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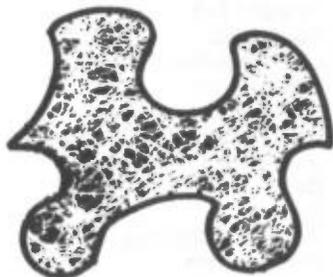
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★ FEBRUARY 1979

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★ The appearance of advertisement in
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★ tute an endorsement of the product.

CO-EDITORIAL



During the holidays we assembled a small but difficult jigsaw puzzle. The muted colors blended and merged from area to area, making it almost impossible to find pieces for "the blue" or "the red" sections. We found that rotating the card table and looking in a new light from a different *perspective* produced results. Eventually, all the pieces were properly positioned and the puzzle "solved".

We've been discussing *perspective* in a study group, too. We all see things from our own viewpoints: our pasts, our present environments, our educations, our genders, our hopes and goals. And perspectives differ widely, even within families.

This *perspective* idea points up some aspects of the square dance picture upon which to reflect. We look at square dancing from many sides: our capability in time, physical effort, costs; our length of time in the dance picture; our hometown's square dancing availability; our enthusiasm after an especially enjoyable evening. When we speak about square dancing today, what we are influences what we say.

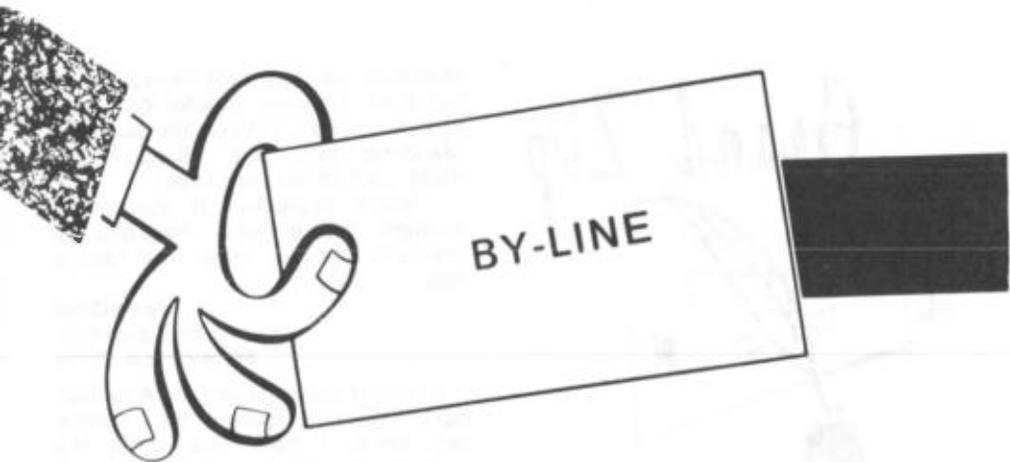
Does this make what we say *true*? How about our opposite lady? Isn't her *perspective true*, too? And how about our square dance friends in the north, south, east or west?

The most difficult problem facing square dancing today is not a square dance dilemma. It is a communications problem, a "people" problem. Somehow we must "rotate the table", take another look from the opposite perspective (and three or four slants from the sides) and seek a wise solution to the problem of "levels" and difficulty in dancing them.

We repeat again: Too many dancers are speaking up for the questions to be swept under the carpet of "It's always been like this." Dancers are concerned; they care about dancing and don't want to abandon the hobby.

Two national groups are meeting this spring, Callerlab and LEGACY. Let us hope that with patience, persistence and a sharing of perspectives, square dance leaders will discover (or rediscover) the answer to the outcry.

Continued on Page 77



Your editors are in their annual "slim down for the new year" stage but this applies only to their caloric intake and not to the size of *ASD*. With trips, festivals and callers colleges abounding in 1979, ads are plentiful in this issue. So are features, both regular and special. February's hundred pages are chock-full of information about square dancing.

Al Eblen leads off with a "special Valentine" and **Erma Reynolds** pictures the Father of our Country at a ball. Both articles carry out February themes.

A timeless article is "Square Dance Leadership— Search and Development" by **Pat Streamer**, a talk given at the 10th Annual Washington Seminar. Where do we find our square dance leadership? Read it and see.

Special events are chronicled by **Peg Tirrell** in "It's A Raid," and by **Kathy Bearman** in "Double 30th." Two authors, from New Jersey and Oklahoma, tell of banner raids and anniversaries. **Colin Cromble** pays tribute in a special "Grand Square Dancer" to Manning Smith, veteran caller, round dance teacher and dancer.

For round dancers, there is a Roundalab report and picture of its guiding board members, plus a survey form to be compiled by **Fred and Kay Haury**.

We hope readers will agree that this chock-full issue has articles to interest everyone. At 66½ cents per issue (for subscribers), it's still the biggest bargain around!

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Have wanted to write and thank you for the ad... free one on the back page. Many have commented on it.

*Bill Bureson
Minerva, Ohio*

...Please send me IN-forms as follows: ...I have two clubs and one of them is "all women." Your *American Square-dance* is informative, educational, and I get a lot of help from it.

*James E. Greenwood
Sulphur, Louisiana*

Thanks for the "Product Line" plug!
*Square Things
Wilmette, Illinois*

We were both startled and flattered to find that you had picked up our article to use in your comparison of what is wrong/right with the road that the activity is taking.

Thank you very much for the acknowledgement—it serves as a fine ointment for curing some of the bumps and bruises one picks up along the way.

Ironically, we didn't get the controversy out of the article that we expected. Only John Kaltenthaler took exception to some of the comments (Callerlab's intentions)—all other responses were "Me, too."

*Bob & Doris Bietz
Norfolk, Virginia*

A recent heavy rain flooded our garage and storage area in which I had stored a copy of each of Johnny's fifty records for our children. Many were ruined. Through the help of Norman

Merrbach we were able to replace all but three. They are 'Powder Your Face With Sunshine', 'When The Saints Go Marching In', and 'Ragged But Right', all on the Lore Label.

I would appreciate if you would mention this in your magazine as hopefully someone might still have a copy.

*Janie Creel
3905 Bouvais St.
Metairie, LA 70001*

Enclosed subscription for "American Squaredance" magazine for a further two years. I have now taken the magazine for three years, during which time I have found it most helpful. I especially like reading "Speaking of Singles" as this applies to me. We do not over here have any singles clubs for square dancers, as no doubt you know. However, providing you don't mind changing your sex from time to time, we still manage to square up and enjoy ourselves which is what it is all about.

Should any square dancers, especially singles, like to correspond with me, I should be very pleased to hear from them.

*Phyllis Mooney
8 Guildford ct.
29 Surrey Road
Bournemouth, Dorset
England*

LATE NEWS

John Fogg and Charlie Naddeo, promoters of the square dance float in the Rose Parade, have sent out an SOS. Because of California's recent frost, which killed the garden flowers, hot house flowers had to be used for the float at an additional \$15,000 cost. John and Charlie raised the money, as demanded; now it's time for dancers to support their project. If every reader of ASD sent \$1, the amount would triple the \$15,000 and pay a good deal of the initial costs.

The float was beautiful, the PR effects are tremendous. Let's show our appreciation by sending our dollars to PO Box 2, Altadena, CA 91001.

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Wyo.
June 18 — 23

Penny & Ross
Crispino Idaho
June 25 — 30

Bob Beier
Texas
July 2 — 7

4th of July Week

Randy Dougherty
Alon.
July 9, 10, 11

Don Williamson
Texas
July 12, 13, 14

Dale Cassidy
Calif.
July 16 — 21

Ralph Silvis
Texas
July 21, 24, 25
30, 31, 1

Renny Mann
Utah
July 28, 27, 28

Dick Walbol
Calif.
Aug. 7, 3, 4

Claude Ross
Mo.
Aug. 6, 7, 8

Al Horn
Calif.
Aug. 9, 10, 11

Leo Haisel
Calif.
Aug. 13, 14, 15

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Meandering with Stan

Florida, I love ya! Especially in the wintertime, when Ohio, the ole buckeye state, tends to revert to the Ice Age.

So that's why my late November - early December eleven-day deep southern trip was most-welcome, y'all. (Small comfort to the rest of us left at home—Co-ed.)

In fact, it was truly the best Floridian flurry I've ever had in ten or more years of my annual calling tours down there. I was lucky enough to book nine clubs in a row on this trip, in that many days, with a coupla Georgia dates thrown in to sweeten the pot.

Most of the locations were along the marvelous southeastern beach area with its pompous parade of palms and sun-tanned acres of humanity, but the itinerary also included the Tampa, Jacksonville, and Okeechobee areas, in order to touch base with the west, north, and central areas, too. Temperatures hovered about the mid-80's on the whole trip and that wasn't hard to ride with. Now I ask you, is there a lanky Yankee alive who wouldn't want to sit with the citrus, cater to a 'gator, or beach with a peach in torrid Florida?

Florida isn't the easiest location for a traveling caller to pin his skipping schedule to, for several reasons. First of all, he can scratch the summertime, when the "snowbirds" scoot back to northern climes, and dancing is at a low ebb. That leaves, roughly, November to April.

Another significant factor in comparing Florida to other areas an amiable caller might aim for is that there is already an over-abundance of good



callers in the sunshine state, and dancers are apt to ho-hum an itinerant newcomer.

Add to that the fact that every caller based in the north, plus his brother Grover, plus his great uncle Hezekiah, it seems, wants to head south on a little calling tour when the snow flies, and hang out his plastic shingle that says "I work cheap".

Lastly, the "homeboys" down there (many of them are career callers) aren't especially anxious to slice the pie too many ways and promote a pop-corny character who passes thru and butters 'em up. Reciprocal deals aren't sought after. They don't travel out of state much. They don't have to.

All of this leads me to a point. (I'm glad there's a point—Co-ed.) I want to tip the hat and thank these particular Florida callers for their generous attitudes in helping to arrange my circular circuit— Vern Johnson, Jerry

Seeley, Tom O'Brien, Dale McClary, Art Springer, and Gordon Blaum. Great bunch of hash-masters.

But, hold everything. We must back up a bit before we go forward. In our skidding sched, "G" comes before "F"— Georgia before Florida.

Athens, Georgia— The tour kicked off with a flight to Atlanta and a first-time subscription dance in this college town, which is just a flip of a mare's tail north of the Peachtree-territory. I remembered having called for another college town club in another Athens— Athens, Ohio. We danced in a college hall that was interesting. Full length/full height mirrors at the end of it doubled the dancers instantly that night. If I'd called "progressive squares" I might have inadvertently tried to crash them through the mirrors and "on to the next...." The local caller is Delma Allison for Happy Squares.

Winder, Georgia— You'll never guess where I called a tip the next morning in this little town. Jim & Ellen White had escorted me from the airport to Athens and to their home. He's a partner in Promenader Shoes, so during a coffee break at the factory I called one with a pre-arranged demo set for a few dozen employees, most of whom do not square dance, but make shoes every day for those who do. How about that! Then I had the fun of actually making a pair of shoes for Cathie, from cutting the leather to nailing on the heel, walking and working through a maze of machines (with staff help) that took about forty-five minutes. It was a *sole-ly* satisfying experience, every step of the way!

Carrollton, GA— Clouds and turbulence prevented Jim White from flying me over to Carrollton, west of Atlanta, for the next dance, so we drove over, and arrived in time for dinner at the home of my hosts, Wayne and Louise Abbey. They're a good team— she runs a S/D shop at home, he's a caller. Another good ASD dance. Thanks to Toni Medley, super ticket seller. On the trivia side, Hollywood legend Susan Hayward is buried next door to the church hall where I called. Nice to get close to the stars, but why do I always

get there too late? (Instead of *two steps at a time*, maybe you oughta take *three!*— Co-ed.) It'll probably be the same thing when and if I finally meet my childhood heartthrob and contemporary, Shirley Temple Black. I'll be too old to salute, and need to rest an hour for every five minutes of reminiscing. Enough!

Fort Lauderdale, Florida— Time to sprout wings again, which I did, and flew from Atlanta to this sunny southern hub, where I rented a car for a week. (I rented a Concorde from Greyhound, but it was neither a jet nor a bus.) Speaking of car rental companies, there is a Lemon Car Rental firm there. Imagine, renting a "lemon" every time you want a car.

Vern & Wanetta Johnson were my hosts. He's a busy caller who's just retired from Sears to go full time on the mike hike. Great fun again calling for his club, Shirts 'n Skirts of F. L. They really pack 'em in down there.

Jacksonville, Florida— Those who know Florida know it's a long hike from south to north, but I flew low in my Concorde the next day, and checked in at a motel in the JAX area, ready to call for a sharp little closed club called the Challengers. Thanks, Virgil Green, and all the rest. I'd been wanting to get back to that area for years, and I had two shots at it on this trip.

South Okeechobee, Florida— Vern J. had set up this one for me also. He and others had established a travel trailer park called the Fijian (Florida Square Dance Campground) on Florida's big thumbnail lake a few years ago, with a most attractive square dance hall at its heart. I stayed in a nearby motel, not being your average middle of the road camper, fifth-wheeler, or whatever. It was Saturday, so we workshopped in the afternoon (really "tilted a couple of waves"), had a lovely "potluck" in the hall, and rolled into the evening dance.

Deerfield Beach, Florida— Back to the east coast again I rambled, northward a bit from the great Lauderdale launch-point, for another Sunday afternoon encounter in lovely little Pioneer Park— an ASD dance hosted by caller Jerry & Pat Seeley and Gold Coast Swingers. Seafood dinner

out. Good chat. Pat is back in there swinging after a recent setback. I picked grapefruit off their tree as big as my head and twice as mushy. (You said it.— Co-ed.)

West Palm Beach, Florida— Back to that well-known Cresthaven trailer village again, this time for a dance with Cresthaven Squares instead of the Promenaders of years past. My hosts, caller Tom & Inez O'Brien, set it up. They were the recipients of a huge 50th wedding anniversary square dance party hardly a day before I arrived, yet they were as spirited as newlyweds and ready for more partying. (Coverage of that is coming in ASD.) We drove by the tallest Christmas tree in the world, at Lantana. Whatta sight.

St. Petersburg, Pinellas Pk, Florida— It was a *grand zig-zag tag* north and west across the state to the Suncoast area for a one shot slot in the second-floor Ox Bow hall, set up by caller Art Springer. Good fun, good crowd. We nearly blew *thar she blows*.

Jacksonville, Florida— Next to the ferris wheel, on Jacksonville Beach, is a newly renovated square dance hall, called MAC hall, which was the site of the first ASD subscription dance set up by George and Judy Garland, who are key couples for the 26th Florida Convention "Sunshine '79" coming up in May. Other neat to meet people: Wayne & Barbara Blackford cued quite capably at both JAX events. In fact, Jack, it's maxi-fun to *yakety-sax* at MAC's in JAX. (Ugh— Co-ed.)

Jensen Beach, Florida— Check your maps, kids, and you'll see that about a thousand sand dollars south of Ft. Pierce and a big wave splash east of Stuart is Jensen, where I called a

subscription dance in the rec hall at Pine Lake Village Park, set up by caller Dale & Carolyn McClary. Dale is another Dillard-bound caller for the summer of '79 (That's Dillard, Georgia, of course) along with other callers mentioned this month: Jerry, Vern, Art & Gordon. (Sounds as if you've still got "Georgia on your mind"— Co-ed.)

Miami, Florida— Last leg of my thousand mile *auto-motor-vated* sunnyland safari took me to that well-known Crosstrail hall, operated by caller Gordon and Edna Blaum, who were the first ones, many years ago, to open up that whole area to western square dancing. The dance was super, beginning with a potluck, finishing with a very full house of very "full" dancers. I sure hope I gave 'em something worthwhile to "chew" on. That night I slept in the same bed at the Blaum's home that has couched a hundred traveling callers over the years (Wow!) starting way back with Les Gotcher, no less.....

My glorious trip was over too soon. Time to turn in the "rental" at Lauderdale and fly home to cold country again. (I promise to cover other late fall trips next month— North Dakota, Texas, Missouri, New England, Pennsylvania— sorry, gang.)

Right now I've got to take it on the *lamb*, but I'll be back in two shakes of a sheep's tail.



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HEAR



A Valentine You Give Yourself

by Al Eblen
Wichita Falls, Texas

Many people ask why Nellebelle and I are always so happy. Certainly inner peace is given to you by the Lord. However, we do have some rules that we follow and they work for us.

When I was a boy, the most terrible thing you could call a person was "fool." A fellow would fight you in a second if you called him a fool. Everyone dreaded making a fool of himself. You would hang your head in shame if you thought you had done a foolish thing. No one ever wanted to be thought a fool. Dale Carnegie, the author of *How To Win Friends and Influence People*, made a statement on this. He stated that most any person could become an accomplished public speaker, if he wasn't afraid of making a fool of himself. Carnegie went on to state that we all make fools of ourselves every day. Only an expert could hold this down to as little as five minutes per day.

One rule would be to not worry about making a fool of yourself. Go head and strive to do the things you think you can do. Don't let the opinions of others hold you back in any way. If you want to go to college at the age of sixty, then go. If you want to ask that certain someone to marry you, ask her. If you want to be a square dance caller, go buy a rig and start calling. If you want to go to Europe, and you have the money, then go.....

Be conscious of that other person, and notice what he or she does. Forget about yourself and talk about things that interest him or her. You always

learn from other people.

Assume that other people like you. When you show that you want people to talk to you, they respond warmly. When you greet a person, greet him emphatically. Say "Good Morning." Wave your hand and smile. Build up the other person's feelings of self-worth. Give sincere compliments, but be truthful.

Admit your own mistakes. You need not act foolish, but if you should, let others make humorous remarks at your expense. It makes people laugh and keeps your personality more flexible.

Be sure to use the word *you* and avoid *I*. The important thing is not the idea you give to others but the ideas they give to you. Admire your friends and be kind to them. Don't expect to be paid back at all times. However, remember in the totality of human relationships, human nature is remarkably good and true.

Love someone intensely. People must have outlets for their affection. A pet may fill the gap, but a real person is much happier if he gives his devotion to a wife or child rather than a dumb animal.

Change your environment occasionally. Take vacations. Move your furniture. Go visit a new part of the country.

Associate with people that are successful and happy. We need contacts to give us new points of view, new thoughts and new hopes. Attend at least one social affair each week. Call on your neighbors. Meet the fellows at the club. Go to church. Get your hair styled and go out to dinner. Most important, go square dancing often.

When you are with others, do not consider them as inferiors or superiors. Your motto should be, "All people are my equals, but no person is my superior."

Try this method for a few weeks and see if you aren't hale, hearty and happy. Then tell everyone, "Old Al sent me a Valentine."



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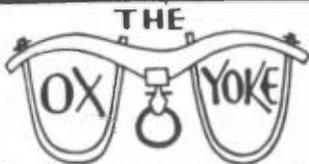
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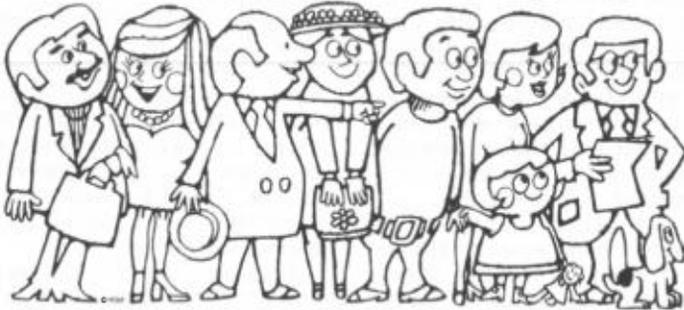
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LEADERSHIP

Search & Development



by Pat Streamer

From the Washington Seminar

The search for future leaders can begin during the year that new dancers are learning the fine art of square dancing and continue for the dancers' entire active career.

Some immediate signs of leadership, such as enthusiasm and energy, will be apparent in new class members. These two prime factors are important leadership tools. Do dances radiate enthusiasm which becomes contagious to other members? Are they able to exude such enthusiasm that everyone wants to participate in making a project work? What is the prime factor of enthusiasm? It is being positive, never negative! This does not mean there may not be some minus factors to be solved, but they can be solved without dimming the plus side of the picture.

Energy has two sides— physical and mental— and it is not limited to those who may have won a physical fitness contest. Mental energy transmitted to the rest of the dancers will carry them into that enthusiastic phase of wanting to, and then the physical part of completing the task will come easier. How's their communication? Can they put an idea across? Can they express themselves verbally? It is no good to have great ideas if one cannot explain them.

The attributes of leadership can be seen in many people during beginner classes, but may not surface in more reserved people until many years later when they decide the club has really accepted them and that they may have something to offer to make the club function more efficiently.

One method that may help to discover some of these attributes early is to have the new class plan a dance at about the tenth to fifteenth week of lessons, and invite club members to join them. This may be on lesson night or a Saturday evening. Have them plan the greeting committee, refreshments, decorations, cleanup, and all phases of the evening. Usually the only contact the beginners have with square dancing is through the caller, and sometimes a few club members who bring friends to class or attend to take roll, collect fees, or prepare refreshments.

Most clubs do little more than this until a week or two before graduation or the night of graduation. It would be a miracle if, with so little preparation, these new members could fit smoothly into the club. Would it not be far better that at the half-way dance, or at a lesson, the membership committee or the officers pass out literature that briefly tells the story of square dancing,

the club's purpose and program? In the next few weeks, membership applications or biography requests should be distributed. These applications should contain spaces for such information as applicant's work, number and ages of children, hobbies, special talents, birthdays, church affiliation, anniversary and other qualifications.

Just as soon as possible, after the dancer has become a member, have the membership committee or officers hold orientation sessions for the purpose of acquainting new members with club members and outlining the responsibilities of membership. There are many ways to conduct an orientation, or get-acquainted meeting, perhaps at a home with refreshments available at the start. People seem to respond more readily when these are available, and it seems more informal. Some points that should be presented at this orientation meeting are:

1. What is the purpose of the club?
2. How does the club carry out its program?
3. What is the program of work (who does refreshments, cleanup, decorations, building maintenance, etc.)?
4. What are some of the programs and accomplishments (demonstrations, council, state affiliations, banner stealing, etc.)?
5. How is the club financed?
6. How is the money spent?
7. What is the size of current membership (You could have a biography booklet on all club members available to hand out.)?
8. What is the history of the club?
9. What can a member do to promote the club?
10. Who are the officers, how selected, their responsibilities?

There are more items that could be added. Do not try to cover too much at one meeting. Three or four items may be sufficient. Have different members present the items. Remember, keep it informal and allow lots of time for questions and visitation.

O.K. Now we have those new members all oriented to being well-informed and full of energy and enthusiasm for being your best mem-

bers. Many will become your future leaders. The most important ingredient for a square dance club is its members. Notice we said members, not badge wearers, for there is a vast difference. Members are the heart and soul of the group, while badges may be purchased for a nominal fee. Let's cite a few differences.

Guests are an important segment of your dances. In order to have them return and bring friends, they must have fun and feel welcome. To achieve this the club member makes a point to square up two or three times during the evening with visitors and even exchange dances. The badge wearer really can't be bothered with visitors and selects his own certain square.

Club members mix and mingle with new class members and help them in every way possible. Badge wearers, if they show up, usually only dance the club tip and spend the rest of the evening ignoring the class.

When squares are forming, the club member is there to fill the first squares that are formed. He will not pass up a square to join what may be a superior group, and he is usually there waiting for the caller to start. The baged wearer has little consideration for others; he'll sit on the sidelines when his presence could fill that square, and hopes he can out-fumble someone else. Invariably, he will alienate someone before the evening is over. It all boils down to liking people and showing it.

We have devoted most of this, so far, to getting new dancers into the club with all the knowledge they need to become good dancers and possible future leaders. Now, let's examine some of the methods of developing these dancers into good leaders.

Of course, the first place to start the development of future leaders is through participation on special club committees. To start with they should be put on committees under the chairmanship of older members so that they can learn how the club does accomplish different phases of planning for small and large events. Committee chairmen should help and encourage the members of his committee and take special care to divide the work evenly

among the members. As committee members they learn how to work with people, the give and take of our democratic process. As they develop and show a willingness to accept responsibility, they should be given more demanding and challenging assignments, each step being observed by the membership committee or club leaders.

Keeping in mind our own publicity that "Square dancing is fun," we should always encourage the members in whatever they are doing— dancing, refreshments, offices. Do not expect anyone to be as perfect as you think you are; a pat on the back will go farther than any amount of criticism. If criticism is called for, do it with a light touch accompanied by constructive suggestions. No one has to do anything; therefore, they should be thanked for whatever task they are doing. Try to be as enthusiastic about their success as you are your own.

We have all been present when an officer or chairman in giving a report uses only the first person singular, for example, "I did," "I propose," "I," "I," "I," "I." Have you ever wondered what thoughts are churning in the minds of the other officers and committeemen. They are not complimentary. It would be well if we learned to eliminate "I" from our vocabulary and concentrate on the use of words such as "they," "we," "the committee," "the board," and thanked them publicly. The next time these people are asked for help, they will be more than willing, knowing their efforts are appreciated.

When discussing the club with new or old members, be positive. Don't tell them how much work you have to do in order to keep the club functioning smoothly. You could relate how much you enjoy doing the few things that you do so that members and guests have an enjoyable time at dances and special functions. You apparently do enjoy them, or you would not have accepted them in the first place. Don't run down the club caller, or some other member of the club, at dances. He may be a relative or a good friend. If it isn't good, don't say it.

Everyone has the potential to be a leader. We must make every effort to bring this potential to reality but not by the method often used— that of thrusting a person into office without preparation, much like the old-fashioned method of teaching swimming. You were tossed into the water and you either swam or drowned unless someone rescued you. A person placed into an office without preparation either survives or gives up. In either event, he is a poor advertisement for obtaining replacements.

Election to club offices should generally not start until after the second full year as a club members. Dancers should start in the lower responsible offices and progress up to the higher offices. Leaders that are brought along at a steady pace and kept busy on some project, whether it be an office or a committee, will retain their enthusiasm and devote their energy to making your club an enjoyable place to come to. Every club member, whether he is an officer or committee member, should be able to dance and enjoy the evening without being overly burdened with committee work.

Bob Johnson made in his presentation at the fourth Leadership Seminar, "The future success of square and round dancing depends on continuity of leadership— the right kind of leadership. The right kind of leadership will result from the right kind of leadership training. Lead— do not shove!"

A good leader can sense the needs and goals of the club (via the comments of both the minority and majority), and direct it towards that end. At times this may need to be done even without consulting the group as a whole. You must be fearless to the extent that there will be times when, as the leader, you may need to speak out, even though it may be along lines some of the group will not favor. Your ability to do this with dignity, fairness, calmness, and a positive approach will do much in obtaining a favorable reaction. Remember, not everyone will agree with you all the time, and you, too, must be willing to listen to the other voices in the club. "Good officers, alone, do not an effective club make."



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 2nd week— leave Oct. 1— return Oct. 9— Stan & Cathie Burdick, Jim & Marie Hopkins, Ed & Sally Ramsey, Dick & Carole Manning
 3rd week— leave Oct. 8— return Oct. 16— Al & Nell Eblen, Bob & Phyllis Howell
 4th week— leave Oct. 15— return Oct. 23— Harold & Lill Bausch, James Blackwood, Tom & Fay Tomlinson
 5th week— leave Oct. 22— return Oct. 30— Ed & Phyllis Fraidenburg, Bob & Pauline Holup



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Jim Hopkins
Alb. Can.



Harold Bausch
Nebr.



James Blackwood
III.



Stan Burdick
Ohio

by Erma Reynolds
Longmeadow,
Massachusetts



George Liked To Do-Si-Do

In colonial times, men and women, girls and boys— and George Washington— all enjoyed the rollicking country dances. Whether they were held in a barn, farmhouse kitchen, or in a mansion's slick-floored ballroom, everybody had a high old time "whirling high and swinging low" until the dance finally ended with the very popular Virginia Reel, which was usually the last number.

Somehow it is hard to visualize the "father of our country" swinging his partner, but records state that he was very fond of dancing. With his active temperament, there's no doubt Washington found the dance a pleasurable form of physical exercise.

During the Revolutionary War George was known to turn to dancing for needed relaxation. The war was grim and terrible, but it also had its lighter moments. One of these was a gay affair given by General Knox at the winter quarters at Pluckamin, New Jersey. In the evening, Knox's celebration was topped off by a ball, opened by George Washington. General Knox, in describing this event said: "We had above 70 ladies, all of the first *ton* in the state, and between three and four hundred gentlemen. We danced all night...."

At another time, during the war years, when Washington was about 50 years old, he is reported to have danced with Catharine Greene, wife of General

Greene, for three hours without stopping. General Greene's description of this endurance performance stated: "We had a little dance at my quarters a few evenings past. His Excellency and Mrs. Greene danced upwards of three hours without sitting down. Upon the whole we had a pretty little frisk."

When back at Mount Vernon, dancing was a home pleasure, and George and his Martha thought nothing of traveling to Fredericksburg, Alexandria and Annapolis to take in a ball.

The formal dances of Washington's time were the stately minuet and gavotte. But the less formal quadrilles, reels, and jolly country dances, were equally, if not more, popular.

Quite a sight it must have been to see George in his powdered wig, silken knee breeches and ruffled shirt, performing the lively steps of some of these dances.

In 1799, when he was in the late 60's, Washington regretfully decided his dancing days were over, and wrote to the committee on arrangements of the Alexandria Assembly: "Mrs. Washington and myself have been honored with your polite invitation to the assemblies of Alexandria this winter, and thank you for this mark of your attention. But alas! our dancing days are no more. We wish, however, all those who have a relish for so agreeable and innocent an amusement all the pleasure the season will afford them."

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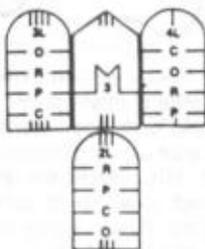
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1979 CALENDAR

30 ONE-WEEK PROGRAMS

March 14-24 '79 KAREN T. MAX Vincennes, Indiana	April 1-11 '79 THE PROGRAM ED WERTIN Florida	April 8-14 '79 To Be Announced
April 8-15 '79 BOB LINDVARD Maine	April 22-29 '79 To Be Announced	April 29-May 7 '79 DALE TERRY THE LUFFELANS Florida
May 6-12 '79 BILLY MENEZ Michigan THE FERRARIS, Ohio	May 13-19 '79 PH. D. WITH CONTRA SUSANNA WALTON, Utah	May 20-26 '79 ED FRANKLIN JR. RIP RINLEY
May 27-June 2nd ED FRANKLIN JR. RIP RINLEY	June 3-9 '79 ELEANORE, Wooded Pa. ROBERT LINDER, Alabama ALFANED TIC I	June 10-16 '79 ED SPOTON THE JAYNES Florida
June 17-23 '79 BILLY C. HAPMAN THE LUFFELANS Florida	June 24-30 '79 FOR SEVERE HANDS Gardner Beach, Florida	July 1-7 '79 TOM GARDNER S. C. EDD HARTS, Ohio
July 8-14 '79 BILLY FORD THE BRUNNITZ Florida	July 15-21 '79 THOM POWELL, Ohio KEITH REPP, TN. W. V. A.	July 22-28 '79 BILLY STEPHENS MICHIGAN THE STEPHENS, Ohio
July 29-August 4 '79 BILLY DEKANT, Pa. BILLY BEATTIE, ENJO, Fla.	August 5-11 '79 GORDON BEATTIE THE BEATTIES Florida	August 12-18 '79 A calendar of 1979 is sponsored with American Square Dance Magazine. Host Barbara, John, Susan, and Lynn, 1979-1980.
August 19-25 '79 ART SPRINGER MARTY MARTIN Florida	August 26-Sept. 1 '79 TOM BARBER, Ga.	WATER ON THE HILL & HILLS FALL LINE UP AT SEWER FISH AND FISH BARRIERS
September 6-12 '79 JERRY WHEELER, Pa. THE WHEELERS, N. Y. VERN JOHNSON, Pa.	September 13-19 '79 DALE MULLART Florida THE PULLARTS, Texas	September 20-26 '79 DANNY ROBINSON Florida
September 27-Oct. 3 '79 SINGING SAM WITCHELL THE JAYNES Florida	October 4-10 '79 BILLY THOMPSON THE LUFFELANS Florida	OCTOBER 11-20 '79 ART SPRINGER, Pa. JOHN & WALTER, Pa. ALAN & WELLS
OCTOBER 21-27 '79 SUNNY BARR, Pa. JACK FLANDERS, S. C. THE STARKENBERGS, Maine	OCTOBER 28-NOV. 3 '79 TO BE ANNOUNCED	INQUIRY ABOUT OUR WINTER WHEEL LINEUP



Oklahoma Convention Pays Its Bills!!

A major concern of every National Square Dance Convention is whether there will be sufficient funds to cover all expenses when it's all over. The Oklahoma City Convention is pleased to announce that, from every indication, when the final bills are all in, there will be sufficient cash available to cover them.

Every satellite activity of the 1978 convention more than paid its way: the printed program, rodeo, cookbook, "Roots" square dance picture, and the display booths. The \$3500 borrowed from the Oklahoma State Federation of Square Dance Clubs has been returned along with \$474.67 interest.

Should any funds still be available from the expenses covered by registration fees, these will be returned to the Oklahoma State Federation of Square Dance Clubs, to be distributed as follows:

1. 25% to be allocated to the State Federation to be used for the promotion and education of square dancing.
2. All nine districts to receive 5% or \$500, whichever is the least, after the state federation percentage is deducted.
3. The remaining funds will be divided into thirds: one-third for registration: points are to be given per person per day on advanced daily preregistrations prior to May 1, 1978; one-third to districts for committee chairmen furnished; one-third based on ticket sales per district for 1973-1977 state festivals.

Following are some convention statistics:

Hotel rooms by committee	4470
R/V's at Fair Grounds	1876
Total housing provided	6346
Pre-registration	20481
Door registration	3398
Total registration	23879
Programs printed and sold	10000
Program advertising sold	\$5153.25
Ribbons provided	11000
Cost per ribbon	\$0.0395
Educational panels	21
Total panel attendance	3461
Hours of youth dancing	33
R/D syllabus printed	1500

Rodeo tickets sold	7300
Rodeo programs sold	2000
Total tours sold	601
Fashion show models	32
Fashion show cost	\$2164.23
Solos signed in	1500
Hospitality coffee (daily)	10 gallons
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IT'S A RAID!

by Peg Tirrell
Cresskill, New Jersey

"IT'S A RAID!"

These words bring good news to square dancers in the Northern New Jersey area, for it means another club is visiting club dance, usually with at least two sets, and the stage is set for fun and fellowship as the various members mingle and mix.

Over the years a pattern and some loose-knit rules have evolved. Raiders never steal banners. Our area feels we'd rather pin than steal.... and while there is no obligation to return a raid, most clubs visited reciprocate as soon as possible. Most clubs imitate Staten Square Set who were among the first of the NNJSDA clubs to have a Raid Chairman and make monthly raids on clubs. Although the Staten Square Set members wear masks and enter as a group, instead of stealing they leave a remembrance behind — frequently a replica of their club badge, but with a date where the member's name should be.

Early in the NNJ raid history, the clubs being visited felt some souvenir symbol of the visit should be given the raiders and many clubs made mini-banners. These the visitors took home and sewed to their own banners. Gradually this custom has been dropped with mini-banners now only being presented to out-of-state raiders.

Knowing the dancers love for earning dangles, many clubs award a dangle to members who have gone on three raids during a year. Staten Square Set's is a miniature mask; Tenakill Twirlers is a miniature red suitcase (their raiders always carry red suitcases) with TTT for Tenakill Twirlers Travellers; Cloverleafs has a hobo carrying all his earthly possessions in a cloverleaf. Hi Taw

Twirlers has a special banner they hang when raiders visit.

The highlight of any raid is when the visiting club's officer announces how many attended and proudly pins the banner. Sometimes on a special anniversary dance as many as two, three or four clubs may raid! And sometimes pinning a banner creates a problem, especially when a club such as Ramapo Squares made their banner out of leather, or when Tenafly Squares first banner, since replaced, was created from a bamboo shade!

As in other areas, many of our clubs have made special outfits for raiding and dancing away from home. Some have matching costumes, while others have simply bought yards and yards of material and left the design to the imagination of the seamstress. Brown and white gingham check denotes Western Wheelers; red and white gingham check is Hanover Squares; green and white the Somerset Hills Squares. As soon as Merri-Eights spotted the four dancers on the H Bar C material they secured enough yardage for their official dress, while one of Bob and Jean Kellogg's clubs looks very striking in solid color pants/skirts with white tops and colorful vests.

A close look at a club banner in the Northern New Jersey area reflects all the raid activity. In fact, some banners are so full, the clubs are contemplating making another. Prominent on most area banners is the mini-banner representing NNJSDA membership. Attached are souvenirs of all materials, sizes and shapes denoting many happy hours of fellowship with other dancers, proving over and over again that friendship is square dancing's greatest reward.

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DOUBLE 30 TH

by Kathy Bearman
Oklahoma City, Oklahoma



A special dance will be held in Oklahoma City on March 17, 1979, to celebrate a Double 30th Anniversary. "Silver Spur" will salute its own thirty years and will honor Gerald and Sally McWhirter for their thirty years as club caller and taw.

"Silver Spur" was organized March 13, 1949, with the motto, "Good Fellowship with Good Square Dancing." The club maintains a membership of about a hundred couples, and thus is one of the oldest and one of the largest in Oklahoma City. It regularly dances the first and third Saturdays of each month at the Westside Lions Hall, 4135 NW 10th, from 8 to 11 p.m., with refreshments after the dance.

Gerald McWhirter began calling in 1949, and has called for an ever-lengthening list of club, district, state and out-of-state functions. He is a member of Callerlab and of Oklahoma's State and Central District Callers Associations, and did considerable amounts of work for Oklahoma City's two national conventions. Most of his calling time now is devoted to his three local clubs. Silver Spur and Square Nots jointly sponsor one beginners' class each year which Gerald teaches. And his Mainstream workshop club now

dances at Advanced One level.

Having started in 1960 as a staff member, Gerald now serves as director for the Clearfork Labor Day Weekend, beside Lake Texoma in southeast Oklahoma. The event offers almost continuous dancing, to a large staff of callers, for dancers from Oklahoma, Texas, Arkansas and Louisiana. His two new square dance records, "Red-Headed Baby of Mine" and "Fireball Mail," have pleased his dancers.

Gerald and Sally enjoy the affection and respect of an incalculable number of dancers and callers who know there is no way to measure the huge contribution they have made to the world of square dancing. And the roofing company they own and operate also has earned an excellent reputation. Their remaining spare time goes to their two delightful daughter and their families and to golf and bridge.

The Double 30th Anniversary Dance will be held from 8 p.m. in the Made In Oklahoma Building at the State Fairgrounds in Oklahoma City on Saturday, March 17, 1979. It will feature a number of callers, along with "all the trimmings," and will be free to all dancers and callers. You are cordially invited to join the celebration!

STRAIGHT TALK

Are these comments, picked at random from a number of areas and a number of callers and dancers, reflecting a trend? Take a look.....

"I hate to be negative, but I think we callers are driving the dancers like lemmings into the sea. Square dancing is becoming one continual workshop experience. This is good for some, but the less hardy in body and spirit are dropping out in appalling numbers. The good-all-average Saturday night fun-loving square dancer is becoming part of an endangered species." —a caller of 15 years experience.

"I'm a caller, and frankly, I don't know what to do. My dancers are mostly retired folks. They're being pressured to move into Plus-One and Plus-Two groups, available all around us. I'm being pressured by both callers and dancers to establish these higher-level workshop groups, but the bigger majority of my dancers just can't cope with the stuff. They don't think and react as fast. No matter how hard I drill them, week after week, they can't do a *coordinate* from anything but standard positioning, unless I stop and workshop it on the spot each time. Frequency is not the solution. Some of them dance three times a week. They just aren't sharp, like the younger dancers. But pressure from their friends is causing them to go elsewhere and get clobbered every time." —a caller of 8 years experience.

"I'm a dancer drop-out, and I've tried three times to get back into it. But there is *no way* in my area to join a brush-up class that will bring me back to the general club level around here. Going to a club dance is like walking, unarmed, through "no-man's-land" on a battlefield." —a former dancer.

"I think a good simile for the dance level situation today is the rating of movies. If the current extravaganza 'Superman' had been labeled 'G' nobody would see it and it would be a

flop. So they spiced it up with one "hell" and one suggestive remark, so it would become 'PG' and become a hit, even though it is truly 'G' in every other respect. Same with announcing dance levels. Announcing a Mainstream dance or M-X dance is giving it the "kiss of death" in our area— that's a 'G' rating, or "for kids only", and nobody would go. So we add a "plus" or two, knowing that 50% of the dancers can't even *turn thru* properly out of waves. It's a *status* thing. Everyone wants to be considered better than they really are." —a dance leader.

"Do callers never ask themselves why so many people who start square dancing with a great deal of anticipation and enthusiasm drop out after or during the first year? If there were some statistics kept on this, I think it would be an eye opener to callers to find out just how many dancers are lost after the first year, and in succeeding years. Unfortunately, many callers appear to think that square dancing is just something that was invented for them to show off their ability to call— and if you succeed in mixing up the dancers, you have another feather in your cap. They will all vehemently disagree with this statement but after several years of observation and listening to many other dancers, I find that many dancers feel this way about callers. When you are a freshman and they are first teaching you, there is a very different attitude displayed but at the end of a year, you are supposed to have learned over fifty different movements and be ready to go out and mix with other dancers from other clubs. From my observations, it is a very rare couple who can absorb this much in a season of dancing and when they go out to another club among strangers and ball the whole thing up, they rightly feel that they are not ready for it— and may never be ready for it— and give the whole thing up." —Mrs. H. R. Biles, Calgary, Alta (Canadian Dancer News)

Roundalab

The second annual meeting of Roundalab, held in October in Kansas City, Missouri, was most productive. 285 persons, representing 159 teacher units, worked with a singleness of purpose wonderful to see. All actions taken were by unanimous vote or nearly so. Not that there were no differences, there were! Everyone was given an opportunity to present views, and many did! The cooperative attitude of all made it possible, not easy, but possible to resolve the different viewpoints and reach agreements for the benefit of the round dance activity as a whole.

Wayne Wylie was reelected Chairman and Charlie Capon will continue to serve as Executive Secretary.

The traditional form of round dancing with its ball-of-foot glide and chest/shoulder lead was adopted as the standard for the activity. It was recognized that many round dancers enjoy the English style of dancing with

its heel-lead step and waist/pelvic lead. It was agreed that English style dancing should be permitted as a deviation from the standard form provided (1) It is identified as a deviation; and (2) It is adapted to the extent required to insure that dancers using that style will not disrupt a traditional round dance floor and the dancers will remain in their circles.

A Code of Ethics for round dance teachers was adopted which states:

By joining Roundalab I am affirming that I am a professional instructor of round dancing. As such, I subscribe to the declared purposes and objectives for round dance teachers. I shall be guided by the following:

1. As a professional, I have an obligation to maintain the highest level of ethical and moral behavior in all relationships with dancers, other square and round dance leaders and organizations.



Members of the Roundalab Board of Directors, pictured above, are: Jack Chaffee, Irv Easterday, Dave and Shirley Fleck, Marie Hopkins, Frank and Ruth Lanning, Clancy & Betty Mueller, Bud & Shirley Parrott, Corky & Paulette Pell, Betty Procter, Manning Smith, Doc & Peg Tirrell, Wayne & Norma Wylie, Charlie & Edith Capon. Present but not pictured were Charlie Procter and Joe & Es Turner.

2. As a professional instructor, I have an obligation to the dancers for they are the whole reason for the existence of the activity. Therefore I must:

a. Provide instruction and guidance to assist the dancers to develop to their desired level. I shall not push the dancers beyond their own capabilities for my own satisfaction or use my limitations to stifle their growth.

b. Provide leadership to dance organizations to ascertain that the dancers participating in their activities are having their needs fulfilled.

c. Remember that the majority of dancers joined the activity for recreation and sociability. I shall try to provide a healthy, social, educational and recreational balance.

d. Continued my own education so as to improve my dancing, instructional and leadership skills.

3. As a professional instructor of round dancing, I have an obligation to the activity to maintain its heritage and desirability. Therefore, I must;

a. Demonstrate by my example the proper style of dance, etiquette, behavior and attire at all functions in which I

participate as either a dancer or a leader.

b. Encourage all dancers to support this heritage in their apparel and style.

c. Work for and practice the standardization in dancing and terminology.

d. Remember while working for growth of new ideas, to keep them within the format of the round dance heritage and within the capability of the dancers.

e. Encourage participation in all phases of the activity, both as a separate entity and as a part of the square and round dance movement.

A dress code was adopted which provides for the gentleman, a long-sleeved shirt, trousers, comfortable shoes and a neck ornament; for the lady, dresses or full skirts and blouses, petticoats, comfortable shoes and pett-pants.

Action was completed on the definitions of terms and descriptions of figures for Phases I and II and a good start was made on the definitions and descriptions for the remaining phases of round dancing.

Charlie Capon

Meg Simkins

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LOOKING A-ROUND

by Fred & Kay Haurly
Albuquerque, New Mexico



Fred and Kay Haurly have conducted a survey for the New Mexico R/D Association and they would like *American Squaredance* readers to participate as well. The objective is to identify the patterns which are cued with common terms and those which are cued differently. This is not an effort to rigidly standardize or control cueing. The information will be combined and compiled. The Haurlys hope that the result of the study will be voluntary standardization of some degree. At least, dancers may be informed of some of the variations they may expect when visiting other teachers.

Please write in the cueing terms you use for each pattern.

EXAMPLE:

Box— box or full box, or step cue.

PATTERNS

Box _____
 Half box _____
 Side two-step _____
 Scissors _____
 Progressive scissors _____
 Scissors thru _____
 Scissors (Single) _____
 Side, —, Beh, —; _____
 Sd, beh, sd, —; _____
 Sd, beh, sd, thru; _____
 Sd, beh, sd, beh; _____
 Back apt, 2,3, —; _____
 Tog, 2,3, —; _____
 Apt, 2,3, —; Tog, 2,3, —; _____
 Fwd, Cl, Bk, —; _____
 Bk, Cl, Fwd, —; _____
 Fwd, Cl, Bk, —; Bk, Cl, Fwd, —; _____
 Fwd, cl, bk, cl; _____
 Fwd, cl, bk, cl; Fwd, cl, —, —; _____
 Fwd, cl, bk, cl; Fwd, cl, bk, —; _____
 2 Fwd two-steps; _____
 1 Fwd two-step; _____

2 Bwd two-steps; _____
 Fwd, lk, fwd, —; _____
 Fwd, lk, fwd, —; fwd, lk, fwd, —; _____
 Fwd, lk, fwd, lk; _____
 Fwd, lk, fwd, lk; fwd, —, —, —; _____
 Cut, bk, cut, —; _____
 Cut, bk, cut, bk; _____
 Cut, bk, cut, bk; cut, —, —, —; _____
 Cut, bk, cut, bk, Cut, bk, cut, —; _____
 Bk, cut, bk, cut; _____
 Bk, cut, bk, cut; Bk, —, —, —; _____
 Sd, beh, rec, —; _____
 Sd, dip bk to OP, Rec, —; _____
 2 turning two-steps; _____
 Circle away & tog two-step; _____
 Wheel, 2,3, —; Wheel, 2,3, —; _____
 Toe, heel, cross, —; _____
 Twsty vine, —, 2, —; _____
 Twsty vine, 2,3, —; _____
 Twsty vine, 2,3,4; _____
 Fwd, —, Manu, —; _____
 Manu, —, sd, cl; _____
 Pivot, —, 2, —; _____
 Fwd, —, PUP, —; _____
 Fishtail; _____
 Beh, sd, fwd, lk; Fwd, _____
 Sd, —, Beh, —; (W twirl, —, 2, —; _____
 Sd, beh, sd, —; (W twirl, 2,3, —;) _____
 Rev. vine, 2,3, —; (W rev twl, 2,3, —;) _____
 Waltz away, 2,3, —; _____
 Waltz tog, 2,3, —; _____
 Twinkle, 2,3; _____
 Twinkle thru, 2,3; _____
 Twinkle, 2,3, —; twk, 2,3, —; _____
 Wz fwd, 2,3; _____
 Wz fwd, 2,3; 4,5,6; _____
 Dip, —, —; _____
 Maneuver, sd, cl; _____
 Pickup, 2,3; _____
 Two turning wzs; _____
 Two left turning wzs; _____
 Left turning box wzs; _____
 Whisk, 2,3; _____
 Wing; _____

Hover; _____
 Vine, 2,3 (W twl, 2,3); _____
 Thru, sd, cl; _____
 Spin turn; _____
 Thru, sd/cl, sd; _____
 Spin turn; _____
 Thru, sd, cl; _____
 Impetus turn; _____
 Telemark to semi-closed pos; _____
 Telemark to banjo; _____
 Rock, turn in, rock, turn out; _____
 Rk, —, turn in, —; Rk, —, trn out, —; _____
 Lunge, —, trn in, —; lunge, —, trn out, —; _____
 Chg sds, 2,3, —; fwd, 2,3, —; _____
 Chg sds, 2,3, —; fwd, 2,3, —; chg sds, 2,3, —; Fwd, 2,3, —; _____
 Face to face; back to back; _____
 Sd, beh, sd, in front; _____
 Sd, —, beh, —; sd, —, in front, —; _____

Please comment to provide any significant rational on why you use a particular cue term over other suitable terms. Also include any significant terms for patterns omitted for which you feel some standardization would be helpful.



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 Or just do your thing?

So many dancers tell me
 They want to dance for fun;
 While others want to go to dance
 All the new things being done.

There's a place for all you dancers
 At any level you request,
 So keep those feet a-dancing
 And stop discussing what is best.

—Dot Veneski

ACTION

Whirling skirts and happy faces
 Music so entrancing;
 Friendly smiles and sparkling eyes
 Where nimble feet are dancing.

Feet so light they seem to float
 To the strains of "Rosalie's Boat."
 And it's really not much labor
 To do the figure *follow your neighbor*.

This must be a square dance hall—
 It's quite a recreation
 With so many devotees
 All across our nation.

—Dot Veneski



WELCOME?

You greeted us when we came in,
 You introduced us to your friends;
 You wouldn't let us join your squares
 Right here and now our dancing ends.

—Dot Veneski

OUR HERITAGE

Some people like to dance a jig,
 Some like to jitterbug,
 And there are those who love to waltz
 And those who "cut-a-rug."
 Some people like the Latin beat
 Some love to pirouette,
 And there are those who visualize
 The graceful minuet.

The dance that is our heritage
 Is dancing in a square,
 For all the joy we get from it
 That many others share.
 This dance will flourish through the
 years,
 Born in the U.S.A.,
 There is no doubt throughout the land
 Square dancing's here to stay!

—Ida Reilinger



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A GRAND SQUARE

DANCER

A planeload of Japanese arrived in San Antonio, Texas, about four years ago for the National Square Dance Convention.

"They couldn't speak a word of English, but they could square dance because their Japanese caller had taught them the meanings of the English words. So they could dance to the English callers, and they were excellent dancers."

A memory of a man who has devoted much of his life to dance.

Manning Smith is his name. A smiling, friendly man with friends around the world, a grand old man of the dance floor, be it ballroom or barn. In a recent interview Manning recalled his experiences in Europe and America, and put forth some of his thoughts on the direction and influence of dance.

He was born in Belton, Texas, and "let's say that I'm closer to 70 than I am 60". And dancing is in his blood.

"My mother was a Scottish lass and she married an Irishman and they both danced. My earliest recollections of dancing are with my little sister when I was about five or six years old. We did the highland fling (which his mother taught him). This was one of the things we learned and danced together in the minstrel shows and the variety shows that came to town. We were always performing."

Manning met his wife, Nita, on the dance floor of the mess hall of Texas A&M University in College Station. They have been married for forty years and they have two children and four grandchildren.

One of Texas A&M's class of '38, Manning, however, didn't graduate because "I was caught up by the war". Before the war, he first taught dancing there to boy and girl scouts.

"Then when I got back out of service the newest thing was square dancing—everybody wanted to know how to

by Colin Crombie
College Station, Texas



square dance. Well, Nita's a West Texas girl and I'd been out there enough where I knew a little bit about it so we started teaching it in College Station."

To begin with they sponsored a square dancing group with Texas A&M's recreation council and soon became very popular and were called upon to teach all kinds of dancing. By the late '40s the Smiths were traveling and teaching around Texas, and in the early '50s they were becoming known nationwide.

During this time they taught square and round dancing at one-week institutes, or short courses, for other teachers.

"We headlined many festivals across the country and we were on the staff of about ten institutes."

The Manning Smith Conference on America Round Dancing was one of the first, started twenty-eight years ago in College Station. Ten years ago it moved to Oklahoma A&M in Stillwater where it is booked until 1982, and "it'll continue as long as we're able— then we'll pass it along". At the conference, Manning and Nita conduct a week-long training program for prospective teachers and they teach dance technique, dancing and new material primarily of round dancing, which is a type of ballroom dancing, to 150 people from 25 to 30 states.

In the same period, the National Square Dance Convention was started



and besides the Japanese, Manning has also met dancers from Australia and New Zealand, and callers from England. The convention now hosts more than 25,000 dancers from around the world.

Manning was also a founder of a dance program in Mobile, Alabama, 25 years ago, and he emceed it until last February when, retiring from formal contracts, he was presented with the keys to the city.

Besides American engagements, Manning has also traveled abroad.

One summer in the early '60s the Smiths toured American military bases in Europe with a dancing group, teaching for the State Department while working with special services in temporary duty with the air force. They taught square and round dancing and calling but did little performing.

In Britain they visited an eisteddfod at Llangollen in north Wales, which featured an international folk festival of the dance of over 60 nations, all performed in native costume. Manning and his group were invited to participate but because of the tour they decided not to, although they gave up two days in Paris to see the festival.

In France they became honorary members of the Paris Squares, and in Germany they danced at the All-European Roundup of square dancers which was held in one of Hitler's storm troopers' hotels near Lake Chiemsee.

More recently, in America, Manning has attended Callerlab, of the International Callers and Teachers Association, now in its fifth year. It first met in St. Louis, Missouri, and attracted more than 900 people from all over the world

who are attempting to give direction in training recreational dance leaders. The association awarded Manning and Nita a milestone award for 30 years of service.

In those 30 years, Manning estimated he has travelled more than two million miles for dancing. He has appeared on Mexican television and danced with the queen of Hawaii.

"But it's time to come home. We didn't want to give up dancing, so I went back to the university where I started." In his retirement Manning still teaches. He conducts a social dance class for Texas A&M's Free University, a program of extra-curricular activities.

"I'm using the things I've learned to shortcut dance for these kids because they don't want to waste time—they just want to learn the things they can use. Later they'll come back and want to know the fine points—footwork, balance, poise, grace and beauty rather than going any old way to the music."

Manning finds these fine points, and a rhythmic movement and an interpretation of music also, in round dancing.

"Round dancing is a spin-off from square dancing in that most round dancers come from square dancing. As dancers grow older they decide they would like to know more about steps and about the real dancing that is supposed to be done, rather than just walking through steps and patterns as you do in square dancing.

"Square dancing is a game. It's positioning and hands—the stepping is just walking to music which makes it very popular and easy to do."

But square dancing, along with some folk dances and ballroom dancing, is one of Manning's favorite types of dance.

"I like all dancing because to me dancing is an attempt by the person dancing to interpret the music. Whatever the music is it tends to be interpreted by dancers in what they feel in this music."

Nonetheless, he is not too fond of modern dancing and its hard rock music.

"In the '50s they were still doing classical dancing, but the modern dance

Continued on Page 89

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We have added Chris and Kitty Veer for our permanent resident summer caller and hostess (starting June 16th). They will add to the pleasure of dancing with our very popular guest callers from all over the country. Due to a previous obligation, Chris and Kitty will have to be gone July 29 for three weeks. During this time we were fortunate to get Wade Driver to take Chris's place. Wade will be with us from July 29th until Aug. 19th (when Fall institute starts except for the Aug. 3rd).

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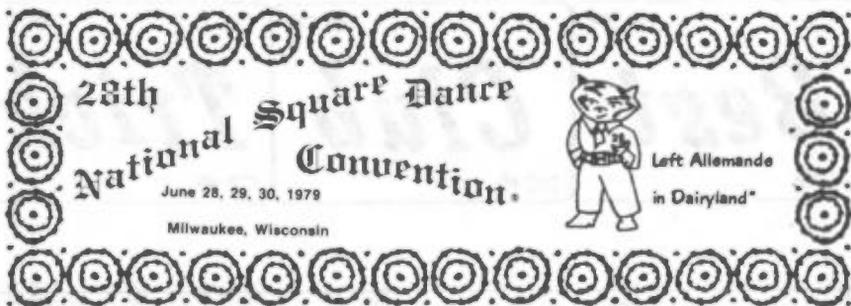
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The most recently released report shows that 6643 registrations, plus 559 block housing registrations, have been received for the 28th National Square Dance Convention in Milwaukee, Wisconsin, June 28 to 30. Those states with registrations over 100 include: Illinois, 740; Michigan, 277; California, 211; Pennsylvania, 185; Tennessee, 181; Missouri, 168; Indiana, 162; Minnesota, 146; Kansas, 135; Iowa, 119; Ohio, 117; Texas, 108; Oklahoma, 107; and Wisconsin, 1474. There are 193 campers and 287 callers registered.

YOUTH ACTIVITIES

Never let it be said that the 28th National S/D Convention at the air-conditioned MECCA/Civic Center doesn't provide everything— even ice in the middle of June! On Thursday, June 18, youth will skate at the indoor rink in the beautiful Mayfair Mall. Three two-hour sessions during the mid-morning to afternoon hours will be available through pre-registration pamphlets.

Youth, come, visit and square up with your furry and feathered friends on Friday, June 29, for a four-hour fun-filled afternoon at one of the finest zoos in the nation, the Milwaukee Zoo. Callers will be distributed throughout the zoo grounds for your dancing pleasure. Pre-registration pamphlets will be available for this event also.

The highlight event for youth will be a Youth Special Events Dance, featuring a top disc jockey. The theme is a "Salute to the Past 25 Years of Music. There will be tip or two, too.

Youth will begin dancing at 9 A.M. each day of the convention, with a Get-Acquainted Hour. Mainstream dancing will continue from 10 to 11 A.M. All 11 A.M. all halls, including the

Youth Hall, will be shut down for the educational program. Youth are encouraged to participate in the seminars, panels and clinics. Dancing will resume at 1 P.M. and continue to 11 P.M. The Youth Hall will be run on an "Adults Welcome" basis, as long as there is adequate dance space. If the hall becomes crowded, adults will be asked to refrain from dancing. A sign will also be posted, making all dancers who enter aware of the hall's 'youth style' dancing.

REGISTER NOW

For registration blanks and further information, contact Bob and Marge Thronsdon, PO Box 1032, Janesville WI 53545.

CAMPING AT STATE FAIR PARK

State Fair Park has room for 4000 units. The earliest arrival date is Monday, June 25. Facilities will include electricity for lighting (no air-conditioners), water, showers, "honey-wagon service," 24-hour security, trail-in dance and after-parties and shuttle bus service to and from MECCA Center (10 minute route).

All pre-registered campers will be able to obtain their packets at the camping area. All non-registered units will be retained in a "holding area," while occupants utilize shuttle bus service to the convention center for registration, return to the camping area and park their unit at their site. All campers are encouraged to pre-register in order to expedite set-up at the park. In order to camp together, units must arrive together, and all dancers must be pre-registered. Rendezvous at some point outside the Fairgrounds Park and

Continued on next page



LUBBOCK HERITAGE BENEFIT

Shown above is a square of the Lubbock Area Federation dancers and Finis Nabors, caller, who danced "Sally Goodin" at the First Golden Spur Award Banquet in the Lubbock Civic Center recently. The ladies are wearing dresses from the West Texas Museum, circa 1880, complete with bustles and polonaises. Four ladies had to be found to fit the dresses; there was no "give" in dress fabric in 1880! Finis spent hours getting the dance just right, and the set danced to a live fiddler. The proceeds from the banquet support the Ranching Heritage Center.

*John & Jan Neal
Lubbock, Texas*

arrive at the park together.

A special area is being held for persons requiring special facilities due to health and for handicapped individuals. Special requests must be made for this space and must be accompanied by a medical specification from a doctor.

This request slip should be attached to the registration form or mailed directly to the assistant vice chairman of camping, who can also provide other needed information. Write to Arnie and Waunette Pollow, 2391 Highway MN, Oregon WI 53575.



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of Florida



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of California

May 25-27
R. DOUGHERTY
of Minnesota and
G. KNUTSON
of Wisconsin

June 1-3
BOB YERINGTON
of Iowa

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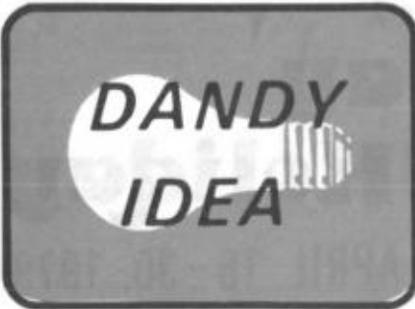
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"Know Your Level" is a pocket-size, fold-over card for a quick-check of the Callerlab level list, including the A-1 and A-2 groupings, printed and distributed by the Toronto and District Square Dance Association.

Other clubs or associations might find this a handy reference and a handy size for wider distribution to dancers. Dancers can check what they should know for their present level, and what's ahead in more advanced levels.



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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— February 1954

The editorial by Rickey Holden looks forward to April — Festival Month. He says, "Almost every square dancer in the country is planning to attend some get-together during the month of April. Headlining the events is the three-day affair in Dallas which goes by the mighty impressive title of the "Third Annual National Square Dance Convention."....One of the most interesting facets of the Dallas Convention is that it is a lusty newcomer joining the ranks of other outstanding events on the same weekend, each of which is at least three times as old as the National Convention.The oldest regular Folk Festival in the country is Miss Knott's National, taking place for the 20th (!) time this year in St. Louis....Biggest event in the Northeast is the New England Folk Festival being held for the 10th consecutive year, this time in Medford, Mass....At Ohio State University in Columbus, Buckeye dancers will be participating in their 9th Annual Folk Festival.

.....

St. Louis square dancers who have been working with mental patients at St. Louis State Hospital for over four years (AS for Jan. 1953 carried an article, "Hoedowns Helping Mental Patients," which told of these activities.) recently attended a clinic at which proper handling of patients was discussed.

About thirty members of the Greater St. Louis Folk and Square Dance Federation, which runs the weekly dances, were present at the clinic which was led by the head of student nurses and the director of occupational therapy at the hospital. Specific questions about situations apt to arise in dancing,

conversation and personal contact with the patients were dealt with. All Federation members present at the two-hour clinic said they came out of the session with a much better understanding of the problems facing them and the patients they are trying to help.

.....

Don Armstrong, voicing "One Man's Opinion," says, "As I travel around, I notice that apparently more and more halls, clubs, dancers and callers are forgetting how much fun it is to dance to "live" music." He goes on, "It must be immediately conceded that good records provide much more mechanically perfect music that does a poor orchestra, but records can never furnish the feeling given by a good fiddler and some solid toe-tapping rhythm working behind him." "We cannot overlook the fact that we all owe a great debt of gratitude to our record producers....but let's not allow them to obscure the bright joys of dancing to live music."

10 YEARS AGO— February 1969

Square dancing and camping— there could scarcely be two recreational activities more compatible than these. This was the underlying cause in the formation of the National Square Dance Campers Association, Inc. At its inception, the association camped and danced but once a year at the time of its annual meeting. The idea basically has such merit, however, that the membership grew at a rapid rate. An awareness of the great potential of this concept has become apparent. Chapters are springing up all over the country, offering several square dance campouts yearly. This opens up visions of hundreds of such get-togethers across the country

Continued on Page 94



KEEP 'EM DANCING

by Ed Fraidenburg

Heads square thru four, slide thru
Dixie style to a wave, trade the wave
Swing thru, girls fold, peel off
Girls trade, half tag, trade and roll
Left allemande.....

Heads square thru four, slide thru
Dixie style to a wave, trade the wave
Recycle, left allemande.....

Heads lead right and circle to a line
Swing thru, trade the wave, step thru
Tag the line in, swing thru
Trade the wave, step thru
Tag the line in, left allemande.....

Heads lead right and circle to a line
Dixie style to a wave, trade the wave
Swing thru, trade the wave
Girls trade, recycle (carefully)
Turn thru, left allemande.....

Heads square thru four, swing thru
Boys run, half tag, swing thru
Eight circulate, swing thru, centers run
New centers trade and roll
Right and left thru, square thru four
Centers in, all tag the line in
Star thru, zoom and square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, swing thru
Boys run, half tag, swing thru
Split circulate, boys run, half tag
Trade and roll, left allemande.....

Heads spin the top, extend
Spin the top, four boys swing thru
All swing thru, step thru, bend the line
Star thru, partner trade
Centers pass thru, square thru four
Wheel and deal, zoom and
Square thru three-quarters
Left allemande.....

Heads spin the top, ping pong circulate
Swing thru, extend, boys run
Girls trade, wheel and deal
Left allemande.....

Heads spin the top, ping pong circulate
Extend, centers trade, boys run
Left allemande.....

Heads spin the top, ping pong circulate
Extend, swing thru, boys run
Pass thru, partner trade and roll
Grand right and left.....

Heads spin the top, sides roll away
Extend, spin the top, recycle
Sweep a quarter, slide thru, pass thru
Partner tag, left allemande.....

Heads slide thru, turn thru
Left swing thru, left turn thru
Clover and turn thru, clover and
Pass thru, left allemande.....

Heads spin the top, sides roll away
Extend, spin the top, recycle
Sweep a quarter, square thru $\frac{3}{4}$
Left allemande.....

Heads slide thru, left turn thru
Touch a quarter, centers trade
Boys run, square thru four, trade by
Left allemande.....

Heads square thru four, swing thru
Boys run, ferris wheel,
Centers swing thru, girls fold
Peel off, stroll and cycle, bend the line
Star thru, pass thru, trade by
Left allemande.....

Heads pass the ocean, swing thru
Girls fold, peel off, stroll and cycle
Girls trade, wheel and deal, dive thru
Square thru three-quarters
Left allemande.....

Heads spin the top, girls fold, peel off
Stroll and cycle, ferris wheel
Centers pass thru, all pass thru
Trade by, star thru, pass thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande.....

Heads pass the ocean
Ping pong circulate, recycle, veer left
Stroll and cycle, girls trade
Bend the line, left allemande.....

Heads pass the ocean
Ping pong circulate, recycle, veer left
Stroll and cycle, ferris wheel
Centers veer left, stroll and cycle

Bend the line, crosstrail thru
 Left allemande.....
 Heads pass the ocean, girls run
 Stroll and cycle, center four scoot back
 Ends circulate, bend the line
 Star thru, California twirl
 Square thru three-quarters
 Left allemande.....

Heads pass the ocean, girls run
 Stroll and cycle, center four scoot back
 All wheel and deal, touch a quarter
 Centers trade, boys run
 Square thru four, centers slide thru
 Outsides trade and lead to the right
 Left allemande.....

Heads pass the ocean, girls run
 Stroll and cycle, wheel and deal
 Star thru and promenade,
 Sides wheel around, square thru four
 Trade by, square thru three-quarters
 Left allemande.....

Four ladies chain
 Sides right and left thru
 Heads pass the ocean, girls run
 Stroll and cycle, wheel and deal
 Star thru and promenade.....

Side ladies chain right
 Heads pass the ocean
 Ping pong circulate, recycle, veer left
 Stroll and cycle, California twirl
 Promenade.....

Heads pass thru, round one to a line
 Pass thru, wheel and deal
 Girls swing thru, centers run
 Stroll and cycle, couples circulate
 Tag the line in, pass thru,
 Wheel and deal, zoom
 Square thru three-quarters
 Left allemande.....

One and four roll away
 Two and four lead right, do-sa-do
 Swing thru, centers circulate two
 Centers run, ferris wheel, swing thru
 Ping pong circulate, recycle, veer left
 Stroll and cycle, couples circulate
 Bend the line, star thru
 #1 couple California twirl
 Right and left thru, dive thru
 Centers pass thru, circle four to a line
 Crosstrail thru, left allemande.....

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Dick Jones

- 187 JUSTIN by Jack Lasry
- 186 FANNY by Jack Lasry
- 185 WIGGLE WIGGLE by Jack Lasry
- 184 A GOOD LOVE IS LIKE A GOOD SONG by Bob Fisk
- 183 MOODY BLUES by Bob Fisk
- 182 GEORGE by Jack Lasry
- 181 ROSE by Jack Lasry
- 180 POOR RICH MAN by Dick Jones
- 179 TRAILS ENDS WORKSHOP by Jack Lasry
- 178 TRACY, Workshop by Jack Lasry
- 177 DEAR WORLD, R/D, Dick Whaley
- 176 LISA, Workshop by Jack Lasry



Jack Lasry



Johnny Davis

Dancing Tips

by Bob Baier

The important thing to remember in square dancing is to "keep 'em dancing." If your square breaks down it may not be possible to close the whole floor down with a *left allemande* so one square can come back in, so remember these useful suggestions:

1. If you break down, keep smiling. Next time it may be your time to look stupid for missing a *do-sa-do*. Then, reform the square and have the heads slide over to join the sides in lines of four facing in; look at the square nearest you and when they pause with lines of four, bust out dancing.

2. Square dancing is a contact sport but it is not hockey or football. If you see a dancer missing a call and can help that dancer recover so the square can continue, *do not* give verbal commands. This only serves to confuse the dancer and distracts all of the other dancers who are concentrating on the caller. Instead, give the errant dancer a slight tug, push, bump or whatever in the right direction. If you are the one breaking down, the rule of the road is *Keep moving*. If you freeze you won't be in a position to respond to your neighbor's friendly tug, push, bump or whatever. And above all, accept the tug, push, burp or whatever as it is intended, as friendly assistance and not an insult.

GRADUATION

Graduation of the current class is fast approaching. All of the club members who have been dancing with the class have been doing a bang-up job in encouraging all of the class members.

When the class graduates, we will have the same problem that all clubs have; keeping the club dancing at its previous level while the class breaks in to the calls they have not learned and begins to learn what we do at club level.

One important way to keep the club level up and at the same time bring the class in as smoothly as possible is to keep the class members dancing. If you see a class member sitting out, grab that guy or gal and get in a square. Another way is to encourage the class members to go on visitations with the club. If necessary, adopt class members and see that they go to all visitations with you. Another way is to let the class members know of all the dances being held in the area and how welcome they are at all of them.

Finally, remember this, we were all graduates at one time or another and some other square dancer helped us get into our favorite recreation when we needed the help. Return the favor!

GREETING GUESTS WITH GUSTO

A topic of conversation many times in the past is how to bring our guests and new club members into the mainstream of our club dances. Next time you see a new face at our regular dances, or at a visitation, or at a non-square dance function, take the time to introduce yourself and involve the newcomer in the activities going on. A tip danced with the newcomer will certainly be appreciated by someone new to the club and will make a friend out of a stranger. Besides, weren't we all newcomers at one time or another!



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by Gene Trimmer

There is certainly encouragement in the number of callers who are really concerned with teaching the basics in the proper manner. We are all, dancers and callers alike, beginning to realize that we only get one real chance at teaching dancers. If we fall short of good instruction in the initial stages we lose some of the dancers because of it. Once lost—they will only be back in small percentages.

It is our job to teach dancers how to dance—taking one shuffle step to each beat of the music. Good posture and considerate handling of the ladies are prime requisites in the dance. The geometry of the calls we use should be secondary in importance. *How* we get there is the determining factor in enjoyment of the dance more than which route we take and the *how* should include smooth transition flow from one basic to another.

When teaching the basics themselves we must make certain the persons we are teaching understand where each basic begins and where it ends. If *point of contact* is necessary knowledge, and it is in many of the basics, then that point should be understood by the dancers. *Point of contact* is the point where adjacent dancers will join hands or arms in any appropriate square formation. For example, the *point of contact* is important to the accomplishment of *arm turns* and if the point is not established in the dancers' minds, how can we expect them to understand where they should be at the completion of a fractional turn?

Let us not confuse *pivot point* with *point of contact* because they are not always the same and we *all* need to understand the difference. *Pivot point* is that point around which active dancers are moving and it should be understood as a stationary entity. Technically it is.

From facing lines we do a *pass thru* and the dancers should act to immediately establish partner contact by joining hands. Then with follow-on calls such as *bend the line* or *California twirl* the point of contact (joined hands) and *pivot point* are, and should be, the same point. If a *wheel and deal* is called however, the *pivot point* shifts away from *point of contact* to the center dancers of the line where they make necessary adjustment to their position while they hold *pivot point* for the *wheel and deal*.

In doing the basic *spin the top* the *point of contact* and *pivot point* with two dancers in each half of the ocean wave is the same for the first turn of half by the right where we re-establish the wave with the starting ends now in center position. Now the *point of contact* and *pivot point* shifts to the joined hands (palm to palm) of the center dancers in the wave. They then turn $\frac{3}{4}$ left around the *pivot point* while the end dancers rotate $\frac{1}{4}$ forward to the right around that same *pivot point*.

Are we perhaps becoming too technical? We really haven't changed a thing. The technical aspects have always been with us but when our list of basics was much smaller and our choreography not nearly so complex as it is now the need for technical comprehension was not readily apparent. As we become more advanced in dancing ability and in calling ability the technical aspects are cumulative.

There is something for everyone in square dancing and that is what makes it such a wonderful hobby. Not all of the dancers we teach will want to or even be capable of progressing through the Mainstream Plus I and Plus II into the ranks of Advanced and on. It is not our primary responsibility as callers to encourage or discourage them to do either. It is our responsibility to properly teach them so they may seek the level they most prefer.

At no stage of a dancer's development should the geometry take primary importance. Every bit of the geometry of basics is dependent upon the dancers moving in unison, to the beat of the music, and accomplishing the dance together. In that cooperative effort lies the *real* pleasure of square dancing.



by Bob Howell

easy level

Chet Jazak of Garfield Heights, Ohio, put together a little jive step that fits any of the current disco releases. It is different in that it involves a 12-count pattern and dancing with a partner rather than solo.

JAZAK'S 12-COUNT JIVE

Suggested Music: "Saturday Night Fever" or any moderate-speed disco tune.

FORMATION: Lady on gent's right. Both face forward, inside hands joined. Identical footwork throughout.

Counts

- 1-4 Touch right toe forward, touch right toe to the right, touch right toe backward, touch right toe to the instep of the left foot.
- 5-8 Lady rollaway to her left in front of the gent, RLRL, ending facing original direction. Gent grapevines right as lady is rolling to her left, gent steps right with right foot, behind on left, steps right again with right and closes the left to it. Weight is on the left foot on the 8th count.
- 9-12 Solo role to the right, turning 180° in four steps, R,L,R,L, to begin routine again, facing opposite wall from starting position. Rejoin inside hands.

Leaving a legacy to another member of a family is a noble deed and that is what has happened with Andy Scheer. Al Scheer, his dad, has made previous contributions to this page; this next dance was sent in by Andy Scheer of Littleton, Colorado.

RED RIVER VALLEY

MUSIC: TOP 25184

INTRO AND CLOSER:

You all join your hands and you circle to the left

Circle to the left go round that ring

Get back home and swing with your partner

Swing with your own Red River Girl

FIGURE (Twice for heads, twice for sides)

Head two couples lead down the valley (lead to right)

And you circle to the left and to the right

Swing with the girl in the valley (other fellow's lady)

Swing with your own Red River Girl.

Same couples lead across the valley (head couples go to other side couples)

Circle to the left and to the right

Swing with the girl in the valley

Swing with your partner, swing her home Face your corner)

Allemande left with your corner

Grand right and left around you go

Meet your girl and promenade the valley

Promenade with your own Red River Girl



Tiny McBurney of Niagara Falls, Ontario, sends along a delightful dance, quite appropriate for this month of lovers. Here is his little mixer:

TEN PRETTY GIRLS (Mixer)

MUSIC: "Ten Pretty Girls," RCA Victor EPA 4142

FORMATION: Double circle, gents on the inside, ladies on the outside, both facing line of dance (CCW) Identical footwork throughout.

POSITION: Semi-closed

There were ten pretty girls

Left two step*

at the village school

Right two step

Picture ten pretty girls at the village school

Walk with a wiggle (8 counts) 4 slow steps

Smart and cute

Left heel-toe

Short and tall

Lady rolls left

and the boy loved them all

Right heel-toe

but you can't marry ten pretty girls.

Lady rolls right to the man behind.

Repeat.

*Light type is song words; heavy, dance directions.

Two new contras will be featured this month. The first one was written by Joe McMenamin of Spring Valley, California, for the Fiesta De La Quadrilla held in San Diego in November. It features couples working up and down the line rather than across.

1978 FIESTA DE LA QUADRILLA CONTRA

FORMATION: 1,3,5, etc. active and crossed over.

Intro:

- — — — With the ones below circle left
- — — — — — Star left
- — — — With the same two, right and left thru
- — — — — — Ladies chain
- — — — — — Half promenade
- — — — — — Ladies chain
- — — — Arch to the head, dive to the foot
- — — — Do-sa-do with the one below
- — — — With new ones below, circle left.



Don Armstrong of New Port Richey, Florida, has a new release on the Grenn label.

ROUNDELY CONTRA

FORMATION: 1,3,5,etc. couples active and crossed over.

- 1-8 **ACTIVES AS A COUPLE DO-SA-DO THE INACTIVE MAN.** Actives face down the set, join near hands, and acting as one person do-sa-do the inactive man just below them. (Two around one.)
- 9-16 **THOSE THREE CIRCLE LEFT.**
- 17-24 **ACTIVES AS A COUPLE SASHAY AROUND THE INACTIVE LADY.** The actives, still facing down the set with hands joined, left-shoulder do-sa-do the inactive lady.
- 25-32 **THOSE THREE CIRCLE RIGHT.**
- 33-40 **ACTIVES WHEEL FULL AROUND IN CENTER AND PASS DOWN ONE COUPLE.** The actives drift into center of set and wheel-turn full around (CCW), pass those with whom they danced the do-sa-do and circle, to end with active lady facing the next inactive man and the active man facing the next inactive lady. (While wheeling, the pivot-point is between the man and lady, so man backs around as lady moves forward. While actives finish wheel-turn, inactives prepare to move slightly up the set to swing next couple coming toward them.)
- 41-48 **SWING THE NEXT BELOW** Actives swing the next inactive dancer to end with that lady on the man's right side facing across set.
- 49-64 **START ACROSS THE SET A SLOW SQUARE THRU** Dance only with partners or dancers they swung, and take a full 16 counts. Ends with actives facing down the set, inactives up, ready to begin dance again.



A HEART-Y MESSAGE

The Queen of Hearts,
She baked some tarts
As refreshments for the dance.
It was her turn
To provide that night,
And she couldn't take a chance.

The King of Hearts
Waltzed in from work
And found them so enticing.
The King of Hearts
Ate up those tarts
He loved the lemon icing!

The Queen of Hearts
Then blew her stack
And beat the King full sore!
As he left the bakery
With replacement cakery,
He vowed he'd steal no more!

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OF SPECIAL INTEREST TO THE
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CHALLENGE CHALLENGER

by Jim Kassel

Once every year or two we mention what goes on in our own area of western Pennsylvania. Today (Dec. 26) is the day after Christmas and we have had our first shoveling snow, about eight inches here, and as much as twenty-seven inches just north of us at Bradford. We have had a wonderful fall and a mild winter but we're getting fearful and becoming increasingly envious of all our friends in the warm and snowless areas. Dance-wise we have Jim Davis and his Dum Dums and Jim Dandy's, both higher challenge clubs, and Ed Foote and his C-2 Footlighters. Ed and Jim's groups are in the Pittsburgh area. There are also three C-1 clubs in this area. Ed Foote's Wednesdays, Jim Davis' Swingers and Jim Kassel and Tom Mohny's Salem Whirlaways. In November the "Horn of Plenty" dance in the Erie Area was the big one featuring two floors of dancing. Lee Kopman, Ron Schneider and Hal Greenlee called advanced and C-1 levels on the one floor and stuck to the lists, to the delight of all.

TEACHING TAPES

Ed Foote has recently completed lesson tapes for both Advanced and C-1 levels. They give walk thru and practice of every call on the Callerlab Advanced and C-1 lists, with periodic review tips using calls previously taught. All-position concepts are explained for each call, and a printed outline identifies calls taught at each tip. Each level is sold as a set: \$30.00 for reel-to-reel, \$35.00 for cassette.

Ed has also issued a Mainstream and Mainstream-Plus All-Position Drill Tape. It is designed for dancers entering advanced level who have not been exposed to heavy all-position

dancing at open club dances. Tape is all dancing, no walk thrus, with explanations given where needed. Printed outline identifies calls taught at each tip. Cost is \$10.00 for reel-to-reel or \$12.00 for cassette. All tapes can be ordered from: Dale Garlock, 2107 Shunk Avenue, Alliance, Ohio 44601.

SAN ANTONIO

The Tapeworms have recently graduated a new class, and the club now consists of six sets at a C-1 level.

Good organization has proven the key to success, with Marv and Syl Leibowitz providing overall guidance. Prior to the club's weekly tape night, Marv will preview the tapes to be used, making sure there are no surprises which could cause problems for the group. Anything "unusual" is walked by the group prior to dancing. This eliminates many of the breakdowns other groups, which do not preview tapes in advance, experience.

Tapeworms also has 10 couples working C-2 under the direction of Carl and Lora Beeson. They preview the C-2 tapes for that group's weekly sessions. All C-2 couples must belong to the Tapeworms and support the C-1 sessions.

The club sponsors about six weekends a year, bringing in challenge callers from throughout the country. In addition, the club schedules individual dances with callers who are passing through. The philosophy of Tapeworms is that tapes are not a final objective, but are merely a vehicle to use in preparing to dance to live callers. Everyone pulls together for the success of the group.

Two callers, Chuck Bryant and Bill Wright, have advanced programs in San Antonio which are quite popular. Overall interest in dancing above the Plus programs has been greatly increased since these two callers began calling advanced level a couple years ago.

CHALLENGE CONV.— BUTLER, PA.

Both halls of the 13th National Challenge Convention in June are sold out. A waiting list for those interested in attending is available.

WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

MAINSTREAM GRADUATE FIGURES FOR APD TYPE MATERIAL

Allemande left, forward three
Right, left, right and box the gnat
Pull by, go left and right, turn back
Left allemande, box the gnat
Promenade.....

All four couples half sashay
Heads lead right and circle that way
Change the ring to a right hand star
Back by the left, heads right and left thru
Pass thru, U-turn back, square thru
Four hands round and don't fail
Face out and crosstrail
Sides pass thru and circle up four
Change the ring to a right hand star
Back by the left, sides right and left thru
Pass thru, U-turn back, square thru

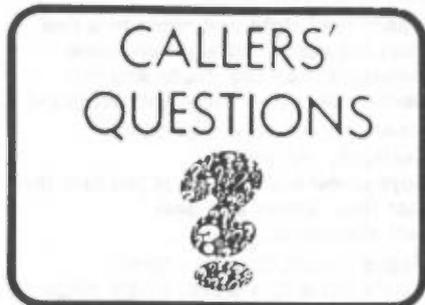
Four hands round and don't fail
Face out and crosstrail, heads pass thru
Circle four, head gents break
Line up four, forward eight and back
Center four square thru full around
Ends only left allemande
Partners all right and left grand.....

Couple #1 face #2 with right and left thru
Full turn to the next old two
Right and left thru
New 1 and 2 do a right and left thru
Old 3 and 1 left square thru six hands
Old 4 and 2 divide, go back home
Star thru, left allemande.....

Promenade, don't slow down
All four ladies roll back one, keep going
Head gents and girl with you
Wheel around, right and left thru
Face down the line
Center couples right and left thru
Backtrack and box the gnat
Change hands, left allemande.....

Head two ladies chain
Same couples circle up four, full around
#1 couple rip 'n snort to a line
Bend the line, pass thru, circle up four
Full around and a bit more
'Til boys are back to back
Boys rip 'n snort, got a line
Ends bend and square thru
Four hands round then star thru
Bend the line, crosstrail thru
Left allemande.....

Head couples circle three-quarters
 Pass thru, right and left thru outside two
 Inside arch, dive thru, circle $\frac{3}{4}$
 Star thru, square thru three-quarters
 Left allemande.....



From several sources: Is the flow of new basics ever going to stop?

Ed. NOTE: We need the flow of new ideas to keep our activity alive.

Some people expound the theory that APD is a salvation. It has a very important place, but with only the more experienced dancers. They understand a figure for what it is, from whatever position it is called. The less experienced dancer, or possibly one who is not interested in choreography, does not care to do the movements from all positions. It frustrates him/her to do some of the figures half-sashayed or left-handed.

The question then arises, who will decide what is good or bad? Each caller must decide on his own what is best for his dancers, at the level he is calling, or what the dancers are capable of doing. The whole idea is for the dancer to "have fun" at his level.

So, getting back to the original question, we do need new basics to keep our dances interesting, but not so many that the dancers become frustrated. Callerlab is doing a great deal to help this situation.

Mike Litzenberger, Louisiana: If *recycle* is indeed a single file move, i.e. centers fold and follow, I should think you could *recycle and roll* but could not *recycle and sweep a quarter*.

Ed. Note: A *recycle and roll* is indeed an individual movement, dancers move single file until they are in the new

position as a couple (side by side), but can still "roll" another 90° from their individual body flow.

Also, as in *right and left thru, flutter wheel* and other movements which end with couples or pairs facing in the same direction with a definite body flow direction, the dancers as a pair can together *sweep a quarter* in the body flow direction felt. In these cases, a "roll" individually and a "sweep a quarter" as a couple are both possible.

Now don't push the issue too far out of line with runs and folds because now you dwell in the C-3 classification of dancing where critical fractional positioning becomes important.



DELINEATE

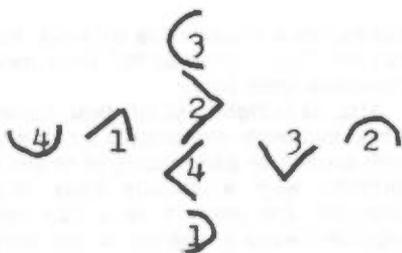
by Bill Davis, Sunnyvale, California

From parallel ocean waves, all circulate half position, mini-wave on end does a single hinge and the end facing out runs; in the four-dancer wave that forms in the middle, the centers trade and run. *Delineate* ends in $\frac{1}{4}$ line formation.

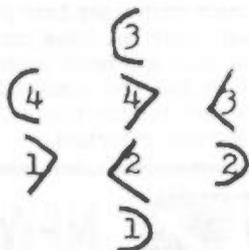


Box 1-4
 swing thru

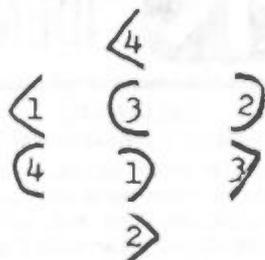
American Squaredance Magazine's Workshop features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Willard Orlich, Workshop Editor, American Squaredance, PO Box 788, Sandusky OH 44870.



half circulate



mini-wave hinge
wave centers trade



wave centers and those
facing out run

Teaching Figures by Bill Davis:

Heads square thru four, swing thru
Delineate, stroll and cycle
Ferris wheel, centers square thru three
Left allemande.....

Heads lead right, swing thru
Delineate, stroll and cycle
Wheel and deal, sweep a quarter
Square thru, trade by, slide thru, roll
Right and left grand.....

Heads square thru, spin chain thru
Girls circulate, *delineate*
Centers wheel and deal, pass thru
Left allemande.....

Heads square thru four hands
Curlique, single hinge, *delineate*
Centers bend the line, flutter wheel
Left allemande.....

APD Figures by George Jabbusch:
Heads square thru four hands, touch
Delineate, centers half tag, trade, roll
Centers pass thru, swing thru
Recycle, pass to the center, pass thru
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, all eight circulate
Delineate, half tag, trade and roll
Centers pass thru, right and left grand..

Heads square thru four hands
Curlique, *delineate*,
Boys wheel and deal, boys left turn thru
Star thru, wheel and deal
Left allemande.....

Heads square thru four hands
Single circle to a wave, single hinge
Delineate, girls half tag, trade, roll
Double pass thru, girls trade
Curlique, girls trade, recycle
Left allemande.....



HINGE FAMILY

Mainstream Basic #68, Burluson #2008

SINGLE HINGE: Adjacent dancers arm
turn one quarter.

PARTNER HINGE: From couples fac-
ing same direction, face parter, join
right hands.

COUPLES HINGE: Normal or two-faced
lines do a half couples trade.

Ed. Note: Although technically possible
to do from facing couples, we always
use lines facing out.

Teaching Figures by George Jabbusch:
Heads pass thru, *partner hinge*
Swing thru, boys run, bend the line
Star thru, pass thru, swing thru
Boys run, bend the line, pass thru
Partner hinge, fan the top, swing thru
Boys trade, boys run, bend the line
Swing thru, box the gnat

Square thru three hands

Left allemande.....

Heads square thru four hands

Swing thru, boys run, *couples hinge*

Boys run, fan the top, *single hinge*

Split circulate, girls trade, pass thru

Wheel and deal, square thru three

Left allemande.....

Heads lead right and circle to a line

Pass thru, *couples hinge*, fan the top

Partner hinge, scoot back, *single hinge*

Girls trade, recycle, veer left

Bend the line, pass thru, partner tag

Left allemande.....

Heads half square thru, do-sa-do

To an ocean wave, all eight circulate

Single hinge, split circulate, boys run

Pass thru, *partner hinge*

All eight circulate, *single hinge*

Walk and dodge, *partner hinge*

Single hinge, U-turn back

Left allemande.....

Heads square thru four hands

Swing thru, boys run, *couples hinge*

Partner hinge, all eight circulate

Single hinge, fan the top, swing thru

Boys run, bend the line

Left square thru four, left allemande.....

LEFT-HAND:

Heads square thru four hands

Star thru, reverse flutter wheel

Girls lead Dixie style ocean wave

Single hinge, boys trade, pass thru

Wheel and deal, zoom

Square thru three, left allemande.....

APD:

Heads half sashay, square thru this way

Touch, *single hinge*, split circulate

Boys run, tag the line right

Bend the line, pass thru, *partner hinge*

Single hinge, swing thru, centers run

Couples hinge, *partner hinge*

All eight circulate, trade and roll

Pass thru, *couples hinge*

Bend each line, curlique, circulate

Slide thru, left allemande.....

Heads square thru four, curlique

Swing thru, centers run, *couples hinge*

Partner hinge, all eight circulate

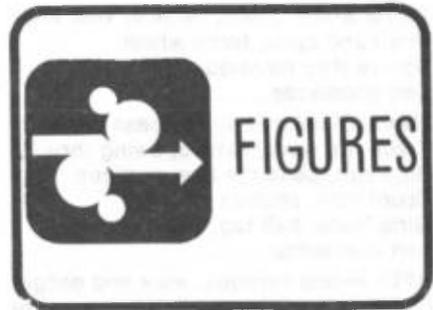
Center four walk and dodge,

Centers in and cast off three-quarters

Single or partner hinge, girls run

Wheel and deal, box the gnat

Change hands, left allemande.....



by John Strong, Salinas, California

Heads pass thru, chase right

Single hinge, recycle, veer left

Stroll and cycle, ferris wheel

Square thru three-quarters, slide thru

Crosstrail thru, left allemande.....

Four ladies chain, heads pass the ocean

Ping pong circulate, recycle, veer left

Stroll and cycle, couples circulate

Half tag, trade and roll, star thru

Left allemande.....

Heads star thru, double pass thru

Track two, recycle, veer left

Ferris wheel, swing thru, boys run

Stroll and cycle, wheel and deal

Dive thru, square thru three-quarters

Left allemande.....

Heads flutter wheel, sweep a quarter

Double pass thru, centers in

Cast off three-quarters, pass thru

Wheel and deal, touch, recycle

Veer left, stroll and cycle, tag the line in

Box the gnat, right and left thru

Pass thru, wheel and deal, curlique

Walk and dodge, cloverleaf, curlique

Left allemande.....

Four ladies chain three-quarters

Heads right, circle to a line, pass ocean

All eight circulate, single hinge

Walk and dodge, partner trade

Touch a quarter, coordinate

Couples circulate, half tag, trade, roll

Star thru, left allemande.....

Heads flutter wheel

Sides reverse the flutter

Heads pass the ocean

Ping pong circulate, extend, recycle

Pass thru, trade by, touch, recycle

Left allemande.....

Heads curlique, walk and dodge

Star thru, pass thru, chase right

Single hinge, recycle, veer left

Ferris wheel, touch, recycle, veer left
Stroll and cycle, ferris wheel
Square thru three-quarters
Left allemande.....
Heads Dixie style to an ocean wave
Trade the wave, extend, swing thru
Boys run, bend the line, curlique
Coordinate, couples circulate
Girls trade, half tag, trade and roll
Left allemande.....

APD: Heads curlique, walk and dodge
Curlique, trade the wave, left swing thru
Centers cross fold, pass thru, trade by
Star thru, ferris wheel, square thru $\frac{3}{4}$
Slide thru, pass thru, partner tag
Left allemande.....

by Jeff Garbutt, "Figuring"

Heads right and left thru
Head ladies chain, same girls rollaway
Heads lead right, circle to a line
Forward and back, pass thru
Wheel and deal, double pass thru
Centers in, cast off one-half
Star thru, dive thru, double pass thru
Centers in, cast off one-quarter
Bend the line, back out and circle left
Girls who can, rollaway, circle left
Ladies in, men sashay
Left allemande.....

Heads rollaway, circle left
Four boys go forward and back
Four boys square thru, half square thru
With outside two, bend the line
Slide thru, those who can pass thru
Trade by, square thru three-quarters
Trade by, star thru, right and left thru
.....1P2P

Heads lead right and circle to a line
Men turn thru, with partner slide thru
Ferris wheel, double pass thru
Track two, swing thru, men run right
Bend the line.....1P2P

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 square thru, centers in
Cast off three-quarters, ends run
Right and left thru, slide thru
Left allemande.....

Heads star thru, double pass thru
Face right, ferris wheel
Men square thru three-quarters
Corner swing, left allemande

Walk by one, promenade.....
Sides rollaway, heads square thru
Touch a quarter, swing thru
Men run right, men fold, swing her
Circle left, turn corner left
Roll promenade.....

PEEL OFF FIGURES

From So. Cal. Callers Notes

Sides rollaway, heads star thru
Double pass thru, peel off
Left allemande.....
Side ladies chain, heads roll away
Heads lead right and circle to a line
Girls break to a line, pass thru
Wheel and deal, double pass thru,
Peel off, left allemande.....

Heads right, circle to a line, pass thru
Wheel and deal, double pass thru
Peel off, (Repeat two more times)
Left allemande.....

Four ladies chain
Sides right and left thru, sides rollaway
Heads star thru, peel off, bend the line
Left allemande.....

Heads right, circle to a line, pass thru
Wheel and deal, double pass thru
Peel off, bend the line
(Repeat two more times)
Left allemande.....

Heads half square thru
Right and left thru, star thru, pass thru
Wheel and deal, double pass thru
Peel off, pass thru, wheel and deal
Peel off, bend the line, pass thru
Ends cross fold, left allemande.....

Side ladies chain, heads lead right
Circle to a line, pass thru
Wheel and deal, double pass thru
Peel off, pass thru, ends cross fold
Star thru, bend the line, rollaway
Left allemande.....

All eight rollaway, heads star thru
Split the outsides, around one to a line
Star thru, peel off, pass thru
Cast off three-quarters
Centers slide thru, left allemande.....

Side ladies chain, heads lead right
Circle to a line, pass thru
Wheel and deal, double pass thru
Peel off, slide thru, cloverleaf
Centers pass thru, swing thru
Spin the top, pass thru, bend the line
Slide thru, pass to center and slide thru
Left allemande.....



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Lacy Legs

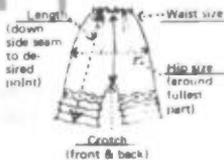
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Sketchpad Commentary

LEVEL-OLGY



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HE: "Uh....Joe Doe, Joe Schmo, Sam Spade....What does it matter?...As long as he uses all of the calls on that Mainstream, Experimental and Plus One list!"

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(Thanks to Earl Johnston, Connecticut, for this idea)

People

IN THE NEWS

A nice piece about square dancing in the St. Louis area appeared in the *Globe Democrat* in that city, and was sent to us by **Dick Zimmer**, president of the St. Louis Callers Guild. Written by **Kim Plummer**, it "told it like it is". **Ken** and **Mary Lou Arnold** of North Country Swingers are pictured. The Greater St. Louis Folk and Square Dance Federation, with 2,537 members, is mentioned by its recording secretary, **Barbara Allen**. Others mentioned are caller **Bill Stephenson**, **Ollie Lurtz** (president of the GSLFSD), **Joe Lonsdorf**, and **Mike Cromer**, president of Swinging Singles.

Carl Poppe, formerly of Cincinnati, Ohio, has moved to Hemet, California to teach rounds at Golden Village, where **Ken Bower** is the resident caller.

Inadvertently, your ASD editors failed to credit **Betty Hempel**, well-known New England portrait artist, for the fine cover painting of **Don Williamson** last month, painted in water color and acrylic. **Betty** has been commissioned to do another one for our Professional Profile series, to appear in a few months.

Ken Curtis (ASD, Dec., p. 61), caller for Do-Si-Dancers of Kingsville, Texas, got some good TV coverage in Sinton recently, where dancers performed at the Old Fiddlers Festival, as reported by **Judy Curtis**.

Erma Steward (ASD, January, p. 19) was among five teachers inducted into the Big Spring (Texas) High School Hall of Fame in October. She, with her husband **Frenchie**, served as president of the Texas State Square Dance Federation in '77-'78. Congratulations, **Erma**.

Dorothy and **Floyd Lilley** of Homewood, Illinois, have danced less than

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eight years, but during that time, have danced in 48 of the 50 states of the USA, plus Canada and Europe. This reminds us of another couple, **Harry and Verna Calladine** of Yucca Valley and Burbank, California, who have danced in all 50 states, all ten provinces of Canada, and 31 countries abroad (reported by **Jim Maczko**). They may hold a record of sorts. Can anyone top that?

The **Lilleys**, quoted in *Pen-Del-Fed-Fax*, spoke of many vexing experiences in their travels, such as trying to locate dance halls in remote locations, and the only major variation in dancing styles—the hands-up vs. hands-down position (see ASD, October, p. 40)—but said they always found a warm welcome.

Bill and Lee Harrison were married recently in Clinton, Maryland and **Bill** called a few tips at the reception for square dancers attending.

Bob Harrelson of Greensboro, N.C., was recently elected president of the Folk & Square Dance Federation of North Carolina.

Jon Petersen of Petersen Photos (address: 628 E. Third, Tulsa, OK, 74103) tells us there are still plenty of 35MM slide sets available, showing the beautiful models and dresses worn at the most recent National Convention, for \$25. per set, plus \$1.50 postage and handling. (See ASD, October, p. 80.)

Members of the Square 4 Dance Club and their friends (200 persons in all), who were "extras" in the currently-popular "Comes a Horseman" movie, were guests at a private showing of the film in Colorado Springs recently. Some of the group are also pictured in a story about them in the *Colorado Springs Sun*, including **Pat & Bob Benson**, **Dean** (caller) and **Peg Edwards**, **Dorothy Jones**, **Lillian Wilson**, **Verlee** and **Marty Grenier**, **Bob Jones**, and **Ed Wilson**. The film starred **James Caan** and **Jane Fonda** (ASD, December, '77, p. 18).

The *Daily News* of Springfield, Massachusetts covered the square dance scene very well in a full page photo story, showing dancers **Robert Roy**, **June** and **Tom Gouvan**, and others of the **Vagabonds** club, submitted by **Russ Moorhouse**.



AZALEA FESTIVAL

The 26th Annual International Azalea Festival, a tribute to the NATO nations whose sea forces are headquartered in Norfolk, will be celebrated by a week-long series of special events, including an art show, ballet, golf tournament, parade, air show, and many, many more, including, of course, square dancing. The featured square dance of the week, sponsored for the past ten years by the Riptides Square Dance Club of Virginia Beach, will be held in the Scope, Norfolk's Convention Center, on April 20 and 21. Callers this

year will be Mike Litzenger, Wayne Baldwin and Al Stevens. The weekend round dance program will be under the direction of Carmen and Mildred Smarrelli.

For further information, contact Austin Moody, 608 Dallas Ct., Hampton VA 23669 (804-851-6876).

J. W. Peck

CANADIANS PLAN 2nd NATIONAL

Dancers who attended the successful 1st National at Edmonton last August are looking forward to the second Canadian National to be held in Ottawa on August 7-9, 1980.

The site is located in Lansdowne Park, a recreational and exhibition complex two miles from Parliament in central Ottawa. Over 100,000 sq. feet of dancing floor will allow simultaneous all-level dancing for both squares and rounds. There is ample free parking and full course meals will be served on site, with convenient snack bars and ice water coolers in the dancing areas. Serviced motor home and mobile unit areas are being arranged. 1500 rooms in

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top central Ottawa hotels have been set aside for early registrants.

Ottawa clubs are already planning decorations, ensuring top acoustics and planning pre-evening demos and after parties, with special events for teens and singles. Ottawa is a convention town and offers many attractions to summer tourists, including many fine and varied dining rooms. The Changing of the Guard Ceremony takes place each morning on Parliament Hill and attracts thousands of spectators daily.

Registration forms may be obtained by writing Convention 1980, PO Box 1980, Sta. B, Ottawa, Can. K1P 5R5.

TASSD CONVENTION

The Texas Association of Single Square Dancers will convene at the Amarillo Civic Center on March 1-3. Headquarters will be in the Ramada Inn, I-40 East, and special rates are available if TASSD is mentioned. For information or tickets write PO Box 30291, Amarillo TX 79120.

Barbara Hemelstrand



Demo Round Dancers in New Jersey.

Dancer hospitality fun for all

Northern New Jersey dancers were relaxing the day after the "Adventure '78" dance last summer when Connie Woolf, who lives in New York City, had a phone call. The caller was Merle Meyer, calling from Montreal. Merle, the overseas public relations officer of the S/D Society of NSW, Australia, was leading a thirty dancers on a tour following the Canadian National.

Merle's itinerary included New York on Thursday. Time was short but could Connie find them a dance? Finding a club was easy: Hix and Chix dances

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Ken Bower



C-602 FIVE FOOT TWO
by John & Wanda Winter
C-203 — NEW
WILD ABOUT HONEY
Flip Inst. by Jerry Haag

C-204 MUSIC IS MY WOMAN
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

every Thursday in Paramus. Getting there was another story. Connie located bus transportation and arranged for her and her partner to car pool with Louis and Dolly Lorieo. That evening one of the worst rains and fogs hit the area. With the bus playing Follow the Leader behind the Lorieo car, all reached the K of C Hall approximately on time and a warm welcome awaited them.

Club members and guests had a grand evening mingling and dancing. Bob Gordon quickly revamped the round dance program to include classics everyone knew. Most of the guests were from the same club in Sydney, Australia. A group of seven couples danced the exhibition round they presented in Edmonton. Hix and Chix caller, Mike Foley, invited their caller, Dave Todd, to call a tip and a very young lady did a singing call. The calls were familiar but the accent delightfully different.

Instead of pinning a banner, Merle asked Hix and Chix to pin the mascot doll which their group was carrying. The visitors in turn pinned the Hix and

Chix banner with a badge from their club in Sydney. This was the first club dance the Australians attended in the U.S. and they were thrilled to discover the same friendly dancers as down under. Hix and Chix enjoyed their visit. As Connie Woolf said, "This was a Raid. Anyone for returning their visit?"

FLOAT THE FLOAT

Once again we have all seen the square dance float in the Rose Parade on January 1. The committee has publicly thanked the top four fund-raisers, nationwide: Ronnie Black, caller, \$1600; Paul Barrows, \$700; May Eyer, \$500; Braggards S/D Club, Vance McDaniel, caller, \$500. The first three are from California; Braggards dance at Fort Bragg, North Carolina.

The Square Dancers of America, organized and headed by John and Peggy Fogg and Charles and Ebba Naddeo, is a non-profit organization registered with the Franchise Board, the California Attorney General and the Internal Revenue Service. Contributions to "float the float" may be sent to PO Box 2, Altadena CA 91001.

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S/D CONVENTION DOCUMENTARY

The Oklahoma City Conventions 30-minute documentary video-tape has been completed by the Education Television Authority who prepared the narrated production. Roberta Raider Sloan of OETA was its producer, with Jim Rankin as director and Dean Sudik as announcer and commentator. The Public Television Network taped more than eight hours of the convention using more than a million dollars worth of equipment in preparing the 30-minute program covering every phase of the convention: exhibitions, panels, camping area, Milwaukee registration, youth activities, Parade of States and many others.

Individuals featured on the program include Nita Smith, Malcolm Davis, Debbie Cooper, Craig Bartels, Nell Eblen, Alice Jamison, Osa Mathews, Bob Van Antwerp, Erna Egender, Matt Asanuma, Willie Harlan, Pete Hughes and Chet Ferguson.

Public broadcast stations throughout the U.S. can obtain this video-tape by contacting the Oklahoma Education

Television Authority, Box 13190, 7403 North Kelley, Oklahoma City OK 73131.

NATIONAL FOLK DANCE

On January 15, the 96th Congress reassembled for the first session. The National Folk Dance Committee will again be seeking support from all segments of the square dance family to have square dancing proclaimed the National Folk Dance of the USA.

Congressman Norman Mineta will again introduce the resolution, which did have 16 co-sponsors in the 95th Congress but died in the Post Office and Civil Service Committee.

The Committee is asking that all square dancers work on this one resolution. A commemorative resolution must have 218 co-sponsors to be considered by the committee to which it is assigned. One can see the problems if several (or even two) resolutions are introduced.

The Committee will keep square dancers informed as to the resolution's number in the 96th Congress, the committee to which it is assigned, and the names of the co-sponsors.



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Harold
Kelley



Bob
Augustin

Lou Mac
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- LM 129 ALL MY ROADS by Mac Letson
- LM 128 HAVE I TOLD YOU by Roger Morris
- LM 127 DON'T THINK TWICE, Jim Coppinger
- LM 126 ALL THE SWEET by Bill Barner
- LM 125 YOU CAN HAVE HER, Harold Kelley

RECENT RELEASES

- LM 122 SHE'S MY ROCK by Jim Coppinger
- LM 121 LAST FAREWELL by Mac Letson
- LM 120 TENNESSEE SATURDAY NIGHT by Bill
- LM 119 POLLY ANN by Harold
- LM 118 NELLIE by Mac

NEW ON BOB-CAT

- BC 105 DOWN ON BOURBON STREET by Bob
- BC-104 EVERYTHING I TOUCH, Bill Barner
- BC-103 MAGIC OF THE RAIN, by Bob
- BC-102 SQUARE DANCE MAN, by Larry
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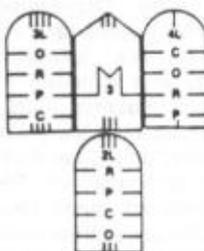
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Claywell



Jim
Coppinger



Roger
Morris



- 3L = 3Lady
- M₃ = 3Man
- O = Opposite Lady
- R = Right Hand Lady
- P = Partner
- C = Corner

Many times in the past we've featured various sets of choreo checkers for callers in this column, but this set definitely has a new twist. With this set it is easier to match up partners and corners through the use of adjoining designations and initials. Colors are also used to simplify the coding. These

sets are marketed by Kyle's Engraving in Kingsport, and also are being promoted by caller Jim Criswell. The design originally came from Sam Stead, who is an assistant postmaster way up in Fernie, B.C., Canada. See page 27 for details.



Ron Nelson



Elmer Sheffield



Don Williamson



Ray & Bea Dowdy



Bill Volner

RED BOOT RELEASES:

- RB239 ALL OF ME by Ron Nelson
- RB238 BOOGIE GRASS BAND (Discontinued)
- RB904 I'M SO LONESOME, Round by Ray & Bea Dowdy



Cal Golden

RED BOOT STAR RELEASES:

- RBS1247 I'M GETTIN' HIGH by Elmer Sheffield, Jr.

SHOW ME RELEASES:

- SM1002 LUCY AIN'T YOUR LOSER LOOKIN' GOOD by Bill Volner



Ken Anderson

GOLD STAR RELEASES:

- GS709 SHIRLEY JEAN BERRELL by Cal Golden

JAY BAR KAY RELEASES:

- JK6018 MINSTREL MAN by Ken Anderson

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RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

ORCHIDS 79— Hi-Hat 968

Choreography by Ben Highburger
Good music; a good solid intermediate tango.

LOVELY— Hi-Hat 968

Choreography by Art & Evelyn Johnson
Excellent music to "Lovely To Look At" and a nice easy two step.

FRENESI— RCA 447-0057

Choreography by Ron & Karen Chapagne
Good music (Artie Shaw); a comfortable three-part intermediate foxtrot/two step.

MR. SATURDAY NIGHT— Belco B283

Choreography by Bill & Virginia Tracy
Good music and a good easy three-part two step, cued by Bill.

MOLLY'S FOLLY— Belco B283

Choreography by Art & Daisy Daniels
Good music and a flowing easy two step, cued by C.O. Guest.

DUKE'S ONE STEP— MCA 65011

Choreography by Charles & Dorothy DeMaine
Lively "McNamara's Band" music; a fast-moving, three-part two step with a sand step sequence.

MICKEY— Grenn 14268

Choreography by Ken & Viola Zufelt
Good, smooth music; intermediate two step with some interesting figures

ROWDY— Grenn 14268

Choreography by Fred & Emily Leach
Good music and a nice flowing easy two step.

HEARTACHES— TNT 136

Choreography by Lee & Rita Kenny
A good repress of an old favorite. "Heartaches by the Number." Good easy two step with flip side cued by Dave Fleck.

CHANSON DU MOULIN ROUGE— Columbia 13-33007; Choreography by Jim & Nancy Utley

Very pretty music by Percy Faith; a flowing high-intermediate-to-challenging waltz.

SHADOW OF YOUR SMILE— Roper 223

Choreography by John & Lucy Cheo
Pretty music and a flowing intermediate rhumba.

I'VE GOT A FEELING YOU'RE FOOLIN' — Hctor H-759; Choreo by Rufus & Laura Ridout

Good danceable music; interesting easy-intermediate two step with a little gimmick.

BLUE AND SILVER WALTZ— CEM 37027

Choreography by Bob & Martha McNutt
Quiet and unusual music and a different intermediate waltz.

SWEET AND CLASSY— CEM 37027

Choreography by Corky & Paulette Pell
Good music and a comfortable easy-intermediate two step.

WON'T YOU COME DANCE— Roper Jh-410

Choreography by Hap & A.J. Wolcott
Good music and the usual good intermediate Wolcott two step.

STRUTTIN' WITH MARIE— A&M 8501

Choreography by Tom & Jan Kannapel
Good bouncy music and a different intermediate two step (Flip side of "Miss Frenchy Brown").

ALL I DO IS DREAM OF YOU— Roper 408

Choreography by Tom & Jan Kannapel
Great music (Flip of "Love Is A Many-Splendored Thing"); smooth easy-intermediate two step.

STILL—1979 — Telemark 1870

Choreography by Opal & Joe Cohen
Pretty music and a nice flowing intermediate international waltz.

Continued on Page 96

Choreography

by Dave & Shirley Fleck, Toledo, Ohio

Ratings

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

SQUARE DANCE 61-125

Honeycomb Dance Bee Roul. GG-44	73 = 73a
Waltz of Friends MacGreg5040	97 = 97
Sugar Lips Grenn 14266	100 = 100
Oh Lonesome Me Chinook 1002	101 = 101a
Ready for Sunshine Cern 37026	105 = 105a
Strangers Tele 914B	101/9 = 110a
It Had To Be You HiHat 967	112 = 112
Baby Cha Windsor 4761	114 = 114a
Candlelight Waltz Windsor 4761	115 = 115
Runaround Atlantic 3440	118 = 118a
Yellow Polka Dot Rhumba	95/23 = 118a
In the Blue Canadian Rockies	123 = 123

EASY INTERMEDIATE 126-175

Rose Waltz Grenn 14266	127 = 127
Three Times A Lady Motn M1443F	99/31 = 130
Just A Rhumba MacGreg 5040	132 = 132
Satin Doll RCA 0337	110/25 = 135
I'm So Lonesome Red Boot 904	145 = 145
Fortuosity Quick Step TDR 118	149 = 149a
Spanish Rain DA P6075	148/4 = 152a
The Olde Man's Horn Capital 4458	130/23 = 153a
Love or Something UAX 121 OY	154 = 154
Love Makes the World Grenn 14267	159 = 159a

Lover's Guitar Grenn 14206	160 = 160a
Brown Eyes Blue Rhythm 502	138/25 = 163
Caribbean Col 3-1074	161/8 = 169a
Shadow of your Smile Roper 223A	165/5 = 170a
*Sissy HiHat 965	165/16 = 171
*Smoothie HiHat 965	165/7 = 173

*These two dances are corrected.

INTERMEDIATE 176-250

Penny Arcade #3 GRT 167	145/31 = 176a
Frenesi RCA 447-0057	142/35 = 177a
Wonderful Rhumba Tele 15487	152/30 = 182
Just For Fun Grenn 14267	181/24 = 205a
Satin Smooth Cern 37026	207 = 207
Oceans of Love Roper 144	199/24 = 223
Fantasy Waltz Hi Hat 967	239 = 239a

HIGH INTERMEDIATE 251-299

Spider Tango Telemark 4003	242/9 = 251
For A Little While Warner 8555	211/43 = 254a
Canadian Serenade RCA 407-0877	236/25 = 261a

ADVANCED 300-349

Breeze on Lake Louise	300/24 = 324a
Penny Arcade & Arcade Swing were not rated. Too many versions.	

RECORDS

SINGING CALLS

by John Swindle

Here it's February already and time for Valentine and Sweetheart Balls. We have some fine records this month for just such occasions. We also welcome several new labels to the wonderful world of square dancing.

HELLO MEXICO— Red Boot Star 1246

Caller: Elmer Sheffield, Jr.

This is the second time this song has appeared in this column as a square dance. If you are looking for some outstanding "south of the border" music, look no further. Junior does a very nice job on the flip side, using a grand weave in the opener and closer. One word of caution: give some thought to the lyrics Junior uses in his closer. (You be the judge.) FIGURE: Heads square thru, make a right hand star, heads star left, do-sa-do, make a wave, recycle, veer left, tag the line, face left, promenade.

COME TO ME— Hi-Hat 495

Caller: Ernie Kinney

A very fine instrumental and a record that will fit right into your Valentine's dance. Ernie lists two figures on cue sheet with record. The dancers were disappointed that he used only one of the figures on the flip side of the record. He also lists an alternate break using a teacup chain which he used as a closer on the flip side. FIGURE: Heads promenade half way, right and left thru, square thru, do-sa-do, curlique, scoot back, boys fold, girls turn thru, star thru, promenade.

TURN ON YOUR LIGHT— Thunderbird 188

Caller: Bud Whitten

Key D

Bud went back and picked up a fairly old song and did a really fine job on it. The dancers liked this one because of the message it carried. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel and spread, star thru, square thru three-quarters, swing corner, promenade.

THE LAST BLUES SONG— Chinook 019

Caller: Randy Dibble

The music here makes you want to dance, a real lively little number and very well done by Randy on the flip. This record would be a nice addition to most callers' record cases. FIGURE: Heads promenade half way, curlique, walk and dodge, swing thru, boys run, bend the line, right and left back, slide thru, square thru three-quarters, swing corner, promenade.

SLIPPING AWAY— Melody 105

Caller: Harold Thomas

Harold went back and picked a tune that came out

on another label a short time back. Here is another fine square dance tune. A nice beat, well-timed figure and a key change at the end are all combined to make a great addition to your record box. FIGURE: Heads square thru, curlique, scoot back, men run, right and left thru, roll away, box the gnat, square thru three-quarters, swing corner, promenade.

AFTER THE BALL— Melody 103

Caller: Bob Ferrell

The dancers had a ball with this record. Bob did an outstanding job on his side of the record with little things that made the dancer feel they were a part of the entire record. It's a jumpy little instrumental that was enjoyed by all. FIGURE: Heads square thru, do-sa-do, curlique, follow your neighbor, boys cross run, recycle, touch a quarter, scoot back, roll to face, swing corner, promenade.

I WANT TO BE WITH YOU— Hi-Hat 497

Caller: Jerry Schatzer

Another nice change-of-pace record and suitable for this month's theme. Jerry uses three different figures on his side of the record, all of which danced and timed very well. FIGURE: Heads promenade half way, right and left thru, curlique, boys run, eight chain thru, swing corner, promenade. Heads promenade half way, curlique, boys run, swing thru, spin the top, right and left thru, rollaway a half sashay, star thru, trade by, swing corner, promenade, sides square thru, right and left thru, roll a half sashay, single circle to a wave, ladies trade, ladies run, tag the line right, ferris wheel, pass thru, swing corner, promenade.

MARRY ME— Prairie 1014

Caller: Renny Mann

This record, in this reviewer's opinion, is the best of all the recordings that have come out on the Prairie label. Renny Mann does a very nice job, and this record will also fit your February theme. FIGURE: Heads roll away, star thru, do-sa-do, swing thru, boys run, tag the line right, wheel and deal, pass thru, U-turn back, square thru three quarters, trade by, swing corner, promenade.

WALKING ON NEW GRASS— Chinook 018

Caller: Daryl Clendenin

Another get-up-and-go record; the dancers liked the lively feel of this tune and the somewhat different figure put together by Daryl. FIGURE: Heads promenade half way, lead right, do-sa-do, swing thru, boys run, bend the line, star thru, slide thru, star thru, pass thru, swing corner, promenade.

SATURDAY NIGHT FLIGHT— Thunderbird 187

Caller: Bob Bennett

Key A

This is truly the month for multiple figures and different figures. Thunderbird has put together some very lively music and Bob has put together some very interesting figures, one of them using a ferris cross fire and wheel. FIGURE: Heads square

thru, do-sa-do, swing thru, boys run, ferris cross fire and wheel, walk and dodge, swing corner, left allemande, promenade. Heads promenade half way, curlique, boys run, right and left thru, pass thru, trade by, swing corner, left allemande, do-sa-do, left allemande, promenade.

CAROLINA SUNSHINE MAID— Melody 104

Caller: Harold Thomas

Harold and the Melody Men have put together a peppy sounding little number here. A very simple figure that would be very good for a class or for a change at a mainstream-plus dance made this a very enjoyable record. FIGURE: Heads promenade half way, sides square thru, right and left thru, pass thru, trade by, swing thru, boys trade, swing corner, left allemande, promenade.

FIREBALL MAIL— John's 88-13

Caller: Gerald McWhirter

Key D

One of the new labels we spoke of has picked this very old standard for one of their first releases and has done an excellent job with it. The record, although having a strange sounding beat, danced very well and Gerald did a fine job on his side, as well as putting together a well-timed figure. FIGURE: Heads up and back, right and left thru star thru, California twirl, right and left thru, pass thru, trade by, left allemande, pass one, swing the next, left allemande, promenade.

GYPSY FEET— Windsor 5079

Caller: Gary Weston

This song is very well-named. You can almost see the gypsy feet dancing while listening to the music. Gary does a nice job on the flip with a well-timed figure. FIGURE: Heads square thru, do-sa-do, curlique, scoot back, boys run, star thru, dive thru, square thru three-quarters, swing corner, promenade.

STEALING KISSES— TNT 128

Caller: Al Roberts

Another record for the month of February's theme, a nice little bouncy song, nice beat, good rhythm, and a well-timed figure nicely done by Al make this a well-accepted record. FIGURE: Heads promenade half way, lead right, do-sa-do, swing thru, boys run, bend the line, right and left thru, slide thru, square thru three-quarters, swing corner, promenade.

CALL ME MR. INBETWEEN— Hi-Hat 496

Caller: Lee Schmidt

A nice easy-flowing record is offered here by Hi-Hat. A well-timed simple figure is also offered by Lee. Another record that would be great for class, Lee uses an alternate figure with a grand spin in the closer. FIGURE: Heads flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, boys run, wheel and deal, right and left thru, dive thru, square thru three-quarters, swing, promenade.

RED HEADED BAY OF MINE— John's 88-12

Caller: Gerald McWhirter

Key D

Here is John's other release. A little bit of western swing flavor and a Dixie grand made this an enjoyable record. FIGURE: Heads promenade half way, sides square thru, swing thru, boys run, ferris wheel, zoom, dixie grand, swing corner, promenade.

TIPPERARY— TNT 133

Caller: Jack Cook

Jack and Scott Ludwig have done a remake of the late Ed Gilmore's record "Tipperary." Jack does a nice job on the flip and on the cover is printed the figure Ed used on his record of a few years back. This record is not the standard 64-beat figure and has no opening, break or closer. FIGURE: All four ladies chain, heads star thru, pass thru, circle four to a line, pass thru, wheel and deal, centers curlique, boys run, cloverleaf, others right and left thru, pass thru, swing thru, spin the top, right and left thru, flutter wheel, reverse flutter wheel, promenade.

WHAT HAVE THEY DONE TO MY SONG— TNT 132; Caller Al Brundage

Another remake of a tune used a few years ago by another label. This is a really lively tune and well done by Al and Scott Ludwig. If you missed this tune before, you might give this one a listen. FIGURE: Head ladies flutter wheel, touch a quarter, boys run, swing thru, boys run, wheel and deal, sweep a quarter, pass thru, partner trade, star thru, California twirl, swing corner, promenade.

UNBREAKABLE HEARTS— Yellow Rock 3001

Caller: Vance McDaniel

Here is the other new label we mentioned. For a new label, this had almost all it took for a really outstanding square dance record. The music is beautiful, to say the least. There is just a hint of a vocal group in the background on the tag lines. Vance uses two figures, both of which timed out very well. The only complaint from the dancers was the lack of beat to dance to. FIGURE: Heads promenade half, sides square thru, right and left thru, eight chain six, swing promenade. Heads square thru, curlique, scoot back, swing corner, left allemande, weave the ring, do-sa-do, promenade.

HAPPY DAYS ARE HERE AGAIN— TNT 131

Caller: Ron Shaw

Another remake of a tune used by another label a short while back. A real lively song and well done by Ron, but no great improvement over the other release. FIGURE: Circle left, left allemande, do-sa-do, men star left, curlique, boys run, left allemande, promenade, heads square thru, right and left thru, star thru, flutter wheel, reverse the flutter, promenade.

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Speaking Of



Singles

SOLO STARS

The new singles square dance club, Solo Stars, that was formed this fall north of Detroit in Madison Heights, Michigan, has gotten off to a roaring start. The club's purpose is to bring square dancing to the great many singles in the suburbs of Detroit.

The beginners class that started has such a fine turnout that another will begin in early 1979. This couldn't have been done without help from terrific "angels."

Great fun was had at the Halloween and Sadie Hawkins Dance. Many special events are planned for the 1979 season, so join the Solo Stars in a happy new year.

*Marti Gorelick
43539 Restmore Drive
Mt. Clemens, Michigan 48043*

ANNUAL RICE HARVEST FESTIVAL

Three squares of Lone Star Singles (Houston, Texas) traveled to the Fort Bend Fairgrounds to attend the sixth annual Rice Harvest Dance sponsored by the Prairie Promenaders. Guest caller was Pat Barbour, who with host caller, Richard Beckendorff, provided an evening of great dancing to some brand new singing calls as well as some oldies.

Beverages were provided to the dancers free of charge courtesy of the Katy National Bank and the First Alief Bank. It is nice to see businesses in the communities think enough of square dancing to provide us with extras we could not otherwise afford. The after-party was a smashing success with country-western music and a barbecue buffet featuring rice salad (instead of the usual potato salad).

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Leo and Roxie Bacon together with Roy and Sally Plaisance treated those who wished to an impromptu round dance in the parking lot during the after-party. The cueing was great and the dances served to highlight an already splendid evening. All of the one Stars hope to have round dancing as part of the regular program next year as most of us do both rounds and squares.

AROUND HOUSTON'S SKYLINE

The Houston S&R/D Council hosted its 30th annual Fall Festival in November. Friday's dance featured twenty-six area callers and two round dance cuers. Thirty-five squares participated in the Grand March, while many more sat on the sidelines. Square dance workshops were taught by the featured caller, Marv Lindner, who insisted on teaching only Mainstream Plus 1 calls and gave the assurance there would be no workshoping during the evening dance. Jerry and Barbara Pierce, guest round dance instructors, were equally impressive. They taught their dances efficiently and all the couples were dancing the dances before the afternoon was over. Over seventy squares joined the Grand March on Saturday.

Lone Star Singles hosted a reception table for all singles and had an area of the Sam Houston Coliseum in which to congregate and enjoy the festivities. Thanks are in order to Michael and Gladys Culver and their committees for an outstanding Fall Festival in Houston.



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Alabama— 19th Dixie Jamboree, Feb. 2-3; Civic Center, Montgomery; Goerge Watson, Jon Jones, Irv & Betty Easterday. Write Jeanie Jehle, 5202 Surrey Rd., Montgomery AL 36109.

Arizona— 32nd Annual Valley of the Sun S&R/D Festival, February 9-10; Civic Plaza, Phoenix; Gaylon Shull, Bennie & Dixie Humphryes. Write Valley of the Sun S/D Org., Inc., PO Box 13462, Phoenix AZ 85002.

California— Steeltown Twirlers, Kaiser Steel Gym, Fontana; Feb. 10, "Be Our Valentine," Bill Gibson; Feb. 24, Cherry Pie Dance, Feb. 24, De Kenn Reid. Call 714-874-0877.

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Minnesota— Rochester Holiday Weekend, Holiday Inn, Rochester; Feb. 16-18; Jerry Murray, Jack Igel, Bob & Dee Voshell. Write 1817 16th St. NW, Rochester MN 55901.

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CO-EDITORIAL, Continued

From the *perspective* of February and the Valentine celebrations, we reaffirm the fun and fellowship found in square and round dancing. It's a fact that through square dancing, many couples have rediscovered the joy of togetherness, many singles have found partners, lasting friendships, many new activities, many families have found a bridge for the generation gap. It may be cold outside the dance halls, but hearts are warm within.

The President's Day theme with its red, white and blue decor, stirs a spark of patriotism in all of us. It reminds us (along with Erma Reynolds, p. 19) that George Washington was a dancer and that square dancing is as American as motherhood and apple pie. We are proud that square dancing spans our heritage from 1636 to the 1979 Rose Bowl Parade float— a beautiful sight! (And did you see the special, "Stubby Pringle's Christmas" with its perfectly-done contra dancing?)

This heritage is too strong, the benefits of square dancing too rich and varied, for us to jeopardize its future. We can all enjoy square dancing if we pool our *perspectives*, share what is common to all of them, develop a strong core activity, and respect our neighbor's right to follow his *perspective* away from the core of times.

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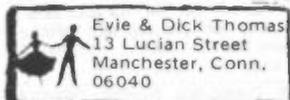
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Chase right	Stroll and cycle
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Touch $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$	Two steps at a time
Roll	

ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for
dancers below PLUS level activity.

MAINSTREAM PLUS ONE

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

MAINSTREAM PLUS TWO

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

-
1. Roll 'em
 2. Ah so
 3. 1-3-4 Steps at a time
 4. Tilt the wave
 5. Chase and hinge
 6. Stroll and bicycle
 7. Keep busy
 8. Mini busy
 9. Tally ho
 10. Triple play

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10. Song of India

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8. Wildflower
9. Alley Cat
10. Let's Cuddle

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3. Feelin'
4. Dream Awhile
5. Arms of Love
6. Birth of the Blues
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10. Fascination Waltz

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6. Till (Moss)
7. Elaine (Highburger)
8. Wonderland by Night (Moss)
9. Singing Piano (Marx)
10. El Coco (Easterday)

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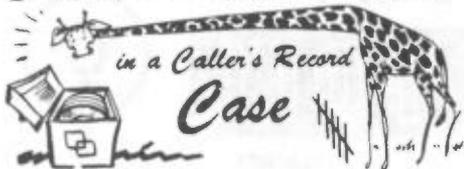
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Johnny Hayes
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To Johnny and Renee Hayes, square dancing has become a way of life. They started dancing in 1968 and after a trip to a convention in Canada in 1970, Johnny decided to take up calling, mainly to teach square dancing in a proper class. His expertise as an engineering instructor helped enormously.

Johnny's New Forest S/D Club, a caller-run club, is now one of the largest and most successful in England.

Johnny regularly calls at an Easter Weekend in Devon and organizes an Autumn Weekend there. He calls for class on Monday, Mainstream club level on Thursday and runs a monthly workshop. He and Renee also teach round dancing, organize club dances, barbeques and party nights, and do many one-night stands. Their travels in the past year have taken them all around England and to Frankfurt, Munich and West Berlin, and on a



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LEGACY

"Economics, Ethics and Education," the three big E's that are of prime interest among square dance leaders today, will be the theme for LEGACY IV. No one today is unaware of the rising costs of everything from gasoline to public address systems but while the cost increases, square dancing remains one of the big bargain buys in the world of recreation. How to keep it a "bargain" will occupy at least one-third of the time at the May 10-13 LEGACY convention.

The Trustees of LEGACY, delegates to the fourth conclave being held in Louisville, Kentucky, will also be talking about ethics and the role it plays in all phases of the square dance scene. Education, the final E of the trio, could in itself occupy the entire time of the 300 delegates. Caller training, round dance leader and prompter education and dancer leadership courses will be brought in to the discussion.

As in the past, the outcome of these all-important discussion sessions participated in by leaders from all phases of square dance activity will be shared with the readers of this publication. LEGACY is proving to be an invaluable leadership communications system aimed at providing the information and tools so needed by the area associations and clubs.

Further information, including a LEGACY brochure, is available from co-executive secretaries Stan and Cathie Burdick, PO Box 788, Sandusky OH 44870.

From the pages of *The New England Caller*, we borrow reports of two leadership conferences in the eastern U.S.

In October about seventy leaders attended a Leadership Conference in York Beach, Maine, sponsored by the New England Council of Callers Associ-

ations. Tom and Barbara Potts, (LEGACY Trustees) chaired the committee which arranged for the conference.

Anyone who has not attended a like conference might be surprised to learn that very little discussion is about square dancing. Basically the discussions center around how to become a better leader, how to get along with people, and how to focus on concerns of others and be understanding.

NECCA generally sponsors a leadership conference every other year. This year the leaders of the conference, John and Judy Thompson of Acton, Massachusetts, were familiar to most of those attending. For about fifteen years, John and Judy have been active square dancers and John has been calling for twelve. Both have had extensive training in group dynamics, leadership skills, personal growth and behavioral science. All who attended were loud in their praise of John and Judy and the manner in which they led the conference. They were assisted by Mary Todd and Allen Anderson, both with leadership conference backgrounds.

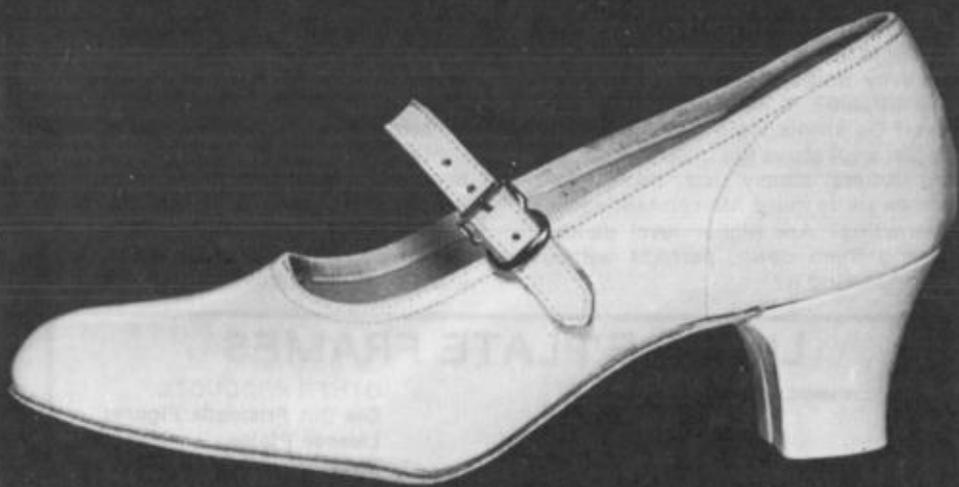
Scholarships were provided many of those attending the conference by EDSARDA, NECCA and NECORTA. A great way to invest square dance money in/for the future.

The thirteenth annual Massachusetts President's Seminar, Dinner and Ball was held in November. The affair was held in the home of the Fairs 'N Squares Club, sponsors of all thirteen annual events. Al and Joyce McMillan, past presidents of Fairs 'N Squares, were seminar chairmen.

From the time those attending the seminar arrived until the last dance was called, the sponsors worked hard to make sure all of their guests and visitors were made to feel at home. Hospitality was the greatest.

Continued on Page 93

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UNDERLINING

THE CALLER NOTE SERVICES

NCR joins with other note services this month to endorse the smooth dancing concept. Will Orlich points out that *scoot back and roll*, found on a recent record, is an incorrect combination, which would result in an oddball position. Featured figures this month are *dixie style, single circle, 1/4 tag, 3/4 tag, wheel & spread, slide the action, scoot roll & spin*, and others.

In **News 'n Notes** (Brundage, Williams, Johnston, Foote) some class level choreo material is presented (B & EB), as well as a new idea, *fall into a column*. A sample of EB stuff: *Heads lead right, veer left, all partner trade, men trade, couples circulate, men trade and run, all 8 circulate, square thru 3/4, al.....*

Nate's Notes by Nate Bliss of Tuscon will be discontinued after the next issue, he says. Two especially good thoughts are found in this issue:

"Why doesn't anybody want to be Mainstream? Is it boredom with easy level? Do people think that they should be just a cut above the majority? Or, are the callers simply not doing their homework to make Mainstream dances interesting? Are higher level dancers putting them down, perhaps without even knowing it?"

"One thing that I have noticed that seems to be lacking in most new dancers is the fact that they don't get in the habit of taking hands at the end of a call, and that they are not aware of the formation that they are in. During the class get in the habit of asking the class— 'What kind of a formation are you in?' (lines facing out)..... 'What do you do?' (take hands)..... If you do this, you will find your new dancers in position, in cleaner formations, and more ready for the next call."

Warren Berquam in **Minnesota Callers Notes** has taken the whole **ASD Pulse Poll**, from one to ten, and given definitions and examples for each, to keep his caller-readers well informed. Good show. He also gives us good material on *left square thru, trade the wave, and square thru— same sex*.

From **Toronto & District Notes** comes a workshop on *checkover* as well as *slide the diamond*. ROM is *That Tune*. Plenty of zeros and equivalents. Some advanced material. Callerlab QS's are reviewed and all is topped off with two pages of "where to dance in Florida"— and that's not a bad idea for the season.

Trent Keith in **Supplemental Notes** explores *trade & roll, right & left thru*

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with a full turn, and right and left grand getouts. An example of the latter would be (lines) right and left thru, flutter-wheel, slide thru, swing thru, right and left grand.....

Jack Lasry in **Notes for Callers** presents some good teaching hints for class work. He points out that the new proposed L.T.D. program, if it includes only 50-60 "key" calls on the present Mainstream list (rather than the first 50 in order), will best serve many needs. *Launch it* and *cross the route* are featured. *Triple trade* is given some play. A personal note is that Jack's travel will be somewhat restricted in '79 due to regular dialysis machine treatments coming up, but he's confident, as we all are, that he'll be able to continue his busy activities in Hollywood, Florida

Bill Davis in **SCVSDCA Notes** gives us an advanced concept to ponder—the *triple box* concept, which establishes 12 dancer positions in the shape of two lines of six. Specific formations are determined by dancer facing directions. Since there are only eight dancers, four

spots will always be open (necessitating "phantom" action in these). Caller will use command prefix *triple box* to establish dancers in their boxes. Example: *Heads square thru, right & left thru, curlique, scoot back, centers trade, centers run, wheel & deal, pass thru, triple box right & left thru, triple box touch 1/4, al.....*

John Strong (**S/D Digest Service**) serves up a lot of good choreo "meat and potatoes", and treats us to a dessert of *crossover circulate, delineate, inlet, and spin-turn-and-stroll*.

Gene Trimmer in **Mainstream Flow** discusses pivot point vs. point of contact (see also **Calling Tips**, this issue) as well as *crosstrail thru* and *zoom*. For instance, *zoom* can afford options such as: (lines) *pass thru, wheel & deal, zoom, right & left thru, zoom, pass thru, pass the ocean, recycle, right & left thru* (zero to here), *touch 1/4, girls only, zoom, hinge, right & left thru*. Gene credits us at **ASD** for getting him on the note service track. We thank him and say "Keep up the good work".



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GRAND SQUARE, Continued

picture started with the twist. A very easy thing— individual, so the girls took charge, they didn't have to bother with a man who couldn't dance. Men didn't learn because of the service. Since they didn't learn, their children didn't learn and in the '60s you got the same thing, so they kept going into the angle of the twist. And Elvis Presley got the rock going. Then there was a mish mash with discos and rock.

"There has to be change. Music cycles and hard rock are passing out of the picture.

"Now, in the '70s, the big bands are beginning to come back. As this music comes back in it lends itself to the ballroom dancing of the '30s and '40s and it's brand new to the kids. There's been three decades where nobody danced and all of a sudden here's something brand new.

"This comeback is coming along and the kids, I think, are going to find out it's great. And I think it'll be here for a while."

The change in dance and in other social activities, in attitude and in dress, Manning sees as bringing back a better social atmosphere, in part "by putting people back in the ballrooms".

"One of the things the kids have lost is the social graces. The social atmosphere has been lacking for the past few years, and they're missing out on it so badly. The girls are dressing up like boys and the boys don't care. They're going back to having the pleasure of dressing up. That's what we

used to have— the men looked like a million dollars in tuxedos and white tie and the girls in long evening dresses looked like dolls, not a bunch of farm hands off the tractor coming in their overalls."

Manning Smith's participation in the comeback is limited because of his retirement. But he is still "pretty active". He travels to Oklahoma every year to teach at his conference, and he teaches dance classes every semester at Texas A&M.

Every so often he calls at a dormitory square dance, using his style of patter calling. He prefers this over singing calling because he can use it as a training medium, changing the timing of his chants for the dancers.

"If a guy can sing he can get up and call, but the dancers have to know the dance, they have to learn the language of calling.

"But you have to time the call to the dancer. You must lead the dancers through the dance, staying ahead of them two beats like a drill sergeant. If you can learn this technique you can develop into a very pleasant caller. Voice doesn't mean a whole lot, you don't have to be a singer. If you can time your dancers so that they enjoy what they're doing then you're a good caller."

With his wife, Manning also runs a mail-order dance costume suppliers, and Nita still designs costumes for their 20 year-old business.

Manning intends to stay active doing what he enjoys, he says, "as long as my legs hold up".

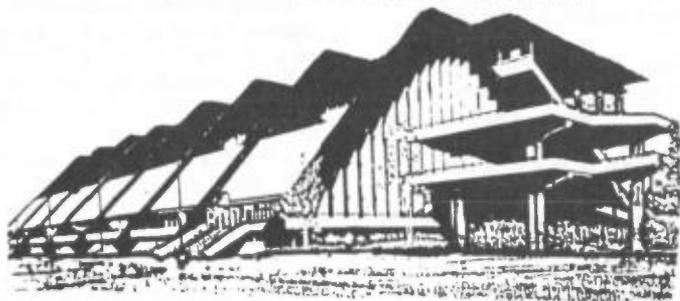
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feedback

Being relatively new as a square dancer and having received only six issues of your magazine, my following comments may be considered impertinent.

There have been many letters and a few articles on the complexity and levels of dancing. However, the "Feedback" column, as written by the Clarkes, was the last straw.

Obviously, they, as well as many others, do not comprehend the basic idea of defined advertised levels of dancing. To quote the article, "Where is the fun level?" It is apparent that in trying to keep up with the Smiths, they have passed their "fun level."

If it isn't fun to dance a +2 level, then simply look for a club that advertises a +1 or mainstream or just an extended basic club. Even if dancers don't know or admit to their limitations, everyone will know if he or she is having fun. Won't they?

Those of us who want to use intricate

figures *do* have our own workshops as well as our own dances, and in our area of Pennsylvania and New Jersey, they are advertised by level, in accordance with Callerlab definitions.

Trying to be objective, I can understand people with strong club affiliations trying to keep dancing at that level so as to keep their friends. Perhaps the silent majority of the club feels as they do and therefore the club level should be lowered.

I personally feel that it does not cast aspersions upon one's intelligence, or physical ability to say "I only want to dance basics as that is fun for me."

The whole purpose, as I see it, of advertised levels of dancing, is so I am able to choose a dance to attend that is within my capabilities and where I will have fun. Somewhere, someone is having a "fun level" dance whether it is basic level or C-4.

*Richard E. Jones
Levittown, Pennsylvania*



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 MSR177 COULDN'T HAVE BEEN ANY BETTER, Will & Eunice Castle
 MS176 WESTBOUND AND DOWN by Art Springer

LIGHTNING S RELEASES:

- LS5044 SUNSHINE MAN by Mel Voss
 LS5043 IT MAKES NO DIFFERENCE NOW by Earl Rich
 LS5033 GONE ON THE OTHER HAND by Earl Rich
 LS5032 GOOD WOMAN BLUES by Dewayne Bridges
 LS5031 COPPER KETTLE by Earl Rich



Chuck Bryant



Dewayne Bridges



Earl Rich



Art Springer

LEGACY, Continued

After assembling as a group, receiving instructions as to how the seminar would operate, introduction of seminar leaders and a keynote speech, the large group broke up into small groups for discussion. The two main subjects were: Square Dancing— Can We Afford It? and Square Dancing— Its Future! Each of the main subjects had five or more sub topics, which naturally related to the main one.

To this writer the subjects were scary but realistic. The bottom line of all the discussions was "Survival." Economically the leaders talked about maintaining surplus funds, methods used to reduce or contain costs (such as giving up the club newsletter), methods used to increase attendance and the effect of increasing admission charge.

Under the heading of "The Future" they discussed, Are there too many calls being introduced? Is the present "level" label a good idea? What to do with dancers who cannot dance? Are area associations a good idea?

After leaving the seminar we had the feeling we need to take stock, look around and truly listen to what the dancers are saying. A bit of philosophy we presented to the seminar follows:

"While we depend on experience and observation for our knowledge of square dancing, we need to exercise caution and to realize we can be led astray even in the area of what we consider correct reasoning.

Prejudices and emotions may distort our view so that we select our facts to support our expectations. We tend to see what we expect to see or imagine we see. Many times our knowledge is infected with a personal subjective coloration."

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 New England Caller



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YOU'VE GOT THE MONEY

TNT131 HAPPY DAYS ARE HERE AGAIN

by Ron Shaw

TNT132 WHAT HAVE THEY DONE TO MY SONG

by Al Brundage

TNT133 TIPPERARY by Jack Cook

TNT134 TNT Special

Hoedown with patter by Al Brundage

TNT135 HE'S GOT THE WHOLE WORLD

by Ken Crowley

TNT136 HEARTACHES by Dave Fleck



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Al Brundage



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ENCORE, Continued

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A Proposal to Callers— the editors take a stand on the issue of drop-outs:

"We believe the antidote for 'drop-outs' is most often a need for evaluation of the best level or pace or programming for most dancers in a given area. We believe a closer evaluation will ordinarily point to a slow down rather than a speed-up in material." "We suspect the tendency has been for callers to expect the average dancer to absorb too much material (basics) too quickly." "Slow up a bit, even under pressure from a vocal minority to speed up. Assess the needs of 90% of the dancers, rather than 10%." "Stamp out drop-outs. Keep square dancing popular. Be sensitive. Drop the nonsense. Face it. Pace it. Be a '90-10' caller!"

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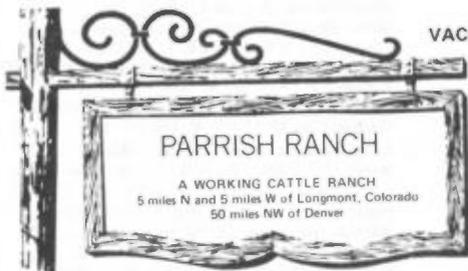
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- CC527 DIXIE by Jim
- CC528 IN THE MIDDLE OF THE NIGHT by Bob Christian
- CC529 I'M THE ONLY FOOL (MAMA EVER RAISED) by Al
- CC530 GONE WITH THE WIND by Al
- CC531 DANA LEE by Jim
- CC532 I GUESS WE JUST WASTED THE REST by Jim

NEW RELEASES

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- CC534 SOUTH by Bronc Wise
- CC536 THIS TIME I'M IN IT FOR THE LOVE by Bronc Wise
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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
Phoenix, AZ; March 4 (tentative)
Albuquerque NM; March 5, Tom Clark
Columbus Nebraska; March 7, Paul Bartlett
Sidney Nebraska; March 8, Mal & 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 23, 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
Canandaigua NY; April 1, Bob & Nancy Ellis
Long Bch. CA; April 11, Geo. & H.L. Monaghan
Charlestown WV; April 18, Erwin Lawrence
Altoona PA; April 19, Emil & Ruth Corle
Chatham IL; April 21, William & Mary Clark
Potsdam NY; May 6, Douglas & Blanche Reome
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
Alpine TX; June 3, Phil Plummer
Rialto CA; June 4, Johnny & Lou Scott
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
Grenada 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

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Anderson SC; August 27, Carol Lander
Lancaster SC; August 28, Tony Oxendine
Columbia SC; August 29, Tony Oxendine
Charleston SC; August 30, Brad & Pam Tomlinson
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Denton TX; Sept. 7, Toby & Judy Thomason
Garden City UT; Sept. 8, Bill Bailey
Johnstown PA; Sept. 16, Walt Mahler
Berea OH; Sept. 17, Al & Lou Jaworski
Belleville IL; Sept. 21, Joe & Marilyn Obal
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Peoria IL; Oct. 8, Paul & Ruth Helmig
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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, Arnold & Nobuko Strebe
Devil's Lake ND; Nov. 15 (Tent.)
Grand Forks area; Nov. 16, Virgil & Ruth McCann
Carrollton GA; Dec. 5, Wayne & Louise Abbey
Los Alamos NM; Jan. 4, Maxine Whitmore

RECORD REVIEWS, Continued

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Pretty music and a good easy-intermediate waltz with a little international flavor.

PALM SPRINGS TWO STEP— CEM 37028

Choreography by Koit & Helen Tullus

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

RAMONA— Grenn 14269

Choreography by Al Rowland

Good music, easy basic waltz, 16 measures three times through.

THAT TUNE— Grenn 14269

Choreography by Bill & Barbara Cooper

Good lively music (Elmer's Tune") and a nice flowing easy two step.

CHILI SAUCE— Hi-Hat 969

Choreography by Don & Pete Hickman

Good peppy music and a good little different two step.

SOMEBODY TO LOVE— Hi-Hat 969

Choreography by Tommy & Genevieve Thomas

Great music and a good comfortable intermediate foxtrot.



Harold Thomas



Danny Thomas

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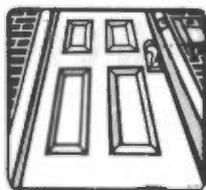
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 MEL-105 SLIPPING AWAY by Harold Thomas
 MEL-106 MANJO HOEDOWN by Melody Men
 MEL-107 LOOKOUT MT. by Jerry Biggerstaff
 MEL-108 I CAN'T WAIT ANY LONGER by Harold Thomas
 MEL-109 DON JUAN by Danny Thomas
 TWO NEW SINGING CALLS BY BOB FERRELL
 WE BELIEVE IN HAPPY ENDINGS
 LOVE OR SOMETHING LIKE IT GOT A HOLD ON ME



Book Nook

by Mary Jenkins



SQUARE DANCING FOR LEARNERS

BY Milt Strong

Edited by Ed Foote and Bill Kramer

Since non-dancers are not apt to be reading this book review, I might suggest that those of us who are really interested in developing happier, smoother and more knowledgeable dancers, make this publication available to learners and recently graduated dancers. Newer and less experienced callers could certainly find this 95-page booklet helpful, useful and interesting.

This book was written to help those learning to square dance in a class to feel comfortable in getting more out of a pleasurable activity.

The calls described in this publication encompass the official Callerlab list for Basic, Extended Basic, and Mainstream dancing programs.

Today learners are so often rushed thru classes being briefly "exposed" to basics, that they never hear about Dance Organization, Dance Structure, Dance Arrangements, Dance Levels,

Clubs, Area Organizations, National Conventions, National Magazines, Fashions, Attitudes, Styling, Ladies' Skirtwork, Cooperation, Etiquette, etc. In addition to covering these topics, the book also includes "Tips for New Dancers" and "Tips for Better Dancing" by Ed Foote and the "Ten Commandments of Square Dancing".

If your club cannot afford to furnish copies for dancers to borrow and read, perhaps members themselves could purchase a few and share them with others.

The book is well written, well illustrated and should prove helpful and interesting to all who read it—non-dancers, learners, club dancers, leaders, callers and teachers.

Published by *Technical Documentation Services*, 56 S. Patterson #108, Santa Barbara, CA 93111. \$5.50 pp.

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6. Callers who would like to learn the latest science, mechanics and techniques of calling.

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 March 25-30 Kings Island Inn, Mason, Ohio
 April 22-27 Anthony Island Motel, Hot Springs, Arkansas
 June 18-23 Recreation Room, Dodge Bowling Lanes, Belvidere, Illinois
 July 7-12 The Sand Dollar Motel, Jekyll Island, Georgia
 Aug. 29-Sept. 2 Bear Lake Square Dance Kamp, Garden City, Utah
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A HEART-Y MESSAGE

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