star thru*, *dive thru*, etc.

Andy Cisna in **SDLBA Notes** continues to innovate with "the other half" viewpoint, a party game, and a line dance. He explores an occasional surfer, *turnover*. A little same sex dancing can be set up this way:

Heads square thru four hands  
Curlique, girls fold (behind boys)  
(Boys now do any facing couple zero)  
(Get out) Boys turn thru....

John Strong in **SDDS** (Salinas, Cal.) especially features *fan the diamond*, *certified circulate*, *exchange the column* and *tilt the wave*.

Warren Berquam in **Minnesota Callers Notes** works over *grand weave*. George Gargano works *cross run*, *couples trade* and *half tag* variation. As usual, there are lots of modules to study, such as this way to get from static square to 1P2P lines:

Sides right and left thru  
Four ladies chain three-quarters  
Sides crosstrail thru, around one.....



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<p><b>INTERNATIONAL CALLERS COLLEGE</b> Aug. 26-31, 1979 Rainbow Lake Lodge Brevard NC 28712</p> <p><i>Johnny &amp; Charlotte Davis Dick &amp; Ardy Jones</i></p> <p>Individualized Instruction Complete Calling- Leadership Curriculum</p> <p><b>Write: Charlotte Davis, 212 McAlpin Ave., Erlanger KY 41018</b></p>	<p><b>MAPLE PLAIN, MINN.</b> 12th Minn. Callers Clinic Aug. 2-5, 1979</p> <p>Seminar on <b>STEP VALUE TIMING</b> &amp; Sight Calling Techniques</p> <p><i>Warren Berquam George Gargano</i> Sold Out in 1978</p> <p><b>Write Warren Berquam, Rt. 1 Box 187, Maple Plain MN 55359</b></p>	<p><b>3rd Annual Callers College King's HI-Kick Hall Ft. Wayne IN 46809</b></p> <p><i>Bob Cone Jim King</i></p> <p>Instruction Geared to Benefit All Callers Including Would-be Callers</p> <p><b>Jim &amp; Billie King 9616 Lower Huntington Rd. Ft. Wayne IN 46809 219-747-5775</b></p>
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<p><i>ASD Co-Sponsored</i></p> <p><b>DILLARD, GEORGIA CALLERS COLLEGE</b> August 12-18, 1979</p> <p>For Beginner and Experi- enced Callers (2 Levels)</p> <p><i>Stan Burdick, John Kaltentha- ler, Kip Garvey, Jerry Cope</i></p> <p><b>Write Jerry &amp; Becky Cope, Box 129, Dillard GA 30537</b></p>	<p><b>THE BILL PETERS CALLERS' SCHOOL LAS VEGAS, NEVADA</b> August 12-17, 1979</p> <p><i>Bill Peters, Bill Davis</i></p> <p>Emphasis on Sight Calling Formation Awareness Figure Constructions</p> <p><b>Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129</b></p>	<p><b>HARMONY, PA. INDIAN BRAVE CAMP</b> July 8-12, 1979</p> <p><i>Ed Foote John Kaltenthaler</i></p> <p>All phases of calling. Emphasis on choreography techniques &amp; methods</p> <p><b>Write Ed Foote, 140 McCandless Dr. Wexford PA 15090</b></p>



# PROBLEM CLINIC

Johnnie Scott writes an answer column for *New Around Cow Counties*, California, and we reprint a recent column which discusses two common problems that confront clubs and callers.

.....

We have a two-sided question this month. From a dancer: *What can we do about a caller who fails to show for a calling date and consistently sends replacement callers?* From a caller: *Why do clubs book callers and then several months later cancel the engagement?*

The answer to question one is very simple. Don't hire the caller. It is my feeling and the feelings of all the callers I have talked to that there are very few reasons for callers not to show for dances. One acceptable reason is that

the caller is ill. After all, callers are human, too.

Of course, there is the rare occasion when a caller finds he has made an honest mistake and has double-booked. He should honor the first date and it should be his responsibility to find an acceptable substitute after communicating with the club.

The second question is not so easily answered. I would think that clubs are like callers, and on rare occasions, officers may find they have double-booked. However, I get the feeling, and this is just my personal opinion, that clubs are now booking several years in advance and as they change officers, callers are being canceled in order for the new president to have open dates on which to book his favorite callers. This is very unfair to the caller who has held this date, sometimes for a year or more, for a club, and who has refused other dates on the basis of this agreement. *If it is wrong for a caller to cancel a date, is it not just as wrong for a club to cancel a caller?* Although an agreement may or may not be legally binding, is there still not an obligation? Should new officers not strive to maintain the integrity of their past officers and of their club? I see no real solution to this problem, but one thought: Do not book callers more than one year in advance and allow each president to book no further ahead than a period equal to his term in office.

Johnnie



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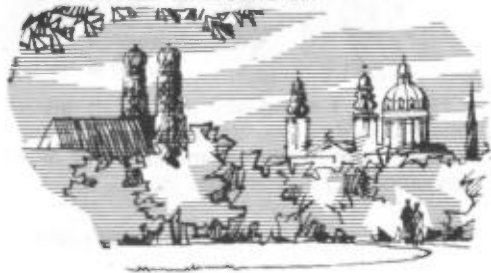
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## MEANDERINGS, Continued

typical German suburban home surrounded by flowers, shrubs and patio separated from the street by a sturdy fence and gate. Dip 'n Divers, who annually host a huge Maypole Special, also gave us a big Welkommen (Say "V" for "W") and a pretty plaque for our wall.

Probably fifty percent of the dancers present spoke only German, but I felt no language barrier whatsoever as I called to them— all were well-versed in the basics from *do-si-do* to *diamonds* and more. This was an eye-opener for me. Only some of my frivolous phrases, idiomatic oddities, and smatter of patter may have passed by them at times, which didn't matter. Their dance style is smooth and very disciplined. Smiles while dancing came slowly at first (as if this were unusual) but freely as we progressed through the evening.

Cathie and I had an afternoon to shop in downtown Munich, and it was a delight. With a little help from Hans' daughter Pamela, we boarded the streetcar (electric trolley) and made the right connections back and forth. It was to be a walking tour when we arrived in the heart of the city. Over the flat cobblestones we strode, through masses of hastening humanity, down broad and narrow strasse, ogling a maze of somewhat baffling shop signs, past markets of every description, all the way to St. Mary's Square (Marienplatz). In a wide circle around us, rising magnificently, were the imposing twin steeples of Frauenkirche (a noted landmark), the Townhall, St. Mary's Column, and the famous lifelike animated figures (Glockenspiel) that chimed the time of day. Don't tell a soul, but we sneaked into a McDonald's Restaurant at the very hub of the city and had a completely American hamburger, passing up the brockwurst und bier offered all around us.



At the afterparty the apple strudel with ice (cream) in the Wienerwald was *Wunderbar!* Now I know where the Pennsylvania Dutch get their shoo-fly-pie!

All too soon, we had to march out of Munich and hie our hides to Heidelberg....

It is a unique experience to rest your weary half-dead head in a German bed. You get one giant fluffy blanket several inches thick, that is designed to cover your knobby mod bod like an awful puffy waffle. It is sufficiently warm, having been packed with goose down, plucked from the choicest down of the choicest geese, down in the best part of town in all goose-dom, so I'm told.

But getting into this kind of bed is a special art. You might slither into it like a cherry in the middle of a whipped cream éclair. Or you might bravely dive into it from an appropriate Acapulco cliff. Now let it envelop you so you and that cumulus-maximus blanket collectively become a tasty taco at a gay Laredo fiesta, or a perky Parkersburg pig-in-a-poke. Maybe you'd prefer to reverse the procedure and completely envelop the blanket as if you were a waterlogged breaststroke dropout clutching tenaciously to a tubular lifelog from the Titanic. No matter how you do it, you'll say "Gut nicht" and "Sleep Ticht!"

**Heidelberg, Germany**— The fast, efficient inter-city express train took us again from Munich through Augsburg, Ulm, Goppingen, Stuttgart, and on to Heidelberg, the romantic old city of educators, poets, artists and musicians, where we planned to spend a day "on our own".

It was dusk when we arrived, and the only drawback to complete pleasure, after a fine chicken dinner in a corner restaurant, was the location of our room on the fourth floor of the Pension-Schmidt, with no elevator. One must plan on a few discomforts when traveling. Use of the shower is two marks extra, but breakfast is included.

The next day we took a sightseeing bus tour of the old city, Heidelberg University (founded in 1386) and the famous castle, twice besieged and almost destroyed many centuries ago,

but left standing through many bombing raids of the last war. Interesting glimpses were the Apothecary Museum with its Witches Kitchen, the Largest Wine Keg (Dance a square on it annually and get your badge.), the old Heiliggeist Church, the ancient monasteries, and glittering relics of kings and electors who rose and fell successively. (Louis IV laid claim to the castle in 1685, was rejected, and a war ensued.) The Bridge Gate, as one crosses the Neckar River midtown, is impressive. Where else could one have such a view of antiquity as in Heidelberg?

Making a phone call in Germany is really *something else!* I thought I had the hang of it but I got my wires crossed. After inserting several coins (five of the ten-pfg type), I dialed Ron Everhart's number in Mannheim. As I talked, numbers flashed electronically on the black box— 50, then 40, then 30, and down. When the "0" flashed, I was cut off, windward, mid-word-ward, decisively, right in the middle of my open mouth. (That should happen more often— Co-ed.)

So I promptly put in a whole mark, with a philanthropic smirk, and finished chattering to Ron "like sixty" to "60". There. No more coins. And I'll get 60 pfg's back. But no 60 pfg's came trickling down into the coin return box. Only a buzz on the receiver that sounded vaguely like a Bronx cheer.

I had some most unceremonious thoughts. "Ach. Donner und Blitzen. Der modern electronic marvel ist chust like der American counterpart— der bloody, blinkin', winkin' common *street thief* dressed up in Ma Bell clothing!"

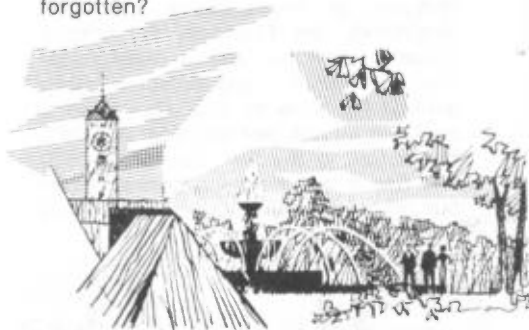
That reminded me of a slightly altered nursery rhyme, which I can recite to my grandchild:

**Little Hans Horner**  
**Sat in a corner**  
**Phone booth, causing no fracas;**  
**He put in a mark**  
**And said "What a lark—**  
**They imported this "slot" from Vegas!**



**Mannheim, Germany**— Being hosted by Major Ron and Judy Everhart in their home at the American Army base at Mannheim two days was great fun. Ron is a caller and president of the European Callers and Teachers Association. His club, the Heidelberg Hoedowners, sponsors of that annual Castle Dance, where everyone dances alternately on the big wine barrel, sponsored a "special" for us at the school in Patrick Henry Village. The ratio changed— 90% American Service personnel at the dance, and 10% German friends.

Ron drove us over to see the Rhine River near Worms (Remember Martin Luther and the Diet of Worms?) and we shopped in downtown Mannheim in the shadow of the local landmark, the huge stone watertower, which looks more like a castle than a watertower. It is a sobering thought to know that Mannheim was almost leveled by raids in WW II, being highly industrial, while nearby Heidelberg was practically undamaged. After the war, almost 800 unexploded bombs were removed from the fields, representing about 5% of the total number of bombs that blew the city to pieces. **Peace on earth**— can it ever be more than a frivolous promise, soon forgotten?



Perhaps I could say that I left my *mark* in Germany— *das ist der joke*— I left several *hundred* marks, and a kickapoo keg of *pfennigs*, too.



**Paris, France**— We had promised ourselves a little side trip to "Gay Paree" to conclude our European escapade, so we boarded another chemin de fer for the six-hour *grande weave* westward. No calling date, just a sightseeing spree.

But it turned out to be, quite *franc-ly*, *le grande disaster* for us. Everything went badly. Our dollars would buy us very little. Frenchmen at the train stations were less than cordial and spoke no English, generally, or poor English, at best. We spoke little French. *C'est dommage!* There we stood, like babes in the woods, a pair of aliens on a foreign planet, in the middle of a Paris train station! At the time it was heartbreaking; looking back it becomes a funny sight to recall.

Briefly, I'll recap the experience. The German train comes into the East Paris station. We get off. We get conflicting and incoherent advice, but finally catch a taxi to the North Train Station, which is the only place to change dollars to francs. (Even the taxi driver doesn't want our dollars— we have no francs.) We give up city tour plans due to high costs and decide to fly home early if we can. We almost make the unforgivable mistake of taking a cab to Orly International Airport (\$50. taxi fare) when, by a stroke of luck and one helpful Gallic limo driver, we discover our plane actually leaves from the Charles DeGaulle Airport, which is a \$50. cab excursion in the *other* direction! That incident could have cost us a hundred dollars!

Finally we get a train to a point near the airport and a bus the rest of the way. No planes available until the next day. "Sorry, Charlie." We pull out a few more grey hairs, eat an expensive (but good) dinner, grab an expensive (but good) Holiday Inn room at the airport,

and the next morning fly a very expensive (less than fair-fared) British Airways plane from Paris to London.

That night at the hotel I read a passage from the book of Job. That account can make one's problems seem miniscule, *n'est-ce pas?*

We thought our troubles were over when we just barely made the BA flight out of Paris after unbelievable customs delays, but, *voila— le fini, c'est un mirage!* Incidentally, we rode a Trident. (No, Agatha, that's *not* a tube of toothpaste.)

More delays. Two illegal drug smugglers were discovered by *gendarmes* and ushered off our plane *sans* ceremony. Wait. There's more. Fog over London. Heathrow closed. Our plane diverted to Gatwick. We must catch a bus to Heathrow, one hour around the city. Finally, at Heathrow, people were as thick as flies on molasses waiting for a hundred planes. We waited a full two hours in line at the ticket counter for our rescheduled flight to New York. What a charade! I pinched myself to be sure I wasn't just a wretched character in an Edgar Allan Poe blood-curdler.

Then, at last, four hours after the scheduled hour, our big 747 took off with 300-plus disgruntled souls aboard. Unfortunately, there were more problems. One of our bags never arrived in New York and we had to fill out a claim form. Because of that, we missed the last flight back to Cleveland that night and had to stay overnight. Problems. Problems. Problems. Do I sound like a broken hoedown record? Oh, well. *C'est la vie!* (*Non, c'est la guerre!*— Co-ed.)

In spite of the last two days of flourish and foolishness, it was a memorable trip, and I'd do it again— in a year or two or three!



*Cheerio, England.  
Auf Wiedersehn, Germany.  
Bon Soir, France.*

# AMERICAN SQUARE DANCE

## SUBSCRIPTION DANCES

### Name & Contact:

Deerfield FL; Dec. 3, Jerry & Pat Seeley  
Jensen Beach FL; Dec. 7, Dale McClary  
Gulfport Mississippi; Jan. 5, Shell Saunders  
Warner-Robins GA; Jan. 6, Paul Hughes  
Ogden Utah; Jan. 11, Walt & Louise Cole  
Denver, CO; Jan. 12, Herb & Erma Egender  
Va. Bch. VA; Jan. 19, Warren & June Berglund  
Montgomery AL; Jan. 20, Wayne Nicholson  
Greenville NC; Jan. 21, Chip & Vera Pennington  
Greensboro NC; Jan. 24, Mary Lee Cooper  
Carlsbad NM; Jan. 25, Dora Baker  
Los Alamos, NM; Jan. 26, Maxine Whitmore  
Milwaukee, WI; Jan. 31, Gene Schwalbach  
Bogalusa LA; Feb. 8, Mike Litzenberger  
Columbus GA; Feb. 9, James & Judy Medlock  
Alexandria LA; Feb. 10, Gary & Ann Gresham  
Westlaco TX; Feb. 11, Jerry & Sandra Rash  
New Brighton PA; Feb. 17, Jim & Lois Hume  
Hemet CA; Feb. 24, C. Snell & H. Williams  
Parkersburg WV; March 2, Keith & Karen Rippeto  
San Antonio TX; March 3, Steve & Fran Stephens  
Albuquerque NM; March 5, Tom Clark  
Columbus Nebraska; March 7, Paul Bartlett  
Sidney Nebraska; March 8, Mai & Shirley Minshall  
Auburn WA; March 12, Carl Smith  
Eureka CA; March 14, Al & Connie Whitfield  
St. Louis MO; March 15, Bill & Dorothy Stephenson  
Columbus OH; March 18, John & Doris Lynch  
Muskegon MI; March 22, Ken & Dot Gilmore  
Kingwood WV; March 24, Frank & Jean Slagle  
Portland IN; March 25, Tom & Wanetta Millett  
Kearney Nebraska; March 28, Gene Beck  
Watertown, SD; March 31, Perry Bergh (calling)  
Blairsville PA; March 30, Bill Hill  
White Plains NY; March 31, R. & H. Andrews  
Canandagua NY; April 1, Bob & Nancy Ellis  
Long Bch. CA; April 11, Geo. & H.L. Monaghan  
Charlestown WV; April 18, Erwin Lawson  
Altoona PA; April 19, Emil & Ruth Corle  
Chatham IL; April 21, William & Mary Clark  
Potsdam NY; May 6, Douglas & Blanche Reorne  
Rochester NY; May 15, Bruce Shaw  
Sheffield PA; May 20, Chas. & Irene Rice  
Cincinnati OH; May 23, Flo Rohe  
Mt. Home AR; May 24, Murel & Almedia Partee  
Central City KY; May 26, J. Reisinger, C. Ashby  
Waco TX; June 2 (tent.), Ray Mattiza  
Rialto CA; June 4, Johnny & Lou Scott  
Kirtland OH; June 5, Russ Perfors  
Mt. Oral OH; June 10, Louis & Opal Bingaman  
Kingsport TN; June 11, Johnny Jones  
Memphis, TN; June 13, Ed & Sally Ramsey  
Augusta, GA; June 20, Sam & Alice Davis  
Cooter MO; June 22, Genda Robinson  
Granada MS; June 23, Chas. & Sara Leflores  
Fenton MI, July 8, Dick & Marlene Bayer  
Minerva NY; July 25, Bill & Mary Jenkins  
Dillard GA; August 11, Jerry & Becky Cope  
Anniston AL; August 25, Lynwood Williamson  
Anderson SC; August 27, Gordon Clark  
Lancaster SC; August 28 (tent.), Tony Oxendine  
Columbia SC; August 29, Tony Oxendine  
Charleston SC; August 30, Brad & Pam Tomlinson  
Kingsville TX; Sept. 9, Ken & Judy Curtis

Johnstown PA; Sept. 16, Walt Mahler  
Belleville IL; Sept. 21, Joe & Marilyn Obal  
Berea OH; Sept. 17, Al & Lou Jaworski  
Wausau WI; Sept. 24, Bob & Pauly Holup  
Billings MT; Sept. 29, G. Moore (Cody, WY)  
Peoria IL; Oct. 8, Paul & Ruth Helmig  
Wyoming MI, Oct. 9, Jerry & Judy Shoup  
Grand Blanc MI; Oct. 10, Jeff & Karen Keeler  
Camillus NY; Oct. 27, Tom Tomlinson (Calling)  
Toledo, Ohio; Oct. 28, Bob Hart, Jack May  
Fremont NE; October 31, Harold & Lill Bausch  
Hudson NY; Nov. 2, McIntyres or Joyners  
Berlin PA; Nov. 11 (Tent.)  
Pollock ND; Nov. 12 (Tent.)  
Ray ND; Nov. 13, Sheldon Thom  
Minot ND; Nov. 14, Virgil & Ruth McCann  
Devil's Lake ND; Nov. 15 (Tent.)



### What Is A Subscription Dance?

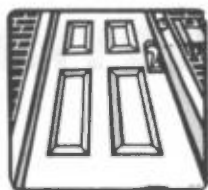
In answer to many requests, here's the answer:

An ASD subscription dance is a chance for the dancers in your club and in your area to enjoy a good dance, generally with Stan Burdick calling, and at the same time, receive a year's subscription (or renewal) to *American Squaredance* magazine, at a saving of one dollar for the subscription alone, and the dance can be figured as a free bonus.

Sponsors have no risk, since there is no caller's fee. Hall rent, plus flyer and promotion cost, is paid out of the proceeds, with the balance going to the magazine.

In addition to putting a good magazine into the hands of many dancers to keep them informed about square dancing on a national and international level the dance will add a fine "special" to your yearly dance program at no risk, and add some cooperative spirit as each member works to promote it. Call or write this magazine for further information: PO Box 788, Sandusky OH 44870 (419-433-2188).





# Book Nook

by Mary Jenkins



## THE CULTURAL DEVELOPMENT OF MODERN SQUARE AND ROUND DANCING IN CANADA

by Art & Garrle Jackson and Bob & Gladys Darrell

How great it would be if each country in the world had people like the Jacksons and the Darrells who would "get the ball rolling" and find interested and knowledgeable people to gather and write such valuable information as is found in this 84 page book! The contents are not only interesting to read but much of the information given could be easily applied to the square dance activity in our own areas.

At the beginning of the book, the authors say, "More than five million people in North America are enjoying modern square and round dancing. Here is a form of recreation where alcohol and square and round dancing are not permitted to mix on regular club evenings, where competition between clubs and individuals is taboo, and where one can relax from the stress and tension of the office, bench, household chores or the field. Here is a movement in which the rich and poor, the Christian and the Jew, the doctor and the baker, all get together to enjoy fun, friendship and fellowship. Furthermore, in the U.S., Europe, and parts of the Middle East, Africa and South America, as well as Australia, New Zealand and Japan, one can enjoy new friendships through square and round dancing activities."

A chapter is devoted to the early

history and growth of modern square and round dancing in the Canadian provinces. The chapters entitled "A Look to the Future" and "Square Dancing and Round Dancing as Seen Through the Eyes of a Doctor" are very interesting.

Canadian square and round dance clubs are listed by province according to county, city or area. Where they dance, the caller and contact, with phone number, is also given.

Canadian square and round dance associations, federations and organizations are listed with name, address and phone number of a contact person. Callers and round dance leaders with addresses and phone numbers are listed alphabetically for each province. Canadian square and round dance publications and editors, as well as those from other countries, are listed on a page that should be of great interest to all. Last but not least, "Other Forms of Assistance from Canadian Dancers News" have been described, with price and where to obtain them.

Congratulations and many thanks to all who contributed to this excellent publication.

Order from: Canadian Dancers News, 974 Brant St., Ottawa ON K1K 3N4.

## Square Dance Digest Service

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Salinas CA 93906

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Edited & Published by  
John & Evelyn Strong

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*Ben Franklin*

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EXPERIENCED CALLERS	August 5-10	Hot Springs, Arkansas
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ALL CALLERS	August 29-September 2	Garden City, Utah
ALL CALLERS	September 3-8	Lionshead, W. Yellowstone, Mt.
ALL CALLERS	October 28-31	Owatonna, Minnesota

## FESTIVALS

January 6, 7	April 14
3rd ANNUAL DO SI DO FESTIVAL	13th Annual
Harrisburg, Illinois	CROSSTAILERS FESTIVAL
	Monroe, Louisiana
February 23, 24	May 5
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## JANUARY 1979

- 2 Arkadelphia, Arkansas
- 6 3rd Annual DO SI DO FESTIVAL  
Workshop 2-4, Dance 8-11  
Harrisburg, Illinois
- 7 Harrisburg, Illinois
- 9 Arkadelphia, Arkansas
- 23 Arkadelphia, Arkansas
- 27, 28, 29, 30, 31, Feb. 1, 2, 3  
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No. \_\_\_\_\_ (100 NOT USED)

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P. O. Box 1979

PORT WASHINGTON, WI 53074  
REGISTRATION FEES PER DELEGATE  
3 DAY PACKAGE ONLY

IN ADVANCE \$ 8.00 per delegate  
AFTER MAY 1st \$10.00 per delegate  
Applicable tax and badges incl.

PLEASE PRINT CLEARLY IN BLACK (Pen or Pencil), PLACING ONE CAPITAL LETTER, OR NUMBER, PER BLOCK.

ONE LAST NAME ONLY

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ADDRESS

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CITY

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STATE

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Make check or money order payable to:  
**28th NATIONAL SQUARE DANCE CONVENTION, INC.**  
(\$1.00 charge per delegate for each cancellation)

Under 2 Years  
Of Age Free

HIS	HERS	CHILD	CHILD	CHILD	CHILD	CHILD	AGE	SOLD	FEE
							X		
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Campground Fee (4 Day Pkg. Only)						\$28.00			
"National Squares" Magazine <small>Published in the interest of the National Square Dance Convention.</small>						\$ 3.00			
<b>TOTAL AMOUNT ENCLOSED \$</b>									

Attach Check Here

### FOR HOUSING OR CAMPING, COMPLETE THE ADVANCED HOUSING REQUEST BELOW

**HOUSING**  
Indicate your preference of accommodations NOW. Your selections WILL BE processed by our Housing Director, and ONLY through him can reservations be approved. Please refer to the REVERSE SIDE for names, rates and locations. Indicate four choices. Your selections will be honored if possible, otherwise comparable accommodations will be arranged. **Telephone requests are not acceptable.**

**TYPE OF ACCOMMODATIONS DESIRED**  
(Fill in number required)

- Room(s) with one double bed for two persons (Double)
  - Room(s) with two double beds for 2, 3 or 4 (Dbl-Dbl)
  - Room(s) with full size bed for one person (Single)
  - Room(s) with twin beds for two persons (Twin)
  - Suite(s) with one bedroom
  - Suite(s) with two bedrooms
  - Rollaways needed  Other \_\_\_\_\_
- NAME OF HOTEL/MOTEL**
- 1st Choice \_\_\_\_\_
- 2nd Choice \_\_\_\_\_
- 3rd Choice \_\_\_\_\_
- 4th Choice \_\_\_\_\_

Please do not send a Housing Deposit with this Application  
All reservations will be made on a "First Come, First Served" basis. No minimum rates can be guaranteed. Hotels, Motels will confirm reservations and advise making deposit.

### PROPER SQUARE DANCE ATTIRE IS REQUIRED AT ALL NATIONAL SQUARE DANCE CONVENTION ACTIVITIES

**PROGRAMMING** (Callers, Leaders and Prompters) (✓) Thr. Fri. Sat.

Calling Codes to be Used	Days	Available	Available	Available
1 Square Dance				
2 Round Dance				
3 Contra Dance				
4 Exhibition				
5 Panels				

Insert appropriate Calling Codes in squares at left (one per block) and check days available in boxes at right.  
**DEADLINE FOR PROGRAMMING — FEBRUARY 15, 1979**

- May 1, 1979 is the DEADLINE for:**
- ADVANCED REGISTRATION
  - CONFIRMATIONS BY MAIL
  - CANCELLATION REFUNDS

**CAMPING** Wed. till Noon Sun.  
Please send \$28.00 (for 4 days package only) with this registration and include in total remittance.  
Dancers planning to camp together  
**MUST BE REGISTERED AND ARRIVE TOGETHER.**

Travel Trailer  Pop-Up Trailer  Tent

Pick-Up Camper  Motor Home  Other \_\_\_\_\_

Limited electric, water. Length of unit: \_\_\_\_\_ feet.

**CHECK CONVENTIONS ATTENDED**

<input type="checkbox"/> 1952 Riverside	<input type="checkbox"/> 1961 Detroit	<input type="checkbox"/> 1970 Louisville
<input type="checkbox"/> 1953 Kansas City	<input type="checkbox"/> 1962 Miami Beach	<input type="checkbox"/> 1971 New Orleans
<input type="checkbox"/> 1954 Dallas	<input type="checkbox"/> 1963 St. Paul	<input type="checkbox"/> 1972 Des Moines
<input type="checkbox"/> 1955 Oklahoma City	<input type="checkbox"/> 1964 Long Beach	<input type="checkbox"/> 1973 Salt Lake City
<input type="checkbox"/> 1956 San Diego	<input type="checkbox"/> 1965 Dallas	<input type="checkbox"/> 1974 San Antonio
<input type="checkbox"/> 1957 St. Louis	<input type="checkbox"/> 1966 Indianapolis	<input type="checkbox"/> 1975 Kansas City
<input type="checkbox"/> 1958 Louisville	<input type="checkbox"/> 1967 Philadelphia	<input type="checkbox"/> 1976 Anaheim
<input type="checkbox"/> 1959 Denver	<input type="checkbox"/> 1968 Omaha	<input type="checkbox"/> 1977 Atlantic City
<input type="checkbox"/> 1960 Des Moines	<input type="checkbox"/> 1969 Seattle	<input type="checkbox"/> 1978 Oklahoma City

Total Attended \_\_\_\_\_

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Day \_\_\_\_\_ Date \_\_\_\_\_

WILL DEPART \_\_\_\_\_ at \_\_\_\_\_ AM/PM  
Day \_\_\_\_\_ Date \_\_\_\_\_