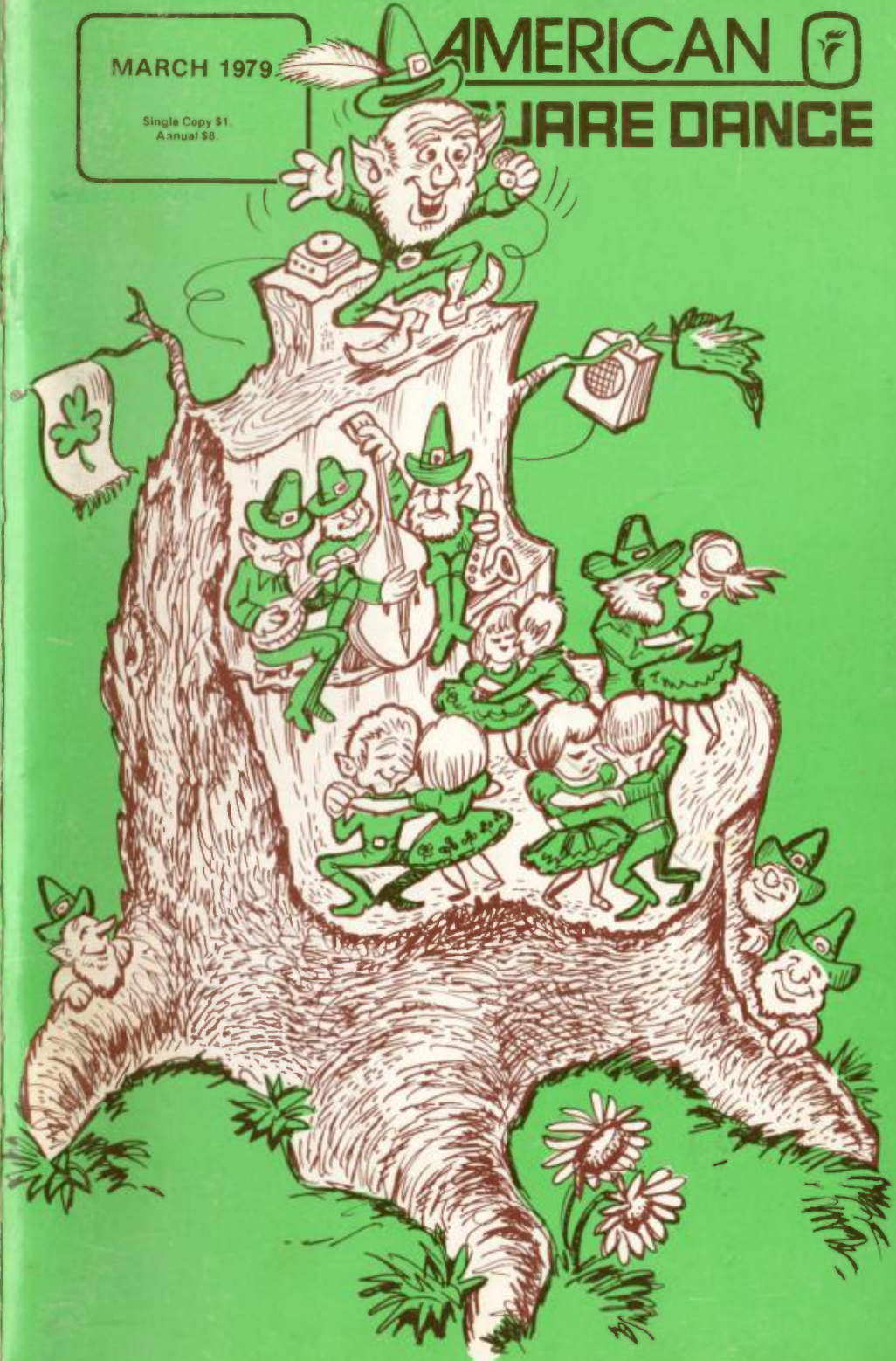


MARCH 1979

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THE NATIONAL MAGAZINE
WITH THE SWINGING LINES



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CO-EDITORIAL



Last month one of our feature articles discussed the search for and development of our square dance leadership. A few words are in order on the maintenance and sustenance of leaders now active.

Who are our square dance leaders? This ubiquitous group runs the gamut from national figures to the club officers in East Cupcake, Illinois and the caller in West Desert, Arizona. The square dance leader is your corner in the square, or your friend who called a few one night when your old caller moved away, and found he had undertaken all the teaching and organizing and programming responsibilities of the "glamorous" position of caller.

Some leaders assume their mantles because of that mysterious charm called charisma; people just naturally turn to them. Many more leaders are thrust into their roles because they were present and available at a time and place when a job needed to be done.

No one is a leader *all* of the time. Full responsibility in one area may mean a deep appreciation of being a follower when someone else is leading. Often, though, leaders become involved in more than one leadership role, and because they are also human, they become pressured, harried, worried, and once in a while, they "goof".

What do we owe to those in leadership roles? Do we owe them anything, or are we just thankful they, and not we, are "taking the flak"?

In this current decade, one trend seems to be a distrust of "them", those who play any role in directing our lives. Translate this from government to square dancing. Remember the neighbor who became club president, the friend who became a caller, the dancer who became convention chairman. You knew them when. You know their good intentions, their sincerity, their goals and desires for the good of square dancing. These folks don't change overnight when they assume a leadership role.

We owe them our understanding, our support, our help and our loyalty. We owe them the knowledge that we can accept their mistakes as such without impugning their integrity. Because a leader acts in a way you dispute does not mean he is lacking in honesty or personal commitment to his responsibility.

This whole editorial could be summed up in the words of the Golden Rule. Give our present leaders the respect and appreciation you'll expect tomorrow in *your* role of square dance leader.

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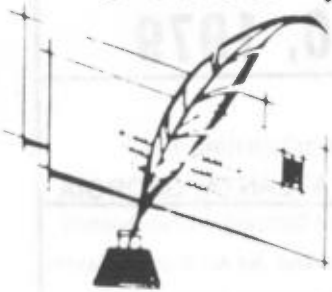
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Grand Zip



Thanks to your article in the December issue, our Round Town Square-A-Round Pumpkin has returned home. It went to the Jud-i-Cues at Washington Court House, then to Circle 8 Club in Vandalia. From there it traveled to the Lewisburg Promenaders, the Buckeye Squares of Dayton, the Dayton 2x4's, and on to the Hayloft Twirlers of Lebanon, where it must have gotten pushed back in a closet.

Your article brought it out of hiding and the Honey Bees of Lebanon retrieved it and headed it home by way of Hillsboro Yellow Rockers, back to the Jud-i-Cues and to Circleville, where President Bob Dahl gave it to me for safekeeping until our next October Pumpkin Show Special.

Some very nice notes were included inside the pumpkin. Thanks so much to all those involved, especially to *American Squaredance* magazine.

*Eddie Powell
Reynoldsburg, Ohio*

Thanks so much for publishing my New Year's square dance resolutions, and for the extra copy of the magazine and also for extending our subscription to *American Squaredance* for a year. What a nice way to start the New Year for the Wilkinsons — we appreciate it so much.

*Mildred Wilkinson
Hot Springs, Arkansas*

You went to great detail to explain the need for an increase in rates. I feel the magazine, *American Squaredance*, is a bargain at twice the original cost of \$7.00 per year. I am surprised that you

waited as long as you did to increase the rates. We really enjoy the magazine.

*Gene Reneau
Fairland, Indiana*

Thank you for the year's subscription to *American Squaredance* magazine and the wonderful expression of friendliness in your letter. The banquet was the most fantastic event that ever happened in my entire life.

Even though I have retired from calling and teaching, I had not planned on giving up my subscription. I have been a subscriber for more than twenty years and each issue gets better and better.....

*Earl Brown
Birmingham, Alabama*

Thank you much for others to know of the idea for using Shrink Plastic ("Product Line," January 1979)... However, perhaps I did not write the name and address plainly enough. I get my Shrink Plastic at Bev's Arts and Crafts on North Mountain, Ontario, California.

*Cleo Shore
Pomona, California*

LEE KOPMAN

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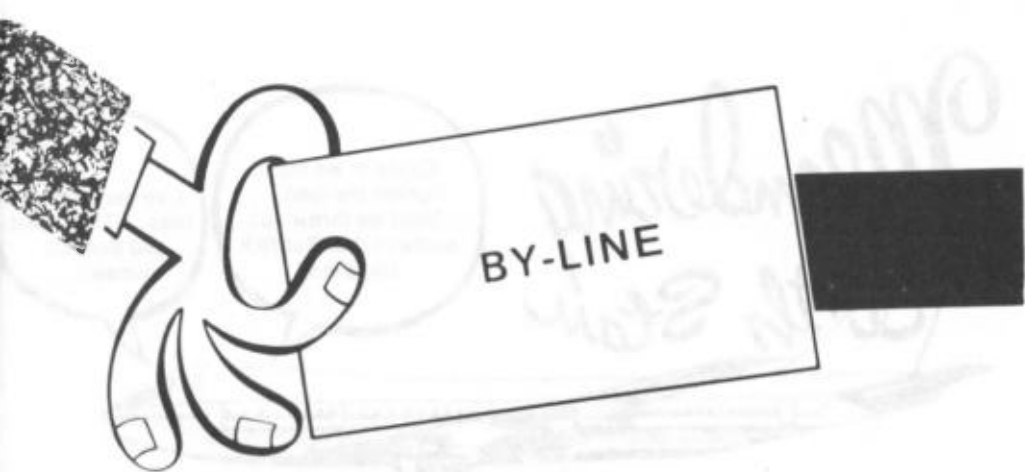


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This month a bevy of "best friends" has dropped in to chat with you about their — and your — favorite topic, square and round dancing.

Frequently now we are sent news of long-term anniversaries. Just as ASD is celebrating its 34th year, many callers and clubs are "getting up there." This month, **Grace Lippencott**, president of Cresthaven Squares (who are not that old) sent a story on the club caller's fiftieth wedding anniversary celebration. A fiftieth anniversary — wedding, calling, club, anything — just has to be newsworthy!

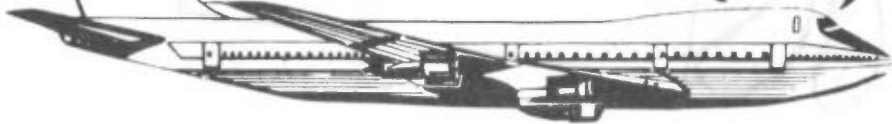
Helen Ganster relates what happens when a PA system picks up CB signals and **Carole Manning** what happens to a wife when her husband picks up the mike. **Helen** is a dancer from the Washington, D.C. area, a writer and a humorist; **Carole** now hails from Oklahoma, although your editors first met her in Alaska.

Round dancing is ably covered by **Fred Haury** and **Shirley Fleck**. **Fred** gives suggestions for round dancers to use when on a ballroom floor. Dazzle your friends; throw in a few *grapevines*, *cuts*, *wraps*, or *locks*, perhaps even a *tamara*! (Watch for a *big* new book on round dancing by **Fred**, now being typeset.) **Shirley** gives her answers to "Why teach rounds?" from a purely personal standpoint.

In this season of planning for summer callers colleges and clinics, our old friend **Al Eblen** asks if caller training is an expense or an obligation for the caller. **Al** is a veteran caller who obviously derives great pleasure from both calling and writing about it.

An advertisement for Hanhurst's Tape and Record Service. The background is dark. At the top center, the name "Hanhurst's" is written in a large, bold, serif font. Below it, "TAPE AND RECORD SERVICE" is written in a smaller, bold, sans-serif font. To the left of the name, there is a small graphic of a cassette tape with the word "CALLERS" written inside. Below the name, there are two boxes: "P.O. BOX 3290" and "POUGHKEEPSIE, N. Y. 12603". To the right of the name, there is a vertical stack of text: "QUALITY SERVICE", "QUICK SERVICE", "DEPENDABLE SERVICE", and "LOW COST", with arrows pointing upwards and to the right. Below the name, there is a graphic of a cassette tape with the text "all the new releases" written on it. To the left of the cassette, there is a graphic of a CD with the text "the best service" written on it. Below the cassette, there is a box with the text "phone (914) 297-3230".

Meandering with Stan



Captain, we must lighten the load.... Shall we throw out some of that Burdick baggage?

I've got a better idea.... Throw out old Burdick himself....

my rambling road reports have done more *dip 'n diving* that a purposeless porpoise from Pago Pago. Last month I flipped over Florida to the exclusion of all other areas visited. Two months ago I elatedly related dates 'n doings in Europe. But there are lots of bits 'n pieces yet to cover, going back even before old man '78 turned to '79.

For instance, there was a joyous sojourn through North Dakota in the middle of November, moving on to Amarillo, Texas, and winding up in the heart of America, Kansas City.

Then there were a couple of quickie quicksteps to New England, one of which touched down in Canada. There is a heart-rending tale of "Oh, Lonesome Me," waiting like a bride at the altar, for a plane to whisk me, ceremoniously, to a pre-New Year's Eve spectacular in Winston-Salem, N.C., and when the "groom" (plane) finally arrived, five hours late, the "wedding" (dance) was unattainable for old ground-bound Burdick. (Sob—we've got our crying towels out. Co-ed.)

But before I go into all that, let me say this. Along with the good features of an almost weekly flight program that has me hopping like a jackrabbit on molten lava (some available lower flight rates, better schedules, etc.) the hazards have similarly increased, including more crowded airplanes, longer lines in the terminals, more late arrivals, and more lost luggage.

Speaking of lost luggage, here's a

sample of increased frequency. Some time ago in this kooky column I mentioned that lost luggage was averaging once a year (ten losses in ten years). Now — hold your breath — it is averaging *once a month* for me. I've stopped counting, it happens so often. Invariably the luggage arrives the next day at my destination, but meanwhile I've pulled a hundred hanks o' hair out of an already balding, unbedecked upper deck. Read on, and you'll get the picture.

Minot, North Dakota— A swing across the great state of North Dakota was imminent, so I flew to Fargo, drove a rental car lickety-split across the state to Minot, after which I backtracked toward Fargo. Winter had already set in, so some of the tour was as slow as a dogteam in Tibet. The Merry Mixers set up a dandy first-timer for me, thanks to host caller Arnold and Nobuko Strebe. They live in neighboring Surrey, which doesn't have a fringe on top, but it's got a handful of people and ten thousand prairie dogs.

Grand Forks, North Dakota— Caller Virgil and Ruth McCann (they're Swiss-bound with us in the fall) had given a go-ahead again for a subscription dance, sponsored by the Skirts and Shirts and Turtle River Twirlers. Bitter cold had come to the area, but no icicles grew on the fleeting feet of the *grand weaving* Dakotans.

Fargo, North Dakota— The Y Promenaders got it all together again and

caller Don and Martha Littlefield of Moorhead, Minnesota, hosted me once more. Say, did you know that North Dakota has the biggest bison (That's no bull. Co-ed.), and the world's tallest structure (a radio tower), and the most central point in North America. They even have a well-liked senator named Burdick. Gosh, I'm glad one of the clan made good.

Amarillo, Texas— It was a "really big shew," staged by the Amarillo Square and Round Dance Council, with a full acre of dancers cavorting in the local armory. The afternoon dance improvement clinic was as thin as freckles on an albino frog, but we didn't expect an eye-popper. Doggone. Lost bags at the airport. Super hosts— Merle and Roy Morris.

Kansas City, Missouri— The Callers Association of K.C. set up an afternoon hash lesson for callers and an evening ASD session for everyone. Fine crowd. Exhilarating feeling. Jim ("Prez") Jeffries and his law, Barbara, with a leg on the mend, made me feel as welcome as rain on a patch o' pansies.

Winston-Salem, North Carolina— If you've read my prologue you know I didn't really get here, although I was booked in this tobacco-land capitol for a pre-New Year's Eve dance that turned categorically catastrophic.

Read on, for a minute-by-minute account of the "Case of the Carolina Warbler Who Got Warped."

9:00 a.m., Dec. 30, 1978....I was in my office, packing, practicing, preparing....

10:30 a.m....pounce in my Pinto and drive from home to the Cleveland airport, hour-and-a-half drive....

12:30 p.m. — Plane to Washington due to leave Cleveland, reportedly delayed due to stormy conditions as it left Chicago through two stops in Michigan.

1:10— New flight time announced, delayed again due to problems with weather in Muskegon....

3:00— New flight time announced, we continued to wait, other flights checked, no more secure flights to W-S as alternates....

3:30— Plane from the west finally landed in Cleveland (United #642) and

flight promised to take off for Washington at 4....

4:00— Boarded the plane, sat ten minutes...stewardess announced a delay...plane wouldn't leave until 4:30... *Too late to make my Piedmont connection to W-S by the time the United flight would land in Washington.*

4:15— Get off the plane...talk to agent again about alternate flights...at that moment United flight #306 just leaving gate also for Washington...too late to get on board...(I had checked this flight earlier, but planes were to leave about the same time).

4:30— Check Eastern and North-west...no alternate flights except going thru Atlanta to arrive in W-S about 11 p.m. Check routing to Greensboro. No good flights there, except ones arriving late....

5:00— Phone contacts in W-S and make apologies...luckily they can get a sub...(32 sets attended that night)...

7:00— Arrive home...eat late dinner... watch TV and sputter a lot about airline inadequacies.



Virginia Beach, Virginia— Another week on the road started in this favorite tidewater town in mid-January, when I flew to Norfolk and got set for another record-breaking ASD dance with the Riptides, who produced a ripping fifty-three sets, to break their own record of '78. Land o' Goshen — Land o' Ocean — Waves of people like waves of the sea. That was more exciting than a Hillary hill hike, enough to brighten a Buddha, make a sphinx spirited, or give a giggle to the Mona Lisa. Great date with hosts Warren and June Berglund. A chance to meet their new club caller, Ron and Debbie Williams. Also Ron ("All Of Me") Nelson loaned his speaker and Lucile ("Fine Time...") Waters cued rounds. Next year— who knows? — 55 sets? 60 sets? Charge!

Montgomery, Alabama— Next day, landing unluckily, I lost baggage again, but thanks to Joe and Peg Goodwin, who danced the shuttle shuffle with me, we got it before the dance. Caller/cuer Wayne Nicholson gave me a lift, too. The dance was in that lovely MASDA Center, further improved by area dancers (See ASD, August '78, p. 19). Bonus bunch of eager beavers that night.

Greenville, North Carolina— A rental car trip from the tri-cities area east to Greenville for the Tar River Twirlers two-time repeat meet was neat. Hosts Vera and Chip Pennington gave me the run-o'-the-house, and caller Jerry and Carol Powell gave me a good hunk o' sound. A fine Texas "slugger," Betty Casey struck out (started the old swing thing) in that Greenville area long before she went to Texas. Betcha Casey fans didn't know that!

Greensboro, North Carolina— Lest auld acquaintance be forgot, I parked here on a brief layover and visited friends Bob Harrelson and Ray Pardue. They're busy buzzin' the area as callers and Bob's also got a fine "fed" on his shoulders.

Pittsboro, North Carolina— Ray's club, the Circle City Squares of this li'l ole country town hosted another ASD dance, and I especially remember the green outfits, the tasty refreshments, and the decorations.



Carlsbad, New Mexico— It isn't smart to fly from Greensboro, N.C. to Albuquerque, New Mexico, through Chicago if Chicago is virtually closed due to snow and blow, so I struggled out of my cozy G'boro motel on the wrong side of five o'clock A.M. (Yes, Virginia, there is a five o'clock, A.M.) and flew an altered course through Atlanta and Dallas to Albuquerque, complained to TI Airlines about lost baggage (again!),

jumped into a rental car, and "flew" the six-hour jaunt to Carlsbad in time to call the first ASD dance for Shuffles and Ruffles. Whew! (Not bad, Stan — welcome to the American workingman's world— Co-ed.) Good hall, good little club — a "snowbird" haven. After the dance I dazedly drifted into the Driftwood Motel and dissolved into the bed.



Los Alamos, New Mexico (White Rock) Funny. I always used to think New Mexico winters were like those of Arizona — hot and dry. Ah so — not so! I felt as if I were back in Ohio as I drove my little loaner seven hours north from Carlsbad through a state-center abominable blizzard to Los Alamos, topside. But doing a *balance*, *Los Alamos style* for the scientists, engineers, and all the smooth/sharp dancers of Mountain Mixers again was worth the earlier discomfort. My missing bags caught up with me at the proper little one-prop airport in Santa Fe. After a good night's sleep I was ready to head east again.

Bloomington, Indiana— Woe! More snow. This time I made the dance but the dancers didn't. After landing in Indianapolis, renting a car, and plowing sixty miles south through half a foot of the white stuff to Bloomington, I called a couple for one lone set that braved the storm. We played *hoosier corner* for a half hour. Next morning I sky-tailed-it home to prepare for the next "snowshoe SNAFU," or whatever would befall me.

Ooops, New England, et cetera, will have to be covered by a verbal "snow" job next time....

Tune in, dear readers, one month from now, when I'll bring you some abominable abdominal bomb-shell-ables, providing you've got the *stomach* for it....



Callers & CB'ers Don't Mix

by Helen Ganster
Fairfax, Virginia



Midway through the second tip it happened. The caller was cueing us through a *stroll and cycle* when another voice boomed out over the speakers: "O.K.! Try the yellow brick road." After protests of "We don't know that call!" the static cleared. We all picked our chairs back up off the floor and the caller continued with merely a confused shake of his head.

A few minutes later the speakers crackled and a stranger's voice said "Breaker ten-nine, breaker ten-nine. Have you got your ears on?"

"Hey, good buddie, I'm calling this dance!" said the caller.

The next few minutes were most confusing. Needless to say, the entire dance floor broke down.

"What did you say your handle was? Where are you?"

"Gulley here, and I'm at the Square Dance Center."

"Oh, I see you, by (static) golly!"

"That's Gulley, not golly."

"Ten-four, ten-four. I didn't mean to bust in on your party fella."

"Yeah, well, we'd appreciate it if

you'd move on so we can get back to dancing."

"Hey there, good buddie, don't get uptight. Don't put the hammer down now!"

"Just move on, would you?"

"Hey man, this is a \$10,000 rig you're pushing around!"

"I don't care how much your set costs! You're on my P.A. system— how 'bout using some other channel!"

"That county mountie doing a flip flop isn't going to like it when I tell him what you're up to."

"What? I've got a permit for this building."

This last message was followed by the distinct but faint sounds of metal-on-metal, profuse profanity, and the distant whine of a siren. Finally, it became clear that while we could hear everything the CB'er said, he not only could not hear our caller but was in fact talking to someone else we could not hear. The other CB'er finally tailgated our intruder right out of our range.

"Square up your sets," said the man at the mike with obvious relief.

Right on. Right on.



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WHY TEACH?

by Shirley Fleck
Toledo, Ohio

So often the question is asked, "Why do you teach round dancing?" "Is it rewarding; I hear round dance teachers get much less than square dance callers." That's a true fact, dancers; however, we all work for rewards of friendship, fun, satisfaction and hobby.

Friendship: If every teacher were to stop and think, he or she would not be able to name all the wonderful people met and the everlasting friendships made. Round dance teachers touch the lives of older couples, younger couples, and even teenagers. All dancers become friends in the round dance circle, regardless of age or ability to dance. One reward of round dancing is guaranteed friendship.

Fun: What better way is time spent than on an evening with your friends? Many of us arrive home from work tired, out of sorts, thinking, "Oh, if we could just stay home and relax!" But we must go to the class or club. What happens then? You arrive early, run through a teach or practice a little. Soon dancers arrive, you start cueing, chat at break time, and all your worries and cares are forgotten. You discover you are really enjoying yourself. Fun is another reward of round dancing.

Satisfaction: We all love to teach or we would not be round dance instructors. The responsibility takes time and effort, plus enthusiasm and determination. It is certainly worthwhile when you see each couple progressing and enjoying learning to round dance. You feel proud that you were the first to introduce these folks to round dancing and watch them progress. This makes all the hours of hard work seem worthwhile. Satisfaction is the name of the game.

Hobby: Teaching is a hobby for most dancers because one surely does not become rich teaching round dancing. In fact, it takes years for most to break even. A hobby has to be something you love to do. Be thankful for the dancers who have provided you with an opportunity to practice your pastime. Strive to break even, but always be dedicated and always try to do a good job on your material presentation, so your dancers will understand and enjoy it. Remember anything worth doing is worth doing well.

Keeping friendship, fun and satisfaction in your hobby will keep you young in heart and spirit. Many square dancers will find this applies to them as well.

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BALLROOM DANCING FOR ROUND DANCERS



by Fred Haury
Albuquerque, New Mexico

What is ballroom dancing? Dancing performed in a ballroom, as compared to dancing at some other type of location. For instance, dancin' in a barn is barn dancing, dancing in the street, street dancing; dancing in the courtyard, courtyard dancing. The term "ballroom dancing" has acquired a popular definition which is limited in meaning to "free style or ad lib pattern dancing by couples to an orchestra." Ballroom dance programs of days gone by contained the waltz, minuet, varsouvienna, quadrilles, contras, polkas, squares, cotillions, lancers and any dance which was currently popular and variations thereof.

Closed position has been the position predominately used in free style ballroom dancing. Partners may hold each other more closely than is recommended for round dancing. The close contact is used as lead contact as well as for the pleasure of intimacy. The close closed position inhibits the ease of performing a number of steps and/or patterns.

All dance patterns learned in round dancing may be used in performing free style ballroom dancing, including the international ballroom, exhibition ballroom and competition ballroom patterns which have been incorporated into many round dances. Limited space, the presence of other dancers, and the absence of pre-planned routines inhibits the use of a full variety of patterns. Overcrowded floors may restrict the style and limit the size and type of steps used. Dancing on crowded floors requires constant awareness of the location and direction of movements of other dancers to avoid collisions. Both

the man and woman should remain alert to avoid bumping or stepping on others or being stepped on. The woman may signal the man with her left hand to help him avoid backing into someone. Sometimes floors are so crowded that dancers can only move in place in time with the music. Never crowd other dancers needlessly just so you can perform a pattern or routine.

General movement on the free style ballroom dance floor is traditionally counter-clockwise. Different speeds of travel and deviations from the counter-clockwise rotation will cause bunching of dancers and disrupt the smooth flow of dancing. Try to establish a speed and flow of motion which is compatible with the movement of the dance crowd.

The easiest and maybe the best type of dance pattern to start beginners with is the one-step. The one-step has also been called straight dancing. The one-step is a gliding type of walk, performed in closed position. The basic forward and backward steps are of equal length with alternating left and right foot steps. Steps are of equal speed, and may be slow or quick steps without intermixing. The one-step provides practice in stepping in concert with a partner in time with the beat of the music, and practice in leading the partner into changes of direction.

The one-step provides a means of dancing to extremely fast tempo music. It is a good vehicle for beginners to become used to dancing on a ballroom floor and in overcoming floor fright. Good posture is easy to establish and confidence is easily developed with the one-step. Confidence in stepping is required for a pleasant appearance.

Variety may be added by the use of forward, backward, turning and sideward steps. Use steps in groups of four, i.e. dance forward four steps, backward four steps, sideward four steps, turn for four steps, also try turning on the fourth step to change directions. Slow steps are taken one step for every two beats of music. Quick steps are taken as one step on every beat. As the tempo of the music is increased dancers may shorten the length of the steps or shift from quick steps to slow steps.

A big question of concern to round dancers when they free style ballroom dance is "What do I do next?" Round dancers are conditioned to dancing routines which contain a variety of patterns arranged in pre-planned sequences. The average free style ballroom dancer is accustomed to dancing only one pattern and knows what to do next — the same pattern. Some free style ballroom dancers may know and use two or three patterns. The fewer the number of patterns in a dancer's repertoire the easier selection of the next pattern becomes. Dancers with broad repertoires may develop routines similar to one or two phrase round dances. Others with broad versatile repertoires may mix patterns in hash fashion to suit their fancy. Hash pattern dancing requires a high degree of mental alertness and activity, more than phrase routine dancing because the leader must continually plan the next pattern. Partners may prefer to talk while dancing, which detracts significantly from considering which hash pattern to use next. Some dancers are influenced by alcohol, which can

interfere with their pattern dancing. Some round dancers are inexperienced at leading and following techniques, which prevents smooth blending from one pattern to the next.

The fox trot is a widely used dance pattern. It is a form of the one-step or the two-step, depending on viewpoint or method of analysis. The fox-trot includes patterns which are danced to *Slow, —, quick, quick*; and especially patterns danced to *Slow, —, slow, —; Quick, quick, Slow, —; Slow, —, quick, quick*; step timing. The fox-trot may be viewed as the one-step by combining a pair of slow steps with a pair of quick steps and alternating pairs. Slow steps are taken heel to toe, and quick steps are taken on the balls of the feet (provided the floor is not too crowded). It is important that the man lead the woman in dancing the fox-trot and other types of free style ballroom rhythms. The man must step with confidence and in a positive manner to lead. The woman must balance on the ball of her foot *on beat* in order to follow. The woman's free foot must track closely to the weighted foot to insure that she achieves good balance on *beat*. The man leads by disrupting the woman's balance with a tilt in the desired direction. The woman follows by extending her free foot in the direction that reestablishes her balance on the stepping foot. The man may also give the woman a rotational lead if she is balanced on the ball of one foot *on beat*, with the free foot tracking close to the weighted foot. Try using the basic fox-trot when free style dancing to slow and moderate tempo music. An easy

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fox-trot routine such as the following may be used for variety:

Forward, —, 2, —; Side, close, left turn, —; 2, —, side, close;

Back, —, 2, —; Side, close, right turn, —; 2, —, side, close;

Experienced round dancers know a wide variety of patterns and combinations which can be used for free style ballroom dancing. However, many dancers need to learn leading and following techniques before they can use a variety of patterns in free style ballroom dancing. The basic patterns taught in the two-step, waltz, tango, polka, rumba, fox-trot, samba, cha-cha, mambo, swing, quick step, merengue, one-step are all suitable for use in free style ballroom dancing. Round dance patterns are basically identical and interchangeable with ballroom patterns. Learning to use round dance patterns to free style ballroom dance may be accomplished in gradual stages. Start with one pattern, the two-step box, for instance. Use it until partners develop confidence in dancing the pattern in a free style manner and situation. As the man gains confidence, he may start to turn the box but turning a quarter turn left face on each forward left foot step and on each backward right foot step. The degree of rotation on each turning step is not critical, as in round dancing, because there is no need to end facing any particular direction.

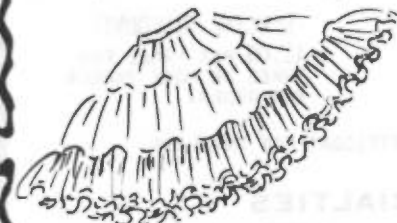
When learning to lead, start with the basic pattern for the rhythm and continue to repeat the pattern indefinitely until the next pattern is chosen. Once selected continue to repeat the ongoing pattern until the

proper time for initiating the selected pattern is identified. As the feel for leading improves try combining a series of box, sideward, forward, and turning patterns. Avoid use of a repeating type pattern sequence so that the woman won't become conditioned to a particular combination of patterns. Keep her guessing, so that she can gain experience in following. After leading/following skill is developed you may wish to combine patterns in fixed combinations. As the art of leading from one pattern and/or direction to another improves additional patterns should be employed. Use of a variety of patterns is dependent on the proficiency of leading/following techniques. Be patient in adding round dance patterns to free style dancing, leading/following techniques should take priority over expanding variety.

Avoid the use of round dances and or round dance phrases when trying to improve lead/follow techniques. Familiarity with pre-planned pattern sequences will eliminate the need for adlib leading and following methods which should be learned for free style ballroom dancing. Once competence is achieved in leading and following, round dance phrases add a high degree of satisfaction to free style ballroom dancing. Every couple will unintentionally tend to employ several set pattern combinations, such that when one pattern is used it is usually followed by a companion pattern. The woman will become so well conditioned to a frequently used combination that the man will have difficulty leading her into any other pattern which deviates from

Continued on Page 92

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CALLER TRAINING: Expense or Obligation?



by Al Eblen
Wichita Falls, Texas

Square dancers throughout the country should be very thankful that the day is fast disappearing when fledgling callers start teaching and calling with little or no training for the task.

The thought still prevails, however, among many dancers and callers that "experience is the best teacher." A caller is on very dangerous ground who depends on experience alone for his training. Who would want a ship captain who is depending upon shipwrecks to learn his job? What merchant would want a manager to go bankrupt a couple of times while learning to manage his business. By experience alone, we wander a long distance in order to go a short way.

Many would-be callers say that training costs so much they cannot afford it. Does it really? Such reasoning detracts from the professional status of square dance calling. It contributes to a loss of confidence by the dancers. A bumbling beginning caller leaves an image of inefficiency and distrust in the minds of the dancers. On the other hand, when a new caller goes about his

calling with brisk efficiency and obvious confidence, which training gives him, an image of trustworthiness is projected to the dancers he serves. He will be accepted immediately by the dancers. His path to the top is much shorter.

It is good to know that most callers' associations have very good training programs for new callers. Any association that does not should start one. Many callers associations run yearly training seminars for callers, both experienced and beginning. The only condition for attendance is that they be members of the association.

At state and national conventions, we have numerous seminars and panels on calling. All of these training opportunities cost very little. We have many magazines and note services and training aids available to new callers.

As an old-time caller, I love to help new people learn to call. However, I prefer not to let them call to the dancers I work with until they learn to call properly. After much work and practice, they call to a group of people who volunteer, or on some occasions, to a

group of students. I do not think a beginner should call at a club dance until he can actually add a bit to the program.

This is my message to new callers. Buy a sound system. Listen to your own caller. Do not expect to start at the top. You must start at the bottom and work up. Take advantage of all free training. However, if you really want to learn to call, take a week of vacation and go to an accredited caller school. You will learn "how to learn" to call, and you will also have a wonderful time.

Remember that training begins in the cradle and continues throughout a person's productive lifetime. Great men never stop learning nor pause in their quest for knowledge. Because of this unquenchable thirst for new knowledge, our way of living has been made much better. This is certainly true for square dance callers.

In summary, caller training is an obligation, especially for the new caller. It is not expensive, because very few callers go anywhere without work, time, patience and the proper training.

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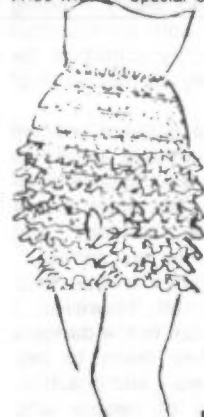
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by Carole Manning
Midwest City, Oklahoma

What's A Wife To Do?

When a man picks up the mike to learn to call, he is also picking up the responsibilities of leadership that go with a calling career. This is a profound statement but somewhat incomplete. It fails to include the caller's wife, who also assumes an important leadership role when her husband starts calling. She has much to give to square dancing. Many times the transition from dancer to caller's wife is difficult. A life style once very organized is suddenly turned upside down and can only be described as chaotic. Many women begin to feel inadequate and imposed upon. How do you combat all the changes? Don't fight 'em, join 'em!

Eighteen years ago I was cast into the role of caller's wife without so much as a tryout. Like most callers, Dick was hooked the first time he called for the club. I was very excited and proud, since he had worked very hard. Our friends were encouraging and supportive. Dick was determined and I was eager for him to learn and attain his

position as a caller. Soon I learned that I, too, had stepped into a new position: Carole Manning, caller's wife. Our love and dedication to square dancing carried us over most of the rough spots. However, the more dances Dick called the more I began to realize I had gained the title Caller's Wife, but lost my dancing partner. I began to feel that I not only had a responsibility to the caller and the dancers but a responsibility to myself. I vowed that for as long as we were in the square dance activity, I would be an active dancer and find my own way to contribute to the movement. This didn't really present any problem, because there are plenty of jobs for those willing to give. A caller's wife can be as active as time will permit.

First of all, it is important to be able to speak the same language, to know what a *get in* or *get out* means, or a *zero*, a *chicken plucker*. This may be easier for some callers' wives than for the callers. How about dabbling a little

in choreography? Since a caller's wife usually dances more than the caller, she certainly has the experience and insight to know how to create a smooth combination of figures.

Sounding a hall is important, as well. I'm not saying the caller's wife should lug around a PA system but knowing what makes your caller sound his best could really be beneficial. Does he need more voice or music? Is there too much bass or maybe not enough? Develop a set of signals for sound problems so you can communicate from any place in the hall.

Teaching and cueing rounds is another very satisfying aspect of square dancing for wives. Round dancing makes for smoother square dancers. Callers' wives have been very successful in this field. It is never boring as new rounds are always being written and the variety is endless.

Involvement for the caller's wife with new dancers is imperative. This is a vital area of square dancing and needs all the TLC we can give it. Beginners

look to the caller and his wife for guidance, much as children look to their parents. If you set the example as a "doer," the newer dancers will feel they, too, should take an active part.

Your creative talents can be channeled directly into the activity. If you have the ability to sew, then a sewing clinic for new dancers is very helpful. Pattern sharing with the club involves all the women and new ideas are a boost to morale. Recipe sharing, especially recipes for dance refreshments, is another way to involve everyone. Helping the club with special dance themes, decorations, centerpieces can be a good outlet for those with artistic talents. Areas of involvement become more numerous as our activity grows. Take a look around you and find an area in which you wish to contribute.

Don't allow yourself to become bored or burned out. Let's get fired up and assert our leadership. Use our talents to give of ourselves. The more we give to the square dance activity, the better it will be.



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Square 50th Wedding Anniversary

A week of festivities was held the end of November to honor square dance teacher and caller Tom O'Brien Jr. and his law, Inez, who celebrated their fiftieth wedding anniversary.

Tom started his first class in Cresthaven Villa, West Palm Beach, Florida in October 1969 with just a handful of people. Now, more than nine years later, one hundred and ninety-six dancers sat down to a catered dinner in the beautiful Dudley Hall at Cresthaven. Tables were arranged cabaret style with floral decorations on each. The head table featured a large wedding cake.

Max Mandel, a popular round dance teacher, acted as master of ceremonies and introduced the officers of the club and Tom O'Brien III and his wife, the activities director of Cresthaven and the Dudley Center activities director.

An original poem was read to honor Tom and Inez by the V.P.'s wife, Yetta Herel, in place of the usual invocation. Within thirty minutes everyone was served and enjoyed a delicious chicken dinner.

Many of the dancers also do rounds and performed an original dance called "O.B.", written by Ruth and Max Mandel and dedicated to the O'Briens. Pictures were taken, gifts and a large card made by Sam Finglass were

presented. Sam is a professional artist, who depicted a square dance floor with everyone's name added as though they were squared up.

Following this, Ed Curran took over as M.C. and introduced surprise guests, callers Ernie Bass and Helen, Pete Sanaom and June, and Ralph Otis and Lucille. The four callers took over for the evening with Henry Lippincott on rounds. A delightful evening was enjoyed by all and the committee deserves a vote of thanks for their hard work.

With just enough time to rest us, another big dance was held, with all local dancers invited. Some dancers came from as far away as Miami. Tom and Inez furnished the refreshments and the callers were Gordon Blaum and Colin Walton, with Max Mandel, Herb and Harriet Gerry, George McCann and Henry Lippincott on rounds.

What better way to finish off the week of celebration than to have Stan Burdick call for the Cresthaven Squares the following night. Not only did he keep us dancing but laughing, too. This year he helped celebrate the O'Brien's fiftieth anniversary; next year we hope to have him when the club celebrates their tenth anniversary.

*Grace Lippincott
Cresthaven Squares*

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DANCE TO SEE



On October 15, 1978, the Pen Del District sponsored the 11th Annual Dance To See. Over twenty-five callers gave their time and many dancers from the Federation of Delaware Square and Round Dancers attended.

Approximately \$3,500.00 was donated to the Blind Center in Chester, Pennsylvania on January 18, 1979. Many blind employees were there to demonstrate their skills on machinery purchased by the square dancers'

previous donations. Each piece of machinery purchased from the annual Dance To See benefit has been marked with a brass plate giving the square dancers credit for that particular piece of equipment.

The square dancers danced with the blind people and a great time was had by all.

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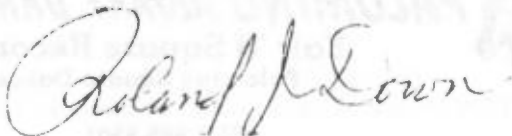
During the past 7½ years of booking callers for our dances we have overlooked some very long hair, cases of untidy appearances and a lack of proper square dance attire by various callers. Some of these things included turtle neck sweaters and open neck sport shirts with and without beads.

When you called for us last night, I felt your appearance along with no square dance attire at all was the worst I have ever seen from the approximately 150 callers who have called at Ponderosa Hall. I was very, very embarrassed and ashamed, for it showed a reflection upon me, the Ponderosa Partners, and Ponderosa Square Dance Hall, as well as square dancing in general. Therefore, you can consider the three dances that you are scheduled to call for us in March and August of 1980 cancelled on our part unless you are properly attired. I consider proper attire to include a long-sleeved dress shirt (preferably Western), a western tie, a square dance belt and buckle, and some kind of dress shoes.

Perhaps I am old-fashioned and am not "with it," but I feel it is important for a caller, especially one who is calling full-time as you are, to set an example for the dancers. For this reason I take this stand.

It has taken 25 years to take square dancing out of the barn and bring it to where it is today, and I do not intend to be a part of putting it back there. I'll be waiting to hear from you in regards to this unfortunate occurrence.

Yours truly,



Roland J. Down
Ponderosa Square Dance Hall



Canadian S&R/D Society

by Bob and Ruth Pereira, 24 Riverbrook Rd., Ottawa, Ont. K2H 7Z5

In Ottawa, on March 17, 1978, the Canadian Square and Round Dance Society became federally incorporated, an historic event culminating efforts by different groups for more than 20 years. Representatives from Alberta, Ontario and Nova Scotia met in Ottawa to plan for the Society's debut at the First National Convention in Edmonton, Alberta, August 17-19, 1978, and to research possible government assistance. Much credit is due to the officers of the Alberta Square and Round Dance Federation for their effective leadership, and to the national magazine, *Canadian Dancers News*, for making the national society a reality.

On August 18, 1978 in Edmonton, a general meeting was held. The Alberta Federation had delegated four couples to bring the National Society to its present stage—Morley and Helen Merner, Ray and Sylvia Lawson, Jim and Marie Hopkins and Herb and Peggy Gainer—who, having achieved their assignment, vacated their positions. Provincial delegates were appointed, and from these and others present, twelve couples were elected and four appointments made to the Society's Board of Directors.

It was stated that this would be a temporary Board, elected to set the affairs of the Society in motion and to establish criteria for election of a permanent Board by 1980. Alex Slater of Nova Scotia proposed a resolution that the Third National Square and Round Convention be held in Halifax, and Nova Scotia was awarded the 1982 National Convention. Gary Dodds of Victoria, B.C. had his resolution accepted that a recommendation be made to the post office that a postage

stamp be produced in honour of square and round dancing for the Ottawa 1980 National Convention.

The first directors' meeting of the National Society was held on August 19, 1978, with the purpose of electing the executive officers. The remaining time permitted only some discussion and restating of objectives.

The Executive Officers are: President, Morley & Helen Merner; 1st Vice Pres., Art and Garrie Jackson; 2nd Vice Pres., Fred and Obee Benjamin; 3rd Vice Pres., Vic and Doreene Harris; Secretary, Bert and Babe Hodgins; Treasurer, Ray and Sylvia Lawson.

The Recording Secretary, Doris Nadon, will be an employee of the Society.

Directors are: Ches and Irene MacKay, Martin and Terry Mallard, Angus McMorran, Stan Nicol, Bob and Ruth Pereira, Thor and Marvis Sigurdson, Bill and Colleen Stevens.

Finance Committee will consist of Ray and Sylvia Lawson, plus the three Vice-Presidents.

The Subcommittee on National Insurance for Dancers will be chaired by Bob and Ruth Pereira, plus members of their choice.

National conventions Coordinating Committee (appointed) will be Ray and Sylvia Lawson, Lloyd and May Greenough, Lorne and Connie Bowerman, Alex and Shirley Slater.

On August 19, 1978, in Edmonton, a separate meeting of Canadian callers, round and contra leaders took place to examine their possible role in the structure of the National Society. They assumed the responsibility of developing recommendations beneficial to the square, round and contra movements in

Canada for the date of the 1980 Ottawa Convention. A steering committee was set up under the leadership of Al Berry of Sardis, B.C. to develop these concepts.

At the National Society's Directors' Meeting, Martin Mallard explained that these developments would in no way conflict with Callerlab. Morley Merner, President, acknowledged the above steering committee and offered to cooperate with and assist the callers and leaders in any way possible.

The Objectives of the National Society are: To promote nationally and internationally, the standardization of dance movements and dance level identification; to assist and encourage callers, leaders and instructors with the common purpose of developing and standardizing dancing in Canada; to provide a national forum for Canadian dancers to share in the planning and programming of dancing in Canada, to sustain the growth of our common interest; to communicate with the square and round dance community through a national magazine; to serve as a national

"clearing house" for all matters pertinent to square and round dancing; to coordinate dates and locations of national conventions in this country, and to support and provide guidance to local associations or federations desiring to host national conventions; to provide essential services for the benefit of everyone, in public relations, education, leadership training and the proposed national insurance on a "portal-to-portal" basis for all dancers, callers and leaders; to promote and achieve funding for projects beneficial to dancers and the advancement of square and round dancing for recreation, fitness and as a national folk dance; to assist interested groups or areas in initiating square and round dance programs; to provide assistance in setting up dance programs for the physically and mentally handicapped, for therapeutic purposes in drug and alcoholic treatment centers, to provide recreation and entertainment for senior citizens, and to promote teaching of square and round dancing in the schools.

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To square 'em up right there,
To learn just what it's all about
And swing your lady fair.

Left allemande and do-sa-do
Are figures you must learn
So take your partner by the hand
And give that gal a turn.

Our first instruction came with smiles;
It told of right attire
And also mentioned what to do
In case we might perspire.

No alcohol while dancing,
Our caller did insist.
Long sleeved shirts and sissy pants
Were high upon the list.

One warm night we came to class
The weather too hot to bear;
We looked around to see our men
Wearing shorts and legs with hair.

Our do-sa-do is back to back
And not a "highland fling."
We've never failed to hear each week
"You're just not listening."

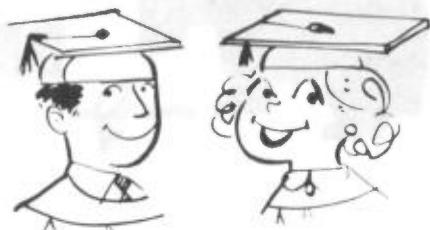
Misinterpretation of our caller's
Words were found:
One dear heart would swear she heard
Him say, "Go fool around."

Steeped in doubt those first few weeks,
Our heads seemed crammed so full,
Do paso and *go red hot*
And then there's *rainbow stroll*.

Now and then we all were told
Square dancing's rule of thumb.
You've got to know your left from right,
And still it's hard for some.

I'm sure our caller never thought
That we would make it through,
But there were times we surely thought
The same about him, too.

You've got to know your front from back
And if you're he or she,
Cause if you don't, you're out of luck
When your dancing A.P.D.



Our caller tells us we must learn
To dance our own position.
Then he calls some A.P.D.
And we make a quick transition.
She's a he and he's a she
And who turns who comes next.
Before we know what we have done
We feel like we've been hexed.

We all survived this square dance class
And we've had lots of fun.
We hope our caller feels the same
And is proud of every one.

Welcomed to our class have been
Some fine guest callers who
Are Dean 'n Neil 'n Bronc 'n John
And there's Jim 'n Homsey, too.

We welcomed them with open arms.
We're glad they took the chance.
We hope they didn't notice
When we broke down in the dance.

We squared 'em up and broke 'em down
And had some fun besides.
And now that graduation's here
We smile and dance with pride.

To our caller and his law
A special Thanks we say—
We hope we may repay our debt
By dancing well today.

We love you all for what you are
Our friends and teachers too
Thank you, lovely people,
Thanks for being you.

*Marian L. Freeland
Monte, California*

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A GRAND SQUARE

DANCER

The Memphis Solo Club in Memphis, Tennessee, sponsored a Harvest Benefit Dance last October with Michael Holt as the featured caller. All the proceeds of the dance went to the 29th National Convention to be held in Memphis in 1980.

This probably sounds like just another dance, but it was a very special one. The caller, 17-year-old Mike Holt, has been blind since birth. Weighing in at only 2 lbs. 3 oz., he remained in the hospital for 3½ months. Would you believe his first time away from home after that was to a square dance? That was just the beginning. As he grew older, he fell in love with the music and the calling. Club caller Wes Crouch took an interest in Mike and let him sing between tips. He "pretend" called at home, too, using a little wagon handle for a microphone, and wore out several record players.

One night when he was only five, the club decided to dance while he was doing his singing call. From then on he practiced calling continually, and when Wes Crouch died, he left all his records to Mike.

Since then he has called at ten clubs and shared calling for teens at the Arkansas State Festival. He has called at after-party dances at the Mid-South Festival in Memphis and at various



MIKE HOLT

clubs in the area.

When the Solo Club asked Mike to call their special dance, it was his first dance as the featured caller and he did a super job. The club raised a fair amount of money for the 29th National, and when Mike was presented his fee for calling, he donated it to the National in memory of Wes Crouch. While expressing his appreciation for the opportunity to call, he revealed that it was his "dream come true." He had always wanted to plan the program for and call a full dance.

The son of the late Myra Kirby Holt and Mr. and Mrs. Joe Holt, Mike was supported not only by a good number of square dancers, but by his special fans, Mom and Dad, his 18-month-old sister Deedee, grandparents Hall and Laverne Kirby, his great grandmother and Mrs. Wes Crouch.

Mike buys eight to ten records a month and is now very interested in learning to call patten. The Memphis Callers Workshop has invited Mike to be an honorary member and wish him all the best.

*Gene Hairrell
Memphis, Tennessee*

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

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 Johnny Mathis San Antonio, Tex.	 Chris and Kitty Veer	 Ted Young Pt. Stockton, Texas	
Aug. 6 to Aug. 12	July 29-Aug. 19		
 Wade Driver Houston, Texas	 Wade Driver		
July 29 to Aug. 6	July 22 to July 29	July 16 to July 22	July 8 to July 15
 Toby Thomson Denton, Tex.	 Johnny Rodgers Crane, Texas	 Dale McRellert Lincoln, Ill.	 Dale Huston Rowell, N.M.

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).

STRAIGHT TALK

WHAT IS SQUARE DANCING?

Square dance is fun for everybody. How do I know? Well, because:

A. It is written everywhere, on car rear windows, on posters, on badges, on flyers, on ear-clips, on writing paper and envelopes, on stamps. I am surprised I haven't seen it tattooed on someone's chest yet.

B. All those-who-know-what-they-are-talking-about have been telling me, and they were never more in earnest than when they were explaining, gravely, how much fun they were having.

C. All square dancing publications contain articles and briefs on the topic. I only have to read the club news sections to be convinced that everywhere, people are having a lot of fun: dancing in paper bags, rolling the caller in toilet tissue, walking out of the hall on a *run*. And can anything cheer you up more than reading about other people's fun?

D. Watching squares. A sportive dash in order to beat that other couple, over there, to the open spot in the square; a scuffle here, a hustle there through the square; a firm shoulder push to make sure of one's position; and an apologetic smile to the baffled couple left out. Fun, fun, fun!

E. Eavesdropping between tips. "Should the Federal Republic confede-

rate in a separate federation?" Shouldn't the Chatterbox change that awful brown cover for a more cheerful one?" "Did you see that? They did not even know a *right and left thru!* Hilarious!

F. Sharing the spirit of togetherness at afterparties and appreciating the determination with which clubs make sure they have fun by keeping the chums together and taking great care that no outsider budes in and spoils it all.

That sly character who has the luck to have square dancing fun with me has just been reading the above over my shoulder. Now he frowns, sighs and does his best to look sad.

"Well?" I say, Patiently.

"That character (doing his smart aleck act) "Is it wise," he says, "for the shareholder to be so openly critical of the company he has invested in?"

"A smart shareholder," I retort, "will only invest in a company that is willing to reinvest some of its profit in the improvement of the product, rather than putting all the money in advertising!"

That character (brightening up): "In other words," he says, "Let's talk less about fun and friendship, and let's have more of it."

"Right-O," I say.

Annette

From *Chatterbox*, West Germany

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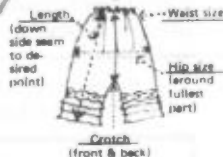
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S-O-S

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HEM-LINE

I certainly disagree with the statement in the article "Hem-Line" in the October 1978 issue of American Square-dance which begins "Skirts are definitely going down...."

We as dancers set the style and I do not believe the majority of dancers feel that skirts should be longer or mid-length. We distinguish ourselves as square dancers by the clothes we wear. We should wear them with pride to show non-dancers that we are members of a great social activity. If we are to follow the current street style; we become part of the fashion designers' trend and eventually we would have to change our style with each new fad.

I am not only a dancer but also the owner of a square dance apparel shop in the Chicago area. Therefore, I am in contact with many dancers, and although I have not actually taken a poll of dancers, the general consensus is to keep skirts as they are.

Betty J. Myers
Mundelein, Illinois

Your "Hem-Liner" certainly was not advocating mid-length square dance dresses, but hoping to encourage lengthening skirts and petticoats to knee-length.

Here are several observations we'd like to make on skirt lengths:

For several years we have not been able to purchase square dance dresses



in shops. We'd find a pretty dress in the right color and the skirt would hang three inches above our chubby knees (and we are average 5'5" height). It is now possible to find ready-made knee-length square dance dresses again — sometimes.

Surely those who extended their liking for mini-skirts to mini-square dance dresses are going to lengthen both kinds of apparel — surely.

Bettie says, "Keep skirts as they are." In our own area dancing since her letter's arrival last month, we have seen super-short, medium, and "a little long" skirts. That's how things are, in Ohio!

Several square dance fashion writers, including especially Nita Smith and Judy Ross Smith, have pluggd for knee-length square dance skirts as being most graceful and most figure-flattering. They're right!

Before the holidays we made a new dress hurriedly, and cut the skirt lengths too short. The first try-on presented an ugly view of "too-full short skirt and chubby knees." It took several hours to cut a small ruffle and gather it to the hem but the overall effect was an improvement.

"Acid-test" your square dance dresses. See if you can arrange a mirror view from the rear when you model your next outfit. You'll know if its the proper length for you!

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For the first time in ten years, Toastmasters International's District 38 had its annual fall convention in downtown Philadelphia, Pennsylvania. However, instead of the usual social hour, District Governor Ginny Goodrum asked Mike Migliaccio, who is both a Toastmaster and square dancer, to arrange for a "first-nighter" dance and have a square of experienced dancers demonstrate for the Toastmasters attending.

Caller Norman Gardner arrived at the Holiday Inn, located in the very historic Independence Mall area where the convention was being held, with ten couples from the Plain and Fancy Square Dance Club. The Toastmasters attending the social were delighted with the style and precision of the dancers. Norm then invited the Toastmasters to dance and explained some basic moves. Now everyone was on the floor. A group of young people watched through the huge open doorway of the Colonial-style room. These teens, not affiliated with either group, began dancing in the hallway. A few Plain and Fancy members seeing this joined them and

completed their square.

Three hours of fun passed too soon. After thanking the dancers and caller, District Governor Goodrum commented, "We must do this again sometime." The Toastmasters began to ask, "Where can we go to learn to dance like this?" The next day Toastmasters were still talking about the fun they had the night before.

This experience suggests a good promotional idea. How many convention planners would like to see a "square dance social hour" for a change of pace? This one exposed square dancing to Toastmasters, many of whom are managers, educators and other professionals. Why not contact your local Chamber of Commerce and see far in advance what conventions are coming to town. Contact the planners to see if their budget and interest allow for a "first-nighter" social hour. You'll be exposing many new people to the joy of a great activity and will generate interest in prospective dancers.

*Mike Migliaccio
Philadelphia, Pennsylvania*



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OF SQUARE DANCE CALLERS

DON'T GET CAUGHT IN A SPEED TRAP

by Jack Lasry

As we travel to and from our square dances, we are keenly aware of road conditions and of potential speed traps. This article is not designed to preach to you about how you drive, except to say that we wish you to be careful since we hate to lose dancers. However, we ask you to consider the similarities of the conditions of the road for automobiles and for the square dance activity.

When we look at square dancing, we see that many of us got our learner's permit when we first attended beginner's class. We received our driver's permit when we "graduated" from class. We traveled down the square dance highway by visiting other clubs. We had many opportunities to get the small parking violations, etc. when we goofed a call or two. We made new friends, several of whom had been "driving" longer than we had and they showed us the thrills of more scenic drives and perhaps even high speed driving. We accepted the bait and began our own brand of experimentation.

We began driving faster and faster by learning more and more calls from more and more lists. We could handle anything that our local "official" could toss at us. We mastered the Mainstream Lists, the Quarterly Selections, and the Plus lists. True, we had occasional warning signs, perhaps even a flat tire or a blowout, but we were undaunted. We still wanted to go faster and achieve more thrills. Along came a

"super highway" called Advanced and beyond that the very limited access road called Challenge.

Many dancers and callers are really caught up in this speed trap. We sometimes think that because the road is there, we must drive on it. Might it not be better if we, as individuals, learned to handle the various road conditions along the way? Can we not enjoy the scenic routes in our own neighborhoods? Can we not enjoy the beauty of the secondary road and perhaps even the first four-lane highway? Do we all have to travel on the divided highway? Must we all pass everyone on the road?

We talk about the scenic highways and byways and yet in square dancing the scenic portions have to be the people and friendships established. Just as the forests, the flowers and the shrubs are the scenic roadside attractions and the waterfalls add serenity, so do the friendships and people in square dancing accomplish the same things for us in our pursuit of this leisure time activity. We should take the time to enhance these friendships. We should take the time to smell the roses. We should make the effort to be especially friendly to the strangers that attend our club dances. We should enjoy all the scenic route has to offer.

Let us all take stock of ourselves and review where we are and where we would like to go. Let us not get caught up in the *speed trap* of square dancing.

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— March 1954

Lee Owens, in his feature article, "Grass Roots and Fancy Cuttings," discusses the basic step seemingly destined to be ever-changing, ever in controversy— dos-a-dos. Pronounced doe ze doe in the original French version from the 17th century quadrille figure, the movement was pronounced doe-see-doe by the American colonial "prompters" and spelled however you please. As Lee Owens says, "They are all correct: pay your money and take your choice."

The original dosido was a back to back movement, passing right shoulders with a designated person, each then moving two steps to the right and backing to original positions passing left shoulders.

The "fancy cuttings" or variations that Owens lists all involve the use of a hand grasp or hold foreign to the parent figure. He calls the Southern Highland or Mountaineer Dosido the "great-grandfather" of the modern western dosido. The figure involved only partners and corners but started with either as designated. It was executed with joined hands held high overhead. Joining left hands, the lady circles the gentleman as he stands in place; he pivots to join right hands with the other lady, and she circles him and returns to place. If more than these two changes were desired the caller would say, "Double the dose," or "all night long" to extend the figure.

The Pioneer Dosido, now seldom danced, Owens says, evolved from the Mountaineer, but used joined hands at waist level, and included a right to corner, left to partner and right to corner (the ladies circle the gentlemen

who pivot in place) and then a left-hand swing with partner. Again, the figure could be extended by calling "Double the dose" or "all night long."

The "modern" western dosido uses hands joined at waist level and consists of partner left and corner right (the ladies circle the gentleman who pivot in place) and ends with a left to partner and wheel to place. Other variations finish with a different movement than the wheel around. "Do-paso" says Owens, "is just another term which means a 'basic western dosido' and was invented on the spur of the moment by Lloyd Shaw...A do-si-do is a do-pas-o and a do-pas-o is a do-si-do— which is the important point to be made clear and understood."

(Now, are you thoroughly confused? Take heart! Several years ago, Leonard Jennewein listed 39 variations of doceydoes, including the recent do-pas-o. At least the variations are congealing into more manageable categories!)

.....

If you've been tempted to use the term "clique" to describe "that certain group" in your square dance world, Charlotte Underwood cautions you to consider the use of the word carefully. "Cliquishness," she says, "lies not in number nor in circumstance, but in spirit." "There is the question of intent," she continues. "The qualities that attract people to one another in the everyday world will draw them together on the dance floor, and so long as the motive is not discreditable and does not operate to the exclusion or discomfort of others, the word clique as we use it does not apply." Since such words can become lethal weapons, she suggests

Continued on Page 91



KEEP 'EM DANCING

by Ed Fraidenburg

Heads square thru four, turn thru
Clover and slide thru, turn thru
Clover and slide thru, square thru $\frac{3}{4}$
Trade by, left allemande.....

Heads square thru four, centers in
Cast off three-quarters, trade by
Split the outside two, round one to a line
Star thru, trade by, pass to the center
Square thru three-quarters
Left allemande.....

Heads square thru four, sides rollaway,
Ocean wave, spin chain thru
Ends circulate two, boys run
Left allemande.....

One and four rollaway
Heads square thru four, spin chain thru
All cast off three-quarters, centers trade
Centers run, tag the line in
Star thru, all promenade
Sides wheel around, star thru
Circle four, heads break to a line
Crosstrail thru, left allemande.....

One and four rollaway
Heads square thru four, spin chain thru
All cast off three-quarters, centers trade
Centers run, tag the line in, star thru
All promenade, sides wheel around
Flutter wheel, left allemande.....

Heads pass the ocean, sides divide
All spin the top, boys run, pass thru
Wheel and deal, zoom
Centers pass thru, left allemande.....

Heads pass the ocean, swing thru
Sides divide and all spin the top
Spin chain thru, square thru $\frac{3}{4}$
Trade by, left allemande.....

Heads swing thru, sides divide
And touch a quarter, all boys run
Clover and wheel and deal
Bow to partner.....

Heads pass the ocean, sides divide
All spin the top, spin chain thru
Swing thru, boys run, partner trade
Pass thru, partner trade and roll
Grand right and left.....

Heads square thru four, sides rollaway
Touch a quarter, centers trade
Spin chain thru, ends circulate
Walk and dodge, partner trade
Pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Touch a quarter, circulate
Cast off three-quarters, boys trade
All pass thru, half tag, swing thru
Boys run, slide thru, left allemande.....

Heads lead right and circle to a line
Touch a quarter, circulate two
Cast off three-quarters, girls trade
Swing thru, girls fold, peel off
Wheel and deal, pass the ocean
Recycle, pass thru, left allemande.....

Heads lead right and circle to a line
Touch a quarter, circulate, cast off $\frac{3}{4}$
Boys trade, girls fold, peel off
Girls trade, wheel and deal
Sweep a quarter, left allemande.....

Heads square thru four, split two
Line up four, curlique, circulate
Two steps at a time, centers pass thru
Star thru, pass thru, wheel and deal
Centers pass thru, all pass thru
Left allemande.....

Heads square thru four, split two
Line up four, curlique, circulate
Two steps at a time, centers pass thru
Swing thru, boys run, bend the line
Left allemande.....

Heads square thru four, split two
Line up four, curlique, circulate
Two steps at a time, double pass thru
Track two, recycle, pass thru
Left allemande.....

Side ladies chain, heads lead right
And circle to a line, curlique, circulate
Two steps at a time, double pass thru
Track two, right and left grand.....

Heads lead right and circle to a line
Curlique, circulate, two steps at a time



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by Al Roberts
- TNT129 LITTLE GIRL
by Gene Trimmer
- TNT130 Hoedown: FIRE ON MT. /IF
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



Gene Trimmer
Al Brundage



Ron Shaw
Jack Cook



Centers swing thru, extend, swing thru
Boys run, slide thru, circle four to a line
Crosstrail thru, left allemande.....
Heads pass thru, round one to a line
Curlique, circulate, two steps at a time
Centers pass thru, touch a quarter
Centers trade, boys run, pass thru
Bend the line, star thru, circle four
To a line, left allemande.....
Heads pass thru, round one to a line
Curlique, circulate, two steps at a time
Centers pass thru, swing thru
Walk and dodge, partner trade
Square thru four, clover and star thru
Double pass thru, track two, girls trade

Recycle, sweep a quarter
Crosstrail thru, left allemande.....
Heads pass thru, round one to a line,
Curlique, circulate, two steps at a time
Double pass thru, centers in, cast off 3/4
Star thru, trade by, swing thru
Boys run, boys circulate, girls trade
Wheel and deal, left allemande.....
Heads pass thru, round one to a line
Curlique, circulate, two steps at a time
Centers curlique, cast off three-quarters
Extend, swing thru, walk and dodge
Boys run, girls trade, crosstrail thru
Left allemande.....



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



- 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



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Dancing Tips

by Harold & Lill Bausch

We have some suggestions for you which may help you enjoy dancing even more.

First, dance to the music. There is no rush to complete a call. Instead you should dance the call, shuffling your feet to the beat of the music. It takes a set number of beats for each call and the caller is going to take that number of beats for each. If you are rushing, you will also be waiting.

Have you ever finished the *grand square* in a singing call and then stood and waited three or four beats for the next call? If so, the odds are that you cut corners and hurried the call. This is a good place to start checking yourself —

on the *grand square*.

Men, ladies love to dance with men who lead, guide, and aid, but all this *must be gentle*. No rough jerks, no pushes, no sudden moves that hurt arms. Please, fellows, these ladies are our most precious assets— please treat them gently.

Always remember that the lady is to decide if she want to be twirled, and if she is to be twirled, 90% of the force is provided by the lady. The man is just aiding her in the twirl, not "winding her up!"

You can forget 75% of your worries on the calls, if you will give the caller 100% of your attention and listen to every word of his calls. He is telling you what to do, but if you're not listening, he is wasting his time and you are wasting yours.

Callers time their calls by the movement of the dancers on the floor and when we have dancers and "runners," it is difficult for the caller to keep everybody moving smoothly with no starts and stops, no standing and

Continued on Page 94

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by Gene Trimmer

Smooth Dancing is the theme for 1979. Emphasis is being placed on it by the 28th National Square Dance Convention and square dance leadership in all phases. There are many individual things that contribute to smooth dancing, such as posture, uniform movement within the square, styling, consideration for other dancers and standardization of the basics. All things, however, have a main source or beginning and it is from there we must build toward our ultimate goal by fusing the parts together.

The main source or base building block for smooth dancing is with the caller and lies in *proper timing* with his calling and teaching while he encourages the dancers to *dance on the beat of the music*. All other actions are dependent upon proper timing and dancing to the music, and it is just that simple.

When a caller is clipping timing the dancers must then shortcut to get through the figures he calls. When this happens, the caller sometimes clips timing even more to be able to stay ahead of the dancers. This results in more short-cutting and suddenly the people are no longer square dancing; they are in a rat race.

As with all base building blocks, the best place to *start* is with the student or beginner dancer. We must also conti-

nue with all dancers in all phases of the activity. We, as callers, must continually ask ourselves, "Am I also teaching the dancers to take the proper time to execute the figures as I teach them, or am I hurrying them through geometric movement?" The answer to that question is vitally important.

With the overwhelming number of basics and experimental figures we are casting in front of the square dancers we just might be placing too much emphasis on *geometric flow* and far too little on *dancing*. It is possible to bring both facets together into a smooth flow provided we take the time. The next time you teach a basic or an experimental figure, why not let the dancers know how many steps it should take to comfortably *dance* the figure. Then, in your calling, allow the proper number of beats for smooth execution of the calls. You just might surprise yourself and the dancers with how much nicer it looks and, better yet, how much nicer it "feels" to the dancers.

We need to emphasize here that there will be advocates of rough dancing. They are convinced the only way to have fun is to twirl and kick and bump, and quite likely that is the only way they know. They are put through simple geometric patterns that are repeated over and over again and boredom sets in. Ad-lib or inventive change is the dancer's way of counteracting the routines that bore them with repetition. Sometimes the dancers are blamed for their impromptu moves and the underlying cause is overlooked.

How can it all come together and smooth itself out? There is no pat answer, but it must begin somewhere. That somewhere just might be with the base building blocks of *proper timing* and *dancing to the beat of the music*.

Specials

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

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by Bob Howell

easy level



So often there is a need for dancers to rest a while or you may be dancing in a retirement center or a hospital and need a breath catcher. Here is a routine that I picked up from Kirby Todd many years ago. It is an instant sure fire starter for those would like to "dance" while sitting down.

HAND JIVE

MUSIC: Originally done to "Ding Dong Daddy," Hi-Hat #806, it works equally well to "Doodle-De-Do," Grenn #12041. If no music is available, sing.

Counts Part A

- 1-2 Clap your hands twice.
- 3-4 Slap your thighs twice.
- 5-6 With palms toward floor, waist height, cross hands in front of body with right hand passing over the left twice.
- 7-8 Repeat 5-6, except that the left hand passes over the top of the right twice.
- 9-10 Make a fist with right and pound bottom of fist into left palm twice.
- 11-12 Repeat counts 9-10 using the left fist into right hand.
- 13-14 Bend the left arm at elbow, holding the upper portion of arm straight out at shoulder height, and the lower portion of the arm held vertical. Strike the bottom of the elbow with the upper part of a fist made by the right, twice.
- 15-16 Repeat 13-14, using the left fist to strike the right elbow twice.

Repeat all of Counts 1-16.

Part B

- 1-4 Take a deep breath and pretend that you are doing the breast-stroke, twice.
- 5-6 Wave to all the people on your right and shout "Hi."
- 7-8 Wave to all the people on your left and shout "Hi."
- 9-12 Revolve your right hand high over your head as if you were twirling a lasso. Circle it four times.
- 13-16 Repeat counts 9-12 revolving the left hand over head.
- 17-20 Hitch-hike with the right thumb four times to the right.
- 21-24 Repeat the hitch-hiking motion four times to the left.
- 25-26 Reach out into mid-air and catch a fly with the fingers of the right hand.
- 27-28 Place the imaginary fly into the palm of the left hand.
- 29-30 Smash it by slapping the left palm with the right hand.
- 31-32 Putting your chin close to the heel of the left hand, blow the squashed fly off the palm of the left hand.

With a title like "Real McCoy, this must be Irish. If you are getting tired of the "Hully Gully" or "Amos Moses" music, here is a tune that fits the pattern beautifully. I got the idea from Shelia Popwell's new book, "Solo Dances," which is available from American Squaredance.

REAL McCOY

RECORD: Monument ZS7-8529 (This was the original flip side of "Today I Started Loving You Again" and is no longer available as a single, but is available in "Real McCoy" album for those who love it.)

FORMATION: Solo

Counts

1-8 HEEL-STEP-HEEL-STEP-(¼ Left)-RIGHT-BEHIND-RIGHT-(½ R)-STOMP
 Touch right heel forward diagonally; step on right foot in place beside left foot; touch left heel forward diagonally; step on left foot in place. Turn ¼ to your left, pivoting on your left foot, as you step right (in reference to your new facing direction) on your right foot; step behind your right foot with your left; step right again on your right foot. Pivoting on your right foot, make a full 180° turn to face the opposite wall and stomp your left foot beside the right foot.

ALTERNATE: As you make the 180° right-face turn, jump off the floor and land on both feet facing the new direction (to replace the STOMP).

Try this one for your St. Pat's Dance:

WHERE THE RIVER SHANNON FLOWS

RECORD: MacGregor 1018; Flip side called by Fenton Jones.

BREAK:

Walk all around your corner, seesaw round your darling
 Join hands, circle to the left down old Killarney way
 Head gents break, lines of four, go forward up and back
 Pass thru, cast off ¾ down the track
 Crosstrail thru, then U-turn back, corners allemande
 Come back one to promenade, you're walking hand in hand
 Promenade this colleen, she's your Irish Rose
 Take her home and swing her where the river Shannon flows.

FIGURE:

Now 1 and 3 lead to the right, circle half and then
 Dive thru, star thru, swing with opposite friend
 Face the sides, right and left thru, turn the girls again
 Dive thru, star by the right and turn it round the land
 Left allemande the corner, right hand round your own
 You swat the flea with the corner girl, promenade her home
 Promenade this colleen, you've got an Irish Rose
 Balance out and swing her where the river Shannon flows.



Our contra this month comes to us from Germany and was written by Karl-Heinrich Fischle of Hannover.

LISTER SPECIAL

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

Intro: Everybody go forward and back

- — — — — — — — Pass thru
- U-turn back — — — — — Do-sa-do in front of you
- — — — — — — — With the girl on your right half promenade*
- — — — — — — — Ladies chain across
- — — — — — — — Turn and chain 'em back again
- — — — — — — — Left hands up, left hand star
- — — — — — — — Back by the right, right hand star

*Automatic crossover. One couple at the end of the lines will stand pat for the rest of every second sequence.

SUCCESS STORY:

A BUSINESS THAT STARTED ON A SHOESTRING



An exhibition for employees at the plant proves the "bosses" are square dancers, as visiting ASD caller belts one out.



Center: Chuck & Joan Lemons, Jim & Ellen White (Don Davis in the background).

When one of your ASD editors visited Promenader Shoe factory in Winder, Georgia short while ago (see Feb., p. 9), he learned about the "shoes made for square dancers' square dancers".

A couple of Arkansas fishing buddies, Don and Jim White first formed the D&W Company in 1965, and like any "shoest business, they went from a back bedroom to a room to a trailer, then to a utility building.

In those days the old "lace-up" was popular the first order went to Meg Simpkins, after Dallas convention.

Today forty-two full time employees supervised by Jim (administration, accounting), Don (production, quality), and Chuck Le (plant operation) in the spacious plant hundreds of shoes are shipped each day to all states and several foreign countries.

"Take **two steps at a time** and come, see Jim says.

The square included Jim & Ellen White, Calvin & Virginia Seaquest, Randolph & Karla Saunders, Don & Helen Davis, and Chuck & Joan LeMons.





The tour starts with the Leather Room where Don Davis is showing Stan and Calvin Sequest the proper way to cut leather; then, in the Sewing Room, Virginia Seaquest also observes a quick stitch or two.



Insole molding is demonstrated by Don to Cal, Virginia and Stan. Methods of operation in the Fitting Room are then explained. Many colors and sizes must be available at all times for the tastes of thousands of dancers.



Chuck LeMons demonstrates the toe-forming operation in the Lasting Room. Then Don demonstrates how heels are attached with an automatic five-nail machine, to Cal, Virginia, Randolph, Karla, and Stan. The final shots below are in the Packing Room.



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CHALLENGE CHALLENGER

by Jim Kassel

CLUB LEVELS OR STEPPING STONES

All clubs strive to reach and maintain a certain level of dancing and we all know there exist many levels of square dancing at the present time. When the level is attained, what next? A problem arises, solutions are sought, decisions are made, and strong and intelligent leadership becomes the most important item. Club and personal desires must be met with. The individual dancer must decide now whether his attained level is satisfactory to him or if it is a stepping stone to a higher level. Here is a viewpoint from Jack Lasry that would seem to fit our picture at this point:

"The recreation we all love, square dancing, can become work instead of play if we callers and leaders allow it to happen. True, it can become a labor of love but still a labor. Time must be put in, dancing or workshopping two or three times a week can become a chore. I feel it is up to the callers and leaders who teach and call advanced dancing to keep the fun in a "light and lively" program. Don't rush through one list just to start another. Teach the A-1 program and allow at least six months of dance time for the pleasure of dancing what they have learned before rushing into A-2. Let them enjoy dancing."

We would like to add that there are many A-1 clubs throughout the country that plan to maintain that level. A-1 need not be a stepping stone. Jack continues with this bit of information:

"I am conducting an A-1 program at present and my schedule is to take five months of dancing once a week for 2½ hours to cover the basics and provide ample dance for practice and dance for pleasure time. Completion of the A-1

workshop leads to dancing with one of our clubs, The Cloverleaves, that dance every Thursday. If you are going to be in Florida, drop in for a visit."

TIME INVOLVED

We continue to meet people not involved in higher levels of dancing who feel that an advanced dancer must dance six nights a week to keep up and challenge dancers must dance ten nights a week. If you have not read our comments about this before, take notice.

NOT TRUE!


Many people are doing advanced level only twice a month and having no difficulty. Once a week for advanced level of C-1 is the average for most dancers in the country at these levels. Sure, some people dance more often, but this is by their own choice. It is not at all necessary in order to keep up. Even at C-2 level, about half of these dancers only dance once a week.

Do not let someone talk you out of trying advanced or challenge dancing because it will take countless nights of work. Simply not true!

PHOENIX


Dick Kenyon's "Phoenix Key Club" has been dancing for three and one-half years. At present the level is advanced and C-1. They are contemplating working slowly into C-2. The club meets every Thursday throughout the year and invites advanced and C-1 visitors coming west to the warm sunshine to join them. At present four to six squares are in this club, depending on the time of year. Incidentally, one of the couples, Bob and Ruth Allen, who are members of our own Salem Whirlaways in Pennsylvania, dance with this group in the winter season.

it's working
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Bow to your partner, grand right and left
Meet your partner with a do-sa-do
Star thru, sides crosstrail
In front of heads you star thru
Inside arch, dive thru, square thru $\frac{3}{4}$
Left allemande.....

Couple #3 bow and swing
Down the center and split the ring
Go round three and by your corner stand
Forward six and six fall back
Same six right hand star, star by right
Come back with the left, those who can
Pick up corner, star promenade
Back on out to an eight-hand ring

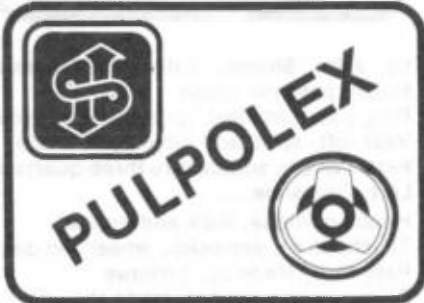
Circle left til you hear me sing
Those who can left allemande,
Others rollaway right and left grand.....

Side two ladies chain right
New side ladies chain three-quarters
Rollaway a half sashay, forward six
And back, same six pass thru
Turn right single file around that man
Girls turn back, left allemande.....

Promenade and don't slow down
Head couples wheel around, backtrack
Keep going, side couples wheel around
Square thru four hands round
Boys turn back, two ladies chain
Send them back, square thru $\frac{3}{4}$ round
With the boys left square thru $\frac{3}{4}$
Boys turn back, two ladies chain
Send them back, square thru $\frac{3}{4}$ round
Star thru, bend the line, crosstrail thru
To a left allemande.....

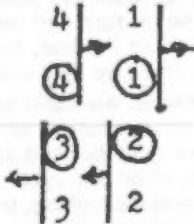
#2 couple swing, lead to the right
Circle four, side gent break, line up four
Forward and back, step forward,
Bend the line, those who can
Half square thru
Those who can right and left thru
Those who can half square thru
Those who can right and left thru
Those who can, pass thru, Calif. twirl
Inside arch, dive thru

Inside arch, dive thru
 Inside arch, dive thru
 Inside arch, dive thru, two ladies chain
 Circle eight, four ladies star
 Corners all left allemande.....
 Head couples pass thru, separate
 Around one into the middle
 Swing new partner and face the sides
 Star right four hands around
 Exactly once, girls turn back
 Left allemande.....

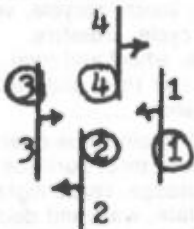


MINI BUSY
 by Ron Schneider, Florida

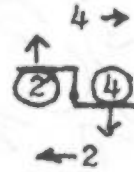
Mini busy begins from parallel twofaced lines and ends in quarter tag formation. Couples facing in extend, the center two dancers hinge, forming one diamond in center, then flip the diamond to form a wave. Couples facing out do a phantom turn and deal (drop hands, half step forward and individually roll over one position).



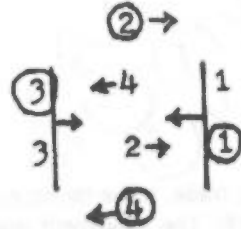
Heads lead right, veer left (set-up)



Facing couples extend, face out, partner roll right individually 1 spot, face in



Two-faced line, centers hinge diamond



Flip diamond to form center ocean wave

TEACHING EXAMPLE:

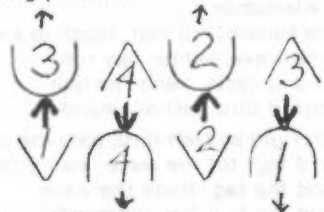
Heads lead right and veer left
Mini busy (8 counts), extend,
 Boys circulate, boys run, wheel and deal
 Left allemande.....



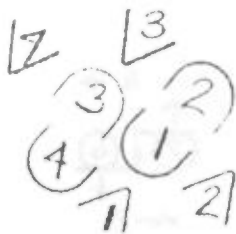
TILT THE WAVE

by Don Beck, Stow, Massachusetts

From parallel waves, cast off one-half and a little bit more (5/8 total) until a wave is formed diagonally across the square. Centers of this wave trade, while person in the mini-wave, who is facing out, runs. The movement ends in quarter tag formation 45° off from the starting position.



Heads square thru, curlique



Cast off one-half, plus a little

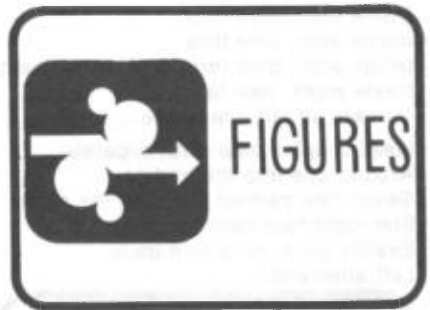


Centers trade, those facing out run

ED. NOTE: The movement may seem disorienting at first, but the uniqueness of the reformation compensates for the effort for most dancers. Although Don sent in 9 variations and extensions, we will stay with the basic formation. One teaching hint that helped our dancers was to note the end facing out and adjacent dancer would form the wave in the middle and the end facing in would be the couple on the outside.

EXAMPLES by Don:

- Heads square thru, curlique
- Tilt the wave*, recycle, pass thru
- Square thru three-quarters
- Left allemande.....
- Heads swing thru, men run
- Bend the line, pass thru, curlique
- Split circulate, scoot back, *tilt the wave*
- Swing thru, turn thru, left allemande....
- Heads square thru, swing thru
- Tilt the wave*, extend the tag
- Swing thru, men run, pass thru
- Wheel and deal, square thru $\frac{3}{4}$
- Left allemande.....
- Heads pass the ocean, swing thru
- Extend the tag, swing thru, *tilt the wave*
- Ping pong circulate, recycle
- Square thru three-quarters
- Left allemande.....
- Heads square thru four, touch to a wave
- Tilt the wave*, center boy run,
- Stroll and cycle, bend the line
- Crosstrail thru, left allemande.....
- Heads right and left thru, pass the ocean
- Extend tag, *tilt the wave*, swing thru
- Extend the tag, trade the wave
- Extend tag to a left allemande.....



by John Strong, Salinas, California

- Heads pass the ocean
- Ping pong circulate, girls trade, recycle
- Veer left, stroll and cycle, girls trade
- Ferris wheel, square thru three-quarters
- Left allemande.....
- Heads curlique, walk and dodge
- Touch, ah so, explosion, wheel and deal
- Pass thru, trade by, curlique
- Follow your neighbor, trade the wave
- Single hinge, walk and dodge
- Partner trade, pass thru, wheel and deal
- Zoom, square thru three-quarters
- Left allemande.....
- Heads pass the ocean, stroll and bicycle
- Double pass thru, clover one, stroll
- Ah so, boys run, cloverleaf, zoom
- Square thru three-quarters
- Left allemande.....
- Heads star thru, pass thru, star thru
- Touch, ah so, walk and dodge
- Tag the line in, turn and left thru
- Pass thru, bend the line, star thru
- Pass thru, trade by, left allemande.....
- Heads curlique, walk and dodge
- Curlique, split circulate, scoot back
- Follow your neighbor and spread
- Mini-cycle, stroll and cycle
- Couples circulate, half tag, trade and roll
- Slide thru, left allemande.....
- Heads touch, ah so, walk and dodge
- Cloverleaf, touch, recycle, veer left
- Stroll and cycle, crossfire,
- Coordinate, wheel and deal, pass thru
- Trade by, star thru, slide thru
- Left allemande.....
- Four ladies chain three-quarters
- Heads square thru, curlique
- Walk and dodge, chase right
- Split circulate, walk and dodge
- Tag the line in, turn and left thru
- Pass thru, bend the line, star thru

Swing thru, girls trade, boys trade
Turn thru, left allemande.....
Heads pass the ocean, stroll and bicycle
Double pass thru, track two, recycle
Veer left, crossfire, coordinate
Couples circulate, girls trade
Wheel and deal, dive thru, curlique
Left allemande.....

APD:

Four ladies chain, heads square thru
Swing thru, boys run, ferris wheel
Touch, explode the wave, cloverleaf
Touch, stroll and ah so, coordinate
Crossfire, single file circulate
Trade and roll, touch, triple trade
Single hinge, single file circulate
Boys run, cloverleaf, centers pass thru
Star thru, crosstrail thru
Left allemande.....

by Skip Uhlig, Missouri

Heads slide thru, right and left thru
Step to a wave, ping pong circulate
Ping pong circulate, extend the tag
Swing thru, boys run, wheel and deal
Touch a quarter, scoot back
Split circulate, walk and dodge
Partner trade, pass thru, bend the line
Pass thru, wheel and spread
Pass thru, wheel and deal
Girls step to wave, ping pong circulate
Ping pong circulate, girls extend the tag
Run around boys, pass thru, tag the line
Face in, star thru, veer left, girls trade
Ferris wheel, centers right and left thru
Flutter wheel, square thru $\frac{3}{4}$
Everyone pass thru, left allemande.....

Heads right and left thru, rollaway
Touch a quarter, step to wave
Swing thru, girls fold, peel off

(To a two-faced line)

Girls hinge a quarter, diamond circulate
Boys swing thru, diamond circulate
Girls swing thru, diamond circulate
Flip the diamond, boys run
Couples circulate, bend the line
Pass thru, wheel and deal, centers zoom
New centers square thru three-quarters
Do-sa-do to wave, swing thru
Girls circulate, boys trade, boys run
Bend the line, pass thru, chase right
Cast off three-quarters with this girl
Right and left grand.....

by Ed Foote, Wexford, Pennsylvania

Heads square thru four hands
Left swing thru, recycle, pass thru
U-turn back, pass to the center

Square thru three-quarters

Left allemande.....

Heads star thru, pass thru, circle to line
Right and left thru, slide thru
Make a left-hand wave, eight circulate
Recycle, left allemande.....

Heads lead right and circle
To lines of four facing in, pass thru
Left chase (girls chase boys), scoot back
Boys turn back, left allemande.....

Heads lead right and circle
To lines of four facing in
Right and left thru, roll half sashay
Pass thru, left chase, left swing thru
Centers run, ferris wheel (boys hook left)
Substitute, centers pass thru, touch $\frac{1}{4}$
Right and left grand.....

Heads lead right and circle
To lines of four facing in, pass thru
U-turn back, left touch a quarter
Coordinate (from LH columns)
Girls trade, wheel and deal, pass thru
Right and left grand.....

Heads lead right and circle
To lines of four facing in, left touch $\frac{1}{4}$
Coordinate, Boys trade, wheel and deal
Right and left thru, left allemande.....

Heads lead right and circle
To lines of four facing in, pass thru
Wheel and deal, centers left swing thru
Extend to left-hand ocean waves
Split circulate, boys circulate
Slip the clutch, left allemande.....

Heads lead right and circle
To lines of four facing in, pass the ocean
Trade the wave, extend to left-hand
Ocean wave (in center)
Outsides cloverleaf, centers recycle
(from L-H wave) and sweep a quarter
To the right, centers pass thru
Left swing thru, centers run
Couples circulate, couples hinge
Boys trade, wheel and deal,
Pass the ocean, trade the wave
All eight circulate, boys go twice
Left allemande.....

MAINSTREAM PLUS TWO FIGURES

BY Ed Foote

Heads lead right and circle
To lines of four facing in, pass thru
Wheel and deal, centers square thru $\frac{3}{4}$
Outside boys run, centers in, cast off $\frac{3}{4}$
All eight circulate twice
Centers load the boat
Other girl turn back and slide thru

Touch a quarter, split circulate
 Right and left grand.....
 Heads lead right and circle
 To lines of four facing in
 Ends do your part of load the boat
 Centers curlicross, all pair off, roll
 Centers swap around (boys walk fwd.)
 Centers in, centers run, cast off ¾
 Centers pass thru, all partner trade, roll
 Right and left grand.....

by John Strong, Salinas, California

Heads star thru, pass thru, swing thru
 Boys run, girls hinge, diamond circulate
 Flip the diamond, scoot back, girls fold
 Peel the top, single hinge, coordinate
 Crossfire, single hinge, fan the top
 Boys run, ferris wheel, square thru ¾
 Slide thru, left allemande.....

Heads pass the ocean
 Ping pong circulate, explode the wave
 Chase right, single hinge, fan the top
 Single hinge, walk and dodge
 Swing thru, girls fold, peel the top
 Triple trade, single hinge, coordinate
 Ferris wheel, touch, recycle
 Pass thru, slide thru, left allemande.....

Heads curlique, walk and dodge
 Curlique, follow your neighbor
 Trade the wave, fan the top, spin the top
 Girls fold, peel the top
 Right and left thru, curlique, boys run
 Left allemande.....

Heads star thru, double pass thru
 Centers in, cast off three-quarters
 Pair off, peel off, touch a quarter
 Boys run, curlique, left allemande.....

Heads star thru and roll, pair off
 Swing thru, walk and dodge
 Partner trade, flutter wheel, sweep ¼
 Veer left, girls hinge, diamond circulate
 Boys swing thru, flip the diamond
 Boys fold, peel the top, single hinge
 Triple scoot, coordinate, half tag
 Trade and roll, star thru, pass thru
 Wheel and deal, curlique
 Left allemande.....

Heads pass thru, U-turn back
 Curli-cross, touch, girls trade
 Explode the wave, partner trade
 Crosstrail thru, left allemande.....

Heads pass the ocean
 Ping pong circulate, swing thru
 Girls fold, peel the top, single hinge
 Walk and dodge, pair off, chase right
 Split circulate, follow your neighbor

And spread, recycle, veer left,
 Girls hinge, diamond circulate
 Center boys trade, boys swing thru
 Flip the diamond, swing thru, turn thru
 Left allemande.....

Circle to the left, allemande left
 Go forward two and make a thar
 Boys back up in that star, remake thar
 (Girls backup), all eight swing thru

(NOTE: Girls swing half right first)

Boys back up in that thar, slip the clutch
 Walk by one, left allemande.....

Four ladies chain, heads star thru
 Pass thru, touch, ah so, explosion
 Couples circulate, wheel and deal
 Curlique, follow your neighbor, spread
 Single hinge, walk and dodge,
 Partner trade, pair off, peel off
 Turn and left thru, star thru
 Curli-cross, tag the line in, pass ocean
 Recycle, pass thru, trade by, slide thru
 Crosstrail thru, left allemande.....

Heads pass the ocean, stroll and bicycle
 Double pass thru, track two, recycle
 Swing thru, turn thru, left allemande....

DOUBLE PASS THRU FIGURES

by Barry Wanson, New South Wales

Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, first go left
 Second go right, right and left thru
 Pass thru, wheel and deal
 Double pass thru, first go left
 Second go right, star thru, pass thru
 Left allemande.....

Heads star thru, double pass thru
 Cloverleaf, centers pass thru
 Swing thru, men run right
 Ferris wheel, double pass thru
 Centers in, cast off three-quarters
 Forward and back, star thru,
 Centers pass thru.....Box 1-4

Heads crosstrail, separate around two
 Lines up and back, star thru
 Double pass thru, first go left
 Next go right, pass thru, wheel and deal
 Centers square thru ¾.....Box 1-4

Heads rollaway, star thru,
 California twirl, double pass thru
 Zoom, centers in, cast off three-quarters
 Forward and back, star thru
 Centers pass thru.....Box 1-4

Heads star thru, double pass thru
 Centers in (but don't cast off)
 All eight do a U-turn back

Forward and back, star thru
California twirl, centers pass thru..B 1-4
Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, first go right
Second go left, forward and back
Pass thru, wheel and deal

Double pass thru, first go left
Second go left too, promenade
Don't stop, don't slow down
Sides wheel around, pass thru
Wheel and deal, double pass thru
First go right, next go left....1P2P
Heads crosstrail, separate round one
To a line of four, forward and back
Pass thru, wheel and deal
Double pass thru, first go left
Next go right, bend the line
Go forward and back, pass thru
Wheel and deal, double pass thru
First go left, next go right
Bend the line, forward and back
Star thru, dive thru, pass thru.Box 1-4

Heads square thru four hands
Pass thru, trade by, curlique
Walk and dodge, partner trade
Go forward and back, right and left thru
Square thru, trade by, swing thru
Boys trade, spin chain thru
Boys circulate one spot, swing thru
Boys run right, wheel and deal
Dive thru, pass thru, slide thru
Swing thru again, boys run right
Half tag, trade and roll
(Now in facing lines of four)

Pass thru, bend the line
Forward and back, pass thru,
Wheel and deal, centers square thru $\frac{3}{4}$
Left allemande.....

Heads curlique, then walk and dodge
Swing thru with the outside two
Men run right, couples circulate
Wheel and deal, pass thru, trade by
Slide thru, spin the top, box the gnat
Right and left thru, crosstrail thru
U-turn back, star thru.....1P2P

Heads lead right and circle to a line
Curlique, coordinate, bend the line
Curlique, coordinate, bend the line
Curlique, coordinate, bend the line
Square thru, trade by.....Box 1-4
Heads square thru four hands, curlique
Walk and dodge, wheel and deal,
Double pass thru, first couple left
Second go right, right and left thru

Slide thru, curlique, walk and dodge
Wheel and deal, double pass thru
First couple left, second go right
Right and left thru, star thru...Box 1-4
Heads flutter wheel, curlique
Same men run right, right and left thru
Touch and recycle, square thru $\frac{3}{4}$
Left allemande.....

by Gene Hairrell, Memphis, Tennessee

Four ladies chain three-quarters
Everybody roll half sashay, sides face
Do a half grand square, left allemande..
Four ladies chain, everybody roll
A half sashay, sides face, grand square
One, two, three, turn
One, two, go right and left grand.....

Heads crosstrail thru, go around two
Line up four, forward and back
Ends box the gnat, everybody do a
Grand square, bow to your partner.....
Head ladies chain to the right
New side ladies chain across, sides face
Grand square, one, two, three, turn
One, two, three, left allemande.....

Sides go right and left thru
Everybody roll half sashay, sides face
Grand square, one, two, three, turn
One, two, three, turn
One, two, three, turn
One, two, three, reverse, one, two, stop
Lines of four, forward and back
Everybody slide thru, left allemande....

Boys face your partner, everybody do a
Grand square (all girls go in, all boys
back up)
Get home and bow to your partner.....

Heads square thru four, swing thru
Boys run, crossfire, walk and dodge
Centers right and left thru, trade by
Pass to the center, curlique
Box circulate two spots, left allemande..

Heads pass thru, separate, around one
Line up four, pass thru, crossfire
Ping pong circulate, centers swing thru
Boys run, centers half tag
Walk and dodge, separate around one
Lines of four up and back, pass thru
Crossfire, girls circulate two spots
Ping pong circulate, recycle,
Touch a quarter, left allemande.....

Heads star thru, sides divide
Make lines, everybody pass thru
Tag the line, cloverleaf,
Centers touch a quarter, box circulate 2
Left allemande.....

Continued on Page 95

THE COLLEGES ARE COMING

TRAINING
FOR CALLERS

<p>ELMHURST, ILLINOIS SUPER SCHOOL III June 25-27, 1979</p> <p>Dave Taylor, Lee Kopman, Bill Peters</p> <p>Teaching, Timing, Choreography, for any level of experience</p> <p>Write Taylormade Holidays 1112 Royal St. George, Naperville, IL 60540</p>	<p>OHIO VALLEY CALLERS COLLEGE Columbus, Ohio July 2-6, 1979</p> <p>Kip Garvey, Paul DeBald, Dewey Hart</p> <p>All aspects of calling & business</p> <p>Camping Available on Site Contact: Dewey Hart, 1307 Nancy Ln., Columbus, OH 43227</p>	<p>MARSHALL, INDIANA TURKEY RUN CALLERS SCHOOL</p> <p>July 15-20</p> <p>Individual Attention To Caller by Experienced Staff</p> <p><i>Dick Han — Bill Peters</i></p> <p>Write Dick Han, 513 S. Bluff Monticello IN 47960</p>
<p>INTERNATIONAL CALLERS COLLEGE Aug. 26-31, 1979</p> <p>Rainbow Lake Lodge Brevard NC 28712</p> <p><i>Johnny & Charlotte Davis Dick & Ardy Jones</i></p> <p>Individualized Instruction Complete Calling- Leadership Curriculum</p> <p>Write: Charlotte Davis, 212 McAlpin Ave., Erlanger KY 41018</p>	<p>MAPLE PLAIN, MINN. 12th Minn. Callers Clinic Aug. 2-5, 1979</p> <p>Seminar on STEP VALUE TIMING & Sight Calling Techniques</p> <p><i>Warren Berquam George Gargano</i></p> <p>Sold Out in 1978</p> <p>Write Warren Berquam, Rt. 1 Box 187, Maple Plain MN 55359</p>	<p>3rd Annual Callers College King's Hi-Kick Hall Ft. Wayne IN 46809</p> <p><i>Bob Cone Jim King</i></p> <p>Instruction Geared to Benefit All Callers Including Would-be Callers</p> <p>Jim & Billie King 9616 Lower Huntington Rd. Ft. Wayne IN 46809 219-747-5775</p>
<p><i>NEW</i></p> <p>CENTRAL CALLERS COLLEGE, La Rose, Ill.</p> <p>Beginner & Experienced Callers (2 Level)</p> <p><i>Harold Bausch Paul Helmig Stan Burdick</i></p> <p>Write Paul & Ruth Helmig 126 Laurel Lane E. Peoria IL 61611</p>	<p>LOUISVILLE, KY. Kentucky Callers Seminar August 5-8, 1979</p> <p>Bellarmine College <i>Don Beck — Ed Fraidenburg</i></p> <p>Teaching all Phases of Calling</p> <p>Fee: \$200, includes tuition, Room & Board. Partner free</p> <p>Write Ed Preslar, 3111 S. 4th St., Louisville KY 40214</p>	<p>Cal Golden's Caller Colleges</p> <p>Feb. 11-16 Carrington ND Mar. 25-30 Mason OH Apr. 22-27 Hot Springs AR June 18-23 Rockford IL July 23-28; Aug. 5-10; 12-17 Hot Springs, AR A. 29-Sep. 2 Bear Lake UT Sept. 3-8 W. Yellowstone Oct. 28-31 Owatonna MN S. Golden, PO Box 2280, Hot Springs AR 71901</p>
<p><i>ASD Co-Sponsored</i></p> <p>DILLARD, GEORGIA CALLERS COLLEGE August 12-18, 1979</p> <p>For Beginner and Experi- enced Callers (2 Levels)</p> <p><i>Stan Burdick, John Kaltenthaler, Kip Garvey, Jerry Cope</i></p> <p>Write Jerry & Becky Cope, Box 129, Dillard GA 30537</p>	<p>THE BILL PETERS CALLERS' SCHOOL LAS VEGAS, NEVADA August 12-17, 1979</p> <p><i>Bill Peters, Bill Davis</i></p> <p>Emphasis on Sight Calling Formation Awareness Figure Constructions</p> <p>Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>	<p>HARMONY, PA. INDIAN BRAVE CAMP July 8-12, 1979</p> <p><i>Ed Foote John Kaltenthaler</i></p> <p>All phases of calling. Emphasis on choreography techniques & methods</p> <p>Write Ed Foote, 140 McCandless Dr. Wexford PA 15090</p>

DANDY IDEA

Everyone's getting on the "bandwagon" toward promoting SM-O-O-O-TH dancing this year, from magazine endorsements to LEGACY and Callerlab endorsements, to the official theme of the Milwaukee 28th National Square

Dance Convention. Now the Georgia Square Dance Association is asking members to wear a badge to further promote the theme, thanks to Mac and Virginia McDonald (ASD cover, p. 19, July '77), who loaned us this sample badge. We wonder if the idea of the badge came from this magazine's story on "Sm-o-o-o-th Dancing," p. 11, September '78. We'd like to see other badges like it, blossoming on outfits everywhere.

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in '79

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July 29-Aug. 2 James Madison U., Harrisonburg, Va.

STAFF: Clint McLean, Al Brundage, Earl Johnston

Aug. 5-8 Penn. State University, State College, Pa.

STAFF: Clint McLean, Al Brundage, Earl Johnston

August 12-16 East Hill Farm, Troy, N.H. [Beg. Callers]

Staff: C. McLean, Bob Gambell, Brundage, Johnston

Aug 19-23 East Hill Farm, Troy, N.H. [Experienced]

STAFF: Ed Foote, Will Larsen, Brundage, Johnston

Earl Johnston, PO Box 2223, Vernon CT 06066

People

IN THE NEWS



Remember the article on page 27 of our January issue about **George and Toots Peterson** of Arkansas? At that time we didn't have a photo of them on hand, but we've since obtained one, and you can now see (above) what a personable couple they are.

Russ Hoekstra reports that his "computer" system of mixing squares for each tip has been getting wide approval and acclaim in many areas, and solves the problem of unfair "set" squares very well. The system is offered free with every set of the position game, including choreo "dolls" and instructions (see ad. p. 35).

Pete and Dee Mazik of Memphis, Tn. have been subscribers to this magazine 27 out of 34 years and have every issue on file. **Pete** was a "barn dancer" in Indiana as early as 1928, and started calling in 1952. His activities now include prompting contras and other heritage dance programs, working with handicapped, mentally retarded, and seniors. He'll be helping to coordinate the contra program at the 1980 convention.

Neil Grossman, a member of the Southern California Callers, is now home from the hospital and recuperat-

1 line "Slim Jim" \$1.00



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ing. The callers recently put on a benefit dance for him and collected over \$1200., as reported by SDCASC secretary **Bill Kramer**.

The *Arizona Republic* has a photo story on caller **Bill Horstmeyer**, who, with his wife **Ruth** have been active in the activity for more than two decades.

Did you know that **Dallas and Elaine Hastings** (of Shirlaines Western Shop in Mobile, Ala.) are living on Easy Street. That's right — at 4808 Easy St. Business must be good in Mobile!

Funny thing happened to a little group of Wisconsin dancers on the way to Florida recently. They were camping and dancing along the way, and wanted to attend some dances in Florida to round out their dancing fun. But they missed the first three possible nights of dancing listed in their handy dancing guide, because of the ambiguous designation of "A-C". They thought it meant "advanced and challenge", so they were afraid to go. Later they found out, to their dismay, that it simply meant "air-conditioned". Dancers in question were **Jack and Gladys Smith, Len and Carol Marquardt, and Bob** (caller) and **Arlene Koser**.



Bill (Abe Lincoln) Darby of Beaver, W. Va. has been featured in two newspapers recently because of his resemblance to the early president. As a caller and milkman he meets a lot of people, and since he grew a beard, many thousands of people point him out and call him "Abe". He's content with

Continued on Page 83



GOLD DIGGERS DANCE

Circle and Square presents Mike Sikorsky, featured caller, at the 12th annual Gold Diggers' Dance and Breakfast, June 9-10, at the Yreka Community Center Hall. Rounds will be led by Ward and Joyce Foster, with a rounds workshop at noon Saturday, followed by the square dance workshop from 2-4 p.m. Mike will call the dance Saturday evening, with breakfast and gold panning at "the diggings" Sunday morning. Free RV parking (no hook-ups), trailer park, and motels are

available in town. For information write PO Box 22, Yreka CA 96097.

NETHERLANDS COLLEGE

All thirteen practicing Dutch leaders (square dance callers and round dance leaders) decided last December to form a college to cooperate and to promote the movement in The Netherlands by combined efforts through communication, education and evaluation.

The participants in this college, which is equal to an American "callers and teachers association," are Alice Ensink, Jac and Yvonne Fransen, Peter and Ans Hage, Marcel Laan, Charles Lunschlorf, Johan and Ria Nieuwenhuis, Wil Stans, Arie Stoffer, Ben Uileman and Rene Vinken.

To meet Dutch laws, this college will operate under the umbrella of the NSRDV, the Dutch Society for Square and Round Dancers in The Netherlands.

*Jac Fransen
's-Gravenhage, Netherlands*

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invite you to attend the 1979 Oregon State Summer Festival in Eugene at the Lane County Fairgrounds, August 2-5. Lee Kopman will be the featured caller and will conduct two clinics for callers. His wife, Lilith, will conduct a clinic for callers' wives. Round dance instruction will be given by Oregon teachers and coordinated by Lloyd and Elise Ward and Bud and Shirley Parrott.

For a real vacation, the area has activities such as boating, fishing, camping, sight-seeing, bicycling, trails, tours and more. Early registration at motels and hotels is advised. Parking for self-contained RVs will be available at the Fairgrounds.

For more information write: 1979 Summer Festival, PO Box 21111, Eugene OR 97402.

HAPPY ANNIVERSARY!

On Sunday, March 25, Harold and Lill Bausch's five children and their spouses will host a 35th Wedding Anniversary Party for their parents at the City Auditorium in Fremont, Nebraska from 3-6 P.M. This celebration is also in

honor of Harold's 25 years in the square dance calling profession. The square dance will be called by all callers present. The dance is free, to express Harold & Lill's appreciation to their square dance friends for the many kindnesses extended to them through the years.

1979 OHIO STATE DANCE CONVENTION

The 20th Annual Buckeye Square-Round-Contra Convention will be held in the Dayton Exhibition Center beginning Friday, May 4 through Sunday, May 6, 1979. The theme of this year's convention is "Buckeye Time in '79'". In order to offer a diversified program, levels of dancing will be divided into Mainstream, Mainstream I and II designated by hours, Advanced, Challenge, Teen Dancing, Rounds, Challenge Round, and Contra Dancing. All levels of dancing will be going on most of the time. This should allow every dancer to dance on a level or in an area where they feel comfortable. In addition, for those who want to brush up on

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RHYTHM OF THE ROAD
Flip Inst. by Ken Bower
& Gary Shoemake



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Beryl Main



Jerry Haag

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



Gary Shoemake



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

the latest dances, workshops have been scheduled in the mornings. Plus dancing in the fully air conditioned Convention Center, space has been leased from the adjoining Stouffers Hotel. Weather permitting we will be dancing out of doors in the beautiful Courthouse Square on Saturday afternoon.

115 callers, 25 round dance leaders and over 5,000 dancers are expected at this year's convention. Shops, style show, sewing/pattern room, full food service and the famous ice cream vendor will complete the atmosphere for a great week-end. For those who do not wish to spend the entire week-end dancing you might like to visit the Oregon Historical District, Deeds Carillon Park, The Air Force Museum or stroll the River Corridors. Plenty of hotels and motels are available, with camping only a mile away and we furnish the bus. One thing requested this year is proper dance attire at all sessions including workshops.

Further information or reservation

forms are available from P.O. Box 93, Dayton, Ohio 45401.

IN MEMORIAM

Just at press time, word was received of the death of Jim Irvine in Utah. Jim with his wife, Leah, was general chairman of the 22nd National Square Dance Convention in 1973 in Salt Lake City. Jim and Leah remained active members of the National Executive Committee, serving one term as president. Our sympathy is extended to Leah on her loss.

20th NEW ENGLAND CONVENTION

The Calico and Boots American Folk and Square Dance team from Boulder, Colorado, will appear at the New England Convention on April 28. The team was started in 1946 by young dancers, many of whom graduated from Lloyd Shaw's Cheyenne Mountain School. It bases its program on the variety and tradition of American Folk Dance featuring modern square dancing, contras, quadrilles, circle mixers,

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folk dances and round dances.

For more information about the New England Convention, write PO Box 4713, Manchester NH 03108.

NEW PRESIDENTS

Steeltown Twirlers have new presidents, Fred and Yolanda Ruiz. Dancers wishing to dance in the Fontana, California, area should call them at 714-822-3294.

CONNECTICUT STATE DANCE

Representative Morag Vance of the 123rd District has introduced Bill No. 5247 to establish square dancing as the state dance of Connecticut. This bill is being considered by the Government Administration and Elections Committee. Square dancers, clubs and callers are urged to express their interest as soon as possible.

*Allen Finkenaur
Trumbull, Connecticut*

AUSTRALIAN INFORMATION

Dancers wishing to visit or obtain information about Australia may contact the Square Dance Callers Association of New South Wales, Tom McGrath, 4 Batten Ave., West Ryde, NSW 2114.

PEOPLE TO PEOPLE

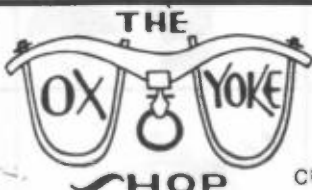
A group of dancers went with the "People to People" group to Europe last October to visit Decatur, Illinois' sister city, Seevetal, West Germany. They also visited Wolfenbuttel, the sister city to Kenosha, Wisconsin. Square dancers had been asked to go and perform for the two cities, representing a part of our culture.

While in Wolfenbuttel, the dancers met a small group of dancers teaching themselves to dance, so some of the American dancers attended their dance and Bob Whiteman taught them a few movements. With some translation from one of their members, they learned very well.

The group toured London, Germany, Switzerland, France and spent an extra three days in Amsterdam, Holland. The group danced on the TWA747 going to London, on the world's largest wine barrel in Heidelberg, on the harbor boat in Hamburg, on the top of Mt. Rigi in the Swiss Alps and at the hotel where we stayed in Amsterdam.

Continued on Page 93

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JP-202 TULSA TIME, Joe Porritt

JP1977 HONEY ALL I EVER NEED, Joe Porritt

JP101 BLUE MOON OF KENTUCKY, Bob Vinyard

JP210 WHEN YOU SAY LOVE, Joe Porritt

RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

DREAM OF TOMORROW— Windsor 4-537 or 4661; Herb & Harriet Gerry
Good, pretty music of "Till Tomorrow;" a challenging international waltz routine.

LONESOME— Hi-Hat 970
Choreography by Pat & Lou Barbee
A repress with the big band sound of a

1964 hit waltz; a good intermediate waltz routine.

PEACHIE KEEN— Hi-Hat 970
Choreography by Joe & Opal Cohen
Good "Georgia" music and a nice flowing easy intermediate two step.

ALL NIGHT— Grenn 14270
Choreo by Albert & Barbara Jaeb
Good "I Could Have Dance All Night" music and a nice, flowing, easy waltz.

BILLY— Grenn 14270
Choreography by Al Goulet
Good peppy music and a good easy two step (except for a double pivot).

Choreography Ratings

by Dave & Shirley Fleck, Toledo, Ohio

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

SQUARE DANCE — 61-125

Lovely	Hi-Hat 968	66/0 = 66
Miss You	Telemark 4010	78/0 = 78
San Antonio Rock	Belco	89/0 = 89a
All Night	Grenn 14270	91/0 = 91
Billy	Grenn 14270	82/9 = 91a
Kiss An Angel	RCA447-0946	92/12 = 104
Just around the Corner	Windsor 4-542B	105 = 105a
Won't You Come Dance Roper	JH410a	114/0 = 114
One Little Reason	Col 3-10210	108/7 = 115
Return To Me	Col 3-10673	116/0 = 116
Night They Invented		
Champagne	Dance Al P6104	118/0 = 118
Rhumba Pete	Windsor 4758	97/25 = 122a

EASY INTERMEDIATE — 126-175

I've Got Your Number	Blue Star 2069	126/0 = 126
Dark Shadows	Ranwood R-104	132/0 = 132
Rhumba Pete	Windsor 4758	97/35 = 132

There are 2 different cue sheets on this dance with different sequences on each.

Rangers Waltz	GPN 439	136/10 = 146
Tenderly	Dance AlP6112	146/0 = 146
Baby You're Looking	RCA-PB-11278	121/40 = 161

INTERMEDIATE — 176-250

Orchids 79	Hi Hat 968	166/12 = 178
Take It Easy Cha Cha	Dan Al P6108	155/25 = 180
Para Esta	Telemark 916	192/0 = 192
After Today	TRD 124	193/0 = 193
Dream Lover	Telemark 919	196/0 = 196a
Twilight Time Quikstp	Muscar 116x	199/5 = 204a
Kiss Of Fire	Hoctor H-689	176/40 = 216
Fool	United Artists 201/25	= 226a
Canadian Sunset	RCA 447-087	206/25 = 231a
Light of My Life	MCA40845	226/16 = 242a

HIGH INTERMEDIATE — 176-299

Adios Tango	Windsr 4-513	235/25 = 260a
Copacabana	Arista	220/50 = 270a
You'll Never Know	Telemark 930	260/25 = 285
Thank Heaven	Telemark 913	234/60 = 294a

ADVANCED — 300-349

Brick House	Motown Y617	262/55 = 319a
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CHALLENGE — 350 +

Ease On Down the Disco Road	MCA40947	319/55 = 374a
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TB188 TURN ON YOUR LIGHT by Bud Whitten
TB189 JUKE BOX SONG by Bob Bennett
TB190 VAYA CON DIOS by Bud Whitten
TB191 SOMETHING EASY TONIGHT by Bob Bennett
TB192 SHINY RAILS OF STEEL by Chuck Meyers
TB193 POOR BOY BOOGIE by Bob Bennett

Hoedown: SCRAMBLE/SCRAMBLE (Key A, Key F)



Bud Whitten

RECORDS

SINGING CALLS

by John Swindle

The windy month is here again but not many records have blown our way this month. There were only 16 flip singing calls and two patter records.

We would like to take this opportunity to invite you to the AASDCA SPONSORED Ruy Camp Dance on March 24 in Atlanta. A charity dance, all proceeds go to Our Lady of Perpetual Help Free Cancer Home. If you happen to be in the area, give me a call for directions.

GOTTA QUIT LOOKING AT YOU BABY— Roadrunner 102; Paul Marcum

This song, although a repeat of a song previously released on another label, was well accepted by the dancers this month. It has the very distinctive sound to which you have become accustomed on the parent company label, Chaparral. The only objection a caller may have to this release is the harmonizing voices on the flip instrumental side. However, the voices are only in the tag lines, still allowing the caller to "do his thing" with whatever figure he wishes to use. Paul did an outstanding job as usual. FIGURE: Head two couples square thru, make a right hand star, heads star left, split the outside around one to a line, curlique, boys run right, swing corner, promenade.

RED WING — Top 25347

Caller: Brian Hotchkies

Some record companies are going back and taking old songs and making square dances out of them. Top has gone one step further and used an old basic, *dip and dive*. A caller using this record will have to do a quick walk thru on the figure, which is explained on the cheat sheet. Although this is a somewhat different figure it sure seemed to be a real crowd pleaser. FIGURE: #1 couple lead to the right, circle half way, dive and dive across, dip and dive coming back, dive thru to the right, circle half

way, crosstrail thru, left allemande, promenade.

SWEET MEMORIES— Blue Star 2075 Caller: Andy Petrere Key A

Andy put together a fine figure that was well-timed and smooth-flowing, using *follow your neighbor, trade the wave and half tag, trade and roll*. The music is typical Blue Star western swing. FIGURE: Heads square thru, do-sa-do, curlique, follow your neighbor, trade the wave, swing thru, boys run, half tag, trade and roll, swing corner, promenade.

RED RIVER VALLEY— Blue Star 2076 Caller: Lem Smith Key C

Here is another old but familiar tune that is being revived by Blue Star and Lem Smith. Lem's figure, although not a difficult one, was well-accepted by the dancers. It was a little different from what the dancers are now referring to as run-of-the-mill figure. FIGURE: Heads square thru, do-sa-do, touch a quarter, split circulate, boys run, pass thru, wheel and deal, pass thru, swing corner, left allemande, promenade.

LOVE— C Bar C 542

Caller: Al Davis

The dancers were well-pleased with the figure on this one. The figure is not special, but very well-timed. This record would make a good change of pace record. FIGURE: Heads promenade half, curlique, boys run, right and left thru, veer left, ferris wheel, square thru three-quarters, swing corner, left allemande, promenade.

WHO'S HEART ARE YOU BREAKING NOW— Kalox 1232; Caller: C.O. Guest

A little western swing from Kalox with a well-timed figure. This figure was a little different, with C.O.'s application of *spin the top* but after the dancers looked at it, they were well-pleased with the way it flowed. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, fan the top, wheel and deal, star thru, dive thru, square thru three-quarters, swing corner, promenade.

ROSE MARIE — Kalox 1228

Caller: Bailey Campbell

Bailey also used a figure that slowed the review dancers down a little this month. Boys leading for a *dixie style wave* is not what most dancers are used to, but after

they realized what was going on, this figure they also liked. **FIGURE:** Heads square thru, do-sa-do, star thru, roll away, boys lead Dixie style to a wave, boys trade, girls run, promenade. Alternate figure: Allemande left, turn partner right, men star left, star promenade, girls backtrack, second time you meet, turn thru, swing corner, promenade.

DELTA DIRT— C Bar C 541

Caller Bronc Wise

This song also came out on another label a few years back, but it has a completely different sound. In fact, a caller could do both records in the same dance and the dancers would probably not realize it. Bronc did a very nice job on his side with simple basics, well-used and well-timed. **FIGURE:** Heads square thru, do-sa-do, star thru, right and left thru, flutter wheel, sweep a quarter, veer left, wheel and deal, swing corner, left allemande, promenade.

LOVER'S QUESTION — C Bar C 538

Caller: Bob Poyner

Well, will it never end? Another mid-50's rock number has made the square dance scene. Bob has used a *grand parade* in his opener, and a double *grand square* in his closer. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing corner, promenade.

COWBOY LOVIN' NIGHT— Bogan 1307

Caller: Otto Dunn **Key C**

Otto not only wrote and called the figure on his side of this flip but also played the fiddle on the instrumental side. A little more western swing from Bogan, with a lot of fiddle in the instrumental. **FIGURE:** Heads pass thru, U-turn back, curlique, make a right hand star, heads star left, right and left thru, swing thru, boys run, half tag, swing corner, promenade.

AIN'T YOUR LOSER LOOKING GOOD Show Me 1002, Caller: Bill Volner

FIGURE: Heads promenade half, curlique, boys run, swing thru, boys run, ferris wheel, square thru, swing corner, left allemande, promenade.

BECAUSE I LOVE YOU, THAT' WHY C Bar C 539; Caller: Jim Congleton

FIGURE: Heads square thru, touch three-quarters and roll, swing thru, boys run, ferris wheel, right and left thru, square thru three-quarters, swing corner, promenade.

SAY HI— Bogan 1308

Caller: Joe Kula **Key C**

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, pass thru, slide thru, square thru three-quarters, swing corner, promenade.

MOUNTAIN MUSIC — Bogan 1306

Caller: Otto Dunn

FIGURE: Heads square thru, pass the ocean, right and left thru, flutter wheel, sweep a quarter, dive thru, square thru three-quarters, swing corner, promenade.

LAW ENFORCING MAN— C Bar C 540

Caller: Curt Davis

FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, eight chain four, swing corner, promenade.

CIDADE MARAVIL— Kalox 1230

Caller: Vaughn Parrish

FIGURE: Left allemande, right and left grand, swing partner, put the ladies back to back, men promenade, do-sa-do, take corner, promenade.

PATTER RECORDS

BUSTED/BROKEN— Mustang 181

"Busted" has banjo, fiddle, muted trumpet, bass. "Broken" has banjo, fiddle, steel, muted trumpet, bass, drums.

CLOGGERS SPECIAL/CLOGGERS

DELIGHT— Kalox 1231

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Singles

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The Solo Squares of Lubbock, Texas, are celebrating with a seventh anniversary square dance on April 7 with Tommy Payne calling. For information, contact Ed Solce, PO Box 1084, Idalou TX 79329. (806-892-2968)

SOLO STARS OF MICHIGAN

Since there was little square dancing during the holidays, the Solo Stars of Madison Heights, Michigan, decided to spread a little joy. They organized a group to square dance and entertain the residents of Carmel Hall. The senior citizens there joined us in square and social dancing and really enjoyed our caller's balloon tricks. When it was time to leave, the dancers were in doubt as to who had the most fun, the seniors or the dancers.

Solo Stars plan to make this an annual event.

Marti Gorelick

Madison Heights, Michigan

LONE STAR SINGLES

First we received monthly reports on this club from their secretary. Now we are receiving a neat, efficient, printed club bulletin, *The Lone Star*, which is the "official organ of the Lone Star Singles" and "published periodically which means mostly at the whim of the editor."

Reading this bulletin explains why Lone Stars is such a successful singles club. A coordinator plans club visitations each month. (Five were listed for January.) These are in addition to regular club dances and the special activities planned for club members.

Enthusiasm is the key phrase. The Lone Stars project a lot of this commodity, and their *enjoyment* and

Continued on Page 92

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IF YOU'RE A SO-LOW SOLO...



- **SMILE**— You look better that way.
- **ASK BOLDLY**— Don't fudge or mumble.
- **ASK EARLY**— One tip ahead (not two) and not as the tip is starting.
- **ESCORT YOUR PARTNER**— To and from the set. It's old fashioned but it's nice.
- **TALK TO HER**— when the caller isn't.
- **BE CLEAN, NEAT, NICELY DRESSED.** Nobody likes a "bum".
- **ESCORT YOUR PARTNER**— to and from the set. It's old fashioned but it's nice.
- **BE SOCIABLE** with others in the set.
- **DANCE LIKE A MILLION BUCKS.**
- **THANK HER.**

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Texas— Amarillo Convention of Single Square Dancers, March 1-3. For information write PO Box 30291, Amarillo TX 79120.

Alabama— 26th Ann. Azalea Trail S&R/D Festival, Municipal Auditorium, Mobile, March 2-3; Johnnie Wykoff, Bob Fisk, Jerry & Barbara Pierce, Bill Nichols & Simone. Write Jim & Betty Nosworthy, PO Box 6082, Mobile AL 36606.

Virginia— 6th Annual Spring Fling, Norfolk City Arena; March 2-3; Bob Baier, Melton Luttrell, Charlie & Madeline Lovelace. Write Bob & Shirley Lemire, 868 Lamplight Ln., Va. Beach VA 23452.

Michigan— Dance-A-Rounds Special, Dave & Shirley Fleck, Detroit; March 4. Write the Flecks, 3444 Orchard Trail Dr., Toledo OH 43606.

Kentucky— Bluegrass Hoppers 27th Spring Festival, March 10, Winburn Jr. High School, Lexington; Bill Claywell, Mac Letson. Write Goebel & Dorothy Ford, 1791 Harrogate Rd., Lexington KY 40505.

Texas— Spring Fling, Lake Texoma Lodge. Write Fern Lank, 3143 Rotan Ln., Dallas TX 75229.

New York— Callers Seminar, Howard Johnson's, Plattsburgh, March 13-14; Cal Golden. Write Sharon Golden, PO Box 2280, Hot Springs AR 71901.

Michigan— Swinging Silhouettes Benefit Dance for Sudden Infant Death Syndrome; March 17, East Grand Rapids Jr. H.S. Gym; Roger Nichols, Walt Ishmael, Syl Hadley, Ron & Dee Wagner. Goal is \$1000. Write Jerry Shoup, 228 Leroy St. SW, Wyoming MI 49508.

Ohio— Shamrock Squares 6th Annual Leprechaun Award Dance, March 18, Dublin; features presentation of Lepre-

chaun Award for outstanding service to western square dancing in central Ohio. Write Dick & Lois Field, 5745 Loganwood Rd., Columbus OH 43229.

North Carolina— Tar Heel Square-up, March 23-24, M.C. Benton Convention & Civic Center; Kip Garvey, Beryl Main, Sam Mitchell, Charlie & Madeline Lovelace. Write Ken Springs, 2600 Starnes Rd., Charlotte NC 28214.

Vermont— Maple Sugar Festival, High School, Burlington; March 23-24; Jerry Schatzer, Ron Schneider, Len & Winnie Taylor. Write Bob & Lis Deyo, RD 2 Box 145, Vergennes VT 05491.

Utah— 8th Ann. Spring Festival, March 23-24, Utah R/D Assoc. features the Wylies; Salt Lake City. Write Ken & Bettie Taylor, 2800 E. Country Oaks Dr., Layton UT 84041.

Ohio— Kings Island Inn S&R/D Weekend, March 23-25; Mason; Cal Golden, Dick Barker, Buzz & Diane Pereira. Write Sharon Golden, PO Box 2280, Hot Springs AR 71901.

Ohio— Callers College, March 25-30; Kings Island Inn, Mason; Cal Golden. Write PO Box 2280, Hot Springs AR 71901.

Kentucky— 7th Annual S&R/D Callers Spring Fling, March 31; Theater Building, Gilbertsville. Dance to all the callers of Tri-State Callers Assoc.

Florida— LeHigh Resort S/D Vacation, March 30-April 1; Sam Mitchell, John Saunders, Stan & Ruth Jaynes. Phone 813-369-2121-

Arkansas— Yellville Turkey Trotters Special, March 30; John Chavis, Mimi Edwards. Write Art & Irene Castle, Rt. 1 Box 7, Cotter AR 72626.

Georgia— Ogeechee R/D Weekend, March 30-31; Williams Center, Statesboro; Charlie & Madeline Lovelace. Write Phyllis Dellenbarger, PO Box 2026, Statesboro GA 30458.

North Carolina— 2nd Annual Spring Trav-L-Park Square Up, March 30-April 1; Tex Brownlee, Winnie Leister, Keith & Nellie Glover; Holiday Inn Trav-L-Park, Emerald Isle. Write Pearl Howell, Holiday Inn Trav-L-Park, Rt. 1, Emerald Isle NC 28557.

Nebraska— 29th Omaha S&R/D Festival, Sokol Hall, March 31; Ed Fraidenburg, Glen & Beth McLeod. Write Tuck & Carol Bolton, 3536 S. 102 St., Omaha NE 68124. **Continued on Page 93**

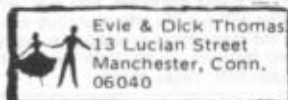
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CAUTION: Not recommended for
dancers below PLUS level activity.

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. Tally ho
 2. 1-3-4 steps at a time
 3. Roll 'em
 4. Keep busy
 5. Make me a column
 6. Tilt the wave
 7. Stroll and bicycle
 8. Chase and hinge
 9. Ah so
 10. Thar she blows

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3. Maria
4. Oklahoma National '78
5. Games Lovers Play
6. Hawaiian Wedding Song
7. Waiting for the Robert E. Lee
8. Real Madrid
9. Hustle A Round
10. Desert Song

SQUARE DANCERS' ROUNDS

1. Til Somebody Loves You
2. Little White Moon
3. Sugar Lips
4. It's A Sin
5. Rose Room/Rose Waltz (Tied)
6. Let's Cuddle
7. Sandy's Waltz
8. Wind Me Up
9. Engine #9
10. Wildflower

CLASSICS

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

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1. Hawaiian Wedding Song (Lovelace)
2. Maria Elena (Ward)
3. Song of India (Lovelace)
4. Sugarfoot Stomp (Easterday)
5. Singing Piano (marx)
6. Let's Dance (Stone)
7. Riviere De Lune (Palmquist)
8. Fascination Waltz (Moss)
9. Elaine (Highburger)
10. Wonderland by Night (Moss)

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1st Band, Music only; 2nd, Cued by Norman Teague

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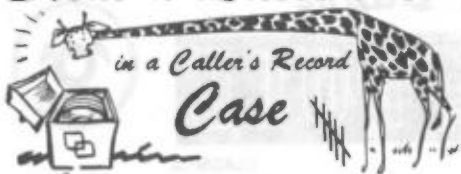
B-284 SAN ANTONIO ROCK/ACROSS THE ALLEY
B-283 MOLLY'S FOLLY/MR. SATURDAY NIGHT



Guy
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Steal a Little Peek



Sara Aamot started calling at the age of six and has called at six Minnesota state conventions and five national conventions. Last October she called her first full dance for a Minnesota club and is booked to call another for a different club this spring. Sara is a member of the Minnesota Callers Association.

At first she called only singing calls but has been calling patter for two years. Her father, who is caller Whitey Aamot of Waseca, Minnesota, would not let her memorize printed material, so she has learned to sight two or three squares. Whitey says he's getting used to the question, "You're the father of that little girl who calls, aren't you?"

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- Smooth and Easy — Chaparral
- Hot Brakes — Hi-Hat
- Smooth and Easy — Rhythm



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- Luckenbach, Texas — Red Boot
- Sing Along — Grenn
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- I Don't Wanna Be Alone — Blue Star
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- RR124 SHADOW OF YOUR SMILE by Wade Driver
- RR125 RHYTHM OF THE RAIN by Bob Baler
- RR126 SUMMERTIME by Wade Driver
- RR127 READY FOR THE TIMES TO GET BETTER by Wade Driver
- RR128 TODAY I STARTED LOVING YOU AGAIN by Wade Driver
- RR130 WHO AM I TO SAY by Kip Garvey
- RR131 MUSIC IS MY WOMAN by Ernie Kinney

RHYTHM ROUNDS

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

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PEOPLE, Continued

that, and even his wife **Kay** wants him to keep the beard. When he met president **Carter** at the Inaugural festivities, we wonder if the president blinked at the unusual resemblance.

David Rausch of the Quality Square Dance Shop in Clearwater, Florida is celebrating twenty-five years of business with square dancers this year.

Gene and Mary Lou Brakeman, operators of **Gene & Mary Lou's** Dance Supply in San Jose, California, have merged with another square dance clothing store owned by **Bill and Sue Guillett** of San Jose to form the Dance Store.

Bill Knecht of Pasadena, Texas agrees with our reviewer, **John Swindle** that the "Washington & Lee Swing" on Blue Star is a fight song. It certainly was that at his high school in La Porte, Texas, where he will soon use it again in a square dance exhibition.

Karl-Heinrich Fischle of Hannover,

Germany made an interesting discovery. In researching American square dancing in many books on the subject, he found one particular figure mentioned in each one, without exception. That is the Texas Star. Therefore, he concludes that the Texas Star is the all-time favorite figure.

Ed Carpenter of Los Alamos, NM asks this question of sports-minded square dancers: Is caller **Horace Guidry** of Louisiana related to New York Yankee pitcher **Ron Guidry**, also of Louisiana?

ASD staff members **Harold and Lill Bausch** got a good picture story in a Nebraska newspaper recently about their activities. Dancers pictured also were **Roxanne and Gary Stolley**.

Happy birthday to our friend **Harry Finer**, of Houston who will be 84 on March 12. He's been a square dancer since 1949.



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C-021 RAGTIME COWBOY JOE by Daryl

C-020 THIS TIME I'M IN IT FOR LOVE by Gordon

C-019 LAST BLUES SONG by Randy

C-018 WALKIN' ON NEW GRASS by Daryl

C-017 IF YOU WANT ME by Jim

C-016 YES MA'AM by Joe

C-015 IT DOESN'T MATTER by Randy

HOEDOWNS

C-502 UGLY ARNIE/SASSY

C-503 CHINOOK RAMBLE/GRANDMA'S HOEDOWN

ROUNDS

C-1001 AMANDA WALTZ Cued by Lloyd Ward

C-1002 OH LONESOME ME Cued by Bud Parrott



Daryl Clendenin



Randy Dibble



Parrotts



Wards

Fill in as many words as possible from the definitions and transfer each letter to its proper space in the diagram. A black square marks the end of a word; a double black square, the end of a sentence. The first letters in the Words column, reading down, spell out a statement about a popular pastime. The finished diagram contains a bit of history regarding that pastime.

DEFINITIONS

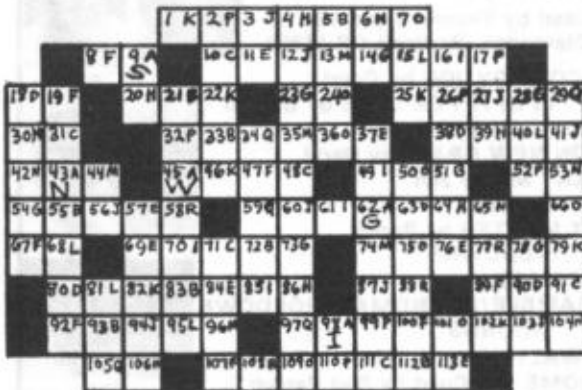
- A. A traditional part of square dancing
- B. A predecessor of the square dance
- C. Kept up
- D. Plant louse
- E. A modern square dance call
- F. Having a love of beauty
- G. Fabrics used in table linens
- H. Device for holding a boat in place
- I. Pertaining to one's birth
- J. Something worn under a S/D dress
- K. Hindered
- L. Inventor of dynamite
- M. Loquacious
- N. Part of a baseball game
- O. Power
- P. Make believe
- Q. Single things
- R. Not far

WORDS

- S W I N G
 9 45 98 43 62
- 33 83 93 55 112 5 72 21 51
- 111 10 48 91 71 31
- 18 80 90 63 38
- 11 57 76 113 69 84 37
- 92 19 80 67 100 47 8 107
- 54 23 78 14 73 28
- 39 64 4 106 20 86
- 61 85 49 70 16
- 41 94 61 3 12 56 87 27 103
- 46 25 82 79 1 102 22
- 40 81 15 68 95


Puzzle Page

- 44 35 74 13 96
- 42 104 6 53 30 65
- 24 66 36 75 109 7 101 50
- 52 26 99 110 2 32 17
- 34 97 29 105 59
- 88 108 77 58



by Ethel Hawkanson
 Chasago City, Minnesota

28th
National Square Dance
Convention
June 28, 29, 30, 1979
Milwaukee, Wisconsin



Contra at the Convention

True or False:

1. Contra dancing will make you a smoother square dancer.
2. Contra dancing uses square dance terms.
3. Contra dancing requires no special lessons.
4. Contra dancing is boring.

If you answered True to the first three and a resounding False to number four, you are right on *line* with the contra facts.

No matter the number of correct answers, you will surely want to participate in the contra activities at the 28th National Square Dance Convention to be held at the MECCA/Civic Center in Milwaukee, Wisconsin on June 28, 29, and 30, 1979.

It is definitely true that contra dancing enhances your square dancing because contra dancing has to be danced to the beat of the music to be enjoyed. A dancer soon learns when doing contra dances that there is no enjoyment when the calls are raced through (called "crowding" the calls). Dancing is pleasurable when the proper amount of steps are taken to complete each call. It augments the smooth dancing emphasis that is being adopted throughout the square dance world. This is because contra dancing is a comfortably-paced, smooth-flowing, enjoyable style of dance.

Contra dancing is done in lines using basic square dance terminology. If you know the 68 basic square dance calls, you know more than enough to contra dance. By using 40 to 50 square dance calls, it is literally possible to create millions of different patterns for contra dancing, even through contras must follow strict sequence rules. An added

plus is that there is no need for constant workshops to keep up.

Contra dancing is not difficult. But don't be fooled into thinking it's boring. There are many possible combinations and variations that require the dancers' concentration.

The square dancer adds a new dimension to his or her dance repertoire when he or she discovers that known square dance movements can be used in so many new and different situations. Actually, the dancer is challenged to do well the material already mastered.

At the National you are encouraged to try contra dancing. There will be five hours of contra workshops per day as well as three hours of evening dancing. In addition, there will be three hours of daily programming for the accomplished contra dancer.

The Education Committee complements the dance program. There will be a contra seminar daily as well as clinics (get up and do sessions) on Beginner Introduction to Contra, Contra Timing and Styling, How to Teach and Prompt Contras; and a Contra Music and Timing Panel. Callers and leaders interested in adding contra to their repertoire should make sure to participate in these functions. All sessions will be conducted by respected leaders in the contra field.

Contra is one of the oldest square dance forms. It has remained relatively pure over the years. At the 28th, you will have a chance to participate in other traditional dances that have formed the roots of the square dance picture with outstanding leaders.

For registration blanks and more information contact: Bob & Marge Throndsen, Publicity Chairmen, Box 1032, Janesville, WI 53545.

RAVE



May we borrow your pages to express our thanks to the many wonderful square dancers in southern California who contributed their time and efforts to make our visit there a most memorable one. We had the honor of being selected as the five couples to dance on the Rose Parade float and a great honor it was. We were in the Pasadena area from December 26 through January 1 and received such a fine welcome from every dancer we met. There were a number of dances honoring the float dancers; everyone was so pleased to have us there. They should only have realized how pleased we were to be invited.

Special thanks go to Mr. and Mrs. John Fogg and Mr. and Mrs. Charles Naddeo, co-chairmen of the Square Dancers of America float, Shirley of the DoSaDo shop in Alhambra, and a very special thanks and honorable mention to Mr. Bill Myrick and his lovely wife, Bobbie (editors of the California *Blue Book*), who never let us out of their sights (camera sights, that is). We went absolutely *nowhere* without the ever present camera. There should be a very lovely picture story of the whole event by the time this work is finished.

The experience was one that we and the other float dancers will never forget. We urge everyone to send in their names for next year's float. You'll never regret it if you should be selected as we were.

Don't forget, also, that the float has to be paid for. It is supported solely by contributions from square dancers. If every dancer were to send just one dollar, the float could be self-supporting. Contributions may be sent to: "Square Dancers of America," PO Box 2, Altadena CA 91001. A one dollar contribution will bring you an embroidered rose to put on your badge and a larger contribution will bring you a badge and/or swinger to wear indicating that you are a supporter of the float. You may also write for information on how you can enter the drawing to become a float dancer yourself. Inquiries should be directed to Mr. John Fogg.

Square Dancers of America
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Steve Pape, Gail Semon, Mike Folk
DeAnne Smith, Wayne McDonald
Joy & Steve Weidmaier
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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

LEGACY

"IF IT IS TO BE, IT IS UP TO ME"

A group of enthusiastic and dedicated square and round dancers from the Kentuckiana Square Dance Association and invited guests from the Indiana Dance Association met at the Ramada Inn, Scottsburg, Indiana, on October 13, 14 and 15, 1978, to listen, learn and discuss ways and means in which to improve the local dancing picture and to encourage the development of new leaders. This is the second Leadership, Educational and Training Seminar that KSDA has sponsored, and was conducted this year by John Kaltenthaler, Executive Secretary of Callerlab, who did an excellent job of coordinating the program.

Following the Friday evening banquet, John's Keynote Address outlined the importance of holding a Mini-LEGACY such as this, and stressed the entire objective of a Mini-LEGACY is to share ideas with one another and to improve the overall dance activity in our area, as well as the development of new leadership. Several Mini-Spiels were interspersed throughout the program and consisted of informative talks on subjects such as: Callerlab by John Kaltenthaler, National Convention by Roy Davis, LEGACY by Russ Carty,

Singles by Charlie Underhill and Donna Eastman, IDA by Jim Massey, and KSDCA (Kentuckiana Square Dance Callers Association) by Loren Carmichael. Our own personable Jim Gloor served as master of ceremonies and kept the program moving in a very smooth and efficient manner.

Saturday's program consisted of three round robin sessions dealing with critical subjects important to the current dancing movement. Each session consisted of a presenter, moderator, and recorder. Following the round robin sessions were a series of buzz sessions or "special interest groups" regarding various topics of equal importance. We were especially fortunate to have as guest speaker after the Saturday evening banquet, Mr. Harry Broadhurst, a professional sales motivator and trainer. Harry is an expert in training programs, and gave a dynamic presentation on developing confidence and communicating enthusiasm.

The recommendations that evolved from the Saturday discussion groups were presented to the entire group on Sunday morning for any additional thoughts or interjections, at which time John Kaltenthaler wrapped up the 1978 LETS program.



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- CC542 LOVE by Al
- CC541 DELTA DIRT by Bronc Wise



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- CC543 WE'VE COME A LONG WAY BABY by Bob & Chris
- CC544 BACK ON MY MIND AGAIN by Jim
- CC545 GIMME BACK MY BLUES by Curt Davis
- CC546 WITHOUT YOU by Woody Wood
- CC547 NIGHT COACH OUT OF DALLAS by Bronc
- CC548 HELP ME MAKE IT TO MY ROCKING CHAIR
by Bob & Chris
- CC549 OLD FASHIONED LOVE by Bob & Chris
- CC550 TAKING A CHANCE ON YOU by Bob & Chris



Curt Davis
Jonesboro, Ark.



Bronc Wise
Long Beach, Cal.



BOB & CHRIS
LOCKEBY

NEW HOEDOWN

- HOE1 WALKING TALL FLIP AL CALLING PLUS 1 & 2

UNDERLINING

THE CALLER NOTE SERVICES

Follow your neighbor and spin chain thru are given a workout this month in the **Southern California Notes**, as well as more involved movements such as *scoot, roll & spin; diamond circulate to an hourglass*; and *hourglass circulate to a diamond*. New president Bronc Wise is introduced to readers, smooth dancing is endorsed for 1979.

Will Orlich has some excellent quotes in **NCR Notes** this month, especially this one, partially excerpted from Ted Wegener:

- Common mistakes by square dancers:
1. Failing to take one step to every beat of the music.
 2. Whirling dervish girls who turn the

wrong way every time.

3. Failure to complete a move both simple and complex.
4. Anticipation.
5. Memorizing calls.
6. Waiting several counts before moving on a call.
7. Failure to listen while the other couples are active.
8. Lack of ability to "Stack" calls.
9. "Frozen Face"
10. "Helping" everyone else in the square.

There is lots more. He says the California Pro Callers give a "thumbs down" vote on *grand weave* as a Callertab experimental. *Disco swing* is

Meg Simkins

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especially featured.

Gene Trimmer in **Mainstream Flow** has a nice choreo development of *two steps at a time*. He goes on into a similar complete presentation of *dixie style to a wawe*, with many good examples.

Barry Wonson in **Figuring** has added a new feature to his notes that has long been a feature in Bill Peters' **Choreo Breakdown**— the idea of a singing call figure using a currently featured new movement. He initiates it with *two steps at a time*, and uses this figure:

Heads lead right and
Circle up four you do
Go up to the middle and back
And then curlique
Two steps at a time,
Move it round you go
In the middle, swing thru
Two by two you know
Turn thru and swing that corner around
Allemande left, come back
And promenade on down
(Add the two-line tag here)

He has a good workshop on *cast off*

$\frac{3}{4}$, some good record reviews, and we blushingly print this excerpt: "ASD magazine just keeps getting better and better....."

Minnesota Callers Notes by Warren & George has some good figures to test your dancers' reflexes on very directional but slightly unusual material, rather than teaching new experimentals at each dance. *Right and left thru and a quarter more* is given some play.

Andy Cisna in **SDLBA Notes** features *make a column* (also featured in several other issues this month). A bunch of good equivalents are given, one of which we've excerpted here. This one features *track two*:

(from any DPT set-up)....
Track two, centers trade
Centers run, bend the line
Pass thru, wheel and deal
All U-turn back.....

Kenny Farris, editor of **NCASDLA Notes**, appeals to his readers for material, or his "chatty" publication (ASD quote) will be "reduced to a whisper" (his quote).

Lou Mac

SQUARE DANCES



Mac
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& Bob Cat RECORDS



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LM 130 **LAY DOWN SALLY** by Mac Letson
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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
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BC-103 **MAGIC OF THE RAIN**, by Bob
BC-102 **SQUARE DANCE MAN**, by Larry
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Harold
Kelley



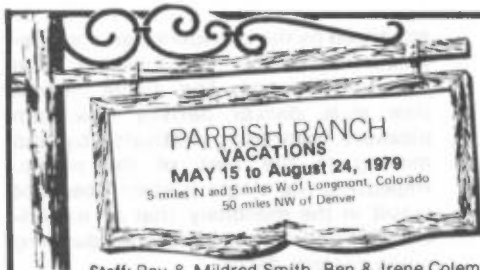
Jim
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ENCORE, Continued

that perhaps this "stone-throwing" should be used only by the faultless. She says, "Let's stop and ask, honestly, what we mean when we shout or whisper, "Clique!"

10 YEARS AGO— March 1969

Do you use philosophy and psychology in your square dance activities? "Of course you do," says Clarence Scholtz. "Philosophy and psychology apply to everything which makes square and round dancing enjoyable; so pleasant that others will wish to learn the secret of a pleasant evening at any of the many clubs....When you can visit a club and everyone there appears to go out of their way to make you feel at home, acceptable, wanted, with a be-sure-to-come-back attitude, and to have more fun, philosophy and psychology have combined to make square dancing and round dancing appealing to all who listen. Remember, everyone is a salesman. Make square dancing the lure of the ages."

.....

Doug Edwards reports on the Chicago TV special presentation over NBC Channel Five. "Whenever we see square dancing on television or in the movies," Doug says, "we are either pictured as barn dancers or as cloggers." There has been a real need to project a true picture of our great hobby and that break came to the Chicago area when callers and dancers were asked to put on a half hour show of square dancing as it really exists in this area. Several clubs were shown dancing, pictures of square dance shops and halls were featured. Marvin Labahn was shown teaching a beginners class and round dancing was pictured by Jerry and Dottie Daniel's club doing the round dance "Dream Awhile." Doug credits Gene Cartwright, an NBC technician and square dancer with sparking the idea of the square dance TV special.



BRAND NEW ON HI-HAT
HH5001— EVERY NOW AND THEN by Ernie Kinney
BRAND NEW ON BLUE RIBBON
BR225— 'TIL THE WELL RUNS DRY by Jerry Hightower
BR1002— VALENTINO TANGO, R/D by Gloria Roth
RECENT RELEASES ON HI-HAT
HH499— SWEET FEVER by Ed Fraidenburg
HH498— SHE CAN PUT HER SHOES UNDER MY BED
by Ernie Kinney

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BALLROOM DANCING, Continued

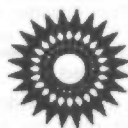
the established combination. She may react unfavorably when the man attempts to change the combination.

Changing partners is an excellent means of developing leading/following techniques. A different partner reduces the woman's tendency to anticipate leads as she does with her regular partner. Anticipating leads interferes with leading and following ability. It is difficult to lead a woman from a box pattern into a scissors pattern if she anticipates a turn pattern.

Ad lib use of round dance patterns can be less than satisfactory until leading and following techniques are developed to some degree of competence. Partners should have common repertoires of patterns for successful leading and following. It is difficult to lead a woman from a box pattern to a scissors pattern if she doesn't know how to perform a scissors.

Dancers who free style ballroom dance using only one pattern may develop a strong showy style which is

enhanced by the confidence and competence they derive from knowing what they will do next. The single pattern free style dancer derives maximum pleasure from being motivated by and moving to the beat of the music. Repeating the single pattern does not result in the monotony that an experienced round dancer feels when dancing a one pattern dance.



SPEAKING OF SINGLES, Continued

exhilaration is obvious in follow-up reports of activities. Bob Baier is their club caller and could give contact information to other singles desiring to learn more about the way Lone Stars plan and carry out their activities. Bob's address is 14032 Wrigley, Houston TX 77045.



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EVENTS, Continued

Ohio— Honeymoon S/D Weekend, Burr Oak Lodge, Glouster; March 30-April 1; Chuck Marlow, Cal Golden, Gene Record, Dick Blaskis. Write Janet Marlow, 3795 Pamela Dr., Gahanna OH 43230.

New York— 8th FLAC-Fest, Broadway Jr. H.S., Elmira; March 31; Ken Anderson, Cubby Van Loon, Jim Mayo, Jean Alve, LeVerne & Doris Reilly, Dave & Dottie Griffiths. Write Bob & Sue Schlenker, Box 92, Kanona NY 14856.

California— 1st Ann. Challenge Extravaganza, Oxnard; April 6-8; Jim Davis, Dave Hodson, Norm Poisson. Write PACE, Inc., PO Box 39586, Los Angeles CA 90039.

Alabama— 26th Alabama Jubilee, April 6-7, Municipal Auditorium, Birmingham; John Hendron, Jim Coppinger, Wayne Norma Wylie. Write Berenice Turner, PO Box 1085, Birmingham AL 35201.

Iowa— Heap Big Time in '79 at Iowa State Convention, Blackhawk College, Moline, Ill.; April 6-7. Write Mrs. Les Buffington, 516 Franklin, Buffalo IA.

NEWS, Continued

The group included Bob and Mary Oakes, Bob and Mary White, Bob and Rosy Henderson, Don and Shirley O'Brien and Bob and Effie Whiteman, caller.

CSRA DANCERS STAY BUSY

A group of CSRA dancers rented a bus to attend the winter dance in Columbus, Georgia, recently. Ira Hozen took them border to border in record time so they could prove their affection for Dan and Mary Martin, State GSSDA presidents, and enjoy dancing with Georgia callers. Ira kept that bus moving until the dancers were back in Richmond County, after which he could not make it move at all. After some work he managed to get it to the shop. All the dancers arrived home with happy memories of a fine weekend.

Sam Davis
Augusta, Georgia



NATIONAL SQUARE DANCE DIRECTORY

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DANCING TIPS, Continued

waiting. So, please listen to the beat of the music. The caller is listening to the same music, so you should be together.

We're wishing you smooth, effortless dancing — dancing to the music.

Here is a poem that should give us all some food for thought:

I have two eyes that I can see,
The world is mine.

I have two feet that I can dance,
The world is mine.

I have two ears that I can hear
The caller and music are so fine.
Oh God, forgive me when I whine.

WANTED: Vacationers to rent small cottage with use of beach on Lake George (midway between Lake George Village and Ticonderoga), during June, July and September; names of square dance contacts in area provided. Write Stan & Cathie Burdick, 216 Williams St., Huron, Ohio 44870.



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WORKSHOP, Continued

Four ladies chain, heads star thru
Sides divide and make lines, slide thru
Double pass thru, centers in, cast off $\frac{3}{4}$
Slide thru, Dixie grand, left allemande...
Heads divide and star thru
Sides right and left thru, pass thru
Make a wave, spin chain thru
Boys run, bend the line, crosstrail thru
To corner, left allemande.....
Sides roll half sashay
Heads square thru three-quarters
Sides divide and star thru, track two
Swing thru, boys run, half tag the line
Walk and dodge, chase right
Hinge a quarter, girls run
Half tag the line, face right,
Left allemande.....
Head couples partner hinge
Sides divide and step to a wave
swing thru, boys run, crossfire
Ends circulate one spot
Centers circulate one spot
All circulate one spot, walk and dodge
California twirl, slide thru
Left allemande.....

Heads pass thru and chase right
Sides divide and curlique, coordinate
Half tag, trade and roll, pass thru
Trade by, touch a quarter
Swing thru, centers run, half tag line
Scootback, girls circulate one spot
Boys run, wheel and deal,
Left allemande.....
Heads square thru four, make a wave
Spin chain thru, girls circulate two spots
Spin chain thru, boys circulate two spots
Boys run around the girls
California twirl, couples circulate one
Bend the line, star thru, pass to center
Star thru, crosstrail thru to corner
Left allemande.....
Heads lead right to a line, pass thru
Tag the line, track two
Centers circulate one spot
Centers run around the ends
Boys circulate one spot
Centers trade, bend the line
Star thru, centers right and left thru
Pass thru, veer left, tag the line
Girls go left and boys go right
Left allemande.....

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SUBSCRIPTION DANCES

Location & Contact:

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 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
 Morgantown, WV; March 23, Frank Landis
 Portland IN; March 25, Tom & Wanetta Millett
 Kearney Nebraska; March 28, Gene Beck
 Blairsville PA; March 30, Bill Hill
 Watertown, SD; March 31, Perry Bergh (calling)
 White Plains NY; March 31, R. & H. Andrews
 Canandaigua NY; April 1, Bob & Nancy Ellis
 Erie, PA; April 5, Wayne & Helen Witherow
 Long Bch. CA; April 11, Geo. & H.L. Monaghan
 Charlestown WV; April 18, Erwin Lawson
 Altoona PA; April 19, Emil & Ruth Corle
 Chatham IL; April 21, William & Mary Clark
 Potsdam NY; May 6, Douglas & Blanche 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
 Kirtland, OH; June 5, Russ Perfors
 Mt. Orab, OH; June 10, Louis & Opal Bingaman
 Kingsport TN; June 11, Johnny Jones
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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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 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
 Versailles, OH; November 23, Wayne Roll
 Carrollton GA; Dec. 5, Wayne & Louise Abbey
 Los Alamos NM; Jan. 4, Maxine Whitmore
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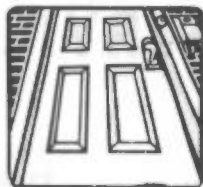


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An exhibition for employees at the plant proves the "bosses" are square dancers, as visiting ASD caller belts one out.



Center: Chuck & Joan Lemons, Jim & Ellen White (Don Davis in the background).

The square included Jim & Ellen White, Calvin & Virginia Seaquest, Randolph & Karla Saunders, Don & Helen Davis, and Chuck & Joan LeMons.



When one of your ASD editors visited the Promenader Shoe factory in Winder, Georgia a short while ago (see Feb., p. 9), he learned lots about the "shoes made for square dancers by square dancers".

A couple of Arkansas fishing buddies, Don Davis and Jim White first formed the D&W Shoe Company in 1965, and like any "shoestring" business, they went from a back bedroom to a front room to a trailer, then to a utility building.

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The tour starts with the Leather Room where Don Davis is showing Stan and Calvin Seaquest the proper way to cut leather; then, in the Sewing Room, Virginia Seaquest also observes a quick stitch or two.



Insole molding is demonstrated by Don to Cal, Virginia and Stan. Methods of operation in the Fitting Room are then explained. Many colors and sizes must be available at all times for the tastes of thousands of dancers.



Chuck LeMons demonstrates the toe-forming operation in the Lasting Room. Then Don demonstrates how heels are attached with an automatic five-nail machine, to Cal, Virginia, Randolph, Karla, and Stan. The final shots below are in the Packing Room.

