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APRIL 1979

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AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE
WITH THE SWINGING LINES



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CO-EDITORIAL

THE NATIONAL MAGAZINE
WITH THE SWINGING LINES



Finding the right person to do a job is the key to successful clubs or associations. The *right* caller will create a happy atmosphere, the *right* president will keep his team workers on the track, the *right* treasurer will take the pain out of parting with one's money, the *right* vice president will book the *right* callers, and on it goes.

When the mix is *right*, what a good club results! Sometimes the mix takes some stirring; sometimes it happens as naturally as in a chem lab.

How do we find the *right* person? Study the track record, watch the person in action, get to know the individual. This is an important chore for a nominating committee, and the nominating committee plays *the* most important role in your organization. This group recruits the leaders and must recognize good leadership potential, even when it's partially hidden.

Then the committee must convince their nominee that no one else can do the job as this candidate will, and that the club needs the special talents of this particular candidate.

The biggest challenge of square dancing is not in mastering the C-1 list of basics; the basic challenge of getting along with others is the biggest one we meet in clubs and associations. To come out of the seventies with strong clubs, effective associations and a square dance activity that thrives and flourishes will take the combined efforts of many dancers— those working in LEGACY, Callerlab, state organizations and local clubs. Every last dancer must do a bit toward making square dancing a better activity in which more folks will find fun, fellowship, excitement, novelty, growth, comfort, recreation and whatever the special needs of the eighties may be.

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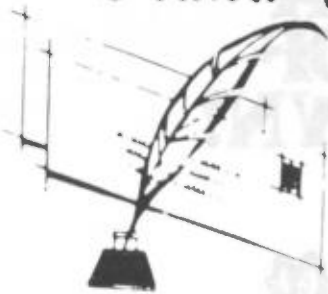
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Grand Zip



4, 1978 (as reported in ASD, February) but credit should be given to Vance McDaniel as the originator, and the Southeastern Fifth Association should be given the credit for the advertising and support for the dance. Johnny Ramsey is the president of the Southeastern Fifth Association and has done an excellent job of hiring callers for our dances, coordinating host clubs, and generally spreading good will for square dancing in all areas.

We would appreciate it if you would print a note of correction properly giving credit to Vance McDaniel and the Southeastern Fifth Association, Johnny Ramsey, president.

Janet Chilton

I realize that American Squaredance could not survive without advertising but your ad on page 40 of the February issue I just received just about floors me. Haven't we gone far enough without "Level badges" and "certificates of accreditation"? I can't think of anything that will downgrade our activity. I'm sure that Callerlab would **never** endorse such a program but the first line of the copy leads one to believe in that direction. A label prominently displayed on a dancer is the last thing I want to see.

*Andy Brindzak
Cherry Hill, NJ*

There is a matter we would like to correct for the record...The Braggarts S/D Club was not the originator of the Float the Float Dance which was held in Lumberton, North Carolina, December

Please announce that this festival has been cancelled with this staff. A great number of flyers were picked up and mailed before we canceled.

Canceled: 4th Annual S/D Festival, May 25-26, Ingleside Inn, Staunton, Virginia, with Dick Bayer, Jim Harlow, Harry McColgan, Deuce Williams.

*Jim Harlow
Lynchburg, Virginia*



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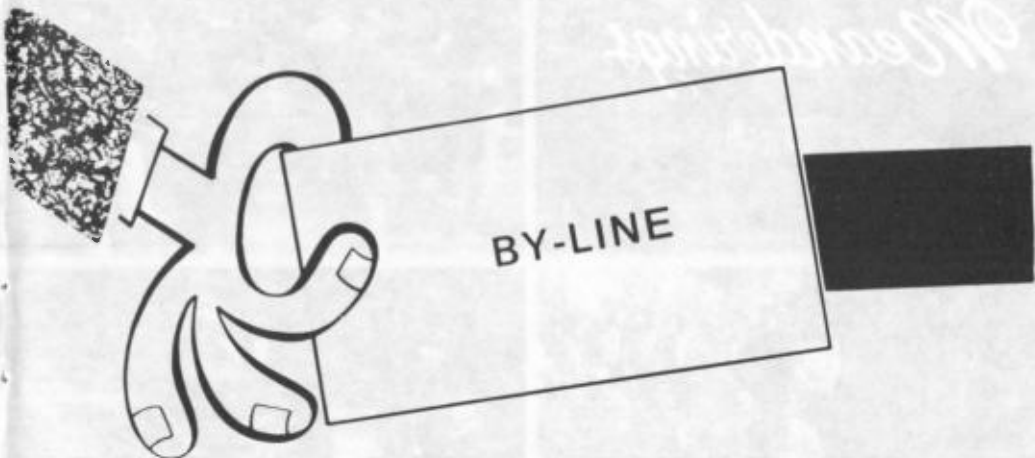
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Occasionally in conversation there emerges a connection with square dancing and an historical figure which is surprising. The story of "Uncle Josh" who recorded on Edison records, is told this month by **Gilbert Wallace**, a researcher and historian who lives in the hometown of your editors. **Gil** was a Bicentennial research historian in his area of Ohio and has been interested in history most of his life. He once served on the staff of the *St. Louis Post Dispatch*.

The other newcomer to the writing staff this month is **Rose Marie Smith** of Alabama. Since she submitted her story, letters have arrived asking when it would be published. Her friends and fellow club members are just waiting to order quantities of this issue.

Our other three feature writers are old friends. **Glenna Grimmer**, while promising more of her square dance family stories, has written a "Graduation" poem. We hope to hear from Glenna with more fiction, soon. **Al Eblen**, with his knack for apt comparisons, has likened the standardization of basics to an old western tradition—the drift fence. **Allen Finkenaur**, the knowledgeable tax accountant and financial consultant from Connecticut, has clarified the questions and answers posed when dealing with written contracts between callers and clubs.

We'll wager you can't read this issue without finding five facts new to you!

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Meanderings



Alexandria, LA— It was destined to be one of those rare incidents that get etched in the memory bank forever. Call it coincidence. Call it strategic. I call it a lucky break for me.

There I was, full of such anticipation it hung in a cloud of effervescence over my head as the plane landed, just short of the end of the runway, in this hitherto unvisited Cajun country town.

I still carried a question mark like an umbrella above me, caricaturisticly-speaking, as I entered the terminal and prepared to pick up my luggage.

There was still an ominous note in the air when I was picked up by folks I'd never met, and whisked off to the scene you see above, somewhere in the tiny crossroads town of **Pineville**. Then the whole story unfolded.

A few days earlier a real catastrophe had struck in the form of a fire that completely destroyed the home of dancers Jack & Billie Hogue, with all its contents, while the Hogues were away on a business trip. Nothing was left but collapsed steel support beams and crumpled roofing (top, left).

That's the bad news. Now here's the good news. That particular Saturday I was scheduled to call a subscription dance in the evening, and during the day the officers of that same club rallied most of their members for a "house-cleaning" party to benefit the Hogues,

who were members and past officers of the club.

I was privileged to see it first-hand. Over forty square dancers were on the disaster site, doing a neighborly thing for their fellow dancing friends. They'd been at it many hours by the time I arrived close to noon. With dusty faces and charcoal-stained overalls, they had felled trees, carried off rubble in pickup trucks, burned rubbish, and were presently chopping, sawing, sorting, sifting, lifting, picking, carrying, washing, wiping, lugging, tugging, and digging. It was the most dirty, beautiful sight I had ever seen.

Even though a gloomy backdrop of heartbreak hung behind it all, at stage-center was a mood of jubilant teamwork and good-natured dedication to the task, precluding an epilogue of caring, hope, and brighter days. Some church women brought in a hot lunch and we ate (yes, even ole Burdick, the freeloader) as we stood in the clearing where a home had once been (upper right).

Finally, when the cleanup was complete, and nothing but a grey concrete slab remained, like a silent tombstone to tragedy, the whole exhausted work crew gathered on the slab for a portrait that truly deserves a place of honor in some (?) square dance magazine somewhere (lower left).

The couple seated on the steps in the foreground are the Hogues, who even had to borrow the work clothes you see them wearing here, due to the losses they suffered. Billie wrote me later and said "We still can't get over the response to our misfortune. Those square dancers and other friends have really shown us what life is all about."

I asked caller Jerry Stafford for some background on the "club that cared", and he replied: "In the short time we've been together as a club, we've always been close-knit. Just a month ago we participated in a benefit project organized by caller Wayne Morvent for a boy who was an accident victim. We attend other dances and specials as a group. We come from all walks of life. I'm a postal employee. So's Jim. Travis (over there) is a University sociologist. We have lots of nurses and teachers. Jack Hogue is a manager in the brewery business. Gary runs the lumber company. There's Jack, our club treasurer, an IRS man, and you know our financial records are always ship-shape. There's Ferrin, a Ben Franklin Store manager. Over there, John— he's a retired military officer. And there's Don, a cost analyst. Fred's an agriculture agent. I'll tell you, Stan, this club is worth a million bucks."

Funny thing, that night, as tired as they were, all those dancers came out to the dance, and believe me, they really danced like a million bucks, too. Would you believe it if I told you they danced about six inches above the floor level? A kind gesture sometimes does that to people. Jack & Billie were there too, dressed in street clothes, since their square dance clothes had all been burned. They were in good spirits. It's just like Billie said: "That's what life is all about."

Amen, Billie. Your friends in square dancing everywhere agree to that and maybe that's what S/Ding is all about.

(Jack & Billie Hogue are at 330 Flowers Rd., Pineville, LA 71360.)



Bogalusa, Louisiana— After landing in New Orleans (amid all that jazz) I plopped myself in a rental car and shot north to Slidell where I met caller Mike & Deloris Litzenberger, and we out-foxed the local "smokies" all the way through the mist to the big Bog. Good bunch of Jeans & Queens at the ASD dance. Mike has a new location in Slidell for his s/d shop, appropriately situated in Corporate Square.

Columbus, Georgia— Time to fly on for a repeat visit to a mighty proud little ole southeast Georgia town and the E.A.W.G.S.D.F. provided a rollicking good time in that ole armory-type hall, and again the welcoming committee was the whole Medlock family, James, Judy and Jay (Jay's a competent young caller).

Gulfport, Mississippi— Actually, this Port on the Gulf is very well-named, and the guy who booked me for the Star Twirlers Club ASD dance was Shell Saunders, with a nudge and a crowd pinch from Mike Litzenberger, too. Thanks, gang, I'll be back next year.

Harlingen, Texas— Boyohboy, that deep southern Texas weather and hospitality just ain't hard to take for an Ohio-based bouncing bum like me. (You said it— Co-ed.) Our good "down under" friends, Charles and Dot Lillagore had helped to set up the subscription dance with caller Jerry and Soundra Rash at Sunshine RV park in the fabulous "valley" where everybody and his brother Ezekial is a square dancer. (Catch Jerry on p. 32 & 80; also p. 95, September ASD.)

Warner-Robins, Georgia— Chalk up another good one for the Robins-Ramblers away down below Atlanta and Macon in air base country. Jim & Evelyn Tyler of Macon (July '77 ASD, p. 89) were my super hosts and shindig shuttlers right there in one of my favorite areas.

Ogden, Utah— From the southwest to the northwest made a good January jaunt, and the Hayloft up around **Ogden** way made a nice rustic setting for our first ASD dance there, set up by good friends Walt & Louise Cole (Walt's middle name is "contra".)

Denver, Colorado— Similarly, caller Herb & Erna Egender set up a subscription dance at the popular Truckstop square dance hall, sponsored by RSVP Squares. Wow, I just sneaked in and out of that area before the big snow and blow closed everything up, but I had to fly from Denver to Atlanta to Cleveland (a bit round-about) to do it.

Milwaukee, Wisconsin— Another sample of the fine hospitality we can all expect in the convention city in June was afforded me when the Greendale Village Squares with an assist from the Tri-Corners put on a subscription dance again. Thanks for the airport lift, Ted Laczowski (Notice to our English readers— no, he didn't give me an *elevator*.), and to caller Bob & Arlene Koser for hosting me in **Hales Corners**.

Rochester, Minnesota— I paid an off-night drop-in visit to friends Jerry and Ruth Murray in the world-famous medical clinic city, where they even have specialists for ingrowing toenails. Interestingly, that cool clime has become a mecca for visiting Arabs (who fly their whole families in for checkups), and it isn't unusual for a maid in one of the plush hotels to receive a hundred dollar tip. But, back to square dancing, I visited the Rockin' Eights, where Jerry called, and he did a super double-duty assignment, with both the class and club.

St. Paul, Minnesota— It was Carver Swinger time again (I dunno, maybe the sixth time) and in spite of some members being off hula-ing in Hawaii, there appeared 27 sets, give or take a half a couple. I stayed with a fine

family, Bob and Kathy Borgstrom and the kids. Bob took me to a rather exclusive luncheon club, Diamond Jim's at noon, where lovely and well-arranged fixtures fairly take your breath away, Las Vegas style. It's enough to boggle the mind as one ogles such a gala gaggle of Gallic form and glitter. Go there when you're visiting the twin cities.

It's always a thrill of thrills to go back to New England every so often, but I think the crescendo of words over the past few months have drowned out my good intentions to highlight some special encounters, such as one in **Burlington, Vermont**, at the Lakeside Steppers Club; in **Berlin, New Hampshire**, at the Papertown Pacers; and up around **Boston**, where I did a clinic for the Tri-State Callers. About that time last fall I was farther north, doing my annual thing for the great Circles and Squares Club of **Pointe Claire**, near **Montreal**. Sorry, gang, catch ya later in a more wordy way!



We picked up a couple of caller stories recently.

An Arab visiting in Texas was admiring the cowboy's western attire from head to toe: ten-gallon Stetson, gamblers tie, rhinestone yoked shirt with embroidery and multiple buttons, wide leather belt with big silver buckle, and dress denim jeans, striped and tapered. "But why the tennis sneakers?" the Arab asked. Said the cowboy, "Do you think I want to look like a darn s/d caller?"

Then there was the caller who did so much "chicken-plucker" material they gave him the "Pullet-zer prize".

Time to "pullet" to a close, before I get tarred and feathered.

THE DRIFT FENCE

by Al Eblen
Wichita Falls, Texas



Many years ago and during the days of the open range, the cattlemen used the "drift fence." These cattlemen of frontier days did not hem their stock into an area for grazing. They used a portion of fence made of barbed wire which extended for a distance and ended. This purpose was to simply keep the cattle from wandering away from water and grass. It was possible to go around either end of the fence. The men of the west knew where the waterholes and grass were, and used the drift fence to guide the herd to areas of grass and water. Some cattle, not being used to barbed wire, would run into the fence and cut themselves badly. The cattle that let the drift fence guide them always wound up in green pastures and water.

Think of the Callerlab programs as a drift fence to guide us to what is best for us callers and dancers. Even if the current programs were never changed, we would still be able to go as far as the dancers are able. When you go through Plus 2, you are at the end of the drift fence, and then you can go any place you wish to.

The basic program is at the beginning of the drift fence. The basic program may be as far as we ever need to go for people who dance only once a month. It

is possible to call a very interesting dance using only the basic program.

For dancers who dance twice each month, we could go along the drift fence to the second spring, and second field of green grass. This would be the extended basic program. Certainly we could have some wonderful dancing using the extended basic program. Many people enjoy this level of square dancing. Some callers are inclined to feel Callerlab cannot tell them what to do. They try to call Plus 1 and Plus 2 movements to dancers who do not dance often enough, nor are they able to do them. This causes many dropouts and much frustration. I would liken this to the cattle running into the barbed wire of the fence.

Many people dance weekly, and they need more challenge than afforded by the Basic and Extended Basic Program. For these dancers, the Mainstream Program, or the Mainstream plus Experimentals, is recommended. It is possible to call extremely interesting dances with this material. I strongly feel that this is as far along the drift fence as the vast majority of us should go. In my opinion callers could keep their dancers at this level, because the calling can provide plenty of challenge, yet the average weekly dancer can reach this level. The Experimentals will give us all

the new material we need.

However, many dancers dance several times a week, and these dancers are farther along the drift fence. They need all the programs up to this point and the Plus 1 and Plus 2. Very few dancers can be really proficient at this level; however, some dancers do need it. Certainly dancers who dance two, three or four nights a week will reach this level.

Dancers who can find no interest at this level have reached the end of the drift fence and are out in the open range. They have reached the challenge plateau and there are over 2000 more movements for them to learn.

I would like to ask all callers to stay within the drift fence and not leave the first area, with all the green grass, until it and all the water are gone. As you go from Basics to Extended Basics and on to Mainstream, *be sure* your dancers have really "gleaned all there is to glean" from this area. Remember, even cattle won't leave water and green grass until it is all used up. How about it? Let's all be guided by the drift fence.

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Square Dance— On The Upswing

by Rose Marie Smith
Vernon, Alabama

The square dance is making a comeback, according to Charlie Caldwell of Columbus, Mississippi. He ought to know. Charlie Caldwell, professional square dance caller, has been in the business for twenty years. "I started dancing," he says, "and I liked it so well I started picking up a few singing calls. Then I just grew along with the clubs."

The clubs, according to Caldwell, are springing up again all over Alabama and Mississippi. He recalls the time when square dancing was all the big rage. That was in the late 50's and Caldwell remembers his nights were filled with calls peculiar to the traditionally American dance, *allemande left* and *promenade*.

"We hit a slump then for awhile," he remembers. But now he predicts that square dance is on the up swing!

It must be true! One hot summer night in a shopping center parking lot at Vernon, Alabama, square dancers from Columbus, Mississippi and Vernon and Sulligent, Alabama drew a crowd of

enthusiastic spectators to an "old timey" square dance.

Caldwell's soft easy voice over the rhythmic country western and folk tunes called, "Honor your partner". Swish went the crinolines. Boots clicked on the asphalt. In a swirl of color, Flying Squares and Lamar Twirlers moved artfully through the forms and patterns of an age-old dance.

Caldwell estimates he uses about 50 basic square dance calls on a typical evening. "I guess I can do about 300 or more in all," he says, "but I call to the people who are dancing. Sometimes I talk to them. Sometimes I sing."

Some of the dancers say a good caller makes a good square dance. Charlie Caldwell, a good caller, has another explanation for the renewed interest in square dance throughout the South. "It's the friendship," he says. "The good fellowship. That's what brings them out."

A Lamar Twirler sums up the appeal of square dancing when he says, "It's just a lot of fun. Good clean fun!"

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UNCLE JOSH

Springboard for Square Dancing

by Gilbert Wallace
Huron, Ohio

In the good old yesterdays of long ago, his friends knew him as Cal Stewart. His full name was Calvin Edward Stewart. As a creative writer of "Punkin Centre" stories, and the top recording artist for the original Thomas A. Edison records, he became a beloved character and an adlib interpreter known as "Uncle Josh" Weatherby.

If you are fortunate enough to own a tattered recording of "Uncle Josh's Huskin' Bee" number 60260, following his monologue is the first square dance ever recorded in the world. Recorded in 1915, it is backed by a number called "War Talk at Pun'kin Center."

Long before Stewart's death, it was said that "Half the people in the insane asylums in this country got that way by listening to 'Uncle Josh' records in their village drug store."

With a voice as sexless as a fog-horn, Calvin developed a style and technique that attracted record buyers by the thousands. It was a style he claimed was formed by calling hogs and listening to the echo from the empty hog troughs, just before pouring in their evening hash. The listener can detect a nasal drawl along with the bucolic bluster, anchored to a lip-snorthing chuckle which seemed almost infectious.

No one has yet completely put together an entirely truthful story of his life for he was known to tell a lot of lies in order to observe the reactions. Even his birthday is unknown except for 1865 as the year. His parents were natives of Scotland, his father named William, and his mother's maiden name was Helen Douglas. How they came to the United States and isolated themselves

on a rundown Virginia hog-farm on the edge of the tobacco belt is unclear.

It was a very poor beginning for the family. Telling about it later, Calvin laughingly pointed out that "---- the little patch of land was so poor, they had to fertilize it to make bricks."

Stewart did pass on information he undoubtedly expected the public to believe. After finishing common school, he took an assortment of various jobs while drifting from one small rural hamlet to another. For awhile, as he worded it, "He was a chambermaid in a livery stable" before making his appearance on the stage of the National Theatre at Cincinnati. At one time he was employed making railway cross-ties, then as a slush cook on an Ohio River packet, and finally a train brakeman and fireman. At one time he served as an 'Overland Messenger' for Wells-Fargo Express Company.

His entry into the new field of recording is also shrouded in mystery. Some think it was with the United States Phonograph Company at Newark, N.J., about the year of 1893. He did some recordings for Columbia and for Emile Berliner's seven-inch discs, but considered his best work with Edison.

King of the American 'Hicktowns' and under the stand-by name of Josh Weatherby, record after record appeared with 'Uncle Josh' literally tumbling from their labels. Chucked full of bright sunshine, corn 'likker' and rural simplicity, they bore alluring titles, as, "Uncle Josh Takes the Census, —Uncle Josh Keeps House, —in a Barber Shop, in Society, —at the Photographers, —at Coney Island, —at

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the Opera, etc."

His name was ever associated with American folk-lore and square-dancing, and he became noted as a down-to-earth caller and the noted words of "---chickens in the bread-pan pecking out dough" are attributed to him. He was always welcome aboard where rural life and country dancing played a great hand in entertainment. In his birthday party record, probably recorded around 1919, Calvin certainly had the American square-dance in mind and finally leads his group in singing "Pick 'Em Up, Silas, --Lay 'Em Down, Zeke".

Heading for a dance, he had this to say, "When I got on my store clothes and my new calf skin boots, I tell you I looked about as scrimptious as any of them. Well, they had a dance, I think they called it a cowtillion, and that wuz what I wuz right to hum. I jist hopped out on the floor, balanced to partners, swung on the corners, and cut up more capers than any young feller that, it jist looked as if all the ladies wanted to dance with me."

Besides his beloved rural life, square-

dancin' and recording, Calvin Stewart had a great fondness for railroading, and among his reminiscence dedicated one of his poems in story form to John Toolihan of the early Lake Erie Railroads.

From his quotes on "Punkin Centre" philosophy was a small poem still remembered by many in his bid for lasting fame:

"I don't believe in kickin',

It ain't apt to bring one peace;

But the wheel what squeaks the loudest
Is the one what GETS the grease."

Calvin Stewart and his wife Rossini lived the last of their lives on a farm near Tipton, Indiana. Calvin died in Chicago, Dec. 7, 1919, of a brain tumor, having suffered a paralytic stroke while recording "Train Time at Punkin Center".

Without realizing it, Calvin had already told his goodbye from writings I now quote: "Guess that's my train; s'pose I'll have to be a-goin'; good-bye; cum down and see me some time if you kin, ev'ry one of ye; cum down about apple-butter time and just--butt in."

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To Contract Or Not To ContractThat Is The Question

by Allen Finkenaur
Trumbull, Connecticut



The subject of having a contract between the caller or cuer and the square dance club has been the topic of conversation for many years. Recently Callerlab produced a written form of contract which they believed would help both the caller/cuer (leader) and the club. However, many of the leaders and the clubs are not using any form of written contract and we believe neither wants to be really bound to a dance date by a contract. This article is written to get to the root of the problem, dispel some of the myths that surround the idea of contracts, and make both leader and club aware of the advantages of having a written document in regard to each date.

When a club representative picks up the telephone and asks a leader about a date for the club, and the leader agrees to handle the program, *there is an enforceable contract* whether or not the leader or club wants one (except for contracts which will take place more than one year in the future). All that a written contract document does at this point is to put the words of the parties in writing. The question to consider is the advantages and disadvantages of writing down the information about a dance date.

Square dancing has been in a period of transition for a number of years. In the olden days, the caller and dancers were friends and neighbors living in the same community. Dances were held from time to time and both caller and dancers were glad to have each other available. As the western style of the dance developed, the number of callers increased, round dancing increased, and the club form of dancing became

more popular. The increase in leaders and clubs led to more dance dates and the possibility of schedule conflicts and a need to have more structured agreements between leaders and clubs.

From both the leader's and club's point of view, we should consider the question: Is a formal contract necessary? The answer depends on each leader and on each club. There can be no hard and fast rule. In some cases, neither leader nor club will want or need a formal written contract. In some situations, both leader and club will ask for a written contract and in some relationships, one or the other will have reasons for preferring a formal contract. If the club and leader are very close, as in the olden days, a handshake or a simple letter listing nights and fee is all they will require. If, however, the leader has many bookings, and the club hires a number of different leaders and is a more "commercial" type of operation, both will need more information about the engagement and will want to be assured of no disagreement or misunderstanding. Here a written, formal type of contract is necessary.

A formal written contract would never be necessary if both leader and club had perfect memories and records and both were honest in their dealings with each other. A breach of a dance date can only occur because of a bad memory or record (losing track of the date); a desire to make a unilateral change after the agreement by only one of the parties; or an unforeseen problem forcing one or the other of the parties to not be able to perform — a catastrophe.

Bad records or bad memory may be partially cured by having a written

EXHIBIT A: Use letterhead, include date, and name and address of addressee.

This letter confirms our recent conversation that I will call a (description of dance) for your club on (date) from _____ to _____.

My fee for this entertainment will be (fee or formula for computing fee).

(Other specifications describing clubs or caller's responsibilities, hot hash, rounds, calling during refreshment break)

Two signed copies of this letter are sent to you with the request that your authorized representative sign and date below and return one copy to me.

(Closing remarks if desired.)

Yours very truly, (Signature)

Accepted for (Name of square dance club)

By (Signature of authorized representative) Date _____

document available to remind the parties of the date. The leader who books a date and later accepts a better booking for the same night, and the club that books a leader and finds a better one are morally wrong. A written contract won't stop dishonesty but may provide for compensation to the one who is hurt by the intentional failure of the other's performance. A catastrophe, an act beyond the control of either party, is a risk both parties to the contract should be willing to accept.

Neither has caused the problem; neither is at fault. Examples are: the leader is ill, a car breakdown keeps the leader from reaching the square dance hall, the square dance hall burns down.

Do you really want a formal contract? If something happens to break the dance date (non-catastrophic) will you take any action? Sue the other party? Consider this example: A leader is booked to call a dance and later the club decides it won't hold the dance. What action will the leader take? He can sue

EXHIBIT B: Dance Contract

This contract between (1), (2) and (3), (Club) is for a (4) to be held on (5) from (6) to (6).

The (2) will be expected to do the following to provide this dance: (7).

For the above entertainment, the club will be expected to pay the following: (8). In addition, the club will (9).

This contract will be void if any act beyond the direct control of either party occurs, with the following exceptions: (10)

Penalty for breach of contract is agreed as follows: (11)

Signature (2), (Date)

(Signature of authorized representative of (3) club, (Date)

FOOTNOTES: (1) Name of caller or cuer. (2) Write word "caller" or "cuer." (3) Name of club. (4) Write words "square dance," "round dance," or "contra dance." (5) Enter month, day and year. (6) Enter hour including a.m. or p.m. (7) Write a complete description of the entertainer's duties. (8) Clearly state the amount of the fee to be paid or the formula to be used to calculate the fee. (9) If the club is expected to make other payments in behalf of the caller or cuer or is expected to furnish things for his use, each item should be written out in detail including maximum and minimum amounts if appropriate. (10) List conditions under which parties will be excused from liability under the contract. If certain specific acts are agreed upon you could also say, "Acts beyond the direct control of either party include but are not limited to the following:" This phrase would be followed by a series of statements specifying the agreed acts. (11) If either party expects to be compensated for the other's failure, the computation of penalty must be clearly explained here. If there is to be a penalty for the caller or cuer being late, it should be written here with clear explanation of the meaning of "late" and how penalty or cure can be made.

and may collect damages. He may win dollars but will most likely lose future dance dates. Even more, club members and their friends who hear of his action against a club may not consider whether a leader is right or wrong but consider the leader as "unfriendly." If the leader does not come to the dance, as a club will you sue? Do you want this kind of leader for an evening of fun?

If you do not intend to sue and your action at most will be to take the erring party before the leader's association or club association, a formal contract may not be necessary. An informal letter describing the date is all that will be necessary. Would you, the leader or club, go to an association to try and get arbitration? What leader, who has lost a date under these circumstances, will take another date with this club that doesn't want him? Or what club wants a leader to ever come back who would intentionally breach an agreement?

If you still want a formal written contract, what should it contain? Very simply, the written words should spell out what is expected of each party in such detail that they both understand exactly what is to happen at the dance date. There should be two copies of the contract and each copy should be signed by both leader and authorized club representative. The contract should be dated and it would be beneficial to have a witness sign the contract copies to indicate they know the parties who signed. Both the formal and informal written contract should explain what is expected of the leader and may include such things as: (1) Level of calling (fun night, Mainstream, Plus 1, etc.), (2) Is the caller also expected to cue rounds? If so, what level: easy, intermediate, advanced? (3) Will the leader be expected to conduct a workshop or does the club not want a workshop session? (4) Approximately how many tips per hour are expected? (There could be round dances between tips. If so, is it a two plus one, or a two plus two program?) (5) For what hours is the leader scheduled? (6) An indication of a refreshment break and when it occurs. Is the leader expected to perform during the break? (7) Special items expected of

the caller, such as a hot hash tip, and expected of the cuer, such as line dances and contras. The more details in the agreement, the less left for later misunderstanding caused by the differing uncommunicated wishes of the parties.

The contract must also specify the club's responsibility. The leader's fee and how it is calculated is an essential element of the contract. Are any of the leader's expenses to be paid by the club in addition to the fee, such as lodging, meals, transportation? These items should be listed in the contract and minimum and maximum amounts specified.

Once each party understands what is expected of the other party to the contract, there should be a specification of what happens if either party fails to perform. These provisions should cover the "no show" leader and the "no dance" club. The penalty can be fixed at a dollar amount or some other agreeable solution in the event of a breach.

What about the late caller or cuer? Leaders should be ready to perform at or before the time the dance is to begin; they should not be off stage too long during an evening and should always call to the end of the dance hour. The contract can specify a tolerable lateness, such as fifteen minutes. A dollar penalty can be set or a formula to measure a reduction in fee can be spelled out in the contract. Perhaps the leader and club can agree that he can make up his late time by extending the dance.

What about the catastrophies unplanned, unknown and uncontrollable events that cancel a dance or limit its time? To some extent, these contingencies can be spelled out as exceptions, such as "Acts of God" or "Acts beyond the control of either party." The happening of these events may void the contract with no penalty to either party, or a provision can be made to cover these eventualities, e.g.: "If use of the hall of cancelled, the club must find an alternative place." "the caller will not be excused because of equipment failure."

Continued on Page 87

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915-692-6339

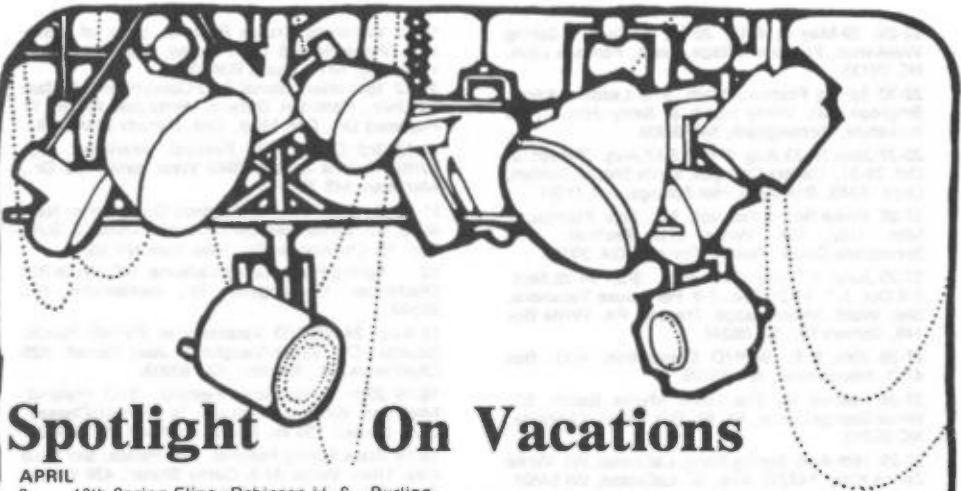
June 16 to June 24			
Aug. 12 to Aug. 19	 Johnny Marks San Antonio, Tex.	 Emily Jones Albuquerque, N.M.	June 24 to July 1
Aug. 5 to Aug. 12	 Wade Driver Houston, Texas	 Chris and Kitty Veer	 Chris Veer Austin, Texas
July 29 to Aug. 5	 Toby Thomson Denton, Tex.	July 29-Aug. 18	 Ted Young P. Stockton, Texas
July 22 to July 29	 Johnny Rodgers Cremo, Texas	July 29-Aug. 18	 Wade Driver
		July 16 to July 22	July 8 to July 15
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Spotlight On Vacations

APRIL

3- 13th Spring Fling, Robinson H. S., Burlington, Ontario. Write Mrs. Muriel McLeod, 778 Drury Ln., Burlington, Ont. Canada L7R 2Y2

6-7 Alabama Jubilee, P.O. Box 1085, Birmingham, AL 35201.

6-8 R/D Festival, Longview, TX. Write Charlotte Killingsworth, Rt. 2, Box 117A, Kilgore, TX 75662.

6-8 20th Ann. Derby City Festival, Kentuckiana S/D Assoc., Louisville, KY. Write Shirley & Nadine Stevens, 2512 Coronet Dr., Louisville, KY 40216.

7- N.C. Azalea Festival, Wilmington, NC. Write Lillnette Hiller, 230 Long Leaf Acres Dr., Wilmington, NC 28405.

7- 32nd NE Oklahoma S/D Assn. Festival, Tulsa, OK. Write Ken & Pam Cranke, Rt. 4, Box 595F, Broken Arrow, OK 74012.

7- Nov. 3 S/D Events at Andy's Trout Farm, Dillard, GA. Write P.O. Box 129, Dept. 5B, Dillard, GA 30538.

8- Promenade Jamboree, Bowling Green Univ., Bowling Green, Ohio. Write Emmett & Maxine Iliff, 1338 Chateau Circle, Findlay, OH 45840.

15- Akron Festival, Univ. of Akron, OH. Write Bert Greer, 1408 Lipton St., SW, Canton, OH 44720.

20-21 25th N.D. S&R/D Convention, Minot Civic Audit., Minot, ND. Write Mike Welder, 508 19th Ave., SW, Minot, ND 58701.

20-21 Shrimp Festival '79, Moody Center, Galveston, TX. Write Angelo Urbani, P.O. Box 3332, Galveston, TX 77552.

20-21 4th Spring Fling, Beckley, WV. Write Kay Darby, Box 83, Beaver, WV 25813.

20-21 Myrtle Beach Ball, Convention Center, Myrtle Beach, SC. Write Barbara Harrelson, 419 Hawthorne Rd., Lancaster, SC 29720.

20-21 17th Ann. S/D Festival, Central N.Y. Assoc., Clinton, NY. Write Norm & Johanna Foster, RR 7, Rome NY 13440.

20-21 International Azalea Festival, Norfolk, VA. Write Austin Moody, 608 Dallas Ct., Hampton, VA 23669.

20-22 Wagon Wheel Weekend, Concord, NH. Write Doug & Joyce Fuller, 147 Russell St., Woburn, MA 01801.

20-22; Sept. 14-16; Oct. 5-7; Nov. 2-4 Potawatomi Inn, Angola, IN. Write Bill & Cathi Peterson, 30230 Oakview, Livonia, MI 48154.

20-22 California S/D Convention, Sacramento. Write Dick & Juanita Kitson, 10622 Bryant St., #32, Yucaipa, CA 92399.

20-22 35th Ann. N.E. Folk & S/D Festival, Natick H. S., Natick, MA. Write NEFFA, 57 Roseland St., Somerville, MA 02143.

20; June 10 Weekends at Chula Vista. Write Judy Kaminski, Chula Vista Resort, Wisc. Dells, WI 53965.

20; Dec. 2 Weekends at Interlaken Resort Village, Lake Geneva, WI. Bill & Jacque Blevins, 1257 Franklin Lane, Buffalo Grove, IL 60090.

21 12th Ann. S/D Festival, Lynchburg, VA. Write CW & Shirley Dudley, 140 Briar Cliff Circle, Lynchburg, VA 24502.

21 2nd Ann. Mexican Fiesta, Jackson Cty Civic Ctr., Pascagoula, MS. Call Ron & Bonnie Gardner, 875-7304.



22-29; 29-May 6; 6-13; 20-27; 27-June 3 Spring Weekends, Fontana Village resort, Fontana Dam, NC 28733

22-30 Spring Festival, Mich. S/D Leaders Assn., Brighton, MI. Write Norm & Betty Hill, 17195 Kirkshire, Birmingham, MI 48009.

22-27; June 18-23; Aug. 5-10, 12-17; Aug. 29-Sept. 2; Oct. 28-31; Callers Colleges. Write Sharon Golden, Dept. AMS, Box 2280, Hot Springs, AR 71901.

27-28 Wake-Robin Festival, Mt. City Playhouse, Mtn. City, GA. Write S/D Festival, 4259 Springdale Circle, Powder Springs, GA 30073.

27-29; June 1-3; July 20-21; Aug. 3-5, 24-26; Sept. 7-9; Oct. 5-7, 19-21; Dec. 7-9 Penthouse Vacations, Geo. Wash. Motor Lodge, Trevoese, PA. Write Box 146, Somers Pt., NJ 08244.

27-28 20th N.E. S&R/D Convention, P.O. Box 4713, Manchester, NH 03108.

27-28 Festival By The Sea— Myrtle Beach, SC. Write George Lanier, Rt. #3, Box 259-H, Charlotte, NC 28210.

27-29 18th Ann. Spring Fling, LaCrosse, WI. Write Zelma King, 1422 E. Ave., S., LaCrosse, WI 54601.

28- 15th Ann. Spring Festival, Asheville, NC. Write Dr. S. Dexter Squibb, 4 Honey Dr., Asheville, NC 28805.

28- Spring Fling, Irwin, PA. Write Gary Diehl, 3029 Auberle St., McKeesport, PA 15142.

28-29 West. Nebraska S&R/D Festival, Ogallala, NE. Write Don & Coletta Searle, Box 63, Ogallala, NE 69153.

29- Lucky Twirlers Spring Fling, Fryburg, OH. Write Norman & Sally Kinch, RD 1, Box 201, Shippensburg, PA 16254.

MAY

4-5 Kansas State S/D Convention, Topeka; Write Chris & Kay Christian, 1939 Wayne Ave., Topeka, KS 66604.

4-5 Grand Strand Festival, Myrtle Beach, SC. Write Don Williamson, Rt. 8 College Hills, Greenville, TN 37743.

4-5 26th Magic city Hoedown, Billings, MT. Write YSDC, P.O. Box 20141, Billings, MT 59104.

4-6 20th Annual Buckeye Square/Round/Contra Convention, Dayton, OH. Write Charles & Louise Molloy, 7313 Barr Circle, Dayton, OH 45459.

4-6 California Round A Rama, Fresno Townhouse, Fresno, CA. Write Bob oberatson, 424 E. 230th St., Carson, CA 90745.

4-6 Silver State S/D Festival, Ingleside Inn, Staunton, Reno, NE. Write Chuck & Linda Swift, 11552 Alta Vista Dr., Sparks, NE 89431.

4-6 Springtime in the Valley, Ingleside Inn, Staunton, VA. Write Duke Hagedorn, 8517 Crestview Dr., Fairfax, VA 22030.

4-6 Spring Weekend, The Inn at East Hill Farm, Troy, NH. Write Raiph Page, 117 Wash. St., Keene, NH 03431.

5- 21st Annual Danceorama, Brockport, NY College. Write Ies & Vi Walther, 150 Feltzner Rd., Rochester, NY 14626.

5- MT Sopres Carbonaires Annual Spring Fling Dinner & Dance, Glenwood Spgs. Colo. Write Joan Lewis, 512 W. 12th St., Glenwood Spgs., CO 81601.

9- Fly to Hawaii. Sharon Golden, P.O. Box 2280, Hot Springs, AR 71901.

9- Niagara Falls Blossom Festival. Write Cascade Squares, 6560 Cook St., Niagara Falls, Ont. Canada L2G 1H4.

10-12 Winnipeg Crocus Festival, Univ. of Manitoba. Write Belle & Gord Hesse, 789 Niagara St., Winnipeg, MT Canada R3N 0W2.

10-12 18th International S/D Convention, McMaster Univ., Hamilton, Ontario. Write Joan Fraser, 71 Roywood Dr., Don Mills, Ont. Canada M3A 2O9.

11-12 3rd Queen City Festival, Meridian, MS. Write Thelma Cosby, 4943 West gate Hills Dr., Meridian, MS 39301.

11-13 Dance Weekend, Hudson Guild Farm, Netcong, NJ. Write Joan Carr, Country Dance & Song Soc., 55 Christopher St., New York NY 10014.

12 Spring Fling, Camp LeJeune, NC. Write Bill Dischinger, 18 Longstaff St., Jacksonville, NC 28540.

15-Aug. 24 S&R/D Vacations at Parrish Ranch, Boulder, CO. Write Vaughn & Jean Parrish, 825 Cherryvale Rd., Boulder, CO 80303.

18-19 20th Tulip Time Festival, S/D Holland, Michigan. Write the Festival, % John McClaskey, Civic Center, 150 W. 8th St., Holland, MI 49423.

18-19 State Spring Festival, Salt Palace, Salt Lake City, Utah. Write Al & Cathy Shiner, 429 Willow Ave., Salt Lake City, UT 84107.

18-19 Dixie Roundup, Auditorium, Gatlinburg, TN. Write P.O. Box 199, Bristol, TN 37620.

19-20 24th S/D Festival, Traverse City, MI. Write Darrell Figg, 3138 Gord-Ann Ct., Traverse City, MI 49684.

18-20 Holiday in May R/D Weekend, Turkey Run, IN. Write Clancy & Betty Mueller, 112 Hollybrook Dr., New Whiteland, IN 46184.

19 R/D Clinic, San Antonio, TX. Write Don & Pete Hickman, 12118 Los Cerdos, San Antonio TX 78233.

20 Spring Fling, Chicopee, Mass. Write Len Houle, 81 Meadow St., Chicopee, MA 01013.

25-26 Memorial Day Jamboree, Natchez Trace Inn, Tupelo, Ms. Write Ramona Swain, 4776 Welchshire Ave., Memphis, TN 08117.

25-26 Ingleside S&R/D Festival, Staunton, VA. Write Ingleside Festival, P.O. Box 224, Goshen, VA 24439.

25-26 Stardusters Annual Spring Fling, Wm. Fleming H. S., Roanoke, VA. Write Doris & Dan Jackson, 5704 Castle Rock Rd., Roanoke, VA 24018.

25-26 Mountain - Western S/D. Hoedown Island, Slade, KY. Write Richard Jett, Campton, KY 41301.

25-27 Vincennes Festival, Vincennes, IN. Write Bill VanWey, 509 South 1 1/2 St., Vincennes, IN 47591.

25-27 Travel To Las Vegas. Write Dorothy Brown, 1913 Theresa Ave., Las Vegas NV 89101.

25-27 26th Florida S&R/D Convention, Civic Center, Orlando, FL. Write Convention, P.O. Box 241, Atlantic Beach, FL 32233.

25-28 S&R/D Festival, Billings, MT. Write YSDC, P.O. Box 20141, Billings, MT 59104.

25-28 Memorial Day Campout, Camp Murray, Ft. Lewis, WA. Write 4525 Ferndale Ct., Olympia, WA 98501.

25-Sept. 8 S/D Weeks at Bear Lake S/D Kamp, Garden City, UT. Write Bill & Pauline Bailey, P.O. Box 748, Afton, WY 83110.

25-Sept. 15 Fun S/D Vacations, Lionshead Resort & Dance Ranch, W. Yellowstone, MT 59758.

26 17W Swingers Roundup, Walden Arena, Lively, Ontario. Write Nora Griffiths, 242 Ernest

St., Naughton, Ont., Canada P0M 2M0.

26 Cannonaders 20th Ann. Round-up, Gettysburg, PA. Write Clair & Louise Hikes, Box 14, Gardners, PA 17324.

26 Peach Blossom Fest., Canojahorie, NY. Bill Lettis, 12 Shultz St., Canajoharie, NY 13317.

26-Dec. 26 Square Dance Vacations Peaceful Valley, Colorado. Write Karl E. Boehm, Peaceful Valley Lodge, Star Rt., Lyons CO 80540.

JUNE

1-2 7th Ann. Chicago Area S&R/D Convention, Elk Grove Village, Illinois. Write Metro Chicago Assn., Bob Huster, 7814 N. Neva Ave., Niles, IL 60648.

1-2 Tennessee State Convention, Nashville, Tenn.

1-2 Tennessee Square-UP, Gatlinburg, TN. Write Box 3176, Kingston, TN 37664.

1-3 Honeyland Festival, Concord College, Athens, WV. Write Zell McGriff, 204 Highland St., Beckley, WV 25801.

1-3 R/D Clinic, Durham, NC. Write Ruth Jewell, 2725 Rothgeb Dr., Raleigh NC 27609.

1-3 June Weekend, Turkey Run State Park. Max Forsyth, 9901 Pendelton Pk #177, Indianapolis, IN 46236.

1-3 Dance-A-Rama Weekend, Camp Calvin Crest, Fremont, NE. Write Harold Bausch, 2120 Jaynes St., Fremont, NE 68025.

1-3 S&R/D Weekend, Houghton Lake, MI. Write Dave & Shirley Fleck, 3444 Orchard Tr. Dr., Toledo, OH 43606.

2- 17th Ann. Texas State S&R/D Festival, Ft. Worth, Tx. Write Lee & Lettie Reed, 8227 Matthy Dr., Houston, TX 77061.

2- 9th Ann. Buttercup Ball, Arkport, NY. Write Jim & Blanche Robords, RD 2, Arkport NY 14807.

2- 5th Summer Special Timberville, VA. Write Garland & Judy Golladay, Rt. 1, Timberville, VA 22853.

2-4 Hummel Dance, Hamburg, Germany. Write Manfred Lemanski, Sachsenweg 26F, D-2000 Hamburg, W. Germany.

3-30;Aug. 19;Oct. 13 S/D Vacations at Kirkwood Lodge, Box 37, Osage Beach, MO 65065.

8-9 Silver Edition (25th), Colorado State Festival, Gunnison, CO. Write Dale & Nina Cook, 478 Fruitwood, Gr. Junction, CO 81501.

8-9 Fun In the Sun, Myrtle Beach, SC. Write Bill & Peggy Mitchell, 105 Stribling Cir., Spartanburg, SC 29301.

8-9 Alabama State Festival, Huntsville. Write Max Rosenthal, 3318 Hastings Rd., Huntsville AL 35801.

8-9 Kameska Kapers, Watertown, SD. Write Mrs. Clayton Carlson, 515 9th St., NE, Watertown, SD 57201.

8-9 1st Ann. Raystown R&S/D Festival, Huntingdon, PA. Write John York, 508 Penn St., Huntingdon, PA 16652.

8-9 St. Lawrence Area S&R/D Festival, Canton, NY. Write John Ouder Kirk, Rt. 2, Canton, NY 13617.

8-10 9th Ann. Campers Delight, Fairgrounds, Old Washington, OH. Write Dale & Maxine Eddy, 110 Sunset Lane, Marietta OH 45750.

9- June Jamboree, Honeywood Arena, Honeywood, Ontario, Canada. Call 519-925-6394.

14-16 Ann. S&R/D Festival, Pensacola, FL. Write Chuck & Susan Samples, Rt. 4, Box 192J, Milton, FL 32570.

15-16 15th Ann. Idaho S&R/D Festival, Rexburg, ID. Write Everett Fisher, 222 e. 3rd, S., Rexburg, ID 83440.

15-16 13th Ann. National Mt.-Style S/D Festival, Hoedown Island, Slade, KY. Write Richard Jett, Campton, KY 41301.

15-16 8th Rio Summer Fling, Virgil Tate Lodge, Cross Lanes, WV. Write Billy Gene Evans, Box 203, Rt. 2, Gallipolis, OH 45631.

16;Aug. 19 Fun Valley S/D Resort. Write Mack & Jean Henson, P.O. Box 208, South Fork, CO 81154.

17-22 S/D Vacation, Dance Ranch, Estes Park, CO. Write Frank Lane, PO Box 1382, Estes Park CO 80517.

22-23 Family Trail-In Weekend, Milwaukee, Wis. Write Eddie Powell, 1699 Brice Rd., Reynoldsburg, OH 43065.

22-23 Wash. State S/D Festival, Edmonds, WA. Write P.O. Box 860, Marysville, WA 98270.

24 Benefit S/D for Sr. Citizens Building Fund, Middle School, Methuen, MA 01844.

24 Trail Dance, Oregon, IL. Write Bob Kelsner, 305 N. 5th St., Oregon, IL 61061.

25 Trail Dance, Tinley Park, Ill. Write Bob Poyner, Rt. 3, 265 Kay Dr., Plainfield, IL 60544.

26 Trail Dance, Kenosha, WI. Write Bob & Liz Wilson, 615 Westmoreland Ave., Waukegan, IL 60085.

24-27 Trail In Festival of Stars, Interlaken Lodge, Lake Geneva, WI. Write Royal Holiday, 1257 Franklin Ln., Buffalo Grove, IL 60090.

25 Trail in Dance, Chicago, IL. Write Duane & Donna Rodgers, 304 Springfield, Park Forest, IL 60466.

25-27 Super School II (callers), Elmhurst, IL. Write Taylormade Holidays, 1112 Royal St. George, Naperville, IL 60540.

28-30 28th Nat. Conv., Milwaukee. Write P.O. Box 1979, Port Washington, WI 53074.

29-30 Swinging Weekend, River Ranch Resort, Lake Wales, Fla. Write Louise Walter, Rt. 2 Box 363, Okeechobee, FL 33472.

JULY

1-6 Dance-A-Cade, Hunt Valley Inn, Maryland. Joe & Es Turner, 7409 Masters Dr., Potomac, MD 20854.

1-7 Callers School, Rutland, VT. Write Dick Leger, 16 Sandra Dr., Bristol, RI 02809.

2-6 Ohio Valley Callers College, Columbus, Oh. Write Dewey Hart, 1307 Nancy Lane, Columbus OH 43227.

5-8 Alaska State Convention, Anchorage. Write Sid & Beulah Galistad, 7541 E. 4th, Anchorage, AK 99504.

6-7 Lady's Slipper S/D Jamboree, Summerside, P.E.I. Write Bill & Ella Miller, Miscouche RR, P.E.I. Canada.

6-8 Venice Round-A-Rama, Hagerstown, MD. Sold out. For waiting list, contact: Round-A-Rama, 1125 Haven Rd., Hagerstown, MD 21740.

6-8 Training Clinic for R/D Teachers, Lubbock, TX. Write Dave & Nita Smith, 3413 75th St., Lubbock, TX 79423.

6-8 Intermountain S&R/D Assoc. Funstitute, McCall, Idaho. Write Gage Jaspersen, 5219 Cassia, Boise, ID 83705.

6-8 Calgary's Stampede, Alberta. Write Glenn Platto, 5319 Valiant Dr., NW, Calgary, Alberta, Canada T3A 0Y9.

6-8 Tip Top Special, Hiram College, Akron, OH. Write Dave & Shirley Fleck, 3444 Orchard Trail Dr., Toledo, OH 43606.

7-3rd Ann. Royal Gorge Bridge Special, Canon City, CO. Write Earl Erps, 224 Riverside, Canon City, CO 81212.

8-12 Callers College, Harmony, PA. Write Ed Foote, 140 McCandless Dr., Wexford, PA 15090.

8-12;15-19;26-30 Callers Colleges, Frank Lane's Dance Ranch, P.O. Box 1382, Estes Park, CO 80517.

8-22 Adventure in South America, 15 days. Contact Irv & Betty Easterday, RD 2, Boonsboro, MD 21713.

13-15 10th Ann. Leadership Seminar, Central Wash. State College, Ellenton, Wash. Write Millie & Ray Amundson, 3615 Sunset Way, Longview, WA 98632.

13-15 A-2&C-1 Challenge Weekend, Laurel Ridge Cpgd., Otis, MA. Write Joe Uebelacker, Durfee Rd., Buskirk, NY 12028.

13-15 Montana Round-A-Rama. Write Lee Roy & Peggy Anderson, 1321 Idaho St., Missoula, MT 59801.

14 R/D Festival, Civic Center, El Paso, TX. Write SWASDA, P.O. Box 3693, El Paso, TX 79923.

15-20 Lloyd Shaw Foundation Dance Week, Scandinavian Lodge, Steamboat Spgs., CO. Write The Foundation at 1480 Hoyt. St., Lakewood, CO 80215.

15-20 Callers School, Marshall, Indiana. Write Dick Han, 513 S. Bluff, Monticello IN 47960.

17-19 National Camporee, NSDCA Wood Cty Fairgrounds, Bowling Green, OH. Write Stan & Arline Bucksy, 20570 Evon Ln., Weston, OH 43569.

19-21 National Carousel R/D Festival, Muehlebach Hotel, KC, MO. Don & Dot Hansen, 474 Bear Lake Rd., N. Muskegon, MI 49445.

20-22 Summerthing Weekend, Enfield, CT. Write Doug & Joyce Fuller, 147 Russell St., Woburn, MA 01801.

21-28;28-Aug 4;5-12;19-26 Dance Weeks at Pine-woods Camp, Plymouth, MA. Joan Carr., Cty. Dance & Song Soc., 55 Christopher St., Ny., NY 10014.

22-25;Aug. 2;5-8;12-16;19-23 Callers Schools. Write Earl Johnston, P.O. Box 2223, Vernon, CT 06066.

23-28 Adirondack Square Dancing Week. Write Mary & Bill Jenkins, Mockingbird Hill in Minerva, Olmstedville, NY 12857.

27-28 9th S&R/D Festival, Huntington, WV. Write Sonny & Mary Bess, 646 Adams Ave., Huntington, WV 25701.

27-28;Aug.24-25 Back 40 Campground Square Dancing, Rushsylvania, Oh. Write Tom Tarleton, 126 Grove St., Marysville, OH 43040.

27-28 Arkansas State S/D Convention, Little Rock. Write Joe & Nadine Higgins, 6708 Westover Dr., Little Rock, AR 72207.

27-29 Dance Colorado, Cutty's Coaldeale, CO. Write Alma Cash, 3711 Montebells Dr., Colo. Spgs., CO 80918.

28-29 S/D Festival Owensboro, KY. Write Wilbur & Wilma Coomes, 2142 Tamarack Rd., Owensboro, KY 42301.

29-Aug. 4 Callers School, Rocky's Rec. Area, Boonville, NY. Write Dick Leger, 16 Sandra Dr., Bristol, RI 02809.

30;Aug. 10-11 Fulfilled Days in Hawaii. Write Bill & Carolyn McVey, 9380 Indian Spring Dr., Roswell, GA 30075.

31-Aug.3 17th Annual Reunion, Overseas Dancers, Bartonsville, PA. John & Freddie Kaltenthaler, Box 277, Pocono Pines, PA 18350.

August

2-5 12th Minnesota Callers Clinic, Maple Plain, Mn. Write Warren Berquam, R 1 Box 187, Maple Plain MN 55359.

3-4 7th S/D Festival, Dogpatch, USA, Convention Center, Dogpatch, Ark. Write Dick Phillips, PO Box 394, Harrison AR 72601.

3-4 17th Ann. Gulf Coast S/D Festival, Biloxi, Miss. Info: 863-1856 or 863-6600.

3-4 Thunderbird Squares 5th Ann. Festival, Skateworld, Sikeston, Mo. Write Betty Sheehy, 601 Elm, Sikeston MO 63801.

3-4 Red Boot Festival, Crossnore, N.C. Write Don Williamson, Rt. 8 College Hills, Greenville TN 37743.

3-5 HJB Roundup, Virgil Tate Lodge, Cross Lanes, W.V. Write Billy Gene Evans, Box 203 Rt. 2, Gallipolis OH 45631.

3-5 Starfest 79 R/D Weekend, St. Paul, Mn. Write Jim & Jois Odum, 10509 Normandale Blvd, Bloomington MN 55437.

5-8 Callers College, Bellarmine College, Louisville, Ky. Contact: Ed Preslar, 3111 S. 4th St., Louisville KY 40214.

6-11 B.C. S/D Jamboree, Penticton, B.C. Write PO Box 66, Penticton, B.C.

10-12 Gateswingers Family Campout, Circle 8 Ranch, CleElum, Wash. Write Barbara Cobb, 55 W. Washington Ave. #85, Yakima WA 98903.

10-12 14th Annual Callers College, Omaha, Neb. Write Harold Bausch, 2120 Jaynes, Fremont NE 68025.

10-12 Bob Fisk No. Mich. Weekend. Write D. Seppanen, Rt. 2 Box 78, Marquette MI 49855.

10-12 Holiday S&R/D Weekend, Holiday Inn, Burlington, Ia. Write Holiday Weekend, 625 So. 5th, Burlington IA 52601.

11-12 Mini-Weekend, Sarnia, Ontario. Write Bill Peterson, 30230 Oakview, Livonia MI 48154.

12-17 Callers College, Las Vegas, Nev. Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129.

12-17 Round-A-Rama Institute, Bloomington, Ind. Write 1125 Haven Rd., Hagerstown MD 21740.

12-18 Callers College, Dillard GA. Write Jerry & Becky Cope, Box 129, Dillard GA 30537.

17-19 Trailer Weekend, Waffle Farm, Coldwater, Mich. Write Bill & Cathi Peterson, 30230 Oakview, Livonia MI 48154.

19-24 Manning Smith R/D Institute, Stillwater, Ok. Write Nita Smith, 2011 S. College, Bryan TX 77801.

24 Fiesta Festival, College of Santa Fe Alumni Hall, New Mexico. Write Charles S. Armijo, 2506 Alamosa Dr., Santa Fe NM 87501.

26-30 Fort Wayne, Indiana, Callers College. Write Jim King, 9616 Lower Huntington Rd., Ft. Wayne IN 46809.

31-Sept 3 Kon Yacht Kickers Labor Day Jamboree, Conneaut Lake Park, Pa. Write Jim & Cheryl Moore, 1115 S. Cottage St. Meadville PA 16335.

26-31 Callers Coll'ge, Rainbow Lake Lodge, Brevard, N.C. Write Charlotte Davis, 212 McAlpin, Erlanger KY 41018.

30-Sept. 2 9th Ann. Singles Dance-A-Rama, Kansas City, KS. Write Betty Ross, 5915 Trammell Rd., Morrow GA 30260.

31-Sept. 2 14th Ann. Western S/D Festival, Hoedown Island, Slade, Ky. Write Richard Jett, Campton KY 41301.

31-Sept. 2 Labor Day Weekend, Turkey Run State Park, Marshall, Ind. Write M. Forsyth, 9901 Pendletown Pike, Lot 177, Indianapolis IN 46236.

31-Sept. 1 Hog Capitol S/D Festival with Rounds, Kewanee, Ill. Write William Spiegel, R 2, Box 74, Kewanee IL 61443.

31-Sept. 3 9th Ann. Petticoat Campout, Neuwaukum Grange, Auburn, Wash. Write Duane Oswald, 2519 F St. SE, Auburn WA 98002.

31-Sept. 3 Hidden Valley Campground, Ohio. Write Dave & Shirley Fleck, 3444 Orchard Trail Dr., Toledo OH 43606.

SEPTEMBER

2-9, 9-16, 16-23, 23-30, 30-Oct. 7 Fall S/D Weekends, Fontana Village Resort, Fontana Dam, N.C. 28733.

4-9 30th Annual Folk & S/D Camp. The Inn, East Hill Farm, Troy, N.H. Write Ada Page, 117 Washington St., Keene NH 03431.

7-Nov. 18 Weekends at Chula Vista. Write Judy Kaminski, Chula Vista Resort, Wisconsin Dells, Wisconsin 53965.

14-16 Midwest Weekend, Lima, Ohio. Write Sharon Crouse, 2800 Well, Lima OH 45804.

21-23 Oconostota Festival, Mt. City Playhouse, Mt. City, Ga. Write Buddy & Becky Allison, 4259 Springdale Circle, Powder Springs GA 30073.

21-23 Callers College, Toledo, Ohio. Write Eddie Sv. vell, 1699 Brice Rd., Reynoldsburg OH 43068.

21-23 Fall Ball, Turkey Run State Park. Write Max Forsyth, 9901 Pendelton Pike, Indianapolis IN 46236.

22-29 Septemberfest, Ky. Dam Village State Park, Gilbertsville, Ky. Write Sid Jobs, Rt. 6 Box 238A, Murray KY 42071.

23 thru Oct. 29 5 1-week S/D trips to Interlaken, Switzerland. Write ASD, PO Box 788, Sandusky OH 44870.

27-29 18th Delaware Valley S&R/D Convention, Sheraton Hotel, Philadelphia, Pa. Write Clarence & Juanita Dye, 152 Bortondale Rd., Media PA 19063.

28-29 9th Nebraska S&R/D Convention, Gothenburg, Neb. Write Frank & Alice Boyd, RR1, Gothenburg NE 69138.

28-30 Flaming Leaves Festival, Lake Placid, N.Y. Write High Peaks Squares, Box 945, Lake Placid NY 12946.

28-30 2nd Ann. Advanced Level S/D Weekend, Ingleside Red Carpet Inn, Staunton, Va. Write C.W. or Shirley Dudley, 140 Briar Cliff Cir., Lynchburg VA 24502.

28-30 R/D Clinic, Lima, Oh. Write Dave & Shirley Fleck, 3444 Orchard Trail Dr., Toledo OH 43606.

28-30 Autumn Holiday, Burr Oak Lodge, Glouster, Ohio. Write Maxine Eddy, 110 Sunset Lane, Marietta OH 45750.

30 13th Buckwheat Festival Dance, Camp Dawson, Kingwood, W.V. Write Jean & Frank Slagle, c/o City Hall, Kingwood WV 26537.

OCTOBER

5-6 Sunnyland Retreat, Myrtle Beach Civic Center, S.C. Write Box 3176, Kingsport TN 37864.

Continued on Page 92

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CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

Callerlab has been selected to conduct the Callers' Seminar at the National Square Dance Convention to be held in Milwaukee on June 28, 29, 30, 1979. The staff for this twelve hour seminar includes some of the outstanding caller trainers in the business today. Coordinating the program will be John Kaltenthaler, the Executive Secretary of Callerlab. The other members of the staff include Jack Lasry, Chairman of the Board of Callerlab, Lee Kopman, Dave Taylor, Cal Golden, Stan Burdick, Herb Egender, Jon Jones and Jerry Schatzer, all members of the Board of Governors of Callerlab. Rounding out the staff will be Clint McLean, Cal Campbell and Ed Foote, all active members of Callerlab and their important committees. The subjects that will be covered parallel the curriculum designed by Callerlab and will include six jammed packed sessions of two hours each. The sessions will be held daily from 9:00 to 11:00 AM and from 2:00 to 4:00 PM. Coffee and danish will be available at the morning sessions for those who desire to purchase this type of breakfast. Sessions will include the following topics:

Music, Timing, Rhythm, Sound Sys-

tem Adjustments and Personal Relationships, Recruitment, One Night Stands, Public Relations and Showmanship, Creative Choreography and All Position Dancing at the mainstream and Quarterly Selection levels, Programming and Methods of Calling to include memory, zeroes, equivalents, modular and sight, Teaching classes and Home Programs, The Caller's Partner, Singing Call Techniques, Resources and Self Study.

If you are a caller and desire to get some outstanding training and want to insure a tax deduction for attending the convention, plan now to attend these sessions. It is a rare opportunity to get this much talent in one place. You will get the first hand knowledge that these callers have accumulated over their many years of experience. Each session will include theory as well as personal illustrations and handouts to take home with you.

If you are a dancer and want to find out what goes on behind the mike, sit in on a session or two. You will gain a new respect for your home club caller and the training that he (or she) has acquired over the years. There is no charge for this seminar.

10th ANNUAL

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July 15-19

For Callers With More Than
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Earl Johnston
Frank Lane
Bob Fisk

August 26-30

For Callers Who Have
Attended Callers' College

Frank Lane
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RHYME TIME



GRADUATION

At last we finished our square dance lessons,
 Received our diploma after fifteen sessions.
 Our caller then said, "Go dance and have fun;
 Remember, your learning has just begun."
 We went to our first dance on a Saturday night.
 The hall full of people was quite a sight.
 I was so excited I felt like a child
 At a first party, too scared to smile.
 Never, I thought, in my wildest imagination
 Will I be able to do those whirling girations.
 I told everyone, "We have just graduated."
 I'm sure they could tell when we first promenaded.
 I repeated it often, "You see, we are new."
 My corner said, "Relax, we'll pull you through."
 I must admit they really did try;
 But I made such mistakes I wanted to cry.
 My corner said, "Don't be discouraged" as he gave me a turn.
 "Give yourself time; you're going to learn.
 We've all been where you are just now."
 He perked up my spirits and cheered me somehow.
 So we danced, and danced and danced some more.
 Each dance was easier than the one before.
 We've been dancing for years, all over the nation,
 But I've never forgotten our dance graduation.
 I try to remember when dancers are new
 That everyone's scared as I was too.
 Whenever beginners dance in a square
 It takes just a smile to show that you care.



by Glenna Grimmer
 Farmers Branch, Texas

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MAY 18 & 19, 1979

\$12.00 per couple - Limit 200

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FRIDAY, MAY 18th

9:00-12:00 P.M.Dance

9:00-12:00 P.M. DANCE

SATURDAY, MAY 19th

10:00-12:00 noon Workshop

2:00-5:00 P.M. Matinee Dance

7:30 and 9:30 P.M. Renfro Valley Barn Dances

12 Midnite - 2:00 A.M. Midnite Special Dance



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Memorial Week

4th of July Week

AND TOP CALLERS From Wyoming and Idaho	Harry Baker Utah May 25 thru 30	Fred Brown Utah May 31, June 1, 2	Marlin Hull Calif. June 4 — 9	Wade Driver Texas June 11 — 14	Dave Gault Wyo. June 14 — 23	Penny & Ross Crispino Idaho June 25 — 30	Bob Baier Texas July 2 — 7	
	Randy Daugherty Miss. July 9, 14, 11	Don Williamson Texas July 12, 13, 14	Dale Cassidy Calif. July 18 — 21	Ralph Silvis Texas July 23, 24, 25, 30, 31, 1	Renny Mann Utah July 26, 27, 28	Dick Walbol Calif. Aug. 2, 3, 4	Claude Ross Mo. Aug. 6, 7, 8	
	Al Nora Calif. Aug. 9, 10, 11	Lee Haisel Calif. Aug. 13, 14, 15	Garth Pierce Utah Aug. 18 — 19	Kim Hohnholt Wyo. Aug. 20 — 25	Carl Golden Ark. Aug. 28-Sept. 2 & Caller's College	Scott Smith Utah Aug. 27 — Sept. 2	Stan Berdich Ohio Sept. 3 — 8 Subscription Basis	Walt Cole Utah Sept. 3 — 8

Labour Day Week

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Persons _____ Arr. Date _____

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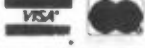
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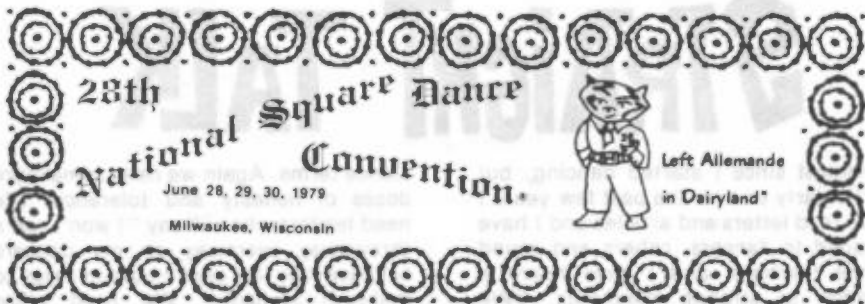
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Oct. 1 P.O. Box 748 — Alton, Wyo. 83110

May 1 (307) 886-5540

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28th National Square Dance Convention

June 28, 29, 30, 1979

Milwaukee, Wisconsin



Left Allemande
in Dairyland"

EXCITING EXHIBITIONS

One of the most spectacular and renewing times of the convention is to rest the weary body and enjoy the exhibition groups. At the National in Milwaukee you will have two opportunities to view the exhibition groups. They will be presented prior to the evening program in the Arena, a facility with 9,000 elevated seats. The exhibition program will also be presented in Bruce Hall, which also has elevated seats for 3,000. Here the evening program will be presented halfway through the exhibitions. What a plus—tired feet won't have to walk so far.

The following groups have registered to demonstrate their unique routines in Milwaukee: Silver Swingers, California; Let's Dancers, Texas; National Cowboy Hall of Fame, Oklahoma; Maycroft Square Tappers, Michigan; Star Promenaders, Minnesota; Jim's Dandies, Colorado; Squarenaders, California; Perfect Squares, Minnesota; O.K. Cloggers, Oklahoma; Air Cap Tappers, Kansas; Calico and Boots, Colorado; Happy-Tappers, Missouri; Kalamazoo Kids 'n Kusins, Michigan; Royal Sil-O-Ets of Minnesota and The Spirits from Texas.

Make sure and include viewing these fine groups as a definite part of your agenda while at the convention in Milwaukee on June 28, 29, and 30.

SOUND

The Services Committee for the 28th National Square Dance Convention has finalized their agreement with Jim Hilton of Hilton Audio Products, Inc., of Concord, California to provide sound for all the dance halls for the convention, in conjunction with the house Sound System.

Jim will provide all the units needed in the dance halls, as well as capable individuals to monitor each of the systems while in use.

Jim has spent a great deal of time viewing and testing the dance areas to be used. He has shared his expertise in suggesting many ways that convention officials might be able to obtain the best sound possible for the Convention.

The sound for all After Parties will be supplied by the Sound committee using the equipment of Wisconsin callers. Sound in the Education Panel Rooms will be house sound.

YOUTH SPECIAL EVENTS DANCE

Youth, mark your calendar for Friday, June 29th for the "Salute to 25 Years of Music" with Steve York, one of Milwaukee's finest D.J.'s. It will be held from 11:00 p.m. to 2:00 a.m. in Juneau Hall. There will be a dance contest. Free albums will be given away. Free admittance by convention badge only!

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STRAIGHT TALK

Almost since I started dancing, but particularly so over the past few years I have read letters and articles and I have listened to dancers, callers and round dance teachers, and I have heard a number of strange comments. "We need a moratorium on new square dance moves"; "Challenge or high frequency dancers are ruining square dancing; "International cueing is ruining round dancing"; etc.; etc.

I think what I *am* really hearing are two things that can do considerable harm— dishonesty and intolerance.

Let's start with square dancing. Callerlab has established some very workable lists for what every level dancers desire. We need callers who are honest enough to say to dancers "You are not yet Mainstream II dancers and you won't be until you have learned all the Mainstream I figures and more important have learned to enjoy them!" We need callers who can say to the pushy ones (and they are there in every club and every level from Basics to C4.) "I can't handle what you are looking for and still give you an interesting dance." We need clubs who can say "We are a Mainstream I club working on quarterly selections and that is what we do best and where we intend to stay." We need dancers who will say "I don't have the time, or ability, or desire to go beyond my present level, but I intend to have all the fun in the world doing it." We most of all need callers, clubs and dancers who can say, honestly, "I don't understand what those XYZ dancers are doing or what is driving them but they too are square dancers and I hope they have as much fun as I do." On a minor note we need Callerlab to establish guidelines for defining at what point a club is say Mainstream II (when they *know* the list or when they start to learn it).

Now for round dancing. The main controversy seems to stem from International Ballroom terms vs Round

Dance terms. Again we need some more doses of honesty and tolerance. We need leaders who will say "I won't use a throwaway overstay on my dancers because they just aren't built in a way to make it elegant." We need other leaders who will say "Hey, some of these ballroom techniques are just what our club needs to perk it up." In total what I am really saying is that there is a place in square and round dancing for everyone. There will always be a place for exciting new innovations. We don't have to be in such an all-fired hurry to use them but we must also have the tolerance to accept that these new ideas eventually give life to our most favorite activity. This in itself is nothing new. Innovation has always had a part to play. We must be honest with ourselves to decide whether we personally can accept these ideas, and tolerant enough to permit others to develop these ideas. Both of these decisions will help us grow, both in stature and in numbers.

Dave Johnstone
Peterborough, Ontario

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by Jerry Rash



SWING YOUR MATE WITH MERRI-EIGHTS

Merri-Eights Square Dance Club of East Brunswick, New Jersey, may be a land-based club, but who know for how long? Instead of "Rocking in Rosalie's Boat," sixty-nine members rocked aboard the U.S. Lexington recently. Soon after Captain McDaniels welcomed everyone aboard, caller Glenn Cooke called several tips for club members. Then the sailors were invited to participate. How could they refuse to dance with all those taws in their colorful dresses? The dancing was followed by a tour of the ship, (Ever try to get 75 yards of petticoat down a narrow companionway?) and a delicious dinner in the mess hall with the crew.

This outing whet the appetite for more "High Seas" dancing, with the result that forty-four Merri-Eights and friends danced their way to Bermuda and Nassau and back home again aboard the S.S. Oceanic. Again Glenn Cooke called. The first time the group gathered to dance for their own enjoyment, they were quickly surrounded by fellow passengers who loved it! Naturally Glenn did some audience participation

Continued on Page 93

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Highlights from Past Issues of this Magazine

25 YEARS AGO— April 1954

American Squares recently mailed reply postcards to all subscribers, asking them what they liked and disliked about us, and how the magazine could be improved. Rickey Holden, in his editorial appropriately entitled, "You're Telling Us!" reports that the response to the questionnaire has been staggering. He suggests that the mailmen may never feel the same toward us again! Though it will take some time to sort and catalogue all the answers, some early deductions are already apparent. First, square dancers represent a wide cross-section of America. Next, it is impossible to please all our readers all of the time: "For each one of you who has suggested discontinuing any certain feature, another of you has asked that more space be devoted to it." One subject mentioned often was clubs: more club news, articles about successful clubs— how they got that way and how they stay that way, problems clubs have and how they have been solved. Rickey says, "So if you are one of the lucky ones, and proud of your club, let us hear from you."

.....

"SD— College Style." During the past seven years the Department of Physical Education at Winthrop College, Rock Hill, N.C., has conducted annual square dance sessions directed by Gene Gowing, director of National Folkways Foundation. From a beginning of teaching classes for college students in English and American folk dance, the sessions have developed to include callers' classes, very successful clinics for junior high and high school students of the state (In 1953, twenty-five schools were represented with our attendance of 385), leaders' workshops

and sessions for the local public school teachers. As a result of the interest aroused in the community and the state, local industrial and recreational groups have also been included.

.....

The Missouri Historical Society celebrated the 150th Anniversary of the Louisiana Transfer with a Cavalcade of Fashion in St. Louis recently. One scene showed rugged frontiersmen of the Lewis and Clark Expedition square dancing, minus ladies, as often happened in those days.

.....

Dancers, singers, musicians and story tellers, nearly 1000 strong, from many states and several foreign countries, are gathering in St. Louis these days for the 20th annual National Folk Festival. They will be presenting at afternoon and evening performances each of the four days authentic folk material seldom seen anywhere but at local pageants and events. The festival could be described as "part revue, part concert." The program includes English Morris and Sword Dances; Negro Spiritual and singing Games; New England contra dances; Ozark, western and eastern style square dancing; Indian music and dancing; Jewish customs and dances, ballads of the Ozarks, Ohio Valley and Tennessee hills; lumberjack and cowboy stories; and dances from several foreign lands. Originator, director and moving spirit behind the entire presentation is the nationally-known folklorist, Sarah Gertrude Knott.

10 YEARS AGO— April 1969

Highlighted in the feature article, "Calling Is A Family Affair," is the

Continued on Page 90

THE SPLENDOR OF SWITZERLAND TOUR

OUR DESTINATION - INTERLAKEN - SWITZERLAND

Here's the opportunity of a lifetime. Travel with fellow square dancers and your favorite caller-hosts on one of a choice of five different weeks next fall to beautiful Interlaken, Switzerland for dancing, touring, shopping, watching folk dancing.

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 2nd week: leave Oct. 1—return Oct. 9— Stan & Cathie Burdick, Ed & Sally Ramsey, Dick & Carole Manning, Herb & Erna Egender, Ken & Judy Curtis
 3rd week: leave Oct. 8—return Oct. 16— Al & Nell Eblen, Bob & Phyllis Howell, Jim & Marie Hopkins
 4th week: leave Oct. 15—return Oct. 23— Harold & Lill Bausch, James Blackwood, Tom & Fay Tomlinson, Wayne & Ruby Nicholson
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Vern Johnson Florida

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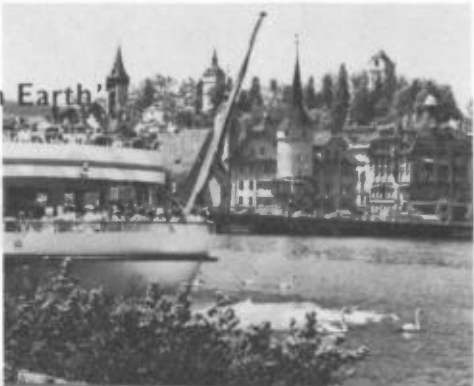
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The possibilities are endless and the variety of choices, incomparable. You can quite simply tailor your trip to be exactly what you want it to be.

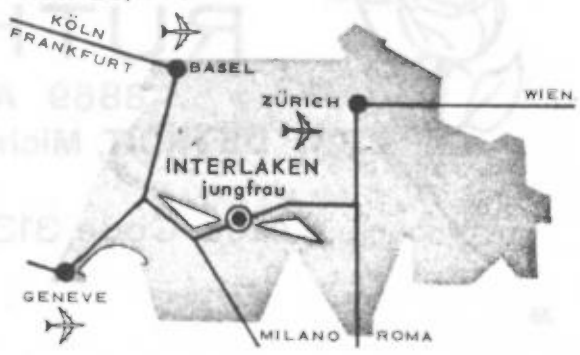
The wide variety of optional excursions will all be escorted by friendly English-speaking guides and use the most up-to-date luxury motorcoaches. The experienced traveler who has been to Europe before, will recognize the value this fabulous tour represents. For those of you who have never been to Europe — this is your chance to take advantage of the value of a lifetime — TO THE SPLENDOR OF SWITZERLAND.

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RAVE



"NEITHER RAIN-SLEET OR SNOW"

January 27, 1979 was the first scheduled dance for all area class dancers, the "Fifth Annual Class Dance". This is the first opportunity for new dancers to dance as an area group to the eight area association callers.

In January 1978 the largest number of dancers attended, fifty-six squares. In 1979, along about 6:00 PM Mother Nature started her winter antics with rain later changing to sleet and then to snow. About 6:45 PM the flakes were really falling upon the ground.

I proceeded with my job of setting up decorations and getting the hall ready. Other callers started in and we began talking and wondering about if anyone would show. The answer was not very far away. A total of fifty-one happy

squares came out on such a night. Very few dancers who had planned to come stayed away because of the weather. This enthusiasm of the new members has been building since they started classes.

During a prior callers' meeting, the Callerlab list was used as a check-list for each to see how far they could call from the list. For all association dances there are discussions of this type on what will and can be called without dancer confusion. Today's dancer is being considered in every respect that will assure better, smoother and more enjoyable dancing.

We remember and recall our class days, and we, too, would have gone on such a night. The fact remains—**SQUARE DANCING IS FUN!**

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July 4-5 Dave Hoffman
July 6-8 Dick Spooner
July 18-20 Al Plcotti
July 21 Bob & Chris Lockeby
July 26-29 Daryl Clendenin
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August 10-11 Claude Ross
August 17-19 Johnny Leclair
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August 30-31 Ernie Kinney
Sept. 1-3 Jerry Hamilton
Jayson Shobe
September 16 Chris Vear

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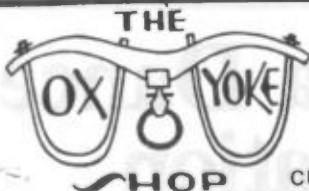
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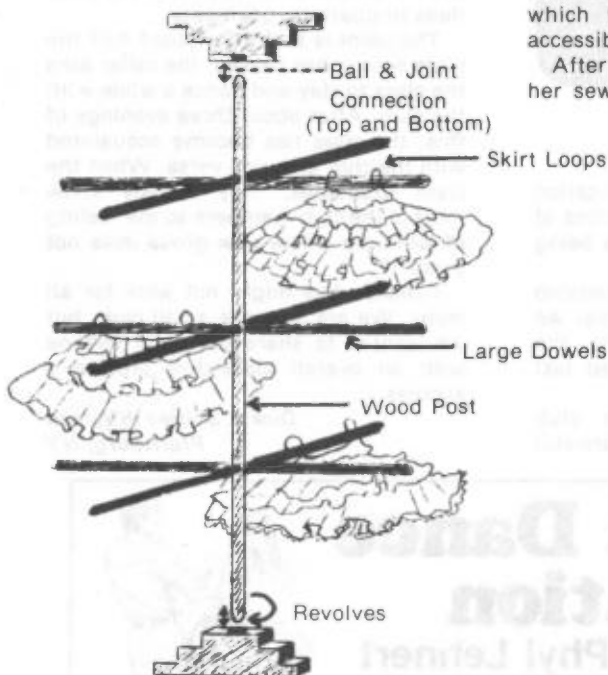
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HEM-LINE



Here's something for everyone of you who has a corner somewhere to "plant" a new tree. This comes from Bud and Nita Schmidt of Peru, Indiana, and is a crinoline tree which reaches from floor to ceiling and is mounted so it will rotate. Nita hangs her crinolines on the limbs, a pretty tree blossoming with color and creating an interesting way in which to keep petticoats fresh and accessible.

After building the tree in a corner of her sewing room, Bud handed the finishing job to Nita. She sends a warning....when you paint the tree, think octopus! With twelve arms of head and hair, or you may end up, instead of your crinoline, hanging "out on a limb."

From *Round Dancer*
Jan/Feb 1979

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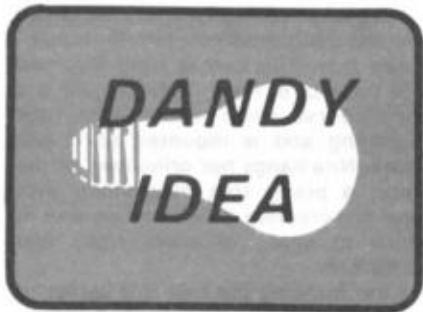
AUG	21 DAYS	SEP
	1979	
	\$1198 ⁰⁰	
27		17

Aug. 27 Depart New York
Aug. 28-29 Amsterdam
Aug. 30 Brussels, Luxembourg
Aug. 31 Trier, Frankfurt
Sept. 1-2 Frankfurt (Round-up)
Sept. 3 Heidelberg
Sept. 4 Oberammagau
Sept. 5-6 Innsbruck
Sept. 7-8 Venice
Sept. 9-10 Rome
Sept. 11-12 Lucerne
Sept. 13-14-15 Paris
Sept. 16 Amsterdam
Sept. 17 Arrive New York

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We keep reading in your publication and other square dance publications of the problems of class graduates being absorbed into the club.

Our club (Penn Yan Friendship Squares) has tried something that we were told would not work to the advantage of the club. It worked last year. It is working this year.

We combine class and a club workshop in one evening. There are still

three "angel" couples (who are admitted free for the evening) who come in at 7:00 p.m. to assist with the class. At about 9:00 p.m. the club workshop starts and continues 'til 10:00 or later depending on our winter weather. Cost to club members for workshop is \$2.00. (We don't make money, but then that's not our purpose.) Class people pay their dues in quarterly payments.

The point is that after about half the class season has passed, the caller asks the class to stay and dance a while with the club. After about three evenings of this, the class has become acquainted with the club and vice versa. When the class graduates, they already know most of the club members so the feeling of joining a whole new group does not exist.

I realize this might not work for all clubs. We are only one small club, but we wanted to share our good fortune with an overall class-club problem's success.

*Dick & Shirley Whyman
Prattsburg, NY*

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Enjoy great fun and excitement with 7 days/6 nights of Round Dancing at the Lehigh Resort.

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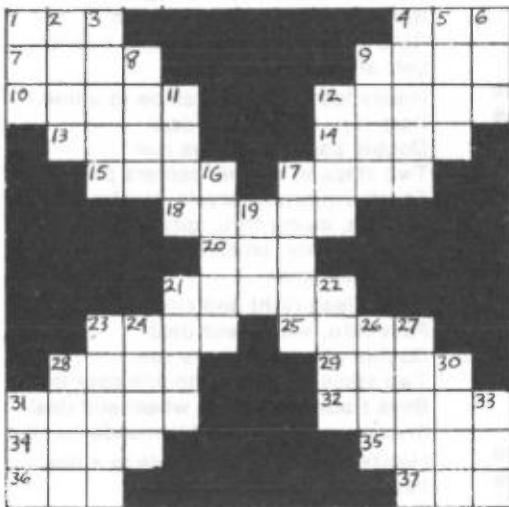
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Puzzle Page



ACROSS

1. "---- River Valley"
4. "---- For Two"
7. Off-white color
9. Spring bloom
10. Current style
12. Play a banjo
13. United States International Organization
14. Optical instrument
15. "---- The Music"
17. Conceal
18. Sit-out a dance
20. French friend
21. What callers belt out (2 wds)
23. Pronoun
25. Sometimes used to "slow down" floors.
28. "---- & Every"
29. Callerlab suggested experimental
31. Binge
32. Under
34. "----'ll Never Believe It"
35. Petticoat color order (abbrev.)
36. Super Square Dancer (abbr)
37. Pop's partner

DOWN

1. Spread for drying
2. Egg-shell
3. Basic s/d wardrobe (fem.)
4. Torso
5. Ones (German)
6. Inquire
8. Single quantity
9. Islands (French)
11. "Green ----"
12. "---- It Again Sam"
16. GA State Symbol
17. Posts
19. Louisiana Maritime Association (abbr.)
21. Throb
22. What you borrow
23. Having hearing apparatus
24. ---- deucy
26. Attention-getting sound
27. Religious song
28. Hebrew measures
30. Caller Dunn of OK
31. Avenues (abbr.)
33. Pronoun for "Mr. Saturday Night"

ANSWERS TO LAST MONTH'S PUZZLE

- | | |
|--------------|--------------|
| A. Swing | G. Damask |
| B. Quadrille | H. Anchor |
| C. Upheld | I. Natal |
| D. Aphid | J. Crinoline |
| E. Recycle | K. Impeded |
| F. Esthetic | L. Nobel |

- | |
|-------------|
| M. Gabby |
| N. Inning |
| O. Strength |
| P. Fantasy |
| Q. Units |
| R. Near |

The first letters in the WORDS column, reading down, spell out: SQUARE DANCING IS FUN.

The finished diagram reads: DANCING IS PROBABLY AS OLD AS MANKIND. Square dancing, with the fiddler singing the calls, became popular in the early nineteenth century.

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KEEP 'EM DANCING

by Ed Fraidenburg

Heads crosstrail thru round one to a line
Curlique, circulate, two steps at a time
Centers pass thru, swing thru, recycle
Pass thru, clover and star thru
Double pass thru, track two
Recycle, pass thru, left allemande.....

Heads crosstrail thru round one to a line
Curlique, circulate, two steps at a time
Centers pass thru, touch a quarter
Boys fold, two ladies chain
Square thru four, trade by
Square thru three-quarters
Left allemande.....

Heads crosstrail thru round one to a line
Curlique, circulate, two steps at a time
Double pass thru, girls run
Two steps at a time, girls pass thru
Star thru, promenade
Heads wheel around, crosstrail thru
Left allemande.....

Heads crosstrail thru round one to a line
Curlique, circulate, two steps at a time
Centers curlique, cast off three-quarters
Extend, swing thru, circulate
Recycle, sweep a quarter
Left allemande.....

Heads crosstrail thru round one to a line
Curlique, circulate, two steps at a time
Centers swing thru, extend
Centers trade, boys run, pass thru
Wheel and deal, zoom and
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, boys run
Two steps at a time, centers pass thru
Star thru, couples circulate
Wheel and deal, right and left thru
Pass thru, centers star thru
Outsides trade and right and left thru
Lead right, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal

Double pass thru, boys run
Two steps at a time, centers pass thru
Swing thru, cast off three-quarters
Centers trade, boys run, pass thru
Bend the line, pass the ocean
Girls trade, recycle, sweep a quarter
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, boys run
Two steps at a time, centers pass thru
Touch a quarter, recycle, touch a quarter
Recycle, swing thru, girls trade
Partner trade, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, boys run
Two steps at a time, double pass thru
Boys trade, star thru, wheel and deal
Sweep a quarter, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, boys run
Two steps at a time, centers swing thru
Extend, boys run, square thru four
Trade by, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, boys run
Two steps at a time, centers touch
And extend, swing thru, cast off $\frac{3}{4}$
Centers trade, boys run, star thru
Pass to the center, right and left thru
Star thru, others lead right
Left allemande.....

Allemande left Alamo style and balance
Head men run, four men trade
Head men run, all partner trade
Allemande and promenade
Sides wheel around, square thru four
Trade by, star thru, pass thru
Bend the line, pass the ocean
Girls trade, recycle, sweep a quarter
Left allemande.....

Heads square thru four,* touch a quarter
 Centers trade, scoot back, centers run
 Half tag, boys run, girls trade
 Wheel and deal* (* to * equals
 right and left thru)
 Repeat * to *, Left allemande.....

Heads square thru four, touch a quarter
 Centers trade, scoot back, centers run
 Half tag, girls fold, peel off
 Ferris wheel, double pass thru
 Track two, recycle, left allemande.....

Heads lead right and circle to a line
 Pass thru, three-quarter tag
 Centers swing thru, outsides U-turn back
 Extend, all swing thru, walk and dodge
 Wheel and deal, zoom
 And square thru three-quarters
 Left allemande.....

Heads pass thru, go round one to a line
 Pass thru, three-quarter tag
 Outsides trade, ping pong circulate
 Swing thru, extend, swing thru
 Cast off three-quarters, girls trade
 Recycle, pass thru, trade by
 square thru three-quarters
 Left allemande.....

Heads lead right and circle to a line
 Three-quarter tag, centers swing thru
 Outsides trade, ping pong circulate
 Swing thru, extend, swing thru
 Cast off three-quarters, girls trade
 Recycle, sweep a quarter
 Pass thru, partner trade and roll
 Right and left grand.....

Heads pass thru, go round one to a line
 Three-quarter tag, centers swing thru
 Outsides turn back, centers recycle,
 Centers square thru three-quarters
 Left allemande.....

Heads pass thru, go round one to a line
 Three-quarter tag, centers swing thru
 Outsides turn back, ping pong circulate
 Centers swing thru, extend, cast off 3/4
 Centers trade, boys run, star thru
 Pass thru, trade by, left allemande.....

Heads square thru four, swing thru
 Boys run, couples circulate
 Three-quarter tag, boys swing thru
 Girls trade, extend, cast off 3/4
 Boys trade, boys run, couples circulate
 Bend the line, pass the ocean
 Girls trade, recycle, pass thru,
 Trade by, circle four to a line
 Left allemande.....

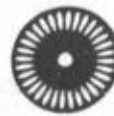
Heads square thru four, ocean wave
 Recycle, star thru, pass thru
 Three-quarter tag, centers turn thru
 All cloverleaf, centers swing thru
 Extend, swing thru, cast off 3/4
 Boys trade, boys run, bend the line
 Crosstrail thru, left allemande.....

Heads square thru four, spin the top
 Step thru, three-quarter tag
 Centers swing thru, outsides trade
 Extend, recycle, sweep a quarter
 Left allemande.....

Heads square thru four, spin the top
 Step thru, three-quarter tag
 All boys run, centers wheel and deal
 All quarter in, star thru, track two
 Swing thru, girls circulate, boys run
 Wheel and deal, square thru 3/4
 Trade by, left allemande.....

Heads square thru four, swing thru
 Boys run, three-quarter tag
 Girls face right, girls circulate
 Quarter in, boys swing thru, extend
 Boys run, pass thru, wheel and deal
 Square thru three-quarters
 Left allemande.....

Heads square thru four, swing thru
 Boys run, three-quarter tag
 Girls face right, girls circulate
 Quarter in, boys swing thru, extend
 Cast off three-quarters, boys run
 Couples circulate, half tag
 Trade and roll, left allemande.....



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Dancing Tips

by Harold & Lill Bausch

We often talk of the "rash" of new material, and the damage it has done to square dancing in general. However, it is the judgment we use in the application of these movements that hurts, not the movements themselves.

Callers are blamed for using too many calls; in turn, dancers by the hundreds are joining up for the higher level clubs. As a matter of fact callers are finding that the dancers will skip the "Mainstream clubs" rather than miss the Plus or A level workshops.

In some cases it is the "snob appeal" that makes everyone want to be considered better than average; in many cases, dancers who have danced many years just want the challenge they met and conquered when they were first learning. You see, it is the feeling of "I can do it!" that pushes dancers on and on. The rest of the dancers, the ones who don't feel the push, blame the callers and all the new material.

The callers themselves feel frustrated, trying to figure out which calls to use and which ones not to use. Dancers come to the callers reporting that, "So-and-so used this new call; aren't you going to teach it to us?" I often reply, "If So-and-so wants to use that call, then let him teach it!" Oddly enough, many callers are calling things they really don't know how to teach properly.

Yes, we have quite a problem, but we have a healthy situation never the less. We have eager dancers, thousands of them. We have a movement that is growing. We do feel some "growing pains". The whole solution is judgment and good leadership. Here is where we do have a problem! Often times the leaders who are being followed are so inexperienced that it is the "blind

leading the blind".

We don't have to be in this situation. We have many callers with many, many years of experience. (At Callerlab each year twenty or thirty callers are awarded their 25-year certificates.) But often the voices of the experienced are not heeded. There are also "dancer leaders" who have many years of experience; they too are often disregarded.

Still, be of good heart, for we have just too good a thing here for it to falter and die. Square dancing will continue to grow because it is basically just too good an activity to falter. The voices of moderation are strong and good sense will prevail in most areas. It is sad that we lose many because of poor leadership and poor judgment, but in a movement as big as ours, and as open and democratic as it is, we can't always have the very best leadership. But mind me here—the whole game is leadership!

Speaking of leadership, we want to say that we are all indebted to the leadership we have had through the years from the editors of *Square Dancing* and *American Squaredance* magazines, and in recent years from the combined thoughts of many experienced people in Callerlab. Many other area publications have helped too, but the strongest voices are those mentioned. Sirs and Madams, we tip our hats to you.

Dance Colorado

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Q. What's FRA?

A. Must be an economic recovery program.

Q. What's a conversion? An inversion?

A. Getting "saved" and going to church, maybe.

Q. What's a burnt image?

A. Dirty work by the Klu Klux Klan.

Q. What's a set-up?

A. A request to Joe, the bartender.

Q. What's a get-out?

A. When the fighting starts.

Q. What are zeros, equivalent, modules, fillers?

A. Things to eat, like candy bars and hamburger-helper.

Q. What are quadrants, or in and out zones?

A. Sections of a parking lot.

Q. What are "friends" and "enemies"?

A. People you meet every day.

Q. What are the image, sight and modular systems?

A. Part of the human anatomy, I guess.

Q. What do you charge for your dates?

A. No one ever offered to pay me.

Q. What's your first move on a one-night stand?

A. Take her to dinner.

Q. When you've lost the corner, forgotten the sequence, forgotten partner pairings, what do you do next?

A. Cry a lot.

Those are a bit outlandish as answers to questions posed by instructors at caller colleges and clinics, but they illustrate the point that all callers need professional training today in a complex field that has in recent years become more technical and more demanding of its adherents. New callers desperately need the kind of extensive, first-hand information and critique that is available in these long weekend and full-week schools. Veteran callers need

to be updated and get their "batteries charged." All callers who have never been to a school need to take some vacation time and go this summer or fall. All callers who have gone to a "new callers" school need to go again to an "experienced callers" school for more advanced help.

Please, callers — right now, before you put it off any longer — turn to pages 84 and 85 (plus ad on page 14) and carefully consider which school you're going to attend in 1979, based on geographic location, caller-coach expertise and rates for what you'll get. Several hundred dollars is really a small investment for the concentrated learning experience you'll have. Most locations are ideal vacation spots and spouses are urged to come along.

All those listed are excellent schools. We have to give a special "plug," of course, to the one that is co-sponsored by this magazine, in Dillard, Georgia, August 12-18, with John Kaltenthaler (Callerlab Executive Secretary), Kip Garvey (one of the top New England callers), Jerry Cope (host caller in Dillard) and ASD co-editor, Stan.

Other colleges Stan is involved in this summer are the Central College in La Rose, Ill, July 8-14, at the new Helmig Ranch near Peoria, with veteran callers Harold Bausch and Paul Helmig; and the Oklahoma City College with Dick Manning, July 3 through 7, a good one for those who have limited vacation time around the Fourth of July week.

If you are writing to the schools for information, ask these questions so you

Continued on Page 92

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by Bob Howell

easy level

Nell Preamble of Fort Lauderdale, Florida, and Willowick, Ohio, learned this little solo dance while at Fontana Dam, North Carolina. Now that the winter "blahs" are going, it is time to get out and.....

RUNAROUND SUE

RECORD: Atlantic 3440

Wait 8 measures.

1. Step on left foot and kick across with right foot.
2. Step on right foot and kick across with left foot.
3. Do a quick two step to left
4. Do a quick two step to right.

Repeat all above.

5. Walk around to the left in four slow steps
6. Step to left and draw right foot to left.
7. Step again to left and draw right to left, and begin again.

(NOTE: If space is limited, on #7 step to right and close left to right. On #6, bend the knee as you move left and bring arms that were extended out to sides to a crossed position and open again on the next step to side.



A dance that we use with beginner groups and on one-night stands is called....

TZADIK KATAMAR

Israeli circle dance by Jonathan Gabait.

FORMATION: Circle, hand held at shoulder level.

Meas. Pattern

- 1 Moving in LOD, step on R, L, R, L (1-4)
- 2 Face center. Sway on R to R (1). Sway on L to L (2). Sway on R to R (3). Sway on L to L (4).
- 3-4 Repeat action of measure 1-2.
- 5 Facing center, step on R to R (1). Cross L in front of R (2). Step on R to side (3). Step on L crossing in back of R (4).
- 6 Make complete CW (right) turn with two steps R, L (1,2). Step on R to R (3). Step on L crossing in front of R (4).
- 7 Step on R in place (1). Step on L to L (2). Step on R crossing in front of L (3). Step on L in place (4).
- 8 Repeat swaying action of meas. 2.
- 9-12 Repeat action of meas. 5-8.

Alma Miller of Dayton, Ohio, uses "Katamar" with the following simplified version which she wrote:

1. In line of dance walk R-L-R-L.
 2. Face center. Sway on R foot to R, on L foot to L, on R foot to R, on L foot to left.
 - 3-4 Repeat (So far, same as original dance.)
 5. Walk forward to center, starting on R, 1-2-3 and lift L on 4.
 6. Back up L-R-L and touch R beside L.
 7. Roll to the right four steps.
 8. Sway R & L, R & L.
 - 9-12 Repeat 5 through 8.
- Repeat entire dance from 1.

Here is an old figure that is as much fun today as it was when it was recorded in 1841. This should be a real hit for an April Fool dance.

CHEAT OR SWING

1. Introduction
2. First lady lead out to the right
3. Cheat him or swing, or do as you like
(As lady # 1 faces gent #2 she may swing him, twirl around individually, or some other gent in the set.) Here is where the April Fool comes in. The lady may extend her hand to a gent and when he attempts to take them, may withdraw and turn by herself or run to any other gent in the set. If the ladies tease, the gents may be quicker than they and have them in their arms for swings before the ladies can pull away.
The lady will visit couple 3 and 4 and then return home for the break. Lady # 2 leads out next, then lady #3 followed by lady #4.
To spice the dance up even further, after the lady goes on to the next on #3 couple, have the head man follow her by one couple and he too can get into the act either swinging or cheating with each lady as he goes around the set.
The call would continue as:4. Lady leads on and gent solo.
5. Cheat or swing, or let them go.
6. Repeat 4 and 5 twice.
7. The lady goes home, gent follows on,
Cheat or swing, then home you go.
8. Home you are.....

Our contra this month comes from Don Buzzingham of College Station, Texas. Buzz notes that he calls it "Simplicity" as he uses it as an easy "first" for square dancers:

SIMPLICITY

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

MUSIC: Any 64-count tune.

- INTRO: — — — — One below do-sa-do
— — — — — Same girl swing
— — — — — Put her on the right, go right and left thru
— — — — — Right and left back
— — — — — Two ladies chain
— — — — — Chain them back
— — — — — Star left
— — — — — Back by the right



I COULD HAVE BEEN....BUT...

From an idea by Barbara Smith of Bay Path Barn, B



I COULD HAVE BEEN....

-a card player.....but I got lost in the shuffle.
-a canasta player.....but it wasn't in the cards.
-a bridge player.....but I had a poker face.
-a golfer.....but I got too teed off.
-a bowler.....but it wasn't down my alley.
-a photographer, like Joe Landi of New Jersey.....but I j



-an exterminator like Jerry Story, Iowa, and Dub Hayes, Ark
-an entomologist, like Walt Cole of Utah.....
-a farmer, like Perry Bergh of South Dakota.....
-an insurance adjuster, like Dick Bayer of Michigan.....
-a trailer salesman, like Dave Stevenson of Ohio.....
-a philatelist, like Will Orlich of Florida.....
-an air traffic controller, like Ken Curtis of Texas.....
-a jeweler, like Jack Cook of Michigan.....
-a barber, like Jerry Biggerstaff of North Carolina.....
-a tailor, like Tex Brownlee of North Carolina.....
-an accountant, like Eddie Ramsay of Tennessee.....
-a radio announcer, like Otto Dunn of Oklahoma.....
-a carpenter, like Joe Obal of Illinois.....
-a trucker, like Dewey Berry of Ohio.....
-a mailman, like Wes Wessinger of California.....
-a rancher, like Vaughn Parrish of Colorado.....
-a tree surgeon.....
-a peanut farmer, like President Carter.....
-a surgeon.....
-a camper parts salesman, like Mike Litzenberger.....
-a Gallup pollster.....
-a bartender.....
-an ice cream vendor.....



BUT I FINALLY GOT IT ALL TOGETHER AND BECAME A



ALGIA

Boylston, Massachusetts

just never clicked.

kansas.....but there were too many bugs in the operation.
but there were too many flies in the ointment.
but I forgot to make hay while the sun shone.
but I accidentally lost claim to the principals of it.
but there were too many hitches in it for me.
but I couldn't stick to it.
but I decided I'd *radar* flight than switch.
but I fouled up the works, time-wise.
but I got clipped in a permanent wave of resentment.
but I couldn't *stitch* worth a *darn*, *seamingly*.
but I couldn't even figure it out, ledger-ably.
but I couldn't find my spot and got bleeped.
but I was only a little shaver then, and I got *board*.
but I was too shiftless.
but I just didn't have any *zip*.
but I wasn't outstanding in my field.
but I didn't want to branch out.
but, *shucks*, I couldn't work for *peanuts*.
but I didn't have the stomach for it.
but I was too in-tent to take a canvass.
but I didn't even have a Pogo stick.
but I was a poor mixer.
but nobody gave me the scoop.

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CHALLENGE CHALLENGER

by Jim Kassel

PENNSYLVANIA

One of our oldest advanced and challenge clubs in Western Pennsylvania is the Town and Country Squares of Beaver Falls. This club, whose caller is John Steckman dances every Tuesday night 8:00 - 10:30 at the Chippewa Grange Hall. The level is C-2 plus most of the new calls that appear on the scene. Located in the Tri State area John attracts dancers from eastern Ohio, western Pennsylvania, and northern West Virginia. Computerized squares are used and C-2 dancers are always welcome.

ARIZONA

Bob and Lois Fisk report all levels are going full swing adhering to the published lists. Dancers are really thrilled with the standardization of levels. They are however disappointed when they go into some areas and find the levels not as advertised. Listen to this: A-1 class progressing through A-2 (21 squares). C-1 class has 11 squares and C-2 class six squares. At Towerpoint we offer every level through advanced, and C-1 and C-2 are in Mesa. All levels follow the approved lists. Contacts are Rex and Marge Charlton 968-5153 or Bob and Lois Fisk 832-5644.

MILWAUKEE '79

Where can you find the who's who of advanced and challenge calling, sound supervised by Jim Hilton, a completely air conditioned facility, a wood floor, and that chance to buy a new pair of shoes or slip all at one event? Well the answer is the 28th National Square Dance Convention to be held on June 28, 29, and 30, 1979 at the MECCA/ Civic Center in downtown Milwaukee,

Wisconsin.

As of February 1, these callers will be among the many advanced and challenge level callers who will be sharing their talents at the 28th: Jeff Barth, Dick Bayer, Bud Bennett, Bruce Busch, Don Conrad, Ed Foote, Kip Garvey, Keith Gulley, Dave Hodson, Ross Howell, Mike Jacobs, Dave Kenny, Connie Kirkhove, Lee Kopman, Will Larson, Jack Lasry, Ron Libby, Dave Lightly, Clint McLean, Norm Poisson, Johnny Preston, Jerry Schatzer, Al Sova, Rex Stearns, John Sybalsky, Gene Tidwell, Joe Uebelacker, Bob Vinyard, Bob Wickers, and Deuce Williams.

For the *advanced dancer*, there will be two hours of A-1 and seven hours of A-2 dancing per day. In addition, an Introduction to Challenge Dancing and Advanced Level Workshops will be held daily. An Advanced Level Trail End Dance will be sponsored by the High Steppers of Milwaukee. The High Steppers and Jack of Clubs from the Chicago area will be sponsoring after parties for advanced dancers. These dances will be in the Marc Plaza Hotel.

Challenge dancers will have over six hours of C-1 dancing, two hours of C-2 dancing, and one hour of C-3 dancing each day. This will be on a wood floor! The Importers from Chicago are sponsoring a Trail End Party on Wednesday, June 27th, as well as after parties on Thursday, Friday, and Saturday. All will be held at the Pfister Hotel.

So hurry, pre-registration ends May 1. For registration blanks and further information, contact: Marge & Bob Thronsdon, Publicity Chairman, Box 1032, Janesville, Wisconsin 53545.

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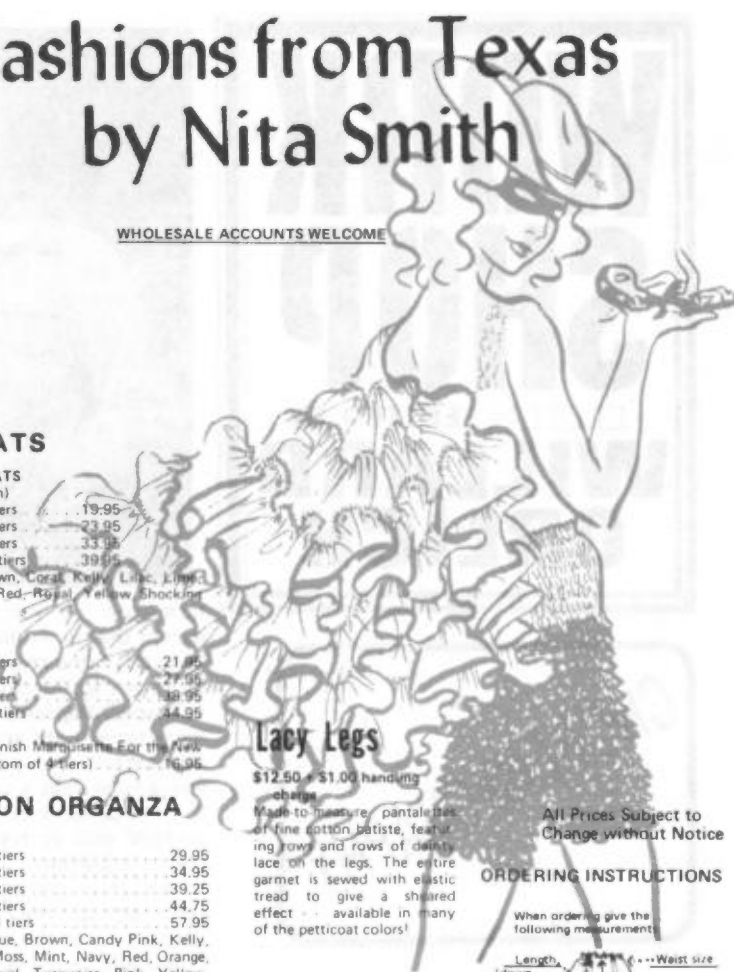
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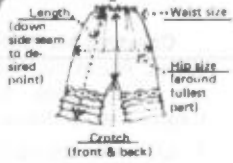
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CHOREOGRAPHY

Creating Multiple Zero Sequences

(Basic Rules for Calling Extemporaneous Sequences by Howard Lifick, Evansville, Indiana (1962))

1. Use any set-up to arrange people in any original formation— any box, line, order, promenade, route, star, thar or other formation.
2. Call any extemporaneous sequence that can be logically performed without directing a call to any one couple or one person. Beware of certain maneuvers such as *right and left thru*, *frontier whirl*, *box the gnat or flea*, the *star thru* series if you're not sure what's likely to happen.
3. The last maneuver of the sequence must return dancers to the same type of



formation as the original formation except that individual dancers need not be in the same relative positions to each other nor to the caller.

4. Repeat the identical sequence one or more times until any two dancers are in the same relative position to each other. Remember that a certain man must be in the same relative position to his partner *and* to his corner *and* to his corner's partner.

5. At this point *all* dancers have returned to the original formation. Depending on the sequence it may need to be called once (a one-zero sequence), twice (a two-zero sequence), three times (a three-zero sequence) or four times (a four-zero sequence).

NOTE: Beware of thinking a sequence is a one-zero sequence without checking to be sure. Any one-zero sequence is also a two-zero sequence but the reverse is not true. So if you are in doubt about the one-zero sequence, call it *twice* to be sure.

6. Use any get-out to *left allemande*, *promenade*, *right and left grand*.....

NOTE: This is a little publicized but very valuable system for callers, since with a little pre-planning before a dance much new material, workshop material, or seldom-used material can be easily noted and incorporated in one's pro-

gram. It is a way of quickly expanding a caller's repertoire with a minimum of memory work, since the sequence is simply repeated from one to three more times. Be sure to mark the number of repeats necessary. Some callers can "sight" it as they go. Every possible combination of basics that flow together will "zero" out by at least the fourth time through. Since a four-zero might get a trifle monotonous to the dancers, find a spot to chain four ladies or circulate ladies twice (or circulate all four) as you first establish the order of basics, so that it may become a "two-zero" instead.

CALLERS' COMMENTS



Karl-Heinrich Fischle, Hannover, Germany: Slide thru is often taught to be a "star thru without touching hands." This is not quite correct today. But why not? Why not a *same sex star thru* be illegal? We could define a *star thru* for two men as a *right touch a quarter* and for two ladies a *left touch a quarter*, and so it could be used the same way as *slide thru* without any limitations. What do you think?

ED. NOTE: We could *not* define a *star thru* as a *touch a quarter* movement. The definition is already there with the ladies doing a turn under the man's arm. But the idea can be used just as you describe above, OK?

ANONYMOUS: What's with this *tally ho* call? Now we're hunting for our corner or partner in the set?

TALLY HO

by Paul McNutt, Burlison #2431
From parallel ocean waves, all circulate half, those in the center hinge, then half box circulate, ends trade, center four in waves of six turn three-quarters as ends

all move up.

ED. NOTE: Although this is an older figure it has been getting a lot of workshop attention by changing the first line to read, "from any applicable formation, circulate half," then continue with the original description.

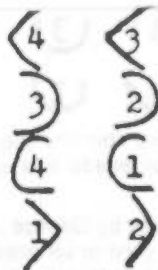
Figures by George Jabbusch:
Heads square thru four hands
Ocean wave, *tally ho*, boys run
Bend the line, pass the ocean, *tally ho*
Boys run, bend the line, slide thru
Left allemande.....

(Two-faced line)
Heads square thru four, swing thru
Boys trade, girls turn back, *tally ho*
Girls pass the ocean, diamond circulate
Flip the diamond, recycle, dive thru
Pass thru, left allemande.....



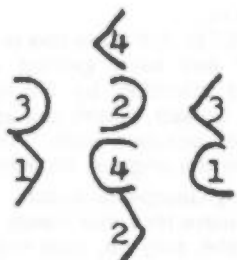
DISCO SWING

by Ron Schneider, Bradenton, Florida
From parallel ocean waves, all extend, center wave swing thru, outsides quarter right, outer six all circulate one position, new wave spin the top, other four promenade single file to next quadrant and face in, ends in quarter tag position.

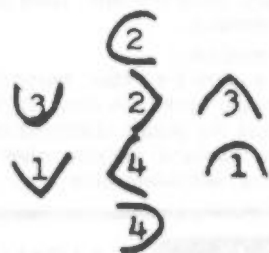


Square thru four

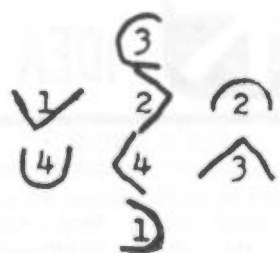
American Squaredance Magazine's Workshop features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Willard Orlich, Workshop Editor, American Squaredance, PO Box 788, Sandusky OH 44870.



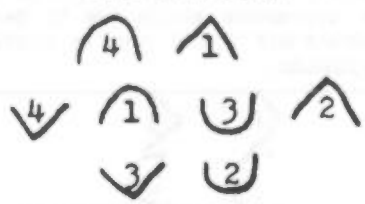
Extend



Centers swing thru
Outsides quarter right



Outer six circulate



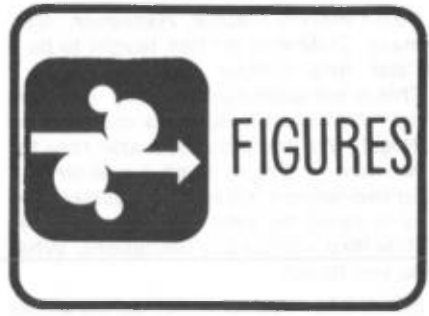
Center wave spin the top
Others promenade one quadrant,
Face in

Teaching figures by George Jabbusch:
Heads square thru to an ocean wave
Disco swing, centers extend, slide thru
Pass thru, wheel and deal
Centers pass thru, left allemande.....
Heads square four to ocean wave
Disco swing, centers extend
Disco swing, centers slide thru
Left allemande.....

Heads square thru four hands
Swing thru, *disco swing*, centers extend
Box the gnat, pass to the center
Square thru three, left allemande.....
Heads square thru four, swing thru
Disco swing, center boy run
Wheel and deal, pass thru, swing thru
All the boys run, crosstrail thru
Left allemande.....

APD:
Heads half sashay, square thru four
Touch, *disco swing*, boys extend
Slide thru, wheel and deal
Do-sa-do to an ocean wave
Trade the wave, left allemande.....
Sides half sashay, heads square thru
Touch, *disco swing*, girls extend
Slide thru, wheel and deal
Right and left thru, dive thru
Pass thru, left allemande.....

LEFT:
Heads square thru four to ocean wave
Trade the wave, *disco swing*
(Everything is left)
Extend to left hand wave,
All eight circulate, boys cross run
Girls trade, recycle, touch
Trade the wave, left allemande.....



by John Strong, Salinas, California
Heads curlique, box circulate
Single hinge, recycle, pass thru
Cloverleaf, double pass thru
First couple left, second right, pass thru
Wheel and deal, zoom, square thru 3/4
Left allemande.....
Four ladies chain, heads star thru
Pass thru, star thru, curlique
Split circulate, single hinge, recycle
Star thru, left allemande.....
Heads star thru, double pass thru
Peel off, star thru, centers in
Cast off three-quarters, pass thru

Wheel and deal, turn thru, slide thru
 Couples circulate, bend the line
 Star thru, left allemande.....
 Heads flutter wheel, sweep a quarter
 Double pass thru, first couple left
 Second right, star thru, eight chain four
 Swing thru, scoot back
 Right and left thru, left allemande.....
 Heads star thru, pass thru, star thru
 Dixie style to an ocean wave
 Boys cross fold, curlique
 Walk and dodge, partner trade
 Pass thru, wheel and deal, zoom
 Square thru three-quarters
 Left allemande.....
 Four ladies chain three-quarters
 Heads right, circle to a line
 Pass thru, wheel and deal, curlique
 Walk and dodge, cloverleaf
 Square thru three-quarter, slide thru
 Left allemande.....
 Heads right and left thru, curlique
 Walk and dodge, swing thru, boys run
 Tag the line right, couples circulate
 Half tag, scoot back, walk and dodge
 Partner trade, left allemande.....
 Heads star thru, swing thru, turn thru
 Slide thru, pass thru, tag the line in
 Star thru, trade by, swing thru
 Turn thru, left allemande.....
 Heads half square thru, square thru $\frac{3}{4}$
 Trade by, swing thru, spin the top
 Single hinge, single file circulate
 Boys run, star thru, crosstrail thru
 Left allemande.....
 Heads star thru, pass thru, swing thru
 Scoot back, fan the top, single hinge
 Boys run, trade by, left allemande.....
 Heads star thru, double pass thru
 Track two, recycle, veer left
 Ferris wheel, touch, recycle, veer left
 Stroll and cycle, bend the line
 Star thru, square thru three-quarters
 Left allemande.....
 Heads pass the ocean
 Ping pong circulate, recycle, veer left
 Stroll and cycle, ferris wheel
 Double pass thru, track two, recycle
 Veer left, couples circulate
 Bend the line, curlique, boys run
 Left allemande.....
 Heads Dixie style to a wave
 Trade the wave, recycle, veer left
 Stroll and cycle, ferris wheel, touch
 Recycle, double pass thru, peel off

Touch a quarter, boys run
 Centers pass thru, star thru
 Crosstrail thru, left allemande.....
 Heads Dixie style to a wave
 Trade the wave, extend, swing thru
 Girls fold, peel off, couples circulate
 Half tag, trade and roll, slide thru
 Flutter wheel, pass thru
 Partner trade and roll,
 Right and left grand.....
 Heads star thru, pass thru, curlique
 Split circulate, single hinge, recycle
 Veer left, ferris wheel, double pass thru
 Track two, girls trade, recycle,
 Pass thru, trade by, star thru
 Slide thru, left allemande.....
 Four ladies chain three-quarters
 Half grand weave, heads square thru
 Box the gnat, right and left grand.....
 Heads curlique, walk and dodge,
 Swing thru, spin chain thru
 Scoot back, fan the top, boys run
 Couples hinge, ferris wheel, touch
 Recycle, zoom, square thru $\frac{3}{4}$
 Slide thru, pass thru, partner tag
 Left allemande.....
 Four ladies chain, heads pass thru
 Chase right, single hinge, recycle
 Double pass thru, track two, recycle
 Veer left, couples circulate
 Bend the line, pass thru, chase right
 Single hinge, recycle, star thru
 Crosstrail thru, left allemande.....
 Heads star thru, pass thru, swing thru
 Boys run, bend the line, touch a quarter
 Coordinate, half tag, trade and roll
 Pass thru, trade by, star thru
 Left allemande.....
 Heads pass the ocean
 Ping pong circulate, recycle
 Pass thru, touch, recycle, veer left
 Couples circulate, ferris wheel
 Touch, recycle, veer left
 Stroll and cycle, wheel and deal
 Left allemande.....
From "Figuring," Australia
 Heads square thru four hands
 Slide thru, curlique, coordinate
 Bend the line, pass the ocean
 All eight circulate, scoot back
 Ladies trade, men run right
 Wheel and deal, star thru....1P2P
 Heads square thru four hands
 Slide thru, curlique, coordinate
 Bend the line, star thru, pass thru

Trade by, right and left thru
 Star thru.....1P2P
 Heads square thru four, swing thru
 Scoot back, men circulate
 Scoot back, men trade, men run right
 Couples circulate, bend the line
 Left allemande.....
 Heads square thru four, pass the ocean
 Recycle, pass thru, wheel and deal
 Centers star thru, same two lead right
 Circle to a line.....1P2P
 Heads square thru four, dive thru
 Pass thru, swing thru, men circulate
 Men run right, wheel and deal
 Star thru.....1P2P
 Heads lead right and circle to a line
 Pass the ocean, spin chain thru
 Men trade, men run right
 Couple circulate, wheel and deal
 Pass the ocean, recycle, slide thru
 Flutterwheel.....B1-4
 Heads lead right and circle to a line
 Pass thru, men run right to a wave
 Scoot back, cast off three-quarters
 (Make a new wave)

Ladies circulate, men trade
 Men run right, wheel and deal
 Right and left thru.....B1-4
 Heads lead right and circle to a line
 Rollaway, star thru, trade by
 Do-sa-do to a wave, men circulate
 Swing thru, men run right
 Wheel and deal, slide thru
 Pass the ocean (ends in wave).....
 Heads lead right and circle to a line
 Star thru, do-sa-do to a wave
 All eight circulate, swing thru
 Men run right, tag the line left
 Ladies circulate, wheel and deal
 Right and left thru, dive thru
 Do-sa-do to a wave, recycle
 Swing thru, turn thru.....B1-4

DIVIDE

From So. California S/D Callers Notes
 Heads spin the top, sides divide
 And step to a wave, right and left thru
 Star thru, swing thru, all eight circulate
 Promenade.....
 Sides star thru, double pass thru
 Cloverleaf, centers swing thru



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Others divide, all right and left thru
 Two ladies chain, send 'em back
 Dixie style to an ocean wave
 Girls circulate, men trade
 Left allemande.....
 Heads rollaway, pass thru
 Stay facing out, sides divide, star thru
 Circle half and dive thru
 Square thru four, sides divide and
 Star thru, circle half and dive thru
 Box the gnat, square thru three-quarters
 Left allemande.....
 Head ladies chain
 Heads right and left thru
 Same two spin the top, sides divide
 All right and left thru, pass thru
 Wheel and deal, centers swing thru
 Others divide, all right and left thru
 Pass thru, wheel and deal
 Centers swing thru, turn thru
 Left allemande.....
 Heads right and left thru,
 Same two spin the top, sides divide
 All slide thru, right and left thru
 Dive thru, centers slide thru
 Make a wave, spin the top,
 Others divide, all slide thru,
 Left allemande.....

Head ladies chain right, heads star thru
 Swing thru, sides divide
 Right and left thru, star thru
 Eight chain three, left allemande.....
 Four ladies chain three-quarters
 All four ladies chain across
 Heads square thru, right and left thru
 Dive thru, square thru three-quarters
 Others divide, all left allemande.....
 Heads right and left thru
 Same ladies chain, same four spin top
 Turn thru, do-sa-do all the way around
 Right and left thru, dive thru
 Spin the top (centers), others divide
 And star thru, centers turn thru
 Do-sa-do the outside two
 Right and left thru, dive thru
 Spin the top, others divide and star thru
 Centers turn thru, all left allemande.....

by Bill Harrison, Virginia

Heads star thru, double pass thru
 Cloverleaf, center four slide thru
 Right and left thru,
 Outsides partner trade and roll (Line of 4)
 Pass thru, wheel and deal,
 Four girls swing thru and hinge
 Boys quarter left and circulate once

Continued on Page 75

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Beryl Main



Jerry Haag



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Ken Bower

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 by John & Wanda Winter
 C-203 — NEW
 WILD ABOUT HONEY
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C-204 MUSIC IS MY WOMAN
 Flip Inst. by Jerry Haag
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C-504 — DISCO FEVER
 Flip Inst. by Ken Bower



Paul Marcum



Wayne Baldwin



RR102
 GOTTA QUIT LOOKIN'
 AT YOU BABY
 Flip Inst. by Paul Marcum

RR201 SWEET FEELIN'S
 Flip Inst. by Wayne Baldwin

feedback

I wonder whether there is any point in adding to the noise that has been generated pro and con regarding defined levels of dancing. Even so, after reading the February Feedback by Richard E. Jones, I feel compelled to comment that I agree completely with everything he says. Mr. Jones says that many people do not comprehend the idea of defined levels of dancing. This is certainly true of many dancers. Unfortunately, it seems also to be true that many callers either do not understand the concept or ignore it. While not identifying the level of a dance is, in my opinion, undesirable, it is an acceptable alternative for a caller or dance organizer who does not wish to be bound by a level definition. Advertising a dance at a certain level, however, and then calling a dance which bears no resemblance to that level is, again in my opinion, totally unexcusable.

I do not mean to imply that if a dance

is advertised at a certain level, every call included within that level must be called. I do feel, however, that the level of a dance should not be raised or lowered from that advertised even in response to the desires or capabilities of a majority of those present. Those who attend a dance because they enjoy the level at which the dance is advertised should be able to enjoy that level no matter how small their number. If their number is small enough, perhaps another dance at the same level should not be scheduled very soon, but their money should not be taken under false pretenses at the current dance.

It is unfortunate that more dancers do not better understand the level system, but one cannot really expect them to understand it or take it too seriously if the callers to which they dance do not do the same.

Robert R. Coleman
Charlotte, NC





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• LOUDER MUSIC



• SOFTER MUSIC



• LOUDER VOICE



• SOFTER VOICE



• REV IT UP



• SLOW IT DOWN, DUMMY



• MORE MATERIAL
(THEY'RE BORED)



• LESS MATERIAL



• LET'S GO HOME
(BAD SCENE)



• GOOD SHOW (KISS)

People

IN THE NEWS



Freddie Rodriguez, a foreign exchange Spanish teacher, currently teaching in Parkersburg, W.V. area schools, is also studying English and American Government. That's not all. He's enrolled in square dance lessons with the Stardusters Club in Lubeck, taught by **Keith Rippeto**, as reported by **Cliff and Marilyn Russell**. The **Russells** say that **Freddie** has a style all his own, with a natural movement of the hips resembling the tango. In his home town of Maracaibo, Venezuela, he dances the joropo, the merengues and the salsas. When his year in the states is finished, he hopes to be able to find square dancing back in his homeland.

Caller **Gordon Blaum** of Miami, Florida, told us that a course he's teaching for graduates and undergraduate credit at the University of Miami has met with great success and will be

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offered again next year. Entitled the History of American Square Dance, it covers both traditional and modern styles, and includes the theory and application of teaching square dance programs in both elementary and secondary schools. Bravo, **Gordon**. We'd like to see many more college courses like this.

Phil Moran of Prospect, Connecticut, sent an excellent four-page color photo story from the *Waterbury Sunday Republican Magazine*, showing square dance activities of him and his brother **Tom** in that area. It all began when program director of the Waterbury Park Department, **Emily Moran**, helped stage the hit musical "Oklahoma," which called for square dance sequences. After the production, some of the cast members who had danced like it so well the **Morans** decided to conduct a square dance program for the Park Department. Since then, thousands have taken advantage of the free lessons and both **Phil** and **Tom** have become very competent callers.

Ruth and Reuel DeTurk, owners of the Ox Yoke Shop in Simsbury, Connecticut are celebrating twenty years of business catering to square dancers.

John and Lauren Cook of Allendale, Michigan (John calls throughout the state) announced the birth of twins, a boy and girl, born January 26.

The Gold Coast Swingers of Deerfield Beach, Florida, has awarded **Bob and Mary Greene** its highest and unique honor, the designation of "Golden Angels." "It's in recognition of their outstanding contribution to square dancing," says caller **Jerry Seeley**. This includes four years as square and head angels for both classes and workshops. This is a first for the club and may be a first for the country. As "Golden Angels" they now have gold badges instead of the club's regular blue. Thanks to **John S. Harris** of Boca Raton for this item.





INTER-NATIONAL NEWS

FUNTIMER'S SPRING FESTIVAL

Funtimer's Square Dance Club of Mountain Home, Arkansas, will hold its Annual Spring Festival Dance April 28th, with Art Springer, a well-known caller from Tampa, Florida. This dance will be held in the Fellowship Hall of St. Peter's Church. We hope to see some out-of-state dancers attending. The Mountain Home area is beautiful in the springtime. Usually in April the redbud and dogwood trees are in full bloom, making this area a grand place to spend a spring vacation.

Funtimer's regular club dances are held the first, second and fourth Saturdays of each month at the Legion Hut, corner of Dyer St. and 6th St. The first Saturday of each month is a Workshop dance. Visitors and spectators are always welcome.

Gerry Friedrich
Mountain Home, AR

HAPPY 40TH

Clarence Joyce, caller for the Jets and Jennies at Keesler Air Force Base, Biloxi, Mississippi, and his lovely wife Dorothy were honored recently by club members and friends on the occasion of their 40th wedding anniversary. Clarence who will be 71 years young on March 8th, started calling in 1951 in Richland, Washington.

Julee Mohr
Gautier, MS

GEORGIA CALLERS ASSOCIATION

At the first meeting of the New Year for the Georgia Callers Association, outgoing president Jack Fitzgerald of Alpharetta handed over the reins to Bob Bennett of Valdosta. The new presi-

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dent-elect is Lowell Young of Fayetteville. Audie Lowe of Quitman started the newly combined duties of secretary-treasurer for the Callers Association.

President Bennett is well known for his recordings on Thunderbird records where he has recently been selected to head production. Bob is planning a banner year for the Georgia Callers Association with a comprehensive caller training program directed by Rod Blaylock of Albany. Sonny Cook will chair the Caller Accrediting Committee and will be assisted by Doug Jernigan and Delma Allison. Dick Barker, Chairman of Standardization, will direct this program along with Billy Powell. The new membership drive is to be spearheaded by Lee Dixon of Warner Robins. Buddy Phillips, Chairman of Programming Committee, will direct calling assignments assisted by the committee and also the chairman of the Georgia State Square Dancers Association who is responsible for the overall program.

Serving President Bennett on the Board of Directors will be: James Lamb,

Bernie Whitaker, Ed Hawkins, Jim Mayo, Jim Isom, Jim Tyler, Don Harp, Ray Massey and Lib & Tom Hubbard.

Dr. Frederick Reuter of Abraham Baldwin Agricultural College in Tifton is 1979 Publicity Chairman.

SUNSHINE '79

"Sunshine '79" is the theme and Northeast Florida Square Dancers Association will host the 26th Annual Florida State Square & Round Dance Convention to be held in Orlando, Florida, Memorial Day Weekend. One hundred costumed dancers from Jacksonville, Florida, participated in an exhibition presentation to kick-off the 1979 convention. Committee members and exhibition dancers were led to center stage by the J-ville cloggers, dressed as oranges, lemons and limes and pulling a large live orange tree. Committee members and exhibition dancers were introduced in front of the orange tree, parading to "Star Wars" music. A sun formation was formed by the dancers and the sun revolved to special "sunshine" music. The narra-

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tion began with a discription of the beautiful sand beige costume with trims of orange, lemon and lime colors, followed by exhibition dancers in squares, rounds and clogging. Each demo group had special sunshine music and special routines planned just for the presentation. The entire presentation was on tape narrated by Bob Zander and the tapes were expertly handled by Don & Mary Rozzano. Special credits to Sally Thompson, Barbara & Wayne

Blackford and all the committee members and exhibition dancers who gave many hours of their time and talent. So, for "Fun in the sun" and lots of squares, rounds and clogging, it's "Sunshine '79" in Orlando, Fla.

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ARTHRITIS TELETHON DANCERS

Pictured above are the square dancers who danced on the Arthritis Telethon in January on KTLA, Channel 5.

A check was presented to the Arthritis Foundation by Zebbie Gray for \$2232.32, donated by all the square dancers who attended the Arthritis Dance in September, 1978, in Riverside, California. In the picture are Skip and Kay Stanley (caller and wife), Chuck and Zebbie Gray, Larry and Hazel

Wainwright, Jim and Nancy Harry, Doyle and Dell Bell, Dick Hardy, Mike Arbuckle, Joyce Jensen, Gary Ellis, Marti Stewart, Don and Nancy Hendrickson, Bob and Nancy Howard.

IN MEMORIAM

Claude Penner died suddenly on January 28. He was well-known and well-liked in the Buffalo, New York, area and was the club caller for Ebenezer Sets of West Seneca. Our sympathy to his wife, Helen, and their children. The dancers of this area will miss his calling and his dry sense of humor. He was a member and loyal supporter of Frontier Leaders and Dancers Association and was to have been a featured caller at the FLADA April Abundance in April 1979.

A.B. Coleman, well known square dance caller from Kingsport, Tennessee, died recently of a heart attack. A.B. had served 32 years as executive vice-president of the Kingsport Chamber of Commerce. He was a staff caller for the Fun Fest at Fontana Village,

Continued on Page 85

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The level system established by Callerlab is here to stay, says Les Brown of Intervale, New Hampshire, and Les has published two desk-top size "level charts" along with a booklet showing all the basics in the proper grouping (not descriptions of each basic) for both callers and dancers. Dancers may want to mount the charts in home rec rooms. Callers may wish to lay out the charts on work tables at home; or use them,

SQUARE DANCE LEVELS				BASIC EXTENDED BASIC		MAINSTREAM PLUS 1, PLUS 2	
LEVEL	DESCRIPTION	LEVEL	DESCRIPTION	B	EB	MS	QS
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A-1	...	A-2	...	C-1		C-2	



Ron Nelson



Elmer Sheffield



Don Williamson



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Bill Volner

RED BOOT RELEASES:

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



Cal Golden

RED BOOT STAR RELEASES:

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

SHOW ME RELEASES:

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

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- JK6018 MINSTREL MAN by Ken Anderson

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RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

RAINY DAY FEELING— Capitol 6200
Choreography by Cheri & Larry Phillips
Swinging pop music with a vocal from the Fortunes; an easy two step put together a little differently.

ACROSS THE ALLEY— Belco 284
Choreo by Richard & JoAnn Lawson
Good music and a flowing easy two step cued by Richard.

SAN ANTONIO ROCK— Belco 284
Choreo by Ken Croft & Elena De Zordo
Features good music and a good easy-intermediate two step.

ROSES OF SAN ANTONIO— RCA447-0572; Choreography by Vernon Porter
Good music and a flowing easy-intermediate two step.

POEMA— Hctor H1631B
By Charlie Walkinshaw & Sharel Goss
Good music and an interesting intermediate tango.

HE'LL HAVE TO GO— RCA 447-0574
Choreography by Rufus & Laura Ridout
Good slow country music and a nice easy-going intermediate international waltz. Music has a Jim Reeves vocal.

DON'T BREAK THE EHART— WBS 8508; Choreo by Bill & Marie Brown
Good pop music with a Margo Smith vocal; comfortable easy-intermediate two step.

BURGERS AND FRIES— RCA PB 11391
Choreography by Butch & Nancy Tracey
Good pop music with a Charlie Pride vocal; an easy two step.

SWING AWAY THE BLUES— Windsor 4760; by Eddie & Audrey Palmquist
Good swinging music and a high-intermediate swing routine.

DANCE FEVER— RSQ RS-889
Choreo by Charles & Alida Lugenbuhl
Bee Gees music and an intermediate disco routine.

IF EVERYONE HAD SOMEONE— RCA PB-11422; by Bob & Barbara Wilder
Good Eddie Arnold music; a good easy-intermediate two step featuring a turning hitch sequence.

Continued on Page 91

Choreography

by Dave & Shirley Fleck, Toledo, Ohio

EASY 0-60			
Silver Lining	Grenn		34/5 = 39a
SQUARE DANCE 61-125			
That Tune	Grenn 14269	64/0 = 64a	
Ramona	Grenn 14269	68/0 = 68	
Everywhere Mixer	Grenn	80/0 = 80a	
Molly's Folly	Belco 283A	82/0 = 82	
Teachin'	Grenn	82/5 = 87a	
Fun & Frolic	Belco 282B	87/0 = 87	
Sweet & Classy	CEM 37027	89/0 = 89	
Flirting Moon	Grenn 14271	95/0 = 95a	
Heartaches	TNT136	97/0 = 97a	
Mr. Saturday Night	Belco 283B	103/0 = 103	
Chili Sauce	Hi-Hat 769	99/5 = 104	
Kisses Sweeter than Wine	Roulette GG44	106/0 = 106	
Rhythm Rounds Theme	Grenn 14272	108/4 = 112	
Virginny Mixer	Grenn	80/34 = 114	
Light 'N Lively	CEM 37029	112/4 = 116	
You're My Baby	GRT 167	114/5 = 119a	
EASY INTERMEDIATE 126-175			
It's Time To Dance	Grenn 84103	108/18 = 126	
Rainy Day Feeling	Capital 6200	118/9 = 127a	
Share a Dream			
With You	Atlantic 3440	109/25 = 134	
Pizazz	Hi-Hat 971	140/0 = 140	
Blossom Time	Grenn 14273	126/25 = 151	
Dear One	CEM 37028	151/0 = 151	

Ratings

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

Blue & Silver Waltz	CEM 37027	158/0 = 158
Golden Dreams	Grenn 14273	159/0 = 159
Somebody to Love	Hi-Hat 969	138/25 = 163
Bit of Heaven 79	MacGregor	159/8 = 167
Doodley Do	CEM 37030	130/30 = 160
Spanish Serenade	Grenn 14271	166/5 = 171
Struttin With Marie	M & M 8501	137/35 = 172
You and Me	CEM 37030	147/25 = 172
INTERMEDIATE 176-250		
Orchids '79	Hi-Hat 968	166/12 = 178
September Song	RCA447-0057	177/25 = 182
Who Stole My Heart	CEM 37029	167/35 = 202
Still 1979	Telemark 1870	216/0 = 216
Mr. Lucky	RCA447-0890	195/25 = 220a
Stranger	CEM 37031	202/25 = 227
Duke's One Step		207/25 = 232
El Cumbanchero	Timrk 15486	178/55 = 213
HIGH INTERMEDIATE 251-299		
Try a Little Tenderness		248/5 = 253
Hawaiian Wedding	Col 13-33085	236/25 = 261
Wednesday Child	Roper 274A	279/0 = 279a
Eyes Wide Open	Windsor	274/25 = 299
ADVANCE 300-349		
Don't Get Around		
Much Anymore	RCA447-0874	293/50 = 343a
Happiness Street	Grenn	321/25 = 346
CHALLENGE 350 +		
A Summer Place	Col 13-33007	442/50 = 492a

RECORDS

SINGING CALLS

by John Swindle

Whoa, son! Talk about April showers bringing May flowers! April brought us records. Thirty-two flip singing calls, two patter records and one album. We have new singing calls, repeats and new labels this month, and all kinds of variety in figures. We've got fast songs, slow songs, rock numbers, ballads, country western songs, love songs and religious songs. The only thing we did not get variety in was openers. Nineteen out of thirty-two records started with circle left.

I'M GONNA FIND IT WHERE I Can— Rhythm 122 **Caller: Pat Barbour**

Rhythm has really put together a fine square dance tune. Using a heavy and very danceable rock beat that the dancers could feel, this record just seemed to make them want to get up and go. Pat put a figure together that is not new but fits and tune and moves right along. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line right, wheel and deal, turn thru, left allemande, swing, promenade.

GIMMIE BACK MY BLUES— Blue Star 2078

Caller: Nate Bliss

When you hear this one, you will not recognize it as Blue Star music. Most Blue Star music we have heard is a type of western swing. This record has a western rock sound. Nate used a well-flowing figure, with a stroll and cycle. If your dancers are not doing stroll and cycle and you do not want to refresh them on it, Nate has included alternate figures on the cue sheet. FIGURE: Heads square thru, swing thru, boys run, ferris wheel, veer left, stroll and cycle, boys fold, right and left grand, promenade.

THE SHADOW OF YOUR SMILE— Rhythm 124

Caller: Wade Driver

This would be a very nice change of pace record for that break after a real workout with the patter portion of a tip. Wade does an outstanding job on the flip side. We must warn you that the range on this song will not be easy for some callers. FIGURE: Heads square thru, do-sa-do, curlique, scoot back, boys run, star thru, dive thru, square thru three-quarters, swing corner, promenade.

THAT ONE— Dance Ranch 650

Caller: Ron Schneider

Typical Dance Ranch music, but what made this record stand out to the review dancers this month was what they referred to as "a most refreshing change in figure," which Ron put together for this

record. FIGURE: Heads go up and back, rollaway, pass thru, go left single file, keep moving, sides swing thru, turn thru, left allemande, do-sa-do, swing corner, left allemande, promenade.

RAGTIME COWBOY JOE— Chinook 021

Caller: Daryl Clendenin

This is an old song but Chinook has made a really jumping singing call out of it, using banjos, lead guitars and rinky-tink piano. The instrumental is very danceable. Daryl used a little different twist to an average figure, and this was very pleasing to the dancers. This is one of the few records that did not start with circle left. FIGURE: Heads promenade half, right and left thru, square thru, do-sa-do, swing thru, boys trade, boys run, partner trade, promenade.

READY FOR THE TIMES TO GET BETTER— Rhythm 127; Caller: Wade Driver

Don't really know just how to explain the sound Wade has come up with here. It is nothing like anything we have heard on square dance records, but is a very good sound and has a super good and danceable beat. The closest thing to this sound, we would say, would be a gypsy song? FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, walk and dodge, partner trade, pass the ocean, recycle, swing, promenade.

IT'S BEEN A GREAT AFTERNOON— Rhythm 123

Caller: Wade Driver

Here it is again— third time out of the stables for this tune. Rhythm has put together a slightly different arrangement on the instrumental. It's odd that this one and the other two all started with a circle left and used just about the same tag lines. Wade put an eight chain four in his figure with a very interesting set-up for it. FIGURE: Heads promenade half way, sides square thru, right and left thru, pass thru, trade by, eight chain four, swing corner, promenade.

YOU DO SOMETHING TO ME— Lora 1171

Caller: Johnny Creel

Here is a song that we associate with the big band era. Lore does a really nice job on the instrumental and Johnny's use of a grand weave (last quarter's Callerlab quarterly basic) gives the singing caller an opportunity to flex his vocal chords. FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru three-quarters, swing corner, promenade.

THE GAMBLER— Bogan 1310

Caller: Tim Ploch

Key D-E-F

Bogan has brought to us a country western number that is presently well up on the charts. Tim put a figure together that gives one the opportunity to use the better lines from the original song. Two key changes add to the overall effect of the song, but may be trouble for some callers. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing corner,

promenade.

WABASH CANNONBALL— Blue Star 2077

Caller: Andy Petrere **Key G**

Talk about an oldy but goodie! Blue Star has gone back and picked up an old country western number and a song that is no stranger to the square dance scene. Andy chose to use load the boat in his figure, which was startling to the review dancers — not to the point of breaking them down, but it was not something they expected. Andy — very well done! FIGURE: Heads promenade half, lead right, circle four to a line, load the boat, swing thru, boys trade, turn thru, swing corner, promenade.

JUKE BOX SONG— Thunderbird 189

Caller: Bob Bennett

Bob also surprised the dancers with his figure. A tag the line right is followed by a tag the line right. We had mixed emotions about it but it was something the dancers thought would keep them on their toes. The instrumental features a well-played rinky-tink piano. FIGURE: Heads square thru, do-sa-do, step to a wave, girls trade, girls run, tag the line, face right, tag the line, face right, wheel and deal, turn thru, left allemande, weave by two, promenade the next. ALTERNATE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, wheel and deal, turn thru, left allemande, weave by two, promenade the next.

THIS TIME I'M IN IT FOR THE LOVE— Chinook 020; Caller: Gordon Sutton

Here is another song that has seen a little action on the square dance scene before. Chinook has a definitely different sound. A caller could do this song and the others the same night, and the only things that would give it away are the tag lines. Gordon does a very nice job on the flip side. FIGURE: Heads promenade half, square thru, right and left thru, veer left, couples circulate, half tag, trade and roll, pass thru, left allemande, promenade.

SUMMERTIME— Rhythm 126

Caller: Wade Driver

Aren't we glad! We had our share of wintertime here in Georgia this year and this song along with that time of year is very welcome. This song will be a very nice change of pace for that summertime dance. As usual, Wade does his great job on the flip side. Hey guy! Watch those high notes. FIGURE: Heads square thru, do-sa-do, spin chain thru, girls circulate twice, turn thru, left allemande, walk by one, swing the next, promenade.

STRAWBERRY BLONDE— FTC 32027

Caller: Paul Hartman

"And the Band Played On" is the title most people might remember this song by. An oldy, yes, but well-accepted by the review dancers. Paul (no relation to Mary) does a nice job with the figure he chose. FIGURE: Heads square thru, touch a quarter, scoot back, single hinge, swing thru, boys

run, wheel and deal, swing corner, left allemande, promenade.

ALL OF ME— Red Boot 239

Caller: Ron Nelson

Another song that is no stranger to the square dance field, and one that most dancers will be familiar with is performed well by Stan Williamson. Ron chose a well-timed figure that the dancers recognized as a change (from what we call the old stand-bys). The center of the lines felt a little bit awkward when they bent the line but other than that the figure flowed nicely. FIGURE: Heads promenade half, square thru, split the outside two, round one to a line, star thru, trade by, swing thru, boys trade, boys run, partner trade, couples circulate, promenade.

MUSIC IS MY WOMAN— Chaparral 204

Caller: Jerry Haag

The Chaparral Roadrunners have put together a little "south of the border" sound with muted trumpets and mandolin. A nice smooth dance, in which Jerry uses a very interesting way to change partners. FIGURE: Heads square thru, make a right hand star, heads star left, right and left thru, swing thru twice, boys run, promenade.

BACK ON MY MIND AGAIN— Blue Star 2079

Caller: Marshall Flippo **Key D**

Another country western song that is up on the charts has made the square dance scene. Flip as usual has put out a figure that is very well-timed. FIGURE: Heads flutter wheel, square thru, do-sa-do, swing thru, turn thru, left allemande, do-sa-do, swing corner, promenade.

SUMMERTIME DREAM— Chaparral 403

Caller: Beryl Main

A really different sound for Chaparral records, this starts off with a strong banjo lead and has a nice country western sound. Beryl uses a standard figure and does a nice calling job on the flip. FIGURE: Heads promenade half, square thru, right and left thru, slide thru, square thru, trade by, swing corner, promenade.

YODELIN' KATY— Scope 635

Caller: Jeanne Briscoe

Yodelin' callers will enjoy this one. Scope has given us a western sound with the addition of the xylophone. Jeanne used a fold a little differently to get us to our corners and demonstrated her yodelin' capabilities on the flip side. FIGURE: Heads flutter wheel, curlique, walk and dodge, do-sa-do, swing thru, boys trade, everybody fold, swing corner, left allemande, promenade. ALTERNATE: Heads pass the ocean, swing thru, boys run, stroll and cycle, girls circulate, bend the line, right and left thru, crosstrail thru, swing corner, left allemande, do-sa-do, promenade.

Continued on Page 94



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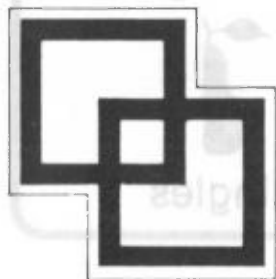
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Speaking Of



Singles

Jean Cox Brown (Jeanie) of Greenville, North Carolina, and Sam Clayton Whitehurst, Jr. of Bethel met at Elm Street Park in Greenville early in May of 1977 at a Tar River Twirlers' square dance, a regular Sunday evening club dance led by Jerry Powell. Clayton had ventured in, a few years after his retirement following 20 years in the U.S. Air Force, to consider resuming the pastime of square dancing. Simply because they were singles, Jean and Clayton became partners. It is coincidental that this led to dining, dating and joining hands for life.

Last December, these avid dancers were married at St. James Church in Greenville. Among the many friends and relatives present, over one hundred dancers attended the ceremony in the sanctuary and danced at the reception in the church fellowship hall. Jerry Powell led enthusiastic square dancers and non-dancers in the Virginia Reel and some basic square dance steps. The dancers represented over a dozen clubs.

The couple continues to dance whenever family responsibilities, job obligations, church functions and social privileges permit. Together they have over 200 fun dances and badges. The groom has danced all over the world, but Jeanie has danced only in states from Florida to Michigan, in Hilo and Honolulu and in Paris, France.

Clayton was never married; however, Jeanie has three married children and three grandchildren, so Clayton has a ready-made family. The Whitehursts danced on their honeymoon in Honolulu and met some of the dancers there. They will continue to dance with their

home club while serving as treasurers for 1979.

The Lone Star Singles of Houston are now planning a new club dress. Of white fabric with orange piping, it should be easily spotted at conventions. Look for the orange and white silk screen patch sewn on the skirt. Men will wear white western shirts with patches on the back.

Lone Stars have lost so many couples to matrimony that they are circulating affidavits to the remaining male members to be signed in blood certifying they will not marry for the rest of the decade. Lots of luck on that one!

WORKSHOP, Continued

Ferris wheel, square thru three
Left allemande.....

Heads square thru four, pass thru
Chase right, girls only roll (T-Bone)
All eight circulate, girls trade places
Boys face in (line of four)

Center four square thru four
Others touch a quarter, centers in
Cast off three-quarters,
All eight circulate, girls recycle
Boys wheel and deal (Destroy the line
or wheel and cycle)

Touch a quarter, boys trade
Boys run, bend the line, slide thru
Pass to the center, square thru three
Left allemande.....

Heads touch a quarter, walk and dodge
Swing thru, boys run, bend the line
Centers spin the top, outsiders star thru
Extend to a wave, cast off three-quarters
All eight circulate, boys extend to wave
Swing thru, girls quarter right
Diamond circulate, flip the diamond
All eight circulate, boys run
Wheel and deal, square thru three
Left allemande.....

by Wilson Hoff, New Jersey

Heads square thru, curlique,
Swing thru, swing thru, men run
Slide thru, left allemande.....

Heads square thru, curlique,
Spin chain thru, spin chain thru
Men run, right and left thru, slide thru
Left allemande.....

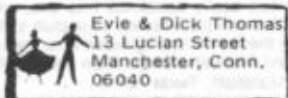
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THE POCKET DICTIONARY OF SQUARE DANCE CALLS— Complete descriptions of all calls on the Mainstream Plus 1-Plus 2-Advanced 1-Advanced 2 lists. Most calls have a practice dance routine. \$2.35 per copy includes handling. Quantity rates available on request. Pocket Dictionary, PO Box 2223, Vernon CT 06066.

Directory of Singles Square Dance Clubs: Compiled especially for Single Dancers by *Single Square Dancers USA, Inc.* The Directory lists Singles Clubs throughout the USA, their places of dance, the day of the week and a telephone contact number. Price: \$1.25. Quantity discount to clubs and associations. Send order to Yellowbrook Book, Claire A. Prisolo, 505 Second St., Watervliet NY 12189.

The 1979 TOP TEN featuring illustrated choreo-analysis of the top ten new moves of the year. Definitions of: 100 most-used Mainstream basics; the Callerlab Advanced, Challenge (C-1), and Extended Challenge (C-2) basics; plus 100 new moves of 1978. With illustrated Formations and Unsymmetric Sight methods. \$6. pp. Order from: Bill Davis, 1359 Belleville, Sunnyvale CA 94086. Also bi-monthly supplements, \$6/Calendar Year.

The Square Dancer's Handbook of Skits, Stunts, Games & Gimmicks can add new zest to your dances and after-parties with complete directions for FUN ACTIVITIES for the dancing season & summer campouts. Order from Russ Hansen, Rt. 1, Denver, IA 50622. \$4.00 (Ppd U.S. & Canada)

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EXPERIMENTAL BASIC

PULSE POLL



MAINSTREAM

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magazine to get
full descriptions of calls
as listed and grouped
by CALLERLAB

CALLERLAB APPROVED EXPERIMENTALS

Coordinate	Extend
Ferris wheel	Trade the wave (also in Plus 1)
Pass the ocean	Ping pong circulate
Chase right	Stroll and cycle
Track two	Grand weave
Touch 1/4, 1/2, 3/4	Two steps at a time
Roll	

ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for
dancers below PLUS level activity.

MAINSTREAM PLUS ONE

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

MAINSTREAM PLUS TWO

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

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

The Red River Community House

Red River, New Mexico

SUMMER 1979

Square dance this summer in the beautiful, cool, rustic, mountain atmosphere of Red River, New Mexico. The Red River Community House is a non-profit facility with activities for the entire family. Interdenominational worship services are conducted throughout the year. There are square dances each night, Tuesday through Saturday, and workshops four afternoons each week for both beginner and club-level dancers from June 1 through Labor Day. Other activities include folk and popular dances, movies, bridge and various other games. Fun for all, so bring the entire family.

For additional information, write:

Troy Ray, Director
P.O. Box 213
Red River, New Mexico 87558



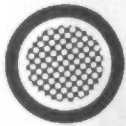
TROY RAY

Summer Caller in Residence

The Red River Community House operates on free-will offerings and there is no admission charge for any activity except for the mid-June S&R/D Festival.

Round Dance

PULSE POLL



ROUND DANCER ROUNDS

1. Them Old Songs
2. Sunrise Sunset
3. Lay Down Sally
4. Rumba Marie
5. OK National '78
6. Hawaiian Wedding Song
7. Vaya Con Dios
8. I Wanna Quickstep
9. Games Lovers Play
10. Selfish

SQUARE DANCERS' ROUNDS

1. Little White Moon
2. Til Somebody Loves You
3. Sugar Lips
4. Rose Room
5. Let's Cuddle
6. Brown Eyes Blue
7. Engine #9
8. It's A Sin
9. Sandy's Waltz
10. Wildflowers

CLASSICS

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

TOP TEN ADVANCED ROUNDS

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1. Hawaiian Wedding Song (Lovlace)
2. Maria Elena (Ward)
3. Fascination Waltz (Moss)
4. Singing Piano (Marx)
5. Riviere de Lune (Palmquist)
6. Song of India (Lovlace)
7. Let's Dance (Stone)
8. Sugarfoot Stomp (Easterday)
9. El Coco (Easterday)
10. Autumn Leaves (Moss)

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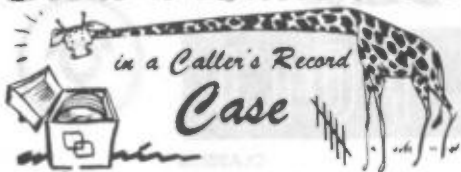


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Jerry travels full-time from May through September, calling through the midwestern states. He has been calling full time for three years, and has recently recorded on his own label, Sun-Ra Records. His first release is "Rambling Fever."

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Thunderbird Romp— Thunderbird



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Skillet Licking— Blue Star
Rhythm Special— Rhythm

SINGING CALLS

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Some Broken Hearts Never Mend—
Rhythm
Down on Bourbon Street— Bobcat
Last Farewell— LouMac
Don't it Make Your Brown Eyes Blue—
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Me And Millie— U.S.A.



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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



Square Dancers Guild



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UNDERLINING

THE CALLER NOTE SERVICES

Wow. There's so much good stuff this month from the Note Services, we must use only brief excerpts from each, so here goes.....

Nate Bliss in **Nate's Notes** says so long to his readers as he terminates that particular service, and presents a dandy idea to vary the Mainstream basics by "using your but," as he says. The idea is to call:

Do-sa-do— but go $\frac{3}{4}$ (l-h wave)....

Right and left thru— but turn full....

Square thru— but heads go 4, sides go 3

Swing thru— but go three hands....

Ping pong circulate— but go $1\frac{1}{2}$ to o.w.

Fan the top but the ends U-turn....

High on the list of "goodies" reported in the **Toronto & District Notes** was **journey on**. ROM was "Mississippi Mud." Jeff Priest (Lloyd Priest's son?) presented some excellent usable Mainstream stuff.

Gene Trimmer in **Mainstream Flow** continues to make *Dixie style* a working caller's friend, with many variations. He goes on to explore *roll* and other moves, ending with this quote: "If you don't have time to do it right the first time, how can you possibly find time to do it over?"

Will Orlich in **NCR Notes** gives a plug

to our **ASD Pulse Poll** by saying "Callerlab and Pulse Poll have the new ideas pretty well in focus and updated." In a poll of subscribers, Will found that high on the list of experimentals for Callerlab to drop this spring are *ping pong circulate*, *coordinate*, and *stroll and cycle*, in that order. *Launch it* and *thar she blows*, among others, are presented.

Barry Wonson in **Figuring** analyzes Jay King's "Allemande position number three" in depth, and includes a section of useful "change girl" figures.

In keeping with the 1979 theme of "smooth dancing" a plea appears in **News 'n Notes** to completely rid ourselves of the dangerous rockette-type of high kick that plagues many areas. Also, callers are urged to "get back to the basics," since strange as it seems, many dancers can do *load the boat* perfectly but break down on *spin the top*, *cloverleaf*, *hinge*, *square thru* (half-sashayed) and *all eight circulate* (boys in center).

Jack Lasry in his **Notes for Callers** presents the 53 basics he prescribes for the possible Callerlab LTD program, to be discussed this month in L.A. Watch for reports on the convention in June.

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June Strong in **SDDS** gives us an "oldie," *mix*, and a new one, *trail the angle*.

Trent Keith in *Supplemental Notes* gives a "go" to *split circulate*, plus others, and reminds callers that "dancers can dance well only those basics that callers use frequently."

Warren and George in **Minnesota Callers Notes** gives a look at *turn the boat*, *touch a quarter*, *peel the top*, *fold*, and a good "oldie," *weathervane*.

Santa Clara Valley Notes (Bill Davis) has the usual huge list of new experimentals. More is given on the *triple box* concept — very interesting. There are special presentations of *track and trade*, *launch it*, *tally ho*, *circle trade*, *zoom the column*, *infiltrate* and others.

In *Mike and Monitor*, Kenny Farris (also **NCASDLA Notes**) discusses the difference between *arky* and *APD*. He contends that *APD* encompasses *arky* and refers to dancing a figure in any position from which it can be properly executed.

SDLBA Notes from Andy Cisna points out that *launch it* and *track and trade* are the same. Another fine party game is handed out, and a bunch of zeros, get-outs, etc. are tossed our way.

A nice excerpt all of us can think about is this:

Calling a Square a Square

When square dancing is spoken of, it ought to mean *modern western style*—the most prevalent type today. Unfortunately, as we all know, this is not the type of dancing which is conjured up in the minds of the masses when "square dancing" is mentioned. The least we can do as leaders in the activity is call a square a square. If you use other forms of dance at a first nighter or exhibition, please introduce them for what they are: a round, contra, line dance, or mixer. If you don't have an exhibition square, explain to the crowd classes, clubs, the 69 basics and Callerlab. Let them know that the "new square dance just ain't what it used to be!



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THE COLLEGES ARE COMING

TRAINING
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<p>ELMHURST, ILLINOIS SUPER SCHOOL III June 25-27, 1979</p> <p>Dave Taylor, Lee Kopman, Bill Peters Teaching, Timing, Chore- ography, 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 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 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 Rainbow Lake Lodge Brevard NC 28712</p> <p><i>Johnny & Charlotte Davis Dick & Ardy Jones</i> 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 <i>Warren Berquam George Gargano</i> 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>NEW CENTRAL CALLERS COLLEGE, La Rose, Ill. Beginner & Experienced Callers (2 Level) July 8-14</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> 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 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>ASD Co-Sponsored DILLARD, GEORGIA CALLERS COLLEGE August 12-18, 1979</p> <p>For Beginner and Experi- enced Callers (2 Levels)</p> <p><i>Stan Burdick, John Kalten- thaler, 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> 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> All phases of calling. Emphasis on choreography techniques & methods</p> <p>Write Ed Foote, 140 McCandless Dr. Wexford PA 15090</p>

MANNING SMITH ROUND DANCE INSTITUTE
For leaders & teachers., August 19-24, 1979;
Stillwater, Oklahoma. Write Nita Smith, 2011 S.
College, Bryan TX 77801.

MYRTLE BEACH BALL. Myrtle Beach Convention
Center, Myrtle Beach, SC. for information: Barbara
Harrelson, 419 Hawthorne Road, Lancaster, SC.
29720. Telephone 803-285-6103

ROYAL HOLIDAY Square/Round Dance week-
ends — Spring and Fall; National Callers; at
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WRITE: Bill & Jacque Blevins, 1257 Franklin
Lane, Buffalo Grove, Illinois 60090.

TEN GREAT WEEKS OF DANCING: Spring Fling,
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write Tex Brownlee, Fontana Village Resort,
Fontana Dam NC 28733.

NEWS, Continued

North Carolina. His hearty laugh will be
missed by his square dance friends
everywhere.

SKY-HIGH DANCE

The Royal Gorge Promenaders square
dance club will hold their their Royal
Gorge Bridge special on July 7, 1979. A
special badge may be earned for
dancing on the world's highest suspen-
sion bridge. Caller will be Al Horn.
Trailer clubs are welcome; there are
campgrounds and RV hookups at Royal
Gorge.

Over thirty squares danced on the
bridge at once during last summer's

dance. Provisions have been made for
indoor dancing in case of rain. For
information, write Earl Erps, 224
Riverside, Canon City CO 81212.

NEW OFFICERS

1979 officers for the Square Dance
Callers Association of Northern Califor-
nia were installed at the January
meeting. President is Bill Carroll;
vice-president, Joel Kadish; Secretary,
Eileen Cullum; Treasurrer, Arlan
Wight; Membership chairman, Harold
Fleeman. This association has been
active since 1949 and has a membership
of about 200 yearly. Exchange subscri-

Continued on Page 89

MORE CALLERS SCHOOLS

ESTES PARK, COLORADO
Dance Ranch Caller College
July 8-12: Two years or less
July 15-19: 2 years or more
Aug. 26-30: Exp. Callers
w/ previous caller training
Frank Lane, Earl Johnston
Vaughn Parrish, Bob Fisk
Write Frank Lane's Dance
Ranch, PO Box 1382, Estes
Park CO 80517

CALLERS SCHOOLS

July 22-25 Dick Bayer's S/D Hall, Hartland, Mich.
STAFF: Dick Bayer, Al Brundage, Earl Johnston
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

OK CLINIC: OK
Oklahoma City, Oklahoma
July 3-7, 1979
Staff: Dick Manning
& Stan Burdick
Full course for callers
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Contact: Dick & Carole
Manning, 107 W. Campbell
Midwest City OK 73110

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MECCA, Milwaukee, Wis.
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STAFF: John Kaltenthaler
Stan Burdick, Cal Campbell
Herb Egender, Ed Foote
Cal Golden, Dick Han, Jon
Jones, Lee Kopman, Jack
Lasry, Clint McLean, Jerry
Schatzer, Dave Taylor

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

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- 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

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 - BC-103 MAGIC OF THE RAIN, by Bob
 - BC-102 SQUARE DANCE MAN, by Larry
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CONTRACTS, Continued

Do you need an attorney to draw up each of your contracts? A standard type of contract such as the "Confirmation Agreement" offered by Callerlab is sufficient for both leader and club use. It may not fit all situations specifically but should be reasonably sufficient. You may want to take this standard contract to an attorney for his criticism and suggestions to fit your own circumstances, and model future agreements containing his suggestions.

The two exhibits are a simple form of letter agreement and a format for a more formal type of contract document. These have been prepared to point out the things which need to be considered by leader and club when making an agreement. None of this material is written to give you legal advice but to help you consider your needs and to help promote a better understanding between leaders and square dance clubs.

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8:00 pm - 11:00 pm	Squares & Rounds
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10:00 am - Noon	Free Carers Clinic
10:00 am - Noon	Round Dance Workshop
12:00 Noon - 2:00 pm	Clogging Workshop
2:00 pm - 5:00 pm	Square Dance Workshop
7:00 pm - 8:00 pm	Early Bird Rounds
8:00 pm - 11:00 pm	GRAND BALL

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NEWS, Continued

ber memberships are available and welcomed. Write to PO Box 128, Hollister CA 95023.

*Eileen Cullum
Hollister, California*

HIGH LEVEL DANCING

The Keystone Rovers, NSDCA 074, danced a high-level dance on Memorial Weekend, 1978. Caller Chick Stone gathered three squares plus for this high-level, low oxygen, open-air dance on the National Tower in Gettysburg, Pennsylvania. Tower personnel assured them the dance was a first, and amazed and baffled sightseers looked on. Participants were Chick and Doris Stone; Bill and Doodie Charles; Gene and Barb Denlinger; Lew and Connie Flynn; Burl, Pam, Donna and Crystal Lally; Bob and Marie Omlor; Al and Edie Herr; Bob, Pat, Leslie and Tracy Schappell; Barry and Dottie Simmons; John and Micky Smith; Charles and Elaine Steele; Bill and Eileen Steele; Stratton and Mable Stevens; Fred and Nancy Tyson.

Camping at Roundtop Campground in Gettysburg, the club enjoyed visiting National Tower, Devil's Den, Miniature Horse Farm and the Water Slide, as well as dancing with the Cannonaders at their Roundup at Gettysburg College.

Burl Lally



COVER TALK

Joe Pierce, a commercial artist from Philadelphia, is a regular illustrator and cartoonist for *Pen-Del-Fed-Fax* of the Pennsylvania-Delaware area, and we admired his fantasyland sketches so much we asked him to do one for *ASD*. He obliged, and the cuddly bunnies on our cover this month seem to wrap up the season's flavor—raindrops, Easter, spring flowers and square dancing—into one big bouncing ball of cottontail.

Florida Dance Vacation *Round-A-Rama* June 9-14, 1979



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Join Irv & Betty Easterday and Charlie &

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ENCORE, Continued

three-generation Cook family of callers: John, Jack and John II. Their activities include regular clubs, classes and one-night stands in Florida and Michigan, plus a Three Generation Callers Dance, which has become an annual affair in Hastings, Michigan.

Callers, these are your vocal chords speaking, with good advice on how to use and care for the most important and delicate piece of machinery in your equipment. Just remember, when we go on the fritz, we can't be replaced by a tube, a drop of oil, or a new wire. In brief, pick music keyed to your own range; learn to breathe properly so as to give the best support without strain; use good diction and projection to eliminate the need to speak loudly; be careful not to overeat, over-indulge, smoke excessively, or get overtired. Got a cold or sore throat? Use these records that best fit your altered voice range and turn up the mike volume. Keep a little honey and lemon juice handy, but don't use a

spray or liquid with a numbing ingredient in it. We may not be your most expensive piece of equipment but we deserve your best care. Your vocal chords have been brought to you under the byline of Jeanne Stevenson.

A jet-age course in Western Style instant square dancing is being offered at the Septemberfest in Kentucky Lake State Park with fourteen days of two progressive dance sessions per day. This 14-day course would normally take from six to nine months to master, at one session per week in regular beginners' clubs. Beginners are advised to plan for the entire two-week course. The second week is ideally suited as a refresher course for past dancers.

Long before "doing your own thing" became the accepted thing to do, Frannie Heintz of Monson, Mass., was creating his own inimitable style, using his natural fair for comedy to add to the fun of his dances. (his tone of voice, actions, and facial expressions are not


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- JP-102 RHYTHM OF THE RAIN, Bob Vinyard
- JP-202 TULSA TIME, Joe Porritt
- JP1977 HONEY ALL I EVER NEED, Joe Porritt
- JP101 BLUE MOON OF KENTUCKY, Bob Vinyard
- JP201 WHEN YOU SAY LOVE, Joe Porritt
- JP301 ALL OF ME by Ollie & Donna Loehr

Ballwin, MO Flip Round: Music/Music & Cue

Distributed by Corsair, Twelgren, Old-Timer

easy to describe.) Frannie loves to laugh and loves to hear people laugh. To quote him, "Everytime you laugh, your liver turns over and who wants a lazy liver?" Despite all the fun and games, Frannie is dead serious about his calling and responsibility to the dancers. He personally won't call any figures new or old, that can be called directionally at an open dance. Frannie leaves happy, satisfied dancers wherever he calls. And that's no Bazonga.

The following thoughts come from Vic Wills of Drexel Hills, Pa. "A sense of humor is a desirable possession for all square dancers to have, especially around new dancers. Many of the mistakes made by new dancers, which may annoy us, contain an element of humor, and when we laugh with the dancers at these goofs, they cease to annoy us.

As square dancers, we are unintentional germ carriers and, as such, are either an asset or a liability to our clubs, to others and to ourselves. Good humor

and bad humor are two mighty contagious diseases, and how we display them reflects very effectively on a new square dancer. Laugh and they'll laugh with you. Cry and they may never return. One of the few things in this world that can be freely shared with others without depleting the original stock is a sense of humor. After all, long faces were designed solely for the use of anteaters and horses. Let's not infringe on their patent. Remember, as you dance, SMILE!"

R/D Reviews, Continued

DON'T GET AROUND MUCH ANYMORE RCA447-0874; Choreography by Bill & Mary Wittmann

Good Duke Ellington music and a challenging swing routine.

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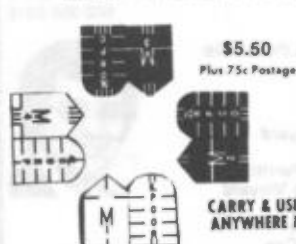
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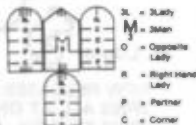
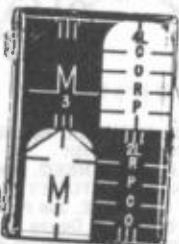
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or Jim Criswell, 141 W. Valley Dr., Bristol VA 24201.

CALLING TIPS, Continued

can do a little comparative work: Years of experience and background of the staff? Accommodations—motel, hotel, camping, resort? Food included? Total cost? Material, handouts? Callerlab suggested curriculum to be followed? Daily schedule? Special program thrust of the school? (Some schools specialize in timing, phrasing and rhythm. Others excel in training sight callers. Others are great for PR, motivation and showmanship.) Do some "digging" at this point, and if at all possible, talk to a caller who's been there. It might be worth a couple of phone calls to be sure you choose the right school.

SPOTLIGHT ON VACATIONS, Cont.

- 12-13 15th Annual International Fall Festival, Syracuse, N.Y. Write Dave & Rose Ide, 5858 Pierson Rd., Fayetteville NY 13066.
- 12-13 Chattanooga Choo Choo, Tennessee. Write David Robinson, Rt. 4 Box 70, Ringgold GA 30736.
- 12-14 23rd Annual Jubilee, Santa Clara City, Fairgrounds, San Jose, Cal. Write PO Box 1559, Los Gatos CA 95030.
- 12-14 Oktoberfest Weekend, Enfield, Ct. Write Doug & Joyce Fuller, 147 Russell St., Woburn MA 01801.

19-21 Missouri Federation Annual Festival, Rolla, Mo. Write Musick & Ginny Fitzgerald, Rt. 2 Box 458, St. James, Mo.

21 3rd Annual Turkey Trotters Festival, Yellville, Ark. Write Art or Irene Castle, Rt. 1 Box 7, Cotter AR 72626.

26-27 8th Annual Pumpkin Festival, Owatonna, Minn. Write Everett Jacobson, 610-15th St. SE, Owatonna MN 55060.

26-28 Cacapon Round A Rama, Cacapon State Park, W.V. Contact Phil Phillips, 1125 Haven Rd., Hagerstown MD 21740.

NOVEMBER

2-4 Hoosier Huddle, Ft. Wayne, Ind. Contact Mary Campbell, 1425 Oak Hill Dr., Plano TX 75075.

2-4 Annual S/D Weekend, The Inn, East Hill Farm, Troy, N.H. Write Ralph Page, 117 Washington St., Keene NH 03431.

3-9 Bermuda Vacation, Dick Leger, 16 Sandra Dr., Bristol RI 02809.

16-17 16th Annual Mid-South Festival, Memphis Tenn. Write Bill & Marie Pritchard, 3433 Austinwood, Memphis TN 38118.

17-18 Paducah Festival, Paducah, Ky. Write George Hull, 3307 Buckner Ln., Paducah KY 42001.

23-25 Holiday Weekend, Indianapolis, Ind. Write Betty & Clancy Mueller, 112 Hollybrook Dr., New Whiteland IN 46184.

DECEMBER

27-Jan. 1 30th Annual Year End Folk & S/D Camp, Keene State College, Keene, NH. Write Ada Page, 117 Washington St., Keene NH 03431.

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- SR178 MAGDALENA, R/D by Ward & Joyce Foster
- MSR177 COULDN'T HAVE BEEN ANY BETTER, Will & Eunice Castle
- MS176 WESTBOUND AND DOWN by Art Springer

LIGHTNING S RELEASES:

- LS5044 SUNSHINE MAN by Mel Voss
- LS5043 IT MAKES NO DIFFERENCE NOW by Earl Rich
- LS5033 GONE ON THE OTHER HAND by Earl Rich
- LS5032 GOOD WOMAN BLUES by Dewayne Bridges
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BEST CLUB TRICK, Continued

dances and before you could say, "All around your left hand lady," most of the passengers were hooked on this thing called modern western square dancing. In fact, the passengers kept asking when they were going to "perform" again. In spite of rough seas, from that point on, there wasn't a night when there wasn't a line of passengers eagerly waiting for the dancers to "do their thing." Many cruise members left the ship anxious to get home and check out contact names given them for classes in their own areas, so they, too, could become square dancers and join in the fun the next time Merri-Eights decide to *load the boat*.

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- MEL-108 I CAN'T WAIT ANY LONGER by Harold Thomas
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R/D REVIEWS, Continued

TULSA TIME— Four Bar B 6001

Caller: Bob Carmack

We want to welcome this new label to the square dance recording world. It is a shame this song was released by another company at the same time. The instrumental side is basically country western and sounds very good for a first attempt. Bob uses a standard figure and comes across very well. Good luck to the Four Bar B Record company. FIGURE: Heads square thru, dos-a-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

RAMBLING FEVER— Sun Ra 1001

Caller: Jerry Rash

We would also like to welcome Sun-Ra records; this label also has a good western sound. On the instrumental side the caller has a little help with a vocal group. Jerry uses a standard figure on his flip and does a nice job. Good luck. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

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

We're running out of gas and all those other things... This is also a country western sound and is a cute novelty-type record to start your dancers thinking.... we sure hope this is one thing we don't run out of. FIGURE: Heads promenade half, lead right, do-sa-do, curlique, walk and dodge, partner trade, right and left thru, slide thru, square thru three-quarters, swing corner, promenade.

MINSTREL MAN— Jay Bar Kay 6018

Caller: Ken Anderson

Stan Williamson has put together another nice piece of music for Jay Bar Kay, with a little bit of a polka sound to it. This record has a couple of key changes but the range is not bad. Ken uses standard basics with a little different twist. FIGURE: Heads lead right, circle to a line, slide thru, do-sa-do, pass the ocean, right and left thru, slide thru, square thru three-quarters, swing corner, promenade.

RICH LIVING WOMAN— Bogan 1309

caller: Sleepy Browning

Key C

Bogan and Sleepy have put together a real cue singing call that most callers could use to bring a little attention to their better halves. This is a peppy little number that the review dancers enjoyed. FIGURE: Heads promenade half, square thru, right and left thru, veer left, ferris wheel, square thru three-quarters, swing, left allemande, promenade.

RHYTHM OF THE RAIN— Rhythm 125

Caller: Bob Baier

Now here Bob has come up with that April Showers record, starting with thunder storm sound effects and going into a late fifties-early sixties pop record having a very interesting effect. This record is no stranger to the square dance scene but it has been a while since it last appeared. It will be a nice change of pace record for summer dancing. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing corner, promenade.

CAJUN SQUARE— Prairie 1015

Caller: Al Horn

Prairie Records has come up with a sound that you might have heard on Louisiana Hayride a few years back. This does not have a standard sixty-four beat figure but the figure Al uses works well. Al suggests speeding the record and doing this, it did dance better. The instrumental is excellent hoedown music. FIGURE: Four ladies chain three-quarters, heads pass the ocean, swing thru, boys run, stroll and cycle, girls trade, wheel and deal, dive thru, square thru three-quarters, left allemande, right and left thru, grand swing, promenade.

I CAN'T WAIT ANY LONGER— Melody 108

Caller: Harold Thomas

Melody has come up with a very nice sound and the review dancers enjoyed dancing to this record. Harold used an interesting figure. The dancers also felt the record was a little too suggestive. FIGURE: Four ladies chain three-quarters, heads promenade half, square thru, curlique, scoot back, boys run, slide thru, pass thru, swing, promenade.



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TNT130 Hoedown: FIRE ON MT./IF
YOU'VE GOT THE MONEY
by Ron Shaw
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
TNT137 YOU WORE A TULIP by Al Brundage
TNT138 OOGA MOOSHKA
by Gordon Fineout



Ken Crowley
Al Brundage



Ron Shaw
Jack Cook



TULSA TIME— JoPat 202

Caller: Joe Porritt

Two of the same records in one month is unfortunate for both companies. This tempo is slightly different but it danced well. Joe used a standard eight chain four figure which gave the caller an opportunity to say a little bit more about that Tulsa Time. FIGURE: Heads promenade half, sides right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, eight chain four, swing corner, promenade.

DON JUAN— Melody 109

Caller: Danny Thomas

We needed this song for Valentine's Day. Everyone has trouble with those old "Don Juans" now and then and Danny seems to be having his. Good luck, Danny. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, pass thru, curlique, follow your neighbor and spread, swing corner, promenade.

JEEPERS CREEPERS— Scope 634

Caller: Jay Henderson

Correct us if we're wrong, but this sounds like one of the Roaring 20's Charleston songs. Scope has done a nice job of adapting it to the seventies' square dance program. Jay's use of cloverleaf in the figure was another of those welcome changes. FIGURE: Heads promenade half, sides do-sa-do, swing thru, turn thru, cloverleaf, new centers flutter wheel, right and left thru, pass thru, swing corner, left allemande, promenade.

HE'S GOT THE WHOLE WORLD— TNT 135

Caller: Ken Crowley

TNT records has good sound and a danceable beat on this record, and Ken's adaptation of coordinate in his figure worked very well, but the review dancers felt that there are too many good songs to make square dances out of songs with religious overtones. FIGURE: Heads lead right, circle to a line, curlique, coordinate, wheel and deal, curlique, walk and dodge, partner trade, star thru, dive thru, square thru three-quarters, swing corner, promenade.

SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME)— Hi-Hat 498

Caller: Ernie Kinney

Another country western song that is well up on the charts is on the scene. We loved Ernie's figure using a do-sa-do and same girl swing. We don't know how other callers feel about waist swing do-sa-dos, but this figure sure plays havoc with them. FIGURE: Heads promenade, right and left thru, square thru, right and left thru, rollaway, turn thru, left allemande, do-sa-do, swing same girl, promenade.

PATTER RECORDS

BAN HO/SANS BAN HO— Scope 325

"Ban Ho", as the title suggests, has banjos but it also has what we would call a high school band sound. "Sans Ban Ho" has basically the same sound but without the banjos.

**CHINOOK RAMBLE/GRANDMA'S HOEDOWN
Chinook 503**

"Chinook Ramble" has a country sound with banjos, lead guitar, fiddle, base, echo box. "Grandma's Hoedown" has country sound with the same instruments, named incorrectly, as we don't think this one was meant for Grandma. This has a peppy sound and at 45 rpm would move a floor right along.

ALBUM

**WADE DRIVER & HIS FAVORITE SINGING
CALLS— Rhythm 1001**

This album is made up of some of the past records released on Rhythm and Circle D, all of which are done very well by Wade Driver and the Rhythmettes. Songs on the album are "The Happiness of Having you," "Expert at Everything," "Old Time Loving," "Some Broken Hearts Never Mend," "You Ring My Bell," "I'm Just a Redneck in a Rock 'n Roll Bar," "All Wrapped Up In You," "Rocky Top," "Don't It Make Your Brown Eyes Blue," and "Lawdy Miss Clawdy."

AMERICAN

SQUARE DANCE

SUBSCRIPTION DANCES

Location & Contact:

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
 Batesville, AR; May 25, Whayne Perry
 Central City KY; May 26, J. Reisinger, C. Ashby
 Oklahoma Cty, OK; May 31, Dick & Carole Manning
 Waco TX; June 2 (tent.), Ray Mattliza
 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
 Memphis, TN; June 13, Ed & Sally Ramsey
 Augusta, GA; June 20, Sam & Alice Davis
 Cooter MO; June 22, Genda Robinson
 Grenada MS; June 23, Chas. & Sara Leflore.
 Fenton MI, July 8, Dick & Marlene Bayer
 Minerva NY; July 25, Bill & Mary Jenkins
 Dillard GA; August 11, Jerry & Becky Cope
 Anniston AL; August 25, Lynwood Williamson
 Anderson SC; August 27, Carol Lander
 Lancaster SC; August 28, Tony Oxendine
 Columbia SC; August 29, Tony Oxendine
 Charleston SC; August 30, Brad & Pam Tomlinson
 Tifton, GA; August 31, Fred Reuter

Denton TX; Sept. 7, Toby & Judy Thomason
 Garden City UT; Sept. 8, Bill Bailey
 Kingsville TX; Sept. 9, Ken & Judy Curtis
 Johnstown PA; Sept. 16, Walt Mahler
 Berea OH; Sept. 17, Al & Lou Jaworski
 Belleville IL; Sept. 21, Joe & Marilyn Obal
 Wausau WI; Sept. 24, Bob & Pauly Holup
 Billings MT; Sept. 29, G. Moore (Cody, WY)
 Peoria IL; Oct. 8, Paul & Ruth Helmig
 Wyoming MI, Oct. 9, Jerry & Judy Shoup
 Grand Blanc MI, Oct. 10, Jeff & Karen Keelor
 Peoria, IL; October 15, Dean Larimore
 Pt. Pleasant, NJ; October 26, Francis Lagriola
 Camillus NY; Oct. 27, Tom Tomlinson (Calling)
 Toledo, Ohio; Oct. 28, Bob Hart, Jack May
 Fremont NE; October 31, Harold & Lill Bausch
 Hudson NY; Nov. 2, McIntyres or Joyners
 Berlin PA; Nov. 11 (Tent.)
 Pollock ND; Nov. 12 (Tent.)
 Ray ND; Nov. 13, Sheldon Thom
 Minot ND; Nov. 14, Arnold & Nobuko Strebe
 Devil's Lake ND; Nov. 15 (Tent.)
 Crookston, MN; Nov. 16, Virgil & Ruth McCann
 Williston, MT area; Nov. 17, Dean Nelson
 Versailles, OH; November 23, Wayne Roll
 Carrollton GA; Dec. 5, Wayne & Louise Abbey
 Carlsbad, NM; January 3, Erma Thomas
 Los Alamos NM; Jan. 4, Maxine Whitmore
 Va. Bch., VA; Jan., 18, Warren & June Berglund
 Gulfport, MS; January 25, Ralph Hansen
 Ogdon, VT; January 30, Walt & Louise Cole
 Milwaukee, WI; January 31, Bob & Arlene Koser
 Sebring, FL; February 9, Max Newgent
 Deerfield Bch., FL; February 10, Jerry & Pat Seeley
 Warner-Robins, GA; February 16, Candier Sharpe
 New Brighton, PA; February 23, Jim & Lois Hume
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TB192 SHINY RAILS OF STEEL by Chuck Meyers

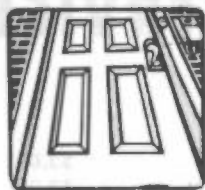
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Bud Whitten



Book Nook

by Mary Jenkins



DANCE A WHILE— A HANDBOOK OF FOLK, SQUARE, AND SOCIAL DANCE by Jane A. Harris, Anne M. Pittman and Marlys S. Waller

Miriam Gray in her Foreword of this handbook says "*Dance a While* focuses on materials and teaching suggestions for the person who dances for the fun of it (the sometime dancer who wants to improve his or her dancing style and increase his or her knowledge and so find more ease and satisfaction in dance participation) and not necessarily for the several-times-a-week club dancer who rates level of ability in a competitive atmosphere according to the number of dances and maneuvers executed rather than on how beautifully dance movements and styles are performed. However, teachers and students who use *Dance a While* can bring their skills to the club-dance world if and when they desire to do so. Still the emphasis in this fifth edition of *Dance a While* is upon introducing the many beginning and intermediate students the real joy of dancing."

The contents of this 400 page handbook include: (1) History (2) Effective Groups Instruction (3) Components of Social Recreational Dance (4) Dance Fundamentals (5) Square Dance (6) American Heritage Dance (7) Contra Dance by Ralph Page (8) International Folk Dance and (9) Social Dance. The Bibliography, Resources, Glossary and Complete index should be most helpful to anyone using this handbook.

The section dealing with International Folk Dance gives information on dances of Scandinavia, British Isles, France, Switzerland, Austria, Germany, Czechoslovakia, Hungary, Russia, Lithuania, Balkan Countries, Israel, Italy, Spain, and Mexico.

The chapter on Contra Dance was written by Ralph Page of Keene, N.H.— "foremost authority on Contra Dancing in the U.S." Not only does Ralph give much of the interesting history and background of contra dancing with the Irish, Scottish, and French Canadian Influence, but also tells of the Yankee musicians. His excellent description of and directions for contra formations and the teaching suggestions should make it possible for anyone to dance contras— providing they are able to count to eight and to dance in time to the music!

Ralph has included the origin, music, formation, steps, directions and calls for nine contras— all duple minors.

The Suggested Readings listed at the end of the chapter should be interesting and helpful.

Publisher— Burgess Publishing Co.,
7108 Ohms Lane, Minneapolis, Minn.
55435. Price \$9.95.

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Arkie Stars Memorial Day Square
 Dance Weekend, Henderson State
 University, Arkadelphia, Arkansas

June 16, 1979

Windsor, Ontario, Canada

July 13, 14, 1979

9th Annual Jekyll Fun Festival
 Jekyll Island, Georgia

July 20, 21, 1979

8th Annual Seaside Squares
 Jamboree, Pensacola, Florida

August 3, 4, 1979

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- 22,23,24,25,26,27— Callers College
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a peanut farmer, like President Carter.....
a surgeon.....
a camper parts salesman, like Mike Litzenberger.....
a Gallup pollster.....
a bartender.....
an ice cream vendor.....

but there were too many bugs in the operation.
 but there were too many flies in the ointment.
 but I forgot to make hay while the sun shone.
 but I accidentally lost claim to the principals of it.
 but there were too many hitches in it for me.
 but I couldn't stick to it.
 but I decided I'd *radar* flight than switch.
 but I fouled up the works, time-wise.
 but I got clipped in a permanent wave of resentment.
 but I couldn't *stitch* worth a *darn*, *seamingly*.
 but I couldn't even figure it out, ledger-ably.
 but I couldn't find my spot and got bleeped.
 but I was only a little shaver then, and I got *board*.
 but I was too shiftless.
 but I just didn't have any *zip*.
 but I wasn't outstanding in my field.
 but I didn't want to branch out.
 but, *shucks*, I couldn't work for *peanuts*.
 but I didn't have the stomach for it.
 but I was too in-tent to take a canvass.
 but I didn't even have a Pogo stick.
 but I was a poor mixer.
 but nobody gave me the scoop.

BUT I FINALLY GOT IT ALL TOGETHER AND BECAME A SQUARE DANCE CALLER, JUST FOR THE LUVVA MIKE.

