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JUNE 1979

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AMERICAN SQUARE DANCE

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CO-EDITORIAL



*"Make new friends, but keep the old,
One is silver, the other gold."*

June is "make a friend at Convention" month. Dancers may go to Milwaukee for the dancing, but meeting new friends and greeting old ones are the biggest fringe benefits of the event. Many of us have found that national conventions are reunion times.

Dancers who have relocated since lessons often find their "angels" and callers from previous years dancing up a storm at the "national." Friends from clubs of other years and other cities are eager to chat, to lunch or share fun at an after-party.

Dancers who vacation every year at the convention find familiar faces smiling across the squares. In campground facilities and hotel elevators, dancers from distant places form instant friendships.

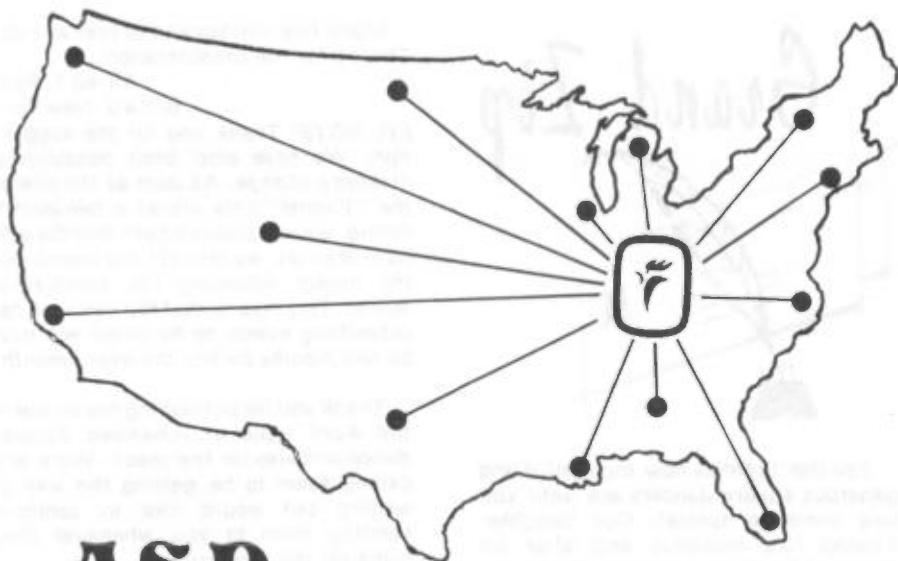
The square dance convention may be the most predominantly couple-oriented of any such large meeting. Arriving a day or so early in every convention city (because of the booth), we play the game of identifying square dancers before they are dressed in crinolines and club badges. Did you realize square dancers have a certain look? And if a couple out of their teens are holding hands and chatting as they sightsee,

dollars to doughnuts they're dancers. Play the game, no rules necessary. But if you attempt a casual conversation with the strangers, you'll find more instant friendship.

Let us remind you, too, that Booth #407 will contain more of your friends. That's the ASD booth and we'll be looking for you to stop by.

Perhaps our convention badges are a large factor in the comraderie and conversations that are evident between tips. At these large gatherings where one is greeting acquaintances from long ago (or last year's convention), much embarrassment is saved when badges are in plain sight. Hint to callers: wear your badge on your jacket, not your shirt pocket. You may think everyone knows you, but the person you're talking to may be searching wildly for the tag to your familiar face. And it may be fun to say "Bet you don't remember me," to someone, but it's embarrassing to admit, "The face is familiar but I can't remember your name." Consideration for our friends will make the 28th Convention the best ever.

See you there — Booth #407!



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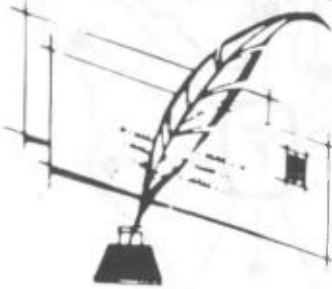
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Grand Zip



You don't realize how thoughtful and generous square dancers are until you lose someone special. Our daughter Yvonne had leukemia and after an illness of fourteen months passed away in March. We received sympathy cards with donations in them and many many telephone calls from square dancers all over.

We would like to take this means of expressing a big "Thank you" to all the square dancers we cannot thank in person. To all of us, "she is not dead, she is just away."

*Mal & Shirley Minshall
Sidney, Nebraska*

Over 1000 attended our Double 30th Dance, and we believe it was a huge success!

At least a dozen guests— and some were from as far away as New York and Florida— told us they had learned of the dance from *American Squaredance!* (February, 1979)

My personal thanks go to you, too, for the unexpected by-line.....

*Kathy Bearman
Oklahoma City, Oklahoma*

A note of appreciation for a real usable little magazine.

A suggestion: In your "Events" column maybe you could list those a month in advance rather than for the current month. I find that many have already happened before the magazine arrives. And there isn't time enough to plan or prepare for many more.

Many folk I've spoken to feel as I do. Thanks for the consideration.

*Alfred T. Foss
Buffalo, New York*

ED. NOTE: Thank you for the suggestion. We have also been considering making a change. As soon as the size of the "Events" lists allows a two-month listing, we will publish both months and from then on, we will list the events for the month following the publication month. This means that the deadline for submitting events to be listed will now be two months before the event month.

Thank you for publishing my article in the April issue of *American Squaredance* and also for the check. Work and calling seem to be getting the way of writing but would like to continue sending them to you whenever they come off the typewriter.

Our square dance legislation did not make it out of committee in the state legislature. They said it was "frivolous legislation" but after several thousand square dancers called legislators they were sorry for their decision. We will try again next session and maybe be a bit more organized.

*Allen Finkenaur
Trumbull, Connecticut*

Keep the "Easy Level" material coming. We sure can use it. We enjoy the *American Squaredance*. It always seems to be full of information.

*Claude King
Columbiaville, Michigan*

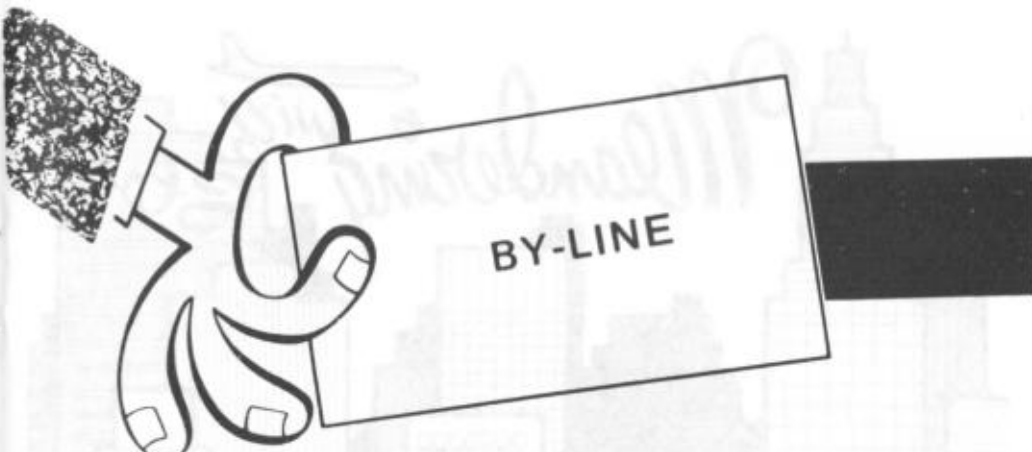
As you can see from the enclosed renewal, we're taking off to be "down under" for the next two years. Phil will be on special assignment for GE in Sydney.

We spent two weeks in Sydney in November and found there's lots of square dancing available. They spoke very highly of your visit the year before. We hope to keep dancing but doubt Phil will have time for any calling.....

*Carolyn & Phil Dellwo
Lynchburg, Virginia*

Enclosed please find my personal check for a year's subscription. We enjoy your magazine very much here in Saudi Arabia.

C. D. Hamff, Jr.



The annual square dance "gala," our National Convention, fills a lion's share of pages in this June issue. Committee photos are published to give a small measure of appreciation and recognition to the dancers who spend three years preparing the largest square dance party in the world. The articles by **Ida Reilinger** (your feet at the convention) and **Dick and Carole Manning** (exhibition groups) tie right in with the convention theme.

Romance is another traditional June theme, provided this year by **Mrs. Kermit Nelson** in her story of a double square dance wedding.

Humor and fun are served up by **Bette Sondike** in her puzzle and by **Chuck and Ruth Spaulding**, square dance rhymsters.

One answer to the dancer drop-out problem is suggested by **Peg Tirrell** and the Northern New Jersey S/D Association. Peg is editor, or "idiotor" (as she is fond of saying), of *Grand Square*, the NNJSDA magazine.

Round dance flavoring takes the form of a memo by **Dave and Nita Smith**, round dance directors for the Texas S/D Association. A dollop of international cream is the story by **Don and June Pittman** about the Americans who square danced on German television.

Finally, we have strayed from square dance topics to bring you a first-hand account of the Wichita Falls tornado, written by our S/D caller-correspondent-policeman, **Al Eblen**.

Two names were inadvertently omitted from the May issue. Dick Bayer of Hartland, Michigan, was the author of the "Open Letter" concerning the Square Dance Guild. The logic problem on the "Puzzle Page" was the brainchild of Al Paulson of South Boston, Massachusetts. We are sorry that in the deadline rush, both names were omitted.

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



On other pages this month (try pp. 27-28) every one of you who is a wider-seeker-leader-reader can sit down contemplatively, and devour a full course report of the recent Callerlab convention held in Los Angeles, California. As a matter of fact, why don't you do it now, and then come back to me for the silly subtleties of it....

I'll wait... (pause)...Are you back? O.K. Here we go.

I've decided that Cali-FUN-YA can not only FUN-A, but it can SUN-YA, RUN-YA, and DUN-YA so much it'll literally STUN-YA. (Keep reading this and he'll PUN-YA to death— Co-ed.)

The other pages alluded to in my proper opening prologue will give you the "plain vanilla" version of the Callerlab convention, but this column will scoop the real scoop from the bottom of the tub, in 28 flavors or so, including — just maybe — a little

peppery peppermint and a little nutty crunch. (Shall we call yours a Callerlab-oration? Co-ed.)

L.A. is famous for its lively lifestyle, flashy cars, choked freeways, screen idols, moguls and mopeds, beaches and "peaches," fruits and nuts, oranges, peeled-off pairs, mixed pairs, split pairs, orphans, dolphins, surfers, loafers, dowagers and Disney. We all know that.

So against this flamboyant backdrop was set, for the first time, a conclave of almost a thousand callers/spouses, all in the month of spices and Pisces, including every kind of caller under the sun, from the Mickey MIKE-teers to the mighty nightly babbling Babelonians, all the way up to one or two high and haughty Hilton hashmasters.

Although it was a homogenous conglomerate from a hundred states, provinces, countries, islands, and municipalities, the old mixmaster churned

charmingly, for the ultimate blend was unbelievably smooth. Each fact and fancy was sorted meticulously under the banner of "Comfortable Dancing in the Proper Spirit" (quote from Ed Gilmore). The attitude was right. The spirit was there.

Some basics were redefined, guidelines and groundrules were set, lists and levels were analyzed, awards were made, studies were assigned, food and fellowship was shared, and hallway deals and ideals were explored. (As we said, get the specifics on other pages.)

Facilities at the Marriott were A-1, supergood, all the way. Food was scrumptious. Sitting next to Johnny LeClair at the head table Tuesday night, I heard him marvel at the precision of the hotel banquet staff.

"Watch the maitre d' for some real poetry in motion," he said. I did.

In a flash the black-suited, ruffle-shirted, formal figure in the center of that vast hall made a quick gesture upward (oh-so cool-ly, like a penguin flipping his flipper), and a hundred red-coated waiters, the real stars of the show, jumped to attention and cleared salad plates swiftly. The muffled clatter of plates rose and fell like the sound of a flock of chime-chokered sheep passing down an Auckland roadway. Beautiful

sight. Sometimes it leads one to reflect on how style and dignity can be applied to any position or task, no matter how demeaning that task may be.

There were high points and low points for me in the many sessions I attended over a four-day period (counting the board meeting on Sunday). A couple of times my spirits rose to an altitude equal to that of an Albuquerque balloonist. Other times I was as low as a dumpty Dutch dachshund straining to pull an Alaskan dogsled through a field of new snow a foot deep.

I retired from the board and received a nice plaque, along with Jerry Haag and Vaughn Parrish. That was a high point. So was one (maybe two) late-night "Callerlabbing" gabbing gambits.

When Dru Gilmore came up to accept the milestone award for one of the best-loved, departed leaders of our profession, Ed Gilmore, some memories came flooding back to me.

Ed and Dru stayed overnight in our home when he called a dance for us in Hamilton, Ohio, about eighteen years ago. He did his famous progressive squares that night, which I saw for the first time. Beautiful dance. I remember talking about dance programming later on at the house, as he sank his lean frame into our big easy chair, which almost swallowed him whole.

A day later we found some coins in the base of that chair, which we surmised had fallen out of his pocket. I'm not sure we ever sent the money back to him. Ed surely made us "richer" that night in more ways than one.

At the convention Dru thanked us again for the "tribute" we wrote to Ed's memory, a few years later (See ASD, July 71, p. 5), which is now available to anyone who hasn't seen it as an IN-form (Ask for S-8, or see IN-form List).

In a closed committee meeting of pro callers I got squarely "sat on" when I proposed a pet project, projected properly and propitiously. Oh well, democracy in action — win some, lose some.

But another high point came when the board reversed last year's decision

CALLERLAB



and voted to reprint and open up (heretofore restricted) sales of the "Image" book, making it now available to be purchased by Callerlab members, at least. That book, lovingly composed in our own ASD offices for Callerlab (a good hundred hours of work) is, we believe, a classic textbook in promoting square dancing to the public media and interpreting it to its own fringe and novice adherents. (See "Book Nook," ASD, June '78, p. 105, or "Calling Tips, ASD, Sept. '78, p. 47.)

Again we had an ASD booth at the convention, handily handled by Orphie Eason of Ontario and Karen Keelor of Michigan. Like a bees-nest, "beez-ness" was buzzingly good.

So many faces of old friends in the hallways... Francis Zeller, the bard with the beard (he wore a beard when beards weren't even macho), Walt Cole, who broke his key in a door (his door, was it?)... our "cover kidz," Ken Bower, Don Williamson, and, of course, Orphie... Cal and Sharon invited me up for a chat one night in the "Golden" room... good to see Barry Wonson again (ASD, Nov. '77, p. 9), plus Wally Cook (ASD, Oct. '77, p. 30) from Australia... who failed to answer the age-old burning question: Can a guru can a kangaroo?... but they pinned me to the wall, royally, with a coupla replica wallabies... There was Don Beck (at your "beck" and call) from Mass.... and Bobby Baier from Texas (Say "buyer" — not "Bayer" — Bayer's from Michigan)... Russ Hansen (a guy with skits and gimmicks galore) from Iowa and Arizona... old friend (livin' on Tulsa time) Harlan must have strode or rode in from his O.K. "Okey" adobe abode... along with "paleface" counterparts also from "Okey," Dick and Carole Manning (She's as charming as Channing)... Jerry came, Sherry didn't... Gary came, Perry didn't... Katie did, Catie didn't... I shook hands with the Chinook record spinners for the first time, as well as Troy Ray, Jim Davis and the Four-Bar-B bunch... there were more California callers than you could shake a mike at.

One night I socialized with the board members in lavish chambers just vacated by Sammy Davis, Jr. a day

earlier. That night I felt like a "lame duck" going to roost (ending my term as part of the team). But I really felt more that way the next day when the board photo was being shot. Our good exec, John K., said to me, "Whoa, Stan, you aren't to pose in this photo." (I'd already started to turn my best side toward the camera.) "Just the new board — not the OLD board members."

So be it. Out with the old. In with the new. In Jaycees we used to have a saying: "When you get to be an 'exhausted rooster' (over 35), you're not really 'over the hill' — just ready to charge up a new one." (As a half-spent chanticleer, maybe you ought to charge up a cedar stump, then pine and balsam. Co-ed.)

I've got some new "hills" to charge up — travel tours abroad and at home — magazine growth plans and new features — books to write and publish — and some community involvements (non square dance). Whew. Wish I were two people. (You almost are. Co-ed.)

I told John I wish Callerlab board members would opt to take a year or two off when terms expire, instead of choosing to be renominated, because the election results are easily predictable when "names" run again. Dog-gone my soul — there are a whale of a lot of qualified new "heads" in the running who ought to have a chance to sit on the old "round table" 'lab slab. (Nuff soap-boxing, Stan.)

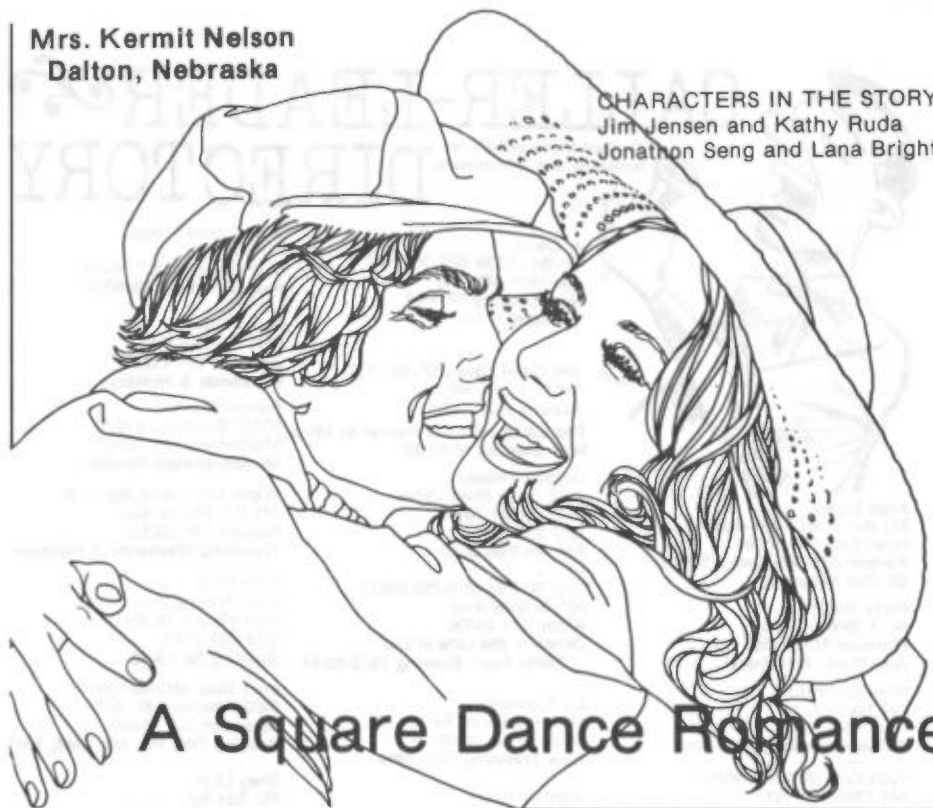
Well, we're all outa space again, and there were so many trips to talk about, including one on the way to Callerlab, in Sioux Falls, South Dakota; and three on the way back, in Anaheim, California; Richland, Washington, and Spokane, Washington. So-o-o, we'll hit 'em next month.

Meanwhile, think "Swiss" for fall and sign up for a lovely, economical trip with us *now*. (See p. 34.) See you at our convention booth in Milwaukee. Now I must fly off like a big Burdick bird. (How *tweet* it is. Co-ed.)



Mrs. Kermit Nelson
Dalton, Nebraska

CHARACTERS IN THE STORY:
Jim Jensen and Kathy Ruda
Jonathon Seng and Lana Bright



A Square Dance Romance

About three years ago Jim and Jon started square dance lessons in Dalton, Nebraska. Finally, they were experienced enough to *circulate* to another club.

The Chimney Rockers had a grand, single Kathy, just for Jim. Of course, Jim assured his friends it wasn't anything serious — just nice square dance partners. Soon Jim was *wheeling and dealing* and bringing Kathy to the dances. They seemed to enjoy each other's company as much as the square dancing.

In the fall, Jon attended the square dance lessons in Bridgeport and became very interested in a young lady taking lessons. Jon *spun chained the gears* and made a *grand sweet* for Lana. A few months later we heard of a *diamond circulate*. They *threw the clutch in gear* and wanted to *tie the knot* in February.

Jim and Kathy kept everyone guessing. No one knew how the romance was progressing. Finally there was a clue, when fellow dancers heard of a

crossrail and *follow your neighbor* to the Norfolk square dance convention. Soon after there was a trip to Scootsbluff and Jim *flipped a diamond* on Kathy's finger.

The couples *promenaded* down the aisle with a *grand flare*. The grooms were so handsome in their tuxedos and the brides elegant in their lovely wedding gowns decked with *daisy chains*.

The preacher's sermon stressed to the couples: *No U-turn back* or *backtracking*, *no partner trades*, always *honor your partner*.

They said their vows and were pronounced men and wives. "Now you may kiss your brides," the preacher said. Jon exclaimed, "Preacher, that may be fine for Jim, but as for me, I'm giving Lana a great, big *yellow rock*."

Now they *promenaded* out of the church as Mr. and Mrs. Then *zoom*, they *rolled away* to live happily ever after.



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APPLAUSE IS NOT ENOUGH



It's that time again when dancers across the nation and the world are making plans to attend the National Square Dance Convention. The beautiful exhibition groups participating are considered to be a highlight at every convention. Everyone enjoys watching the beautiful costumes and the unique routines all executed with precision, grace and enthusiasm. It is obvious even to the non-dancer that many hours of practice were required to perfect each routine. We show our approval and appreciation through our applause, but applause is not enough.

To fully understand all the problems facing a group we have to take a look at the individual participants. Each may have a different motivation for joining a group but all are dedicated dancers. Each dancer may have been taught by different instructors but the loyalty to their group is unquestionable. There may be personality differences but when they step out on the dance floor to perform they move as one.

Many sacrifices are made for the sake of the exhibition group and preparation for each performance is essential. The routines are repeated over and over again until each dancer knows the dance so completely he can execute it in his sleep. Regular attendance at practice is stressed. In fact, for some groups, absence from a practice session may mean the dancer will be ineligible to perform or will be dropped from the group.

Special emphasis must be given to the beautiful costumes and hours are

by Dick & Carole Manning Nicoma Park, Oklahoma

spend designing each outfit. The main concern is to create a costume that makes the group look the best on the floor and many factors must be taken into consideration. For example, certain colors and fabrics do not look their best under a spotlight, so care must be taken to choose just the right material. A mistake at this point can be costly since so many costumes are involved. (Costume expense can run from \$200.00 to \$400.00 per couple.) Costumes must be identical in every detail since the slightest difference would stand out like a sore thumb on the dance floor. Attention must be given to the little things such as the footwear, men's belts, jewelry, and even the shade of hosiery. The expense of the costume added to the cost of attending a convention means each couple is investing a large amount of time and money to perform.

The search is endless for good music, good choreography and good dancers. There are many groups experiencing difficulties in the recruitment department. To find a dancer with the necessary time and money can prove to be a real challenge. Hidden in many squares are dancers who would love to participate but hesitate to make their feelings known for fear they are not worthy to become exhibition dancers. Although there are groups with waiting

Continued on Page 88



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



Milwaukee has the red carpet all sparkling clean and ready to roll out to all square dance visitors come June 28, 29, 30, when the 28th National Square Dance Convention convenes at the air-conditioned MECCA/Civic Center.

Visitors can expect temperatures in the mid-seventies during the day and in the middle fifties at night. Wisconsin is known to have a shower or two in June — that's what keeps the state so green and fresh. However, the weatherman has given assurances that visitors will not be arriving on the wings of a tornado as many did in Oklahoma!

Wisconsin is on Central Daylight Time. The city of Milwaukee has an eleven o'clock curfew for persons under eighteen years of age. A chaperone is necessary after that time. For CBers, dancers will be monitoring Channel 4. The emergency telephone number at MECCA is 414-273-8660 (Milwaukee Police).

The tour folks are shining up the busses. The campground is being readied. Turner Hall is a-cooking up the Gemuetlichkeit feast. The style show is being spiffed up. The technicians are sounding the halls. The panelists are preparing. And the callers are set to go!

So pack your suitcases and get rested up, because sleep is not high on the agenda at the 28th National. Too much to see and do! See you in Milwaukee! If you need more information, write Publicity Chairman, Box 1032, Janesville WI 53545.

SPECIAL NOTES:

ROUND DANCERS: Only persons who purchase the convention program book will be entitled to the additional round dance Syllabus which will be available to them in the round dance hall on all three days. Identification of purchase

will be on the badges so it will not be necessary to present the program book for acquisition of the syllabus.

SOLO DANCERS: A Hospitality Room and a hall are set apart for solo dancing, in addition to the Hitching Post areas in other halls. The solo educational panel will be at 9 a.m. Thursday in Room W4. Bring your progressive ideas and your problems here for discussion.

DANCERS: Wisconsin will continue the color coding concept used at Atlantic City. Each square dance level or type of dancing will have a designated color to help the dancer easily identify information pertaining to that hall. Signs will have borders of the designated color: Extended Basics, royal blue; Mainstream, kelly green; Mainstream (APD) Mint Green; Plus 1, canary; Plus 2, goldenrod; Advanced, orange; Challenge, red; Round Dancing, burgundy; Solo Dancing, tan; Youth, brown; Contra dancing, purple (beginning) and lavender (accomplished); Heritage dancing, gray.

RECIPE FOR A STYLE SHOW

Take 400 square yards of green carpeting to make a garden in the shape of Wisconsin. Add four fountains flowing in a waterfall six feet high, flowers, trees, shrubs, rocks and pools to accent the garden. Add 32 models in bright, colorful, original dresses to fill in as living flowers.

For added enjoyment, put in eight feature settings around the edge of the arena to highlight eight state attractions and use them as background for eight local talent acts. Tie them all together with a lively tour of Wisconsin set to music by the enchanting organ of Frank Charles. The finished product is the 1979 Style Show.

Each year committee chairmen work long and hard on arrangements for the national conventions. Often their work is unsung by those who attend the tremendous affairs, because the average dancer does not know the committee. Here are this year's chairmen, with very brief summaries of their interests. When you see the bright red and white outfits in Milwaukee this month, they'll be on these folks and their committee members, all still working for your comfort and enjoyment.



Secretary to the convention chairman, Dwight and Kay Ward have been dancing about 25 years and held many state officers. They are LEGACY trustees. Dwight is service manager in a Chevrolet garage. The Wards like to travel and camp, as well as square dance.

Ron and M.J. Wiseman, program chairman, answered an ad for square dance lessons in the local paper and have been dancing since 1971. Ron is a computer programmer and M.J. a children's librarian. They now dance an average of three nights a week.



The legal advisor on the 28th National Convention committee is also a dancer, Cy Hajewski. Cy and his wife, Gibby, have been dancing since 1972 with the Greendale Village Squares. Cy is a corporate attorney in West Allis; both are interested in lapidary.



Ask two busy people to do the horrendous job of registration and housing and they find the time. Jack and Mary Roehr's list of activities would fill 104 weeks a year: officer duties, sewing, bridge, Girl Scouts, church committees. Both Roehrs work: Jack is an appliance serviceman and Mary is local secretary for an insurance company. The Roehrs "enjoy being on the go!"





Gene and Charlotte Johnson, the business chairman, have an impressive list of past officers and activities. They are presently presidents of SWA/SDAW. The Johnsons are also active in church and civic affairs.



Publicity chairman, Bob and Marge Throdsen, began dancing in 1969 and still belong to the Janesville Swinging Squares. They are also vice-presidents of the Wisconsin State S/D Association. When not dancing, the Throdsens work in their embroidery and screen printing shop.

Winn and JoAnn Erlandson of Green Bay are the assistant general chairman this year. They have danced since 1962, and have attended every state convention since that date, as well as some national ones. Win is sales representative for an insurance corporation and JoAnn is employed on a part time basis in nursing.



Twenty-eight years of square dance participation is the record for Bill and Jean Sauer, chairmen of the Education Committee. Bill is an attorney; their recreation, other than dancing, includes swimming, hiking, biking, fishing, bridge and reading.

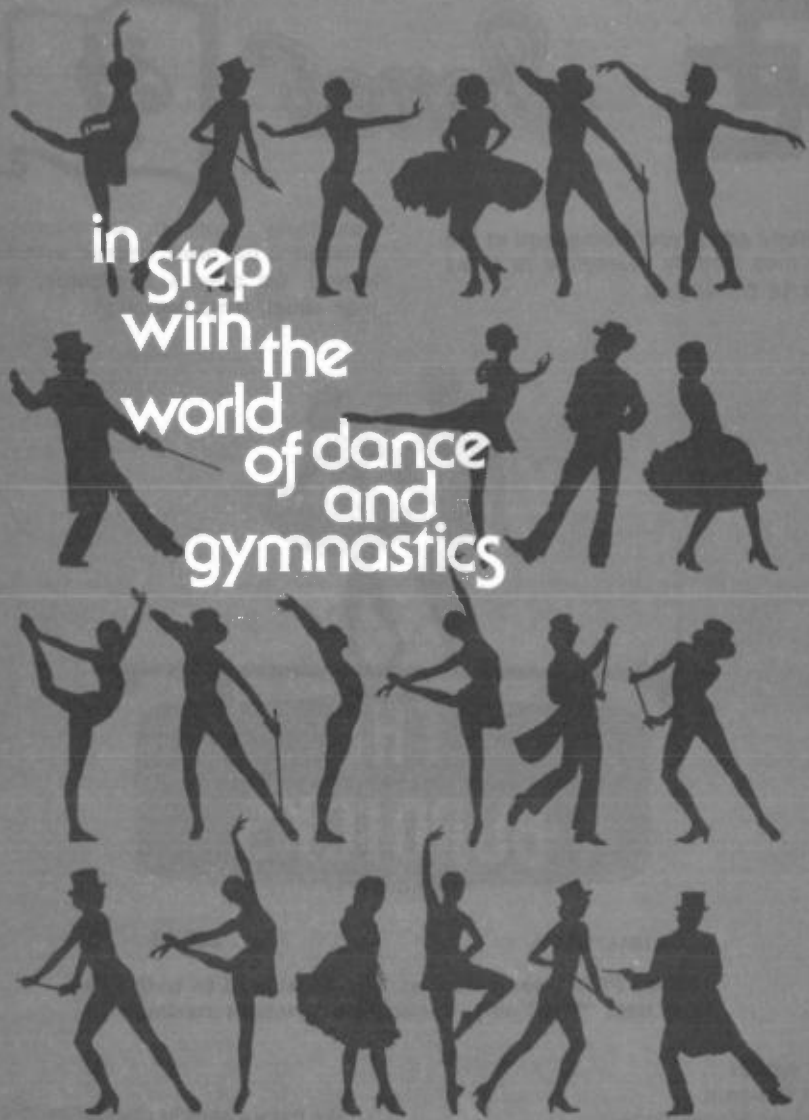


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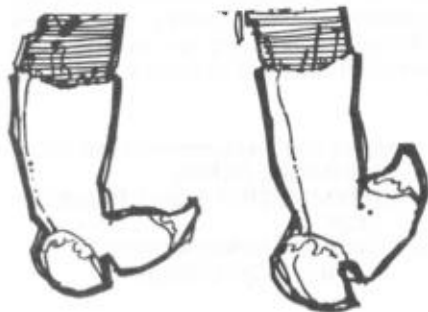
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THE AGONY OF DE FEET



by Ida Reilinger
Fairfax, Virginia
Adapted from *Cues & Tips*

With a little common sense and foresight, a square dance convention should be a memorable experience.

The part of your anatomy that gets the most workout at any convention is your feet, n'est pas? So this article is dedicated to those two appendages that enable us to walk, run, skip, hop, jump, and best of all, *dance*. Be good to your fine feathered feet, and they will pay you back with interest. After all, if your feet are out of commission where in the world are you going to wear your socks?

The national convention is brimming with the best there is in many hours of dancing, in a number of halls. So in addition to dancing, you are also walking from hall to hall in order not to miss the next delightful program you have chosen. There's the long trek from booth to booth to examine all the square dance finery and wares. On top of this, many after-parties with your dancing friends could strain your already tired feet.

Pacing yourself is a must! When not dancing or walking, sit. In fact, sit every chance you get. Most of us are

well-cushioned on that end.

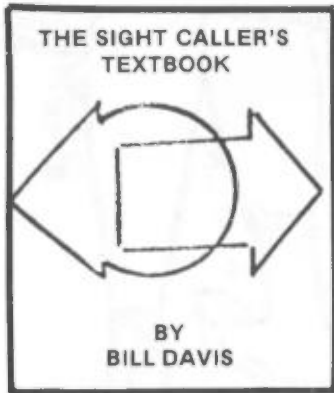
Oh, the thrill of victory when you conquer that "workshop" or "teach." When *relay the deucey* seems simpler than *circle left*, and the *para esto* you never thought you'd fear finally flows as easily as "*Frenchy Brown*."

However, through all this joy if your feet start sending distress signals to your brain, then it must might mean Gloomsville has arrived to spoil an otherwise lovely day.

One important factor for happy feet are socks or stockings that fit properly, sans wrinkles. Tight fitting shoes or shoes that are too loose should be avoided. A good tip is to slip cushioned soles into your shoes. These could double your pleasure and your dancing enjoyment.

Fashionable high heels are fine for after-parties where you are sitting most of the time, but dancing on stilts could cause bad posture, less dancing, and is not good for the *sole*.

It's a *dog-gone* shame to spoil the thrill of victory simply because of the agony of de feet!



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by Bill Davis

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NOW APPEARING

SQUARE DANCING ON GERMAN TV

by Don & June Pittman



Ron Everhart, an American caller with the Army in Mannheim, Germany, was contacted by a German caller, Lothar Weidich, and asked if two American squares would appear and add a country-western theme to the German ZDF Network's 90-minute TV special, for the promotion of country and western music in Germany.

Can you imagine that the production costs for this program exceeded a quarter million dollars? ZDF brought to Germany Ken Curtis (Festus of *Gunsmoke* fame); Dave Dudley, predominant singer of Truck Driver songs, who was a great hit and fun at our after-parties; John Conlee, a new star (His first two songs were number one hits, "Rose-Colored Glasses" and "Lady Lay Down."); Hank Williams' Original Drifting Cowboys, a great group of people who seemed to enjoy the dancing; Christy Lane, whose hits include "Shake Me I Rattle," "Penny Arcade," and "I Just Can't Stay Married To You;" Bonnie Nelson and her band. Bonnie is a new star from Denver; she will, no doubt, become very popular. These were the Americans who were involved, as well as the square dancers and Ron Everhart.

The German talent involved with the program included Freddy Quinn; it was

his show. He is a very talented and admirable person, who is really promoting country and western music in Germany. Cisco Berndt and his "Truck Stop" band is just the best in Germany; it wouldn't surprise use to see them on the Grand Ole Opry one of these days. The final German artist was Susanna, and the show included German square dancers.

The square dancing opened the show, with Freddy Quinn dancing to his hit tune, "It's Country Time," to a memorized routine, with a live orchestra. In the middle of the show the dancers performed to "Rockin' In Rosalie" Boat" but not from memory. Ron and Lothar called, backed up by the orchestra. The the dancers again closed the show, again dancing to "It's Country Time."

Three performances of the show were scheduled, one for the German press and two for the general public. All three were taped and the program was shown on prime time German TV in April.

The dancers felt this was a once-in-a-lifetime experience. Ron and Lothar did an outstanding job of calling with a live orchestra. Ron and Judy Everhart will be rotating back to the U.S. in June and the square dancers in Europe will experience a loss.

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Memo To Square Dancers Who Do Not Round Dance

by Dave & Nita Smith
Lubbock, Texas

Square dancing and round dancing complement each other. We wholeheartedly believe that square and round dancing go hand in hand and a separation would be a great loss to both activities. People who do both square and round dancing will stay in the activity longer than those who do only one or the other. When interest in one lags, the other will keep them going to dances.

We predict a greater increase in round dancers for the new dance season than any prior season. Why? Because square dance callers are getting involved with round dancing. Square dance callers are recognizing the value of having round dancers in the squares. In most cases, square dancers who also round dance are smoother square dancers than those who do not. Several contributing factors make this true.

First and most important, round dancers learn to step on the beat of the music. Round dancers are choreographed so that there is a definite pattern of steps that fit the music. Round dancers learn to hear this beat and step in time to the music or else they cannot perform the dance routine. Each round dance basic contains an exact number of steps to complete. Dancers must take all steps and no extra steps in order to complete a basic within a measure of music. We are not experts on square dance movements, but we believe that most square dance basics are also designed to use a certain number of steps. Most of us have noticed that our favorite callers are the ones who can put the square dance movements together with the music they are using, creating smooth and enjoyable dancing because every move-

ment "fits" the music. But in square dancing, it is not absolutely necessary to take a certain number of steps for a movement as it is in round dancing, and some square dancers not trained in round dancing take shortcuts, finishing ahead of the measure, or put extra moves into a figure, finishing behind the other members of the square, causing other dancers to stand and wait.

Secondly, round dancers learn to listen to music phrasing and will dance within the phrasing and at the tempo the music dictates. Also, round dancers are constantly being reminded to use proper posture and styling and therefore generally develop a habit of tall, smooth and graceful dancing that carries over onto the square dance floor.

We, of course, are not saying that all round dancers are beautiful square dancers. Neither are we saying that all square dancers who do not round dance cannot dance smoothly or do not step on the beat of the music. We are saying that generally round dancers make better square dancers, and we can practically guarantee that square dancers who learn to round dance will enjoy their square dancing more than ever before.

We appreciate all square dance callers, and we want to thank those who encourage their dancers to learn to round dance, those who get out and round dance between their own calling tips, and those who cooperate with and encourage the round dance cuers at square dances.

Square dancers, ask your caller how he feels about round dancing.

Round dancers, thank your callers—they are creating a renewed enthusiasm and a new interest in round dancing and helping to keep square and round dancing together where they belong!

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CALLERS
4 NATIONAL
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Square and Round
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27, 28, and 29th of September, 1979
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CITY _____	HER FIRST _____					
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CATCH ALL EIGHT — AND MORE!



by Peg Tirrell
Cresskill, New Jersey



From the Northern New Jersey S/D Association (NNJSDA) inception in 1958, concern has been constantly expressed about those people no longer dancing. Much discussion time was spent in attempts to find a solution. Much energy was expended in enticing drop-outs back: summer dancing, workshops, buddy system, longer lessons.

Then in 1972, Sol and Harriette Koved decided to try and learn first hand why people dropped out. Comparing current club rosters with the past four years of graduates listed in *Grand Square*, the Koveds listed every drop-out. Each one was contacted personally for the reason. The results surprised all. The vast majority had left because of job changes, health or family reasons. Some were no longer interested. Only a small percentage complained of too many calls. All who expressed interest were invited to rejoin classes as angels and sent this information. But no more records were kept, and there the good intentions gradually faltered and gathered dust.

Everyone talked about dropouts, but no one seemed to want to tackle the project. No one, that is, until the NNJSDA and Callers Council of New Jersey (CCNJ) Executive Boards held a dialogue on this problem. They appointed Ron and Millie Nitzsche (NNJSDA) and Frank and Jean Riviccio (CCNJ) to chair a committee to help dropouts back into circulation. Established and co-sponsored by both organizations as a cooperative venture to help keep our dancers dancing and aided by the dedication and input of many people, the project finally took off. Delegates brought in lists of dropouts. Every name

received at least one personal letter explaining the new program.

CCNJ and NNJSDA agreed to split the expenses and work loads. NNJSDA found the hall in a central location; CCNJ provided the callers (the fee was to be based only on the number of squares in attendance at each workshop). Hoping that more dancers in need of this refresher course would be reached, the decision was made that dancers could come in at any stage of the program.

Each session was to be a workshop, not a club-type dance, for those who were part-time dancers, or those who had been away from the dancing scene awhile. A cumulative lesson plan was developed to help people catch up. Hence the name— "Catch All Eights." Clubs were asked to open up the second half of lessons to Catch All Eight members.

Begun in January of '77, slowly the idea caught on with a gradual improvement in attendance at each dance. In June a comprehensive report was prepared for both organizations.

As service organizations, the executive boards of both CCNJ and NNJSDA voted to continue with Catch All Eights another year, with each group again contributing to the expenditures. Frank and Nan Habersberger (NNJSDA) and Cookie and Dick Lighthipe (CCNJ) agreed to carry on the program this past year. Over the summer, dropout lists were again compiled; names personally contacted, and in September, Catch All Eights reopened its doors....this time on a weekly basis, each Monday evening.

To all who attended it was stressed

that Catch All Eights was not a club, but a dance workshop based on relaxed dancing starting at the beginning of the Extended Basic Program with the level to be gradually raised to Mainstream. The weekly dancing sessions were patterned after a typical club dance with "patter" and "singer" but with continuous reviews and teaching whenever needed.

Attendance continued strong all last fall and winter, averaging over four sets regardless of weather conditions. Betsy Gotta of Rutgers Promenaders was the main caller on first and third Mondays, with Dick Lighthipe, Stan Zaczkowski, Fred Weiner, Bob Kellogg, Bruce Vertun, Art Seele, Fred Fields and Jim Howatt taking turns on other Mondays. Lesson plans were kept and forwarded to the next scheduled caller. The dancers spoke of Catch All Eights with a sense of pride.

Originally it was thought that the success of the program would be measured when the attendance fell off and the dancers returned to their home clubs, but not so! As of Christmas, two couples returned to their original clubs, but the remainder expressed the desire to continue with the workshop through the spring of '79 and gradually move into Quarterly Selections and Plus One figures. Now 75% of the Catch All Eight dancers are not only back dancing at clubs, but are also still coming to the workshop to review Plus One calls. Over all, twenty-nine couples registered, one moved away, four decided square dancing was not for them, but the rest are all dancing and enthusiastic endorsers of the program.

Many lessons have been learned from Catch All Eights. The most important is that when united efforts are made to get dancers back, they *will* return. Some clubs have recognized that helping a dancer back into the fold helps swell their own membership. All have agreed that the graduate's first year of dancing is the most critical. Even though it was proven beyond a doubt that personal attention by individual clubs would bring back dropouts, many clubs did not/could not set up a program for this problem.

With more and more Association clubs moving into Plus One and Plus Two levels, there is a big need for more clubs on the Extended Basic and Mainstream Levels. This fact has recently been recognized by callers and dancers alike with the result that several new Mainstream clubs have sprung up.

The longer the program continues, the more dropouts and new graduates we can help. We feel we are succeeding in the central area of New Jersey. Delegates, dancers and callers have expressed a need to expand the program. We know there is a need for such workshops and that all want them. Will they be supported? That remains to be seen, but the machinery is in motion. Eventually the hope is to establish Catch All Eights-North and West as well as South. Art Seele (CCNJ's president) and Frank and Nan Habersberger (NNJSDA's new presidents) welcome suggestions from other areas who are solving this timeworn dilemma. Letters may be sent to NNJSDA, 3 Churchill Road, Cresskill NJ 07626.

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CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

The Sixth International Square Dance Callers Convention was recently completed in Los Angeles, Ca., April 9-11. The total attendance was over 900 with 540 callers from 41 states, 5 provinces of Canada and 5 foreign countries. Jon Jones, Arlington, Tex. was elected chairman of the board, and his executive committee for '79 & '80 will include Al Brundage, Fl., Herb Egender, Colo., Bill Peters, Ca., Dave Taylor, Ill. and John Kaltenthaler, Pa., who was re-appointed as executive secretary. Retiring from the board this year were Vaughn Parrish and Stan Burdick.

Milestone awards were presented to Dru Gilmore (in honor of Ed), Yucalpa, Ca.; "Doc" Alumbaugh, Ca. (accepted by Bruce Johnson); Bob Van Antwerp, State Line, Nev.; and Lee Helsel, Sacramento, Ca., for their outstanding contributions to the field of square dancing over the years.

Small World awards were presented to Tac Ozaki and Matt Asanuma, Japan; Pete Skiffins, England; Jac Fransen, The Netherlands; Wally Cook and Barry Wonson, Australia; Graham Thawley of New Zealand.

Topics included the three major subjects of "Styling and Smooth Dancing", "Definitions for Basics 39-69", and "Dance levels— Floor or Ceiling?". These three topics were discussed by all participants and resulted in resolutions at the business meeting on the final day. However, many other subjects, committee meetings and interest sessions were also shared with the attendees. These included a spirited discussion on "Bridging the Gap" (from Class to club), a superb discussion on Creative Choreography by Jack Lasry and Frank Lane, and a panel discussion on "How I Call A Dance" with Jerry Haag, Beryl Main, Ken Bower, Johnny LeClair and Marshall Flipppo. There were also sessions on One Night Stands and contras on the Monday night interest groups.

Tuesday included several committee meetings as well as more interest sessions dealing with the subjects of: Note Services, Women Callers, Caller's Partner, Formation Definitions, Teaching and Traditional Dancing. A total of 83 persons had leadership roles.

The awards banquet for the first time had visiting members of the National Executive Committee as guests: Carl & Varene Anderson of Redlands, Ca. They were the first general chairmen of the First National Square Dance Convention held in Riverside, Ca. in 1952. The only "Gold Card" member in attendance was Arnie (and Evelyn) Kronenberger. Quarter Century Club certificates went to many.





- Basics dropped from mainstream program:

#19 Couples lead left; #38 Couples backtrack; #25 Swat the flea; #33 Shoot the star $\frac{3}{4}$; #56 Cast family $\frac{1}{4}$, $\frac{1}{2}$, in, rt, left.

- Basics added to mainstream:

#42 Ocean wave family, (Rt, left, balance, pass the ocean); #53 Ferris wheel

- Suggested all-position list be placed in use on trial basis for one year.

- Movements retained for coming year on Quarterly Selection (QS) list:

Track II, touch (to include to a wave, $\frac{1}{4}$, $\frac{1}{2}$, & $\frac{3}{4}$); Extend the tag, ping pong circulate, Two steps at a time. Roll as an extension (only to face) with * to show the four possibilities at this level— Adjacent dancers in columns, centers of waves or two-faced lines, $\frac{1}{2}$ tag trade and roll, centers trade and roll, partners trade and roll.

- Basics dropped from Quarterly selections (QS):

Co-ordinate; Chase right; Stroll & Cycle; Trade the wave; Grand weave. (Ferris wheel & pass the ocean now on MS)

- Basics added to plus I: Chase right, co-ordinate, trade the wave.

- Resolution that the word Mainstream be dropped from the plus 1 and plus 2 lists.

- Define Recycle: Starting from ocean wave, the ends cross fold, as the centers of wave fold in behind the ends and follow them on around to face in as a pair. (Note: definitely a "no hands" move.)

- Be it resolved that Callerlab adopt a policy suggesting that members call movements within the advertised designated plateau, and use calls from any plateau other than that which was designated, and/or any unlisted experimental, only after walking or workshoping that call. And be it resolved that conducting a designated level workshop shall mean workshoping the calls listed for that plateau. While this reads "members", Callerlab hopes that all callers, clubs and festivals will follow the spirit of this resolution and make it easier for dancers to know if they are attending the correct dance for their particular comfort, confidence and skill level.

- Certain other resolutions concerning Styling, Membership, Formations, and timing were also passed.

The 7th Callerlab Convention will be held in Miami Beach at the Deauville Hotel on March 31 through April 2, 1980.





RHYME TIME



SELF-STYLED EXPERTS

Two dancers of noted ability
Took calls that required agility.
They told us quite clear
That they always came here,
So our club could achieve some stability.

THE CALLER'S LAMENT

Now Burleson's book I can quote.
I've learned all my calling by rote.
I say "Take your chances,
For I break up my dances,
By including the call *load the boat*."

THE OLD TIMERS

"We haven't been dancing for years,"
They moaned as they spoke through
tears,
"Tho' the music's contagious,
The calls are outrageous,
Especially *spin chain the gears*."

THE SWITCHEROO

Some dancers have difficulty
Dancing sashayed to *acey deucey*.
Cause after that call I hear
I always feel queer
For a fellow is dancing with me.

WORKSHOP REQUESTED

If *follow your neighbor and spread*
Brings aches to your brow that you
dread,
Then make it your mission
To change your position
And switch from a side to a head.

by Chuck & Ruth Spaulding
Daytona Beach, Florida

CORNER'S DELIGHT

When you hear the call *pony express*
Please see that it's done with finesse.
Be a *yellow rock* hound
With some horsing around
And tell us you like it. Confess!

THEY'LL NEVER KNOW, UNLESS THEY TRY

For strangers it isn't quite fair
To say that our hobby is square.
For from border to border
When sets are in order
We're happy! We're dancing! We're
there!

SALUTE TO A CALLER

His calling is kept up to date,
From *track two* to *ping pong circulate*.
Through his clubs and his class
Many the dancers that pass—
He's specific, terrific and great.

FELLOWSHIP

A pretty and square dancing maid
Said she always was willing to trade
Her partner with others
And treat them like brothers
If they'd stay in a *star promenade*.

A TRIBUTE TO A GAL

If the wish for more dancing is innia,
And you're taking rounds from Virginia,
You know that your cuer
Is a goer and doer,
So dancing your heart out's no sinnia.

STRAIGHT TALK

Every caller seems to assume that all people in a square are equal in ability to dance. Not so. Except for arranged sets, which are really snobbish and exclusive and contrary to the open spirit of fun and courtesy in square dancing, the square is usually a mixed bag. Only occasionally in club and open dances does the seasoned and capable dancer find a smooth combination in his partners.

Who are in the mixed bag? Several categories. For example, there is the new dancer, just out of class and getting his sea legs, who needs all the help and courtesy he can get. It usually takes about two years of steady dancing to bring the graduate up to fast Mainstream Plus Two, and of course, the experienced dancers should be ready, willing and able to help as much as possible, with smiles.

But then there is the dancer who will never be smooth and fast. Maybe congenitally slow reflexes have something to do with it, or an unwillingness to fully submit to the caller's demands. Some older people fall into this category but there are younger ones in it, too. Hearing problems can be mentioned here, too.

Then there is the young dancer with family obligations, young children at home needing a babysitter when parents go dancing. Very often young marrieds dance once or twice a month in their club, or less, and they miss the workshoping of newer calls, and fail to maintain their speed in listening and responding.

There is one obvious answer to the problem, but it does not work: every dancer should recognize his own level and stay in it. But most clubs and open dances are geared to the Mainstream

Plus Two level; the class level or straight Mainstream dancer has, usually, no place to go. In addition, and this may be the biggest problem, many dancers do not or cannot assess their own level; they are constantly trying to cope with material beyond their abilities. So many dancers at conventions of dances with more than one level insist on going to the wrong room. They are too ambitious, too anxious to "try it."

A great deal of tension exists on the floor during squaring up that the caller cannot see or feel. Dancers are maneuvering to dance with friends, which is only natural, and many dancers are maneuvering to avoid the people who do not really belong at that given level. Now, many inept dancers are really nice people, but in the give-and-take of squaring up and dancing to fast new calls, they are often slighted, snubbed and rejected. It is painful in all directions: the experienced dancers don't want to be discourteous, and they don't want to be caught in a breakdown between the caller and the dancers who can't cut the mustard. They go to a dance to dance. Very often, the backward dancer doesn't even know enough to square up after a breakup, or form facing lines of pass thru positions to catch up. In many cases, and this is tragic for the experienced dancer, and very annoying and awkward, the inept dancer will mill around aimlessly, grabbing anybody, and then forget his home position.

These are some of the problems in square dancing. The answers are not easy. Callers should be more aware of the dancers' viewpoints, and dancers should be more aware of their own individual levels.

*Al Wrench
Lakewood, New Jersey*



COOPERATION IN ACTION

When two clubs, within ten miles drive, discovered they had three-quarter class/club dances scheduled on the same night, thinking wheels began to work. Both clubs have members that belong to the other club. With the two club callers belonging to the same association and often calling other dances together, the solution was very simple.

The Golden Nuggets Club of Bristol, Virginia, having the larger hall, was selected as host club. The Piney Promenaders of Piney Flats, Tennessee, shared the expenses and brought the usual refreshments. This act of cooperation made one of the better area dances, and the first class-club combination type dance to be held in the Tri-Cities vicinity.

Having two callers made good action and few dancers chose to miss any of the tips. The hall was decorated in Valentine theme and black lights were used. All dancers appeared to be delighted with the evening of fun and dancing. Both clubs have different ways of keeping records and accepting donations but this situation was easily resolved. Each club gave a subscription to ASD as a door prize and during the drawing, a member of the Piney Promenaders class, the owner of a clothing shop, added a \$10.00 certificate. A clogging instructor offered ten free lessons as a prize.

This successful dance opened new doors of thinking to us about a means of cooperation between clubs besides avoiding competitive dance nights. Wayne McDonald, caller for the Piney Promenaders, and Mike Hoose, caller for the Golden Nuggets, are to be congratulated for filling the evening of fun with their talented calling.

John Williams
President, Piney Promenaders
Jim Criswell
President, Golden Nuggets

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PROGRAM OF EVENTS

THURSDAY --- January 31st

- 7:15pm ... REQUEST ROUNDS (Local R/D Leaders)
- 8:00pm ... GRAND MARCH
- 8:15pm ... TRAIL-IN DANCE (Club Callers and R/D Leaders)

FRIDAY --- February 1st

- 2:00pm ... MAINSTREAM +1 WORKSHOP (Featured Callers)
- 3:00pm ... ROUND DANCE WORKSHOP (Featured R/D Leaders)
- 4:00pm ... EXPERIMENTAL MOVEMENTS WORKSHOP
- 5:00pm ... DINNER BREAK
- 7:15pm ... REQUEST ROUNDS (Featured Leaders)
- 8:00pm ... GRAND MARCH
- 8:15pm ... DANCE (Featured Callers and Leaders)

SATURDAY --- February 2nd

- 1:00pm ... CALLERS / R/D LEADERS WORKSHOP
- 2:00pm ... MAINSTREAM +1 WORKSHOP
- 3:00pm ... ROUND DANCE WORKSHOP
- 4:00pm ... EXPERIMENTAL MOVEMENTS WORKSHOP
- 5:00 pm ... BANQUET
- 7:15pm ... REQUEST ROUNDS
- 8:00pm ... GRAND MARCH
- 8:15pm ... DANCE
- 11:00pm ... AFTER PARTY and DANCE

SPECIAL NOTE: City buses stop running at 12:00 midnight.
Tour Directors are advised to arrange for special buses for your
tour attending the after party. Taxis will be available at the entrance.



Program Subject to Change

SQUARE DANCE ATTIRE REQUIRED AT ALL DANCE EVENTS

"IMPORTANT INFORMATION"

- ★ Deadline for registration refunds is JANUARY 15th, 1980.
- Tickets may be picked up at the Trail-In Dance Thursday evening or after that at the registration table at the entrance of the NBC prior to dance activities.
- Your cancelled check is your receipt.
- Sorry ... but we do not make any hotel or transportation reservations!
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- 3rd week: leave Oct. 8—return Oct. 16— Al & Nell Eblen, Bob & Phyllis Howell, Jim & Marie Hopkins Karl and Shirley Hanson
- 4th week: leave Oct. 15—return Oct. 23— Harold & Lill Bausch, James Blackwood, Tom & Fay Tomlinson, Wayne & Ruby Nicholson
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As a dancer, I was glad to see Callerlab establish some guidelines for levels of dancing, but there seems to remain a topic that's avoided or at least rarely mentioned: caller labels. What's a "national caller?" Are there certain requirements? What does "accredited" mean? Exactly what is a "full time" caller? We've been dancing for some time and continue to be baffled by those questions.

Has any organization, such as Callerlab, ever tackled this problem? Can American Sqauredance help us with an article on this topic?

*Maryln & Bob Dailey
Bergen, New York*

Your question is often asked. No official designation of "national caller" exists. The phrase is a shortening of "nationally-known" caller and denotes one who travels extensively outside his home area, if not actually coast to coast.

"Full-time" refers to callers who do not have careers or jobs other than square dance calling. An estimated three hundred callers are now full-time. Not all full-time callers are known nationally; in some areas, callers are able to earn their livelihoods without traveling more than a hundred miles from home.

Not all nationally-known callers are full-time. Many travel the weekend circuits and become well-known for festival and convention calling while holding down full-time teaching/professional/industrial positions on weekdays.

An accredited caller is one who has met certain requirements set up by Callerlab. An accredited caller may be full-time, part-time, nationally-known, or a small-town club caller. One's

Continued on Page 87

Florida Dance Vacation

with Dale (Mac) McClary
October 14-20, 1979



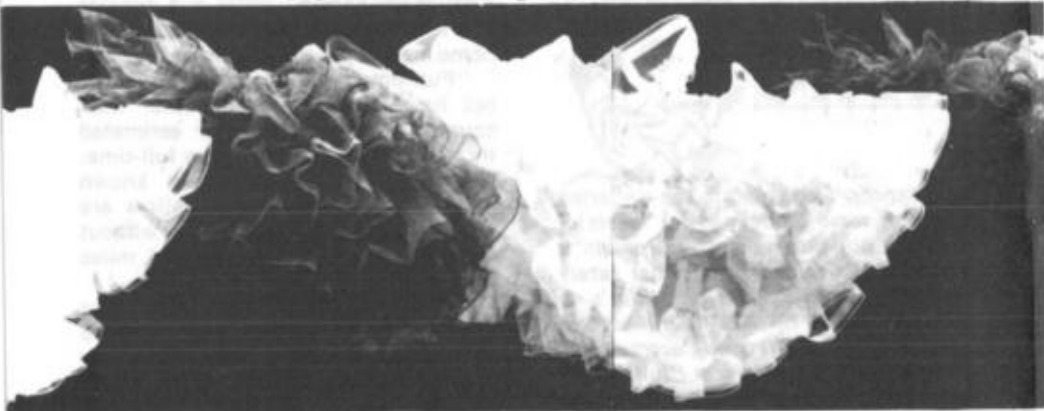
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The question we all ask is, "Where can we store petticoats without having our husbands give up their halves of the closets?" Here are a few ideas: One friend made storage bags for all her slips by buying some inexpensive cotton in the same colors as her petticoats. Using her gore skirt pattern, she sewed up six gores and used bias tape as heading for the top and bottom. She ran a string through the headings to make a drawstring tote bag for traveling and a storage bag she could hang or stack in her closet.

Your petticoats can be stored in a special plastic cone-shaped bag which can be purchased for a few dollars at most square dance shops. In a pinch a green plastic trash bag can be used for

toting your petticoat, but not for storage. Other things to be used are pillow cases or brown paper grocery bags.

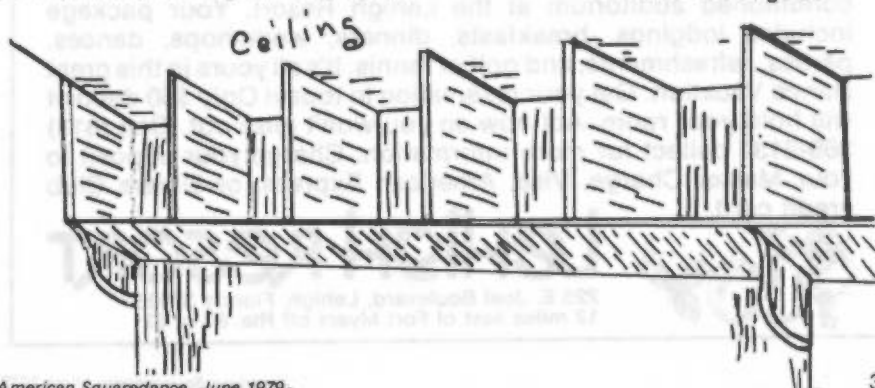
Judy Ross Smith's column for *The New England Caller* suggested if you have a handy husband, you can have him build you a storage shelf. Make the shelf fifteen inches from the ceiling, fifteen inches deep and divided off every fifteen inches making a cubicle for each slip. See drawing below.

Your petticoat may be washed in your automatic washer in a small amount of cold water in a gentle cycle for no longer than five minutes. Do not spin dry. After the rinse cycle, remove your slip from the washer while it's dripping and smooth out all the wrinkles. Lay it out in a circle on a sheet or over a large open outdoor umbrella to dry. A petticoat can be fanned out, pinning two wide edges of the hem to a clothes line on a breezy day. If you hang your petticoat outside avoid direct sunlight because it fades the colors and yellows the whites.

Nita Smith suggests if your white nylon petticoat is discolored with age, try white Rit to remove slight discoloration. If it's quite badly discolored, try tinting the slip a new color using liquid dye and following instructions for synthetics. One more idea for whitening is to dissolve one cup of Calgonite powder (dishwasher soap) in enough hot water to cover the petticoat. Let it soak a half hour. Rinse in clear water and dry.

There are many ideas about perking up old wilted and tired slips. Sandy Pankratz suggested washing and drying your petticoat, then mixing 1 cup of Carnation powdered milk and 3 cups of

Continued on Page 91



DANDY IDEA

TRIBUTE TO A CALLER

Do you have a "Caller Appreciation Night" at your club? Have you ever had one? Isn't it about time you showed an extra measure of appreciation for the guy/gal who gets on that stage week after week, month after month, with a fine spirit of dedication? Joretta Creighton, a past president of the Skirts and Filrts Club of Canton, New York, composed this fine tribute to club caller Keith Hubbard (sent to us by present presidents, Jeanette and Hugh Campbell), which could be adapted for use in other clubs:

"TO A REAL SQUARE GUY.....

"....who *coordinates* two jobs. He *wheels and deals* all day, then *scoots*

back home, spins around and zooms toward Canton. Traffic does a *grand weave* as he *veers left, trades by and slips the clutch*. After *sliding thru the cloverleaf* and *barging thru customs*, he rolls into Canton. Then the real work begins.

He *peels off* his coat (but not his longjohns) and squares up the dancers. For three and a half hours, he stands up there in the midst of *crossfire*, coffee in one hand, mike in the other, brain just *a-spin-chaining its gears*, trying to *pair off* those before him who insist on *following their neighbors* when they should be *loading the boat*. He yells at Ken and chews out Jack when they *go forward* instead of back. So we *muddle in the middle* and *repair our squares* as he reminds us, 'It's all for fun and fun for all.'

"But we wouldn't *trade, recycle or swap around* because for him there is no *substitute*.

"So here's a *star* for our *number one caller*...our instructor...our friend...

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— June 1954

Charlotte Underwood takes a look at the basic attractions our changing square dance picture has for today's dancer. People no longer are starved for diversion or isolated from social contact. What draws them to square dancing? For some, the love of square dancing is based more upon the pleasure of participating in a large group activity than upon the intricacies of the dance itself. They like the simple, repetitive figures that provide a rhythmic background without imposing too much responsibility. They like to enjoy the lilt of the music. This for them is square dancing. For others, square dancing holds out a special interest in the challenge that the activity has to offer, with new figures a must and concentration a necessity. This is what square dancing means to them, and they take it very seriously.

It should be apparent that the caller who keeps his dances to a low or intermediate level is doing a service to a square dancing community by encouraging beginners to practice new skills and by satisfying those dancers who wish a relaxed atmosphere. The high level caller is equally important in supplying an outlet for those dancers who wish to advance. The two levels, working in harmony rather than in rivalry, could achieve the optimum in dance satisfaction for everybody. And that's what we would like to see happen. Because this harmonious working together, this sense of cooperation and mutual responsibility: this, too, is square dancing.

.....

The Roving Editor, De Harris, describes a successful club he has visited in Michigan (the Circle Eight of

Detroit): "It has survived the stormy periods of groping among many clashing theories, and has worked through to a fine and happy decision as to the best style of dancing of our period." He continues, "This, of course, raises the question of what is the best dancing style for our day and temperament...It seems to me (it) is to be derived from a mixture of old and new, with the radical ideas of the present day tempered and mellowed by the grace of the traditional, eliminating from the new the bad timing and poor choreography; from the old the boredom of excessive repetition. I feel that our dancing has become of age and, in the many communities I visit, I have seen the great good it can do."

10 YEAR AGO— June 1969

The magazine's National Advisory Board members were asked to comment on "club organization— how much? how little?" Here is some advice, culled from all the replies.

"Keep your organization simple.

Plan for future growth.

Ask your caller to advise (in any one of several ways).

Put trust in your officers.

Always serve refreshments and coffee when decisions are made."

.....

18th National Convention: Latest releases announce that with a registration from South Carolina all fifty states will be represented at the National Convention in Seattle this month. This is the first time ever in the eighteen year history of the convention that there has been such widespread representation.

.....

"Square dancing is not limited to certain kinds of folks," says Julie Cycle.



15075 Susanna
Livonia, Mich., 48154



Mike Trombly

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 OOGA MOOSHKA
by Gordo. Finout
TNT140 NEVE!! ENDING SONG OF LOVE
by Mike Trombly
TNT139 SHANTY TOWN, R/D
by Jeanie Heater



Ken Crowley
Al Brundage



Ron Shaw
Jack Cook



"It takes all kinds." In her memories of progressing through beginners classes, workshops, banner stealing, and traveling, she recalls meeting couples who enjoyed helping beginners and those who were reluctant because after years of helping beginners, they would finally like to dance with experienced dancers. She has met couples in which the wife was always wrong (or the husband), and the partner tried to cover up for the other by letting the corner take the blame. There were pairs who were always right and then found they were wrong, and ones who were grateful when you helped them out. One couple in a "sedate" club walked out of a square when Julie in her exuberance let out a whoop 'n holler, and at another club, uninhibited dancers drew into the most invigorating, hand-clappin', foot stompin' shindig imaginable. "We go along with them," says Julie. "When in Rome do as the Romans do, or don't go to Rome." She concludes, "If you haven't found your place in a club, just

keep dancing and you will." And when people tell her they're not the type for square dancing, she smiles and replies, "Try it, it takes all kinds."

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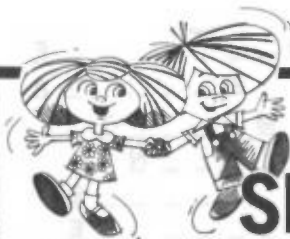
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Fill in the empty spaces to spell the names of the dances in the puzzle. When you read downward, the letters under the arrow will reveal a message.

Puzzle Page

by Bette Sondike
Oceanside, New York

	Q	—	—	—	—	—	—	E
		M	—	—	—	—	—	A
		M	—	—	—	—	T	
	C	—	—	—	—	—	N	
S	—	—	—	—	—	—	—	E
	P	—	—	—	—	—	—	E
		I	—	—	—	—	O	
		T	—	—	—	—	T	
		D	—	—	—	—	O	
	A	—	—	—	—	—	O	
			H	—	—	—	A	
			F	—	—	—	—	T
	F	—	—	—	—	—	—	O
		S	—	—	—	—	—	E
	C	—	—	—	—	—	—	A
			R	—	—	—	—	A
		S	—	—	—	—	—	E
		W	—	—	—	—	—	Z
		P	—	—	—	—	—	A

FINAL RUNDOWN

1. Tex Rebate, "Some Broken Hearts Never Mend"
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4. Chuck Wagon, "Rockin' Rosalie's Boat"
5. Smilin' Broadly, "My Way"
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When a sudden
act of nature
brought devastation
to a city, acts of
human nature
relieved the suffering.

TORNADO

Take Cover!
Take Courage!
Take Care!

by Al Eblen
Wichita Falls,
Texas

The sky was filled with contrast — the blue was very blue against the gray-black of the rumbling clouds which were approaching from a southwesterly direction. The warning sirens were sounding for a second time, and the television seemed to be blaring *Take cover! Take cover! Take cover!* Nellebelle and I had opened the trapdoor to the storm cellar, beneath the den floor, in the event the reported tornado *did* come our way. Now it was coming! Nellebelle had already taken our cocker spaniel and gone down into the cellar, while I went to open the front door and some windows on the east side of our frame house. My ears were ringing with that awful sound of a thousand locomotives and the air was filled with dirt, debris, and the wailing of sirens. Then the wailing stopped, the television silenced, and all lights were gone. The flashlights we had stowed in the cellar were the only means of illumination. I was standing at a door watching the monstrous, whirling tornado as it veered away from our block and passed us by.

My next thought was to get to my state car and the police radio. Nellebelle followed close behind, and some of our neighbors began to appear. We listened to the emotion-filled voice of the dispatcher as he tracked the storm whirling and destroying many miles of our city. Our hearts were gripped with compassion as a young trooper reported his home destroyed and his family missing.

My mind reminded my body to get back into uniform, and do the duty I had sworn to do many years ago. Nellebelle asked if she could go along and help, which I permitted her to do, although it is highly irregular. We entered Southwest Parkway and began to see signs of the devastation, but were not prepared for the sights our eyes beheld as we went farther. How strange to reflect on

the unusual things which we did, like putting on my leather gloves.

When I reported for duty, I was told to assist the local police in any way I could. At the intersection of Southwest Parkway and Kell, I found a terrible devastation. One city policeman was there before me and I began helping him. We grabbed wires, cables, debris, 2 x 4's and auto parts. Without the gloves, I would have ruined my hands. We waded into a mass of twisted light wires, telephone cables, fallen traffic lights and smashed automobiles. We checked cars for casualties and then with volunteer help of people with trucks and chains, we moved debris, cars and large signs from the roadway. As though by magic, men with cable cutters came and we cut cables and light wires so traffic could begin to move. Many people were still trying to get home to families. We called on the radio for flashlights and batteries so we could direct traffic. By this time, we had discovered two dead people who were moved to the command post set up near by. Many injured were taken to first aid stations.

Normally, I am keenly aware of rain, but I was unaware of the pelting rain that began. My concern was suddenly centered on Nellebelle walking among the cars of that congested intersection bringing me my yellow police raincoat. Nell had been in the police car reporting instructions from the Emergency Operations Center. Finally, organization began to come out of the chaos, and I was able to go and check on my troopers who lived in the area.

Although the twister struck at 6:05 PM, it was now after midnight. Of the five troopers who worked for me in Wichita Falls, three lost their homes and all of their possessions. Miraculously none of them or their families were hurt. In fact, almost 20,000 people came

Continued on Page 92



KEEP 'EM DANCING

by Ed Fraidenburg

Heads lead right, circle to line, curlique
Circulate *one, two or three* places
Boys run, left allemande.....

Heads lead right and circle to a line
Curlique, circulate three places
Quarter in, right and left thru
Ladies lead, Dixie style to a wave
Boys cross fold, left allemande.....

Heads lead right and circle to a line
Curlique, circulate one, quarter in
Right and left thru, ladies lead
Dixie style to a wave, boys cross run
Star thru, pass thru, wheel and deal
Zoom, pass thru, left allemande.....

Heads pass thru, go round one to a line
Curlique, circulate, all trade
Circulate, boys run, zoom
Pass thru, left allemande.....

Heads roll away, lead right to circle four
Ladies break to a line, touch a quarter
Circulate, boys run, centers pass thru
Left allemande.....

Heads square thru four, ocean wave
Circulate, girls trade, swing thru
Circulate, boys trade, boys run
Half tag, trade and roll, left allemande..

Heads square thru four, ocean wave
Boys circulate, girls trade, swing thru
Girls circulate, boys trade, boys run
Wheel and deal, square thru $\frac{3}{4}$
Trade by, left allemande.....

Heads square thru four, swing thru,
Boys run, boys circulate, girls trade
Bend the line, crosstrail thru
Left allemande.....

Heads square thru four, circle half
To a two-faced line, boys circulate
Girls trade, tag the line right
Bend the line, star thru, trade by
Star thru, pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads star thru, peel off, tag the line in
Star thru, pass to the center
Square thru three-quarters
Left allemande.....

Heads square thru two, centers in
Ends fold, peel off, star thru
Trade by, left allemande.....
Heads lead right and circle to a line
Two ladies chain, chain back
Dixie style to a wave, girls fold
Peel off, couples circulate, bend the line
Star thru, trade by, swing thru
Girls circulate, boys run, ferris wheel
Square thru three-quarters
Left allemande.....

One and three left square thru
Left square thru the outside two
Partner trade, left square thru, trade by
Left square thru three-quarters
Trade by, left half square thru
Left allemande.....

Heads lead right and circle to a line
Centers box the gnat, all pass thru
Wheel and deal, girls square thru $\frac{3}{4}$
Star thru, promenade
Heads wheel around, square thru four
Trade by, circle four to a line
Left allemande.....

#1 couple stand back to back
With corners box the gnat
New heads cross trail thru, round one
To a line, pass thru, bend the line
Girls left square thru four
Boys square thru four, clover and
Star thru, those who can, right and left
Right and left thru, pass thru, trade by
All swing thru, boys run,
Those who can, pass thru
All wheel and deal, those who can
Pass thru, trade by, all pass to center
Square thru three-quarters
Left allemande.....

Head men and corner girl
 Forward and back, box the gnat,
 Touch a quarter, walk and dodge
 Touch a quarter, centers trade
 All walk and dodge, left allemande.....

Four ladies roll away, heads curlique
 Boys touch a quarter, girls quarter in
 Centers hinge and left swing thru
 Ends star thru, center boys cross run
 Extend and recycle, square thru ¾
 Trade by, left allemande.....

Heads square thru four, turn thru
 Centers left turn thru, cloverleaf
 Centers turn thru, left allemande.....

Heads square thru four, spin the top
 Recycle, star thru, trade by
 Pass thru, trade by, left allemande.....

Heads square thru four, slide thru
 Centers turn thru, all cast off ¾
 Trade by, centers in, centers run
 Pass thru, tag the line in
 Square thru four, trade by
 Left allemande.....

Heads square thru four, turn thru
 Clover and, square thru four

Swing thru, recycle, veer left
 Ferris wheel, pass thru, left allemande..

Heads half square thru, turn thru
 Clover and square thru four

Swing thru, recycle, pass thru
 Trade by, left allemande.....

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

Heads square thru four, slide thru
 Ladies lead, Dixie style to a wave
 Recycle, left allemande.....

Mississippi Gulf Coast

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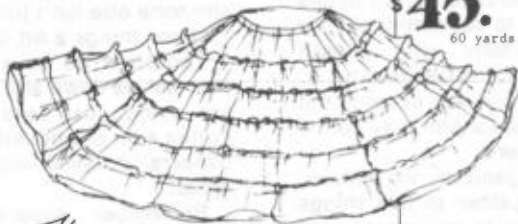
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Dancing Tips

by Harold & Lill Bausch

It is interesting to note that square dancing is made up of all amateurs, but with many "experts!" Let's face it, all square dancers are amateurs, for none of them do it for a living. Most callers are paid but many of these would still call themselves amateurs, and the rest are rightly called professionals because they are being paid. However, relatively few of these are making a living at calling. If you ask these few who do make their living at calling, you will find many who feel that they are "the" experts and others just don't know what they are talking about.

We know one caller, and he is a good one, who thinks he is "the" expert and no one else knows as much about calling as he does. Other callers laugh at this among themselves, but this doesn't change the fact that he is convinced he is #1.

He's not alone. If you read the note services the caller subscribe to, you find that they don't agree on some things. Worse yet, Callerlab caller (and I'm one of them) subscribe to set definitions for the calls, yet many who preach standardization don't really live by it. Each caller has his own way of using the calls and what works for him may not be satisfactory for others.

Callerlab was organized, we believe, to bring callers together to talk things over and bring them to agreement, and to get them to work together. It has done much in this endeavor and we feel it is a good organization. Still, there are many who felt that too much organization is contrary to what square dancing is all about. Square dancing developed as a local entertainment with local callers and leaders with a feeling for the needs of the local dancers. To lose this would be wrong.

Some callers felt that when you get

large organizations you also get "politics," and this is something they do not want. Today I heard an experienced and quite well-known caller say, "The ins are in and the outs are out, as always." To a degree he is right, but we do feel that most callers in Callerlab are working to make it as democratic as it can be, and that there is much more good being done than bad. It is still a young organization and I, for one, want to give it a chance to do all the good it can.

The important thing for all of us to make success work for us. If callers have been successful teaching a certain way, and are turning out good dancers, then how they teach is their business. If a caller builds a club, builds a following and is doing more good for square dancing than harm, then he is successful, and no other caller has to tell him he's wrong.

We know callers who think they are "top dog" who could not take the place of many local callers because they would not be able to get along with the people.

We've been on panels at national conventions where people get us and say, "My dancers don't do that..." and some other caller or dancer sitting near by says, "Hey, I dance in that area and I know they do." We are all experts in our own minds, in what we feel we do well, but that doesn't mean that someone else isn't just as good, even if he does things a bit differently.

Too often we have seen callers tear themselves down and belittle what they are doing, just because they haven't gotten a lot of publicity. Often the local dancers, if asked, would say they are great!

Remember square dancing isn't made up of area festivals and national conventions; it is made up of local clubs. Square dancing isn't just the well-known callers; local callers have made it what it is today. Club callers and club dancers, you are what it is all about.





Some of us thought that perhaps one of the most exciting and useful caller/dancer "tools" to come out of the recent Callerlab convention in Los Angeles would be a whole new "ball game," called the LTD program. It had been mentioned in this column. Jack Lasry, convention chairman, had been a strong advocate of it. It had been discussed for at least two years.

The idea would be to choose about fifty foundation basics, not necessarily #1 to #50 in that order, and not necessarily ONLY the first fifty category — an interesting and workable mixture — to teach to beginners or "once-a-month" type dancers in a series of no more than twenty lessons.

Behind this whole idea is a feeling among many callers that there is just too much material to cram down the dancers' throats in thirty to forty weeks. We need to establish a whole new level for those who wish to take a slightly different "route" in our activity. Those who are elderly. Those who can only dance about once a month. Those who want to "come back" or get "recycled" into square dancing the easy way. LTD, or "limited basics" clubs would be established, following the class series, and always kept at about the same level.

A program of this kind would be especially valuable in certain remote or rural areas. It would be akin to some scattered O/N/S programs, monthly clubs, and school-oriented programs that are in effect now, but which are without standardized guidelines.

So much for the idea. It has great potential.

But the wheels of progress grind slowly. Some dissenting voices were heard, expressing valid reasons on the other side of the matter.

Questions such as these were asked:
Do we need to establish another list?

Why can't we let our basic list (#1 to #50) stand as it is for this purpose? Won't it be too confusing for both callers and dancers to have two foundation lists? Can't we have a program that will help callers be more imaginative and adept at creating interesting programs at this level without a new list? Can't we tap the knowledge of the real "pros" in this field, guys like Joe Lewis of Texas, and create a handbook more concerned with "method" than "form?"

Admittedly, there are many experts in this field in the ranks of Callerlab. Perhaps many ideas from many heads can be pooled. It's a question of time and hard work. Can this be accomplished in a year? Two years? Five? Who knows?

So, as with all worthwhile ideas that surface from time to time in large professional groups like Callerlab, the package went back to its parent committee, headed by Jim Mayo of Massachusetts, for further research, to be presented again at the next convention in Miami.

We hold to the theory that square dancing offers a smorgasbord of tempting choices for all appetites. Thankfully, it's this way. What a tragedy it would be if all square dancers were to think or be told that challenge dancing is the one goal they should strive for. On the other hand, it would be equally inappropriate for challenge advocates to be limited to clubs with a fifty basic framework. This magazine has long reflected the varying interests of readers, from our "Easy Level" pages to our "Challenge Chatter."

Let's not lose sight of a good idea—the LTD program. Maybe next year at this time we'll have something substantial and workable to report, and the LTD groups, now very much on the fringe of our activity, will surface as "parallel routes" or "alternate routes" right alongside "mainstream."





by Bob Howell

easy level

From Ossining, New York, Mickey McFarland sends a smooth line dance:

GROVELINE

16-beat line dance

Count

16-beat line dance

counts:

- 1-4 Right foot out, in, out, in
- 5-6 Left foot, tap twice in front
- 7-8 Left foot, tap twice to the side
- 9 Left foot tap once to the back
- 10 Cross left foot in front of right and step on it
- 11 Step back on right foot
- 12 Step to the left side with left foot
- 13-15 Walk forward R, L, R
- 16 Turn a quarter left, stepping on left foot.



Durwood Lounsberry of Penn Yan, New York, wrote a little gimmick which he calls "Baseball," a most appropriate name for this season of the year.

BASEBALL

Heads star thru, pass thru, slide thru
 Right and left thru, do-sa-do, make a wave
 (In your own wave, play ball), swing thru (strike one)
 Swing thru (strike two), right and left thru (you got a hit)
 Slide thru (first base), slide thru (second base), slide thru (third base)
 Pass thru (home plate), swing with joy and promenade that happy boy
 She was a lucky girl, too... everybody made a home run!



Some may call it "long distance mental telepathy," but no matter what it is called, it is a strange situation when two great contra choreographers submit dances that are quite similar when they live thousands of miles apart. The dance "Sackett's Harbor" will be featured first, followed by variations written by Jerry Helt of Cincinnati, Ohio, and Glen Nickerson of Kent, Washington.

SACKETT'S HARBOR (Original)

- 1-4-7, etc., active
- 1-8 Forward six and back
- 9-12 Circle left six hands around

- 13-16 Three-quarters of the way
- 17-32 Down the center, same way back and cast off
- 33-48 Turn contra corners
- 49-56 Forward six and back
- 57-60 Circle right six hands round
- 61-64 Three-quarters round to place



THIRD TRIP

by Jerry Helt

FORMATION: Triple Proper

Forward six and back

Circle left three-quarters

Actives down center

Turn alone, come back, cast off three-quarters

Actives do-sa-do, while others two-hand right-hand star

Actives right hand star while others do-sa-do

Forward six and back

Circle right three-quarters

SACKETT'S HARBOR

(Nickerson Variation — Simple)

To be used with groups unfamiliar with contras.

FORMATION: Triple Proper

Triple Sixes

Forward and back

Circle left three-quarters (to lines across)

Actives down center

Come back and cast off

Make a three-hand star (see note)

Reverse the star (and back to lines)

Forward and back

Circle right three-quarters (to long lines)

Begin again with new trios.

NOTE: As the actives cast off (hand to hand cast off, not arm around waist), they each have one hand free or not used: the left hand for the lady and the right hand for the man. As they cast off, each puts the unused hand into a three-hand star with the twos or the threes: lady with the twos and man with the threes. Turn each star and reverse each star, get back to the lines across for the next movement.



SACKETT'S BAYOU

by Glen Nickerson

Forward and back

Circle left three-quarters (lines across)

Actives down center

Come back and cast off

With your free hand, make a three-hand star

With the other hand, join the other star

Back to lines, forward and back

Circle right three-quarters (to long lines and begin again)

This second variation is the same as the first, up to the *cast off and make a right hand star*. (Active lady with twos in left-hand star; active man with threes in a right-hand star.) Then, instead of reversing the stars, the actives change hands and stars: the active lady starts in a left hand star with the twos, then goes into a right hand star with the threes; the active man starts in a right-hand star with the threes, crosses behind the active lady to join the twos in a left hand star. Note this results in the two and threes continuing the stars in the same direction for all sixteen beats. From there it is *forward and back, circle right three-quarters, begin again*.

GOIN' BACK

by Ed Clark
Jackson, Ohio



ribbon-cutting ceremonies



a beautiful landmark



a nice "light" touch

Shown cutting the ribbon are Jackson mayor Burleigh Oiler and WW prexies Henry & Juanita Smith.

A dream has come true for the Wagon Wheelers of Jackson, Ohio.

Early this spring, the club began dancing in the finest square dance facilities in the nation.

Wagon Wheeler Hall sits high on a hill overlooking a town of 8,000 in the hills of southeastern Ohio. It features a 60 by 80 dance floor, capable of comfortable dancing.

The dance hall has a one-inch maple hardwood floor, maple sidewalls and an acoustical ceiling with 100-watt lights supplied from the two 100-year-old wagon wheels. Each wheel is wired with six bulbs each.

The hall is air-conditioned with a gas furnace. The building includes a large kitchen with a serving counter, a coatroom and restrooms.

The hall has been financed and built by the club. No tax funds were requested or given.

Land for the dance hall and a three-tiered membership were initially donated by a member. A \$10,000 purse was initially donated by the Wagon Wheelers. This was supplemented by the Wagon Wheeler Foundation work and the building's sheetrock. Everything else was done by volunteer club members. Finishing, electrical work, plumbing, grading and landscaping were completed.

Like many other clubs, the Wagon Wheelers have owned a club-owned building for many years. The building has served as a gym, church hall, industrial building, school, and in times of shortages, winter blizzards, inflationary pressures, and cancellations of some facilities.

A committee was formed and made an excellent job of planning and financing methods. Finally, with some help, the hall was launched.

Member response was total and enthusiastic. Many members participated in some phase of the construction. The hall is sawed, laid flooring, wired, plumbed. The kitchen and the lobby are finished.

The hall itself fostered club unity and even more. "The club feels with increased dancing, the hall and community use of the facilities is being accomplished."

The hall has attracted a great deal of community interest. Available by the club on non-dance nights, the hall is available to the community on a rental basis. YMCA dance classes, church functions and many other such functions are being held.

But first and foremost, Wagon Wheeler Hall will stand for years as an excellent example of hard work.



on Wheelers Square Dance Club of Jackson

ancing in its very own hall, one of the newest
ne nation.

hill overlooking the community of Jackson, a
rn Ohio. It is a big hall, 60 by 100 feet with a
ortably dancing thirty squares.

he hardwood floor with a gym finish, paneled
th inlaid light panels. Softer lighting can be
gon wheels, suspended from the ceiling and

s furnace and, in addition to the dance hall,
g counter opening into the dance hall, lobby

by club members. No federal, state, or local

e-tiered parking lot was donated by a club
ally donated by members of the 60-couple
nted by a \$75,000 first mortgage bank loan.

shell was done by professional builders.
er club labor including the complete inside
grading, landscaping and decorating.

Wheeler had dreamed and talked about a
The club had danced in lodge halls, school
dings, and municipal auditoriums. Fuel
ary pressures and other factors had caused
ome dances.

an extensive study of possible building types
some trepidation, the building project was

enthusiastic. Nearly every club member
struction. The men dug, graded, hammered,
The ladies cleaned, painted, made curtains,
e lobby, papered and decorated.

d every member is immensely proud of "our
dancing activity, attraction of visitors to the
ilities, paying off the bank debt can be

of community attention and the hall is made
nights to responsible organizations in the
ances, wedding receptions, company parties,
eing booked.

Wheeler Hall is for square dancers. Wagon
an example of dedication, good spirit, and

TO JACKSON □□□□□□□□

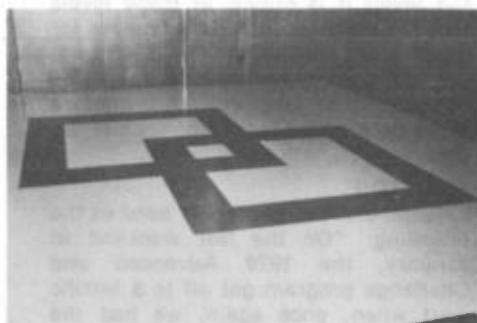
Where Wagon Wheelers Built A Whale-of-a-Hall



grand opening of the hall



Saturday, March 31, and Sunday, April 1



tile effect by club members



Other photos show the very first dance held in the hall, and the first class to graduate in the hall.

OF SPECIAL INTEREST TO THE
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& ADVANCED PROGRAM
ADVOCATE

CHALLENGE CHALLENGER

by Jim Kassel

"JUNE IS BUSTING OUT ALL OVER"

This is the big month; two National Conventions back to back with a wealth of Advanced and Challenge dancing. June 21-23 is the 13th National Challenge Convention at the Holiday Inn in Butler, Pa. (only 45 miles from where I live). There will be ten staff callers: Berry, Davis, Foote, Gulley, Hodson, Howell, Kopman, Libby, Poisson and Preston. Two halls: C-1½ to C-2; C-2½ to C-3; also C-4 sessions. Trail-end dance on Wednesday evening, June 20th.

June 28-30 is the 28th National Square Dance Convention at the Mecca/Civic Center in Milwaukee, all levels including A-1; A-2; C-1; C-2; and C-3.

At both of these conventions and particularly so in Milwaukee all callers should stick closely to the lists as thousands of dancers from every area will be represented. Since there are so many new dancers at the advanced and C-1 levels it is critical at these levels that those who prepared themselves for these levels should not be clobbered. We can't afford to lose any of these dancers. It is also true that dancers appreciate callers more who stick to the lists.

HOUSTON

Ralph and Wilma Bender send us the following: "On the last weekend in January, the 1979 Advanced and Challenge program got off to a terrific start when, once again, we had the pleasure of the calling of Keith Gulley. We had visitors from Des Moines, Kansas City, New Orleans, Dallas, San Antonio and Beaumont, making a total of 14 sets for Bronco's Advanced Plus, 12 sets for Explorer's C-1 and 6 sets for

Explorer's C-2. It was a super weekend.

The growth in popularity and the acceptance of the advanced and challenge movement in Texas, particularly Houston is due to the hard work, persistence and combined efforts of many people. So many have contributed it is impossible to give credit to any one individual. As a group we greatly appreciate the continued support of our visitors, several of our local callers, the challenge callers who come our way and naturally our members. The participation and enthusiasm of the weekends, such as the one mentioned, is proof of what can be accomplished when dancers, motivated by common interests and goals, work together in fun, friendship and harmony.

Even though we may not have a formal challenge organization, there is a Texas Challenge Association (TCA), dedicated to provide the opportunity for people interested in advanced and challenge dancing to be able to participate at that level. The Explorers are affiliated with the challenge clubs in San Antonio, Dallas and Beaumont and every effort is made to promote good will and fellowship between our respective clubs.

Upcoming weekends in Houston in 1979 will feature Lee Kopman, Norm Poisson, Ron Libby, Jim Davis, Steve Kopman and Ross Howell."

SANTA MARIA, CALIFORNIA

"The Cast Offs in Santa Maria are "working" C-2+ tapes on Monday nights, C-1+ tapes on Tuesday nights and advanced and C-1 tapes on Thursday nights.

We do not have a regular caller but utilize Dave Hoffman, a local, advanced-level caller, and visiting out-of-town callers as often as our funds permit. We have enjoyed having Ed Foote, Norm Poisson, Ross Howell, Deuce Williams and Jerry Schatzer call for us live in 1978 and we are looking forward to having Johnny Preston and a couple of West Coast up-and-coming callers, Ron Haggerty and Bronc Wise, call for us in the near future.

We would welcome high frequency dancers vacationing in California contacting us if they are in the Santa Maria Central Coast Area."



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**WILLARD
ORLICH**



WILL ORLICH

The square dance world was shocked and almost disbelieving to learn of the untimely passing of another great and respected leader, Will Orlich, who died peacefully in his sleep on May 2, 1979.

Will was a very unique individual. He was not a caller, and yet he was a trainer of callers. He never sang a note on a record, and yet he supervised many dozens of recordings. He was one of the country's foremost choreographers, and yet he never "hashed" a note on the microphone. For many years he conducted workshop sessions for thousands of dancers in both Ohio and Florida, which literally shaped the course of our present-day choreography. His Note Service (NCR) for callers was one of the earliest and best in the field. His books on square dance material have become classics. His many years of writing for square dance magazines have inspired

every leader on the front line of the activity. He was the only non-caller ever to be honored by membership in Callerlab.

Even after retirement to Florida a few years ago, Will carried on a full daily schedule of writing, editing, workshoping and publishing. He was never too busy to answer every piece of correspondence promptly, advising new callers, encouraging others, acting as a resource on dozens of subjects.

Probably no one besides Merle, his wife and able assistant, knows just how many uncounted hours he devoted to the hobby he loved. Now his ever-cheerful voice is silent, his productive pen is at rest on a desk that holds yet one more unfinished manuscript.

The measure of a man is what he gives back to the world that gave him life and shaped him for a brief while. Willard Orlich gave his full measure.

CALLERS' QUESTIONS



Bob Norton: I have a beginners class that has been dancing for 31 weeks but they are not ready to dance club level. I don't feel it wise to graduate them. Any suggestions?

ED. NOTE: I think you have the right idea in not graduating your dancers, even though they have been dancing all season, if you feel they are not ready for the club. I would suggest a series of summer workshops, so that by next fall they will be ready for mainstream dancing.

SEVERAL SOURCES: Why is it that *launch it* isn't called by its original name of *track and trade*?

ED. NOTE: *Track and trade* came out several years ago and called for the lead two dancers to do a *transfer the column*, which never really caught on with mainstream dancers. With *track two* being so popular, *launch it* fell right into place.



PULPOLEX



MAKE ME A COLUMN by Dick Bayer

From two-faced lines, the center facing in walks straight ahead to become the lead dancer in a column, the end beside the center facing in slides over and follows the lead dancer, the center

facing out folds to follow, and the end facing out follows them to end in a column.

FIGURES by George Jabbusch:
Heads square thru four hands
Swing thru, boys run, *make me a column*
All circulate, boys run, swing thru
Girls circulate, boys trade, boys run
Ferris wheel, square thru three
Left allemande.....

Heads lead right, veer left
Make me a column, partner tag
U-turn back, left allemande.....

Four ladies chain three-quarters
Heads roll a half sashay
Heads pass thru, around one to a line
Right and left thru, flutter wheel
Sweep a quarter, veer left
Make me a column, coordinate
Couple circulate, wheel and deal
Left allemande.....

Heads lead right and circle to a line
Pass the ocean, recycle, veer left
Make me a column, girls U-turn back
Pass thru, left allemande.....



NEW IDEA

LAUNCH IT

by Ron Schneider, Bradenton, Florida

From a column, the lead two dancers in the left column do a *track two*, trailing dancers extend and trade. Ends in two-faced line.

EXAMPLES by George Jabbusch:
Heads star thru, U-turn back
Split the outside two, make a line
Bend the line, curlique, *launch it*
Wheel and deal, dive thru
Square thru three, left allemande.....

Heads star thru, double pass thru
Peel off, curlique, *launch it*
Ferris wheel and spread, touch a quarter
Launch it, couples circulate
Tag the line right, wheel and deal
Left allemande.....

Heads pass thru around one to a line
 Touch a quarter, *launch it*, girls run
 Recycle, half square thru, partner trade
 Square thru four, right to partner
 Pull by, left allemande.....

Heads lead right and circle to a line
 Pass thru, wheel and deal and spread
 Touch a quarter, *launch it*
 Bend the line, box the gnat
 Change something, left allemande.....

APD:

Heads lead right and circle to a line
 Touch a quarter, *launch it*
 Couples circulate, bend the line
 Touch a quarter, *launch it*
 Wheel and deal, star thru
 Wheel and deal, swing thru
 Turn thru, left allemande.....

LEFT:

Heads star thru, double pass thru
 Girls run, *launch it*, couples circulate
 Wheel and deal, box the gnat
 Pass to the center, pass thru
 Pass to the center, square thru three
 Left allemande.....



by George Jabbusch, Bradenton, Fla.

Heads square thru four, touch a quarter
 All circulate, split circulate
 Scoot back, boys run, touch a quarter
 All circulate, box circulate
 Center four box circulate
 All the boys run, track two, recycle
 Left allemande.....

Heads square thru four hands
 Ocean wave, girls trade, girls run
 Tag the line right, couples circulate
 Boys run, all eight circulate
 Boys circulate again, scoot back
 Single hinge, ends circulate
 Center four scoot back, boys run
 Slide thru, left allemande.....

ALAMO:

Heads crosstrail thru, allemande left
 To Alamo style, heads circulate
 Sides circulate, swing thru
 Heads circulate, boys circulate
 Girls circulate, sides circulate
 Swing thru, boys run, left allemande....

Allemande left to Alamo style,
 Heads start a swing thru, boys circulate
 Girls trade, sides start, swing thru
 Heads circulate, sides trade
 Boys run left, California twirl
 Crosstrail, left allemande.....

LEFT:

Heads curlique, boys run, star thru
 Reverse flutter, girls lead
 Dixie style ocean wave
 All eight circulate, left swing thru
 All circulate, boys circulate
 Recycle, box the gnat, pass to center
 Pass thru, square thru three
 Left allemande.....

LEFT APD:

Heads star thru, double pass thru
 Girls run left, all eight circulate
 Boys trade, girls box circulate
 Girls walk and dodge, boys facing out
 Run left, all star thru, couples circulate
 Boys run, recycle, veer to the left
 Bend the line, pass thru, partner tag
 Left allemande.....

TRIANGLE:

Heads swing thru, box the gnat
 Swing thru four, swing thru, boys run
 Bend the line, touch a quarter
 All eight circulate once and a half
 Ends triangle circulate, centers trade
 Center six circulate
 Center six trade and roll
 Back out to an eight-hand ring
 Four boys square thru four, do-sa-do
 To an ocean wave, all eight circulate
 Boys run, partner trade, pass thru
 Wheel and deal, centers square thru
 On three, do a Dixie grand, right, left,
 Right, left allemande.....

DIAMOND APD:

Heads flutter wheel, sweep a quarter
 Pass thru, touch to a wave
 Split circulate once and a half
 Diamond circulate, center boys hinge
 U-turn back, centers diamond circulate
 Ends box circulate, center girls
 Cast off three-quarters, center line
 Cast off three-quarters
 Boys wheel and deal, girls recycle

Curlique, swing thru, boys run
Bend the line, left allemande.....

BASICS:

Four ladies chain three-quarters
Heads right and left thru, pass thru
Separate round two, make a line
All pass thru, U-turn back
Left allemande.....
Heads half sashay, star thru
Eight chain thru, circle up
Heads break to a line, right and left thru
Flutter wheel, star thru, dive thru
Square thru three, left allemande.....

Heads star thru, pass thru
Square thru four, bend the line
Right and left thru, square thru four
Centers square thru five
Outsides California twirl
Left allemande.....

Heads swing thru, boys run
Bend the line, pass thru, circle to a line
Pass thru, wheel and deal, zoom
Centers right and left thru
Flutter wheel, square thru three
Left allemande.....

MAINSTREAM:

Heads pass thru around one to a line
Pass thru, tag the line, cloverleaf
Centers right and left thru, pass thru
Right and left thru, veer left
Couples circulate, boys run, boys trade
Spin the top, right and left thru
Pass thru, wheel and deal, zoom
Square thru three, left allemande.....

Heads pass thru, partner tag
Swing thru, girls fold, peel off
Ferris wheel, centers star thru
Pass thru, partner tag
Left allemande.....

Heads star thru, veer left
Two ladies trade, step ahead to a
Two-faced line, two ladies trade
Wheel and deal, star thru, pass thru
Wheel and deal, zoom
Centers swing thru, spin the top,
Pass thru, U-turn back, star thru
Swing thru, turn thru
Left allemande.....

Heads swing thru, box the gnat
Square thru four, swing thru,
Boys run, bend the line, star thru
Pass thru, trade by, swing thru
Boys run, couples circulate
Boys circulate, girls trade
Bend the line, square thru three
Left allemande.....

MS + 1 & QS:

Heads pass thru, chase right
Single hinge, recycle, veer left
Extend to two-faced line, girls trade
Wheel and deal, slide thru
Touch a quarter, two steps at a time
Double pass thru, track two
Girls scoot back, recycle, veer left
Bend the line, pass thru,
Partner trade and roll, square thru
On three, right and left grand.....

MS + & QS:

Heads square thru four
Single circle to ocean wave
Boys circulate, boys run
Couples circulate, bend the line
Pass thru, wheel and deal and spread
Pass thru, tag the line, track two
Girls trade, recycle, touch a quarter
Follow your neighbor, girls circulate
Boys trade, boys cross run, recycle
Pass thru, trade by, relay the deucey
Slide thru, pass the ocean, trade wave
Left allemande.....

by John Strong, SDDS, Salinas, Cal.

Heads curlique, walk and dodge
Star thru, touch, recycle, pass ocean
Girls trade, boys trade, recycle
Swing thru, turn thru, left allemande....
Heads pass the ocean, recycle, veer left
Stroll and cycle, half tag, walk & dodge
Boys run, single hinge, boys run
Ferris wheel, square thru three-quarters
Slide thru, crosstrail thru
Left allemande.....

Four ladies chain, heads right
Circle to a line, pass thru
Wheel and deal, touch
Ping pong circulate, recycle
Veer left, stroll and cycle
Girls trade, couples circulate
Wheel and deal, dive thru
Square thru three-quarters
Left allemande.....

Heads star thru, double pass thru
Track two, fan the top, single hinge
Coordinate, half tag, trade, roll
Slide thru, pass thru, partner tag
Left allemande.....

Head ladies lead, Dixie style to an
Ocean wave, trade the wave, extend
Recycle, sweep a quarter, ladies lead
Dixie style to a wave, trade the wave
Recycle, dive thru, swing thru
Girls trade, boys trade, turn thru
Left allemande.....

Heads pass thru, chase right
Single hinge, extend, recycle
Veer left, ferris wheel, swing thru
Boys run, stroll and cycle
Wheel and deal, pass thru, trade by
Left allemande.....

Heads star thru, pass thru,
Spin chain thru, scoot back, recycle
Veer left, ferris wheel, double pass thru
Track two, single hinge, walk and dodge
Partner trade, flutter wheel, pass thru
Bend the line, flutter wheel
Crosstrail thru, left allemande.....

Sides right and left thru, heads curlique
Walk and dodge, touch, trade the wave
Left swing thru, girls cross run
Boys run, ferris wheel, centers pass thru
Box the gnat, right and left grand.....

Heads pass the ocean
Ping pong circulate, recycle
Double pass thru, track two
Swing thru, scoot back, girls trade
Boys circulate, recycle
Left allemande.....

Heads curlique, walk and dodge
Pass thru, chase right, single hinge
Fan the top, swing thru, girls trade
Turn thru, left allemande.....

Heads swing thru, girls fold
Boys U-turn back, curlique
Walk and dodge, touch, recycle
Veer left, ferris wheel, touch
Recycle, veer left, stroll and cycle
Half tag, trade and roll, swing thru
Turn thru, left allemande.....

Heads touch, fan the top, extend
Spin chain thru, boys run, ferris wheel
Zoom, square thru three-quarters
Left allemande.....

Heads star thru, double pass thru
Peel off, square thru three-quarters
Tag the line in, star thru, curlique
Left allemande.....

BASICS 1-38:

Heads pass thru, go round one
Line up four, star thru
Centers square thru three-quarters
Allemande left, promenade
Heads wheel around, right and left thru
Two ladies chain, pass thru
Bend the line, right and left thru
Two ladies chain, crosstrail thru
Left allemande.....

Sides crosstrail thru, go round one
Line up four, star thru, dive thru

Pass thru, left allemande.....
Head ladies chain, four ladies chain $\frac{3}{4}$
Heads star thru, pass thru, circle to line
Pass thru, U-turn back, box the gnat
Right and left thru, star thru, dive thru
Pass thru, left allemande.....

EXTENDED BASICS 1-54:

Heads turn thru, round one, line up four
Pass thru, wheel and deal,
Double pass thru, first couple left
Second right, flutter wheel
Sweep a quarter, left allemande.....

Heads star thru, pass thru, do-sa-do
Make a wave, swing thru, spin the top
Right and left thru, flutter wheel
Pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads star thru, pass thru
Eight chain two, do-sa-do, make a wave
Boys circulate, girls trade, swing thru
Boys run, couples circulate
Bend the line, star thru, square thru $\frac{3}{4}$
Left allemande.....

MAINSTREAM 1-69:

Heads curlique, walk and dodge
Swing thru, scoot back, girls fold
Boys U-turn back, right and left grand..

Heads star thru, pass thru, swing thru
Girls fold, peel off, couples circulate
Wheel and deal, dive thru
Square thru three-quarters
Left allemande.....

Heads curlique, walk and dodge
Curlique, walk and dodge
Partner trade, left square thru
Left allemande.....

From S/D Callers, So. Cal., Notes

Heads pass thru, both turn right
Girl around two, boy around one
Pass thru, wheel and deal
Double pass thru, leads turn back
Right and left grand.....

Sides lead right, touch a quarter
Ends circulate, centers trade
Boys run, slide thru.....Box 1-4

Heads lead right, circle to a line
Pass thru, girls trade, swing thru
Centers trade, split circulate, boys run
Reverse the flutter, sweep a quarter
Right and left thru, square thru
On the third hand, eight chain three
Left allemande.....

Heads square thru four hands

Slide thru, pass thru, wheel and deal
 Outsides in to a line, pass thru
 Wheel and deal, girls square thru $\frac{3}{4}$
 Star thru, boys trade, couples circulate
 Wheel and deal, pass thru, trade by
Box 1-4

Eight rollaway, heads pass thru
 Split the ring, round one to a line
 Touch a quarter, boys track two
 Girls half tag, trade, all wheel and deal
Box 1-4

by Vic Karris, So. Cal. Callers
 Heads square thru four, swing thru
 Boys run, half tag the line, cast right $\frac{3}{4}$
 Boys run, bend the line, slide thru
Box 1-4

Heads square thru four, swing thru
 Boys run, tag the line right
 Boys cross run right, bend the line
 Slide thru.....Box 1-4

Heads lead right, circle to a line
 Step to a wave, fan the top
 Cast a quarter, scoot back
 (Check new wave) centers trade
 Centers run, bend the line, pass thru
 Tag the line, face in, curlique
 Boys run, leaders partner trade

Swing thru, boys trade, boys run
 Ferris wheel, star thru and back out
 Others lead right, left allemande.....
 by Neil Grossman, So. Cal. Notes
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Centers pass thru, swing thru
 Boys trade, boys run, tag the line right
 Wheel and deal, right and left grand....
 Head ladies chain right, heads touch $\frac{1}{4}$
 Walk and dodge, touch a quarter
 Follow your neighbor and spread
 Girls trade, girls run, half tag
 Trade and roll, right and left grand.....
 Heads square thru four, swing thru
 Single hinge, scoot back
 Follow your neighbor, all eight circulate
 Left swing thru, trade the wave
 Boys run, ferris wheel, centers step
 To a wave, girls run, wheel and deal,
 Zoom, double pass thru, leads turn back
 Right and left grand.....
 Heads lead right and circle to a line
 Pass thru, tag the line right
 Bend the line, pass thru, chase right
 Right and left grand.....

Continued on Page 91

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feedback

I am prompted to write by your quote "Calling A Square A Square" on Page 83 of the April issue. I have noticed many times before that "modern western" dancers think they are the only square dancers around and that all references to square dancing should conform to their nomenclature and styles. Nonsense! Modern western dancers probably come in only third among all square dancers.

The most numerous are those all over the country who still enjoy the old style dancing, maybe weekly, monthly or once a year. They dance to enjoy the music, their friends and maybe the caller. "Duck for the Oyster" or "Buffalo Quadrille" are old and enjoyable friends and they see no need to change just for the sake of change.


Second? Well, second (or maybe


even first) would have to be all of those who have "dropped out" of modern western because they could not or would not keep up with the hassle of learning awkward, tedious new "basics" every time they went to a dance.

Not that there's anything wrong with modern square dancing. Obviously it fills a need for many people. It is absurd, however, to ignore the "other" square dancers. Square dancing is the American folk dance, but the modern version is only a part, not the whole. It has no more right to expect all the others to accept new nomenclature and styles than the traditionalists have the right to expect the modern to "stop messing with a good thing."

"Different strokes for different folks" is not out of place in square dancing.



*Ed Butenhof
Rochester, New York*





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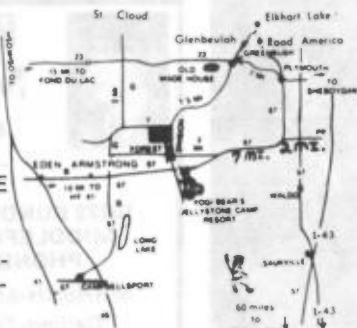
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IN THE NEWS



A new award, the "Keep 'Em Dancing" award was recently presented by **Dick Zimmer**, president of the Callers Guild of St. Louis to **Bob and Norma Vinyard** especially for organizing a large graduate special dance in the area.

It was a happy coincidence the caller **Ray Smith**, featured in our Grand Square column last month (p. 31) was one of those honored the same month at Callerlab for years of service.

Contra dancing got a good plug in the March - April issue of *Americana* with five full-color photo pages of copy tracing the history of contra from antiquity through the present, mentioning such leaders as **Ralph Page**, **Dudley Laufman**, and **Fred Breunig**.

Richard Wyatt, general manager of the famous Fontana Square Dance Resort, announced that Fontana will pay tribute to departed leaders "**Pappy**" **Pate**, **Jamie Newton**, **Millie Boehringer**, **Ruy Camp**, **Chuck Raley**, **Louis Calhoun**, and **A. B. Coleman** with a

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special Hall of Fame installation. Fontana claims to have the oldest week-long square dance vacation in the world, with Swap Shop, celebrating its 52nd event.

Bob & Ruthe Johnston of Anaheim, California claim to have the largest square dance hall and shop complex anywhere, with 10,000 square feet of floor space. Can anyone top that?

Jerry & Becky Cope of Dillard Trout Farm/Square Dance Resort in Georgia hit the publicity bandwagon again with a full color photo of dancing in Dillard in the new Rabun County sales brochure.



Cleveland area square dancers got a nice boost when the Friday magazine section of the Plain Dealer gave three pages of space to the activity, with cartoons, photos and copy. **June Morgan**, president of the Greater Cleveland Federation is quoted, describing forty clubs and dancing every night. **Nan and William Miller** are pictured. **Lou and Al Jaworske** are quoted. Callers mentioned and some pictured in action are **Gary Brown, Ray Marsch, and Mike Sumpter. Lefa Yoch** is referred to as editor of the Cleveland area publication, *Tip Topics*.



MINIATURE MARDI GRAS

The Bar-None Saddle-ites had a big Mardi Gras Party in February and, despite a terrible rainstorm, 500 people attended. Saddle-ites doubloons were given out during the miniature Mardi Gras, which included marching groups, flambeau carriers, floats and throw-outs, as well as prizes for the prettiest, funniest and most original costumes.

On March 16, the Greenie Class of 71 couples graduated after 40 lessons, and they are now dancing Plus 1 and Plus 2 movements. Their membership brings

the Bar-None Saddle-ites rolls to 700 people.

*Chuck & Opal Goodman
St. Rose, Louisiana*

FOLK AND S/D FEDERATION, N.C.

At the Fall Festival of the North Carolina Federation last November in Greensboro, club ballots were counted and the following officers were elected: President, Bob Harrelson; Vice president, J. Howard Swanson; Secretary, Peggy Bradshaw; Treasurer, Betty Simpson.

Harrelson and his wife, Mo, have two daughters. Bob has served as publicity chairman and vice-president of the federation. He also has served on the Tarheel Square-Up Committee. He is 1978-79 president of the Piedmont Callers Association. As a caller and dancer, Bob brings a well-rounded and experienced background with him to his new office as federation president.

On September 29, 1979, the federation will sponsor a number of dances for the benefit of the Burn Center at Chapel Hill. To date, confirmed locations are

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Wilmington, Fayetteville, Burlington, Raleigh, Winston-Salem, Charlotte, Hickory and Shelby. Statewide chairman for this effort is Bobby Abernathy, the immediate past-president of the federation. \$50,000. goal has been set. This is the first time a statewide effort of this type has been made. The committee asks for the support of all dancers in and near the dance locations.

*Gay Reason
North Carolina Federation*

LOUISIANA S/D ASSOCIATION

The tenth Louisiana S/D Association Convention was held in February in Shreveport, with 1200 dancers in attendance despite sleet, snow and very cold weather. The following officers were elected for 1979-80: President, Lionel and Catherine Bourdier; Vice-president, Wes and Fay Barton; Secretary, Gerald and Teresa Kehoe, and Treasurer, Ray and Evelyn Stenger.

Plans are being made for the eleventh convention which will be held at the Rivergate in New Orleans, March 15, 1980.

Bill & Doris Barner



CALLERS ALL— Local square dance callers pose with visiting calling and recording artist Mac Letson at the seventh Square Dance Jamboree to be held in Panama. Letson came from Muscle Shoals, Alabama, to be the guest caller for the event. Left to right are Larry Lemis, Joe Decker, Grace Woodman, Ed Wilson, Chuck Chesteen, George Allport, Letson, Dean Williams, Chuck Lyon, Pete Rader and Dr. Bill Bailey.

*Jean Bailey
Balboa, Panama Canal Zone*

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Paul Marcum



Wayne Baldwin



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

RR-202 — MAGIC CARPET
Flip Inst. by Wayne Baldwin

20TH ANNIVERSARY

The Gnat Boxers S/D Club of Wooster, Ohio, is celebrating its twentieth anniversary this year. Former and present members celebrated in March with a covered dish dinner. A brief history of the club was presented from its beginning to the present, and movies of special dances were shown. The remainder of the evening was spent dancing to the club's first caller, Bill Alkire, and the present caller, Dick Mackey. In May the club had another anniversary celebration at a regular club dance. Gnat Boxers Club dances at Triway Jr. High School, Route 226, southwest of Wooster.

*Buss & Mary Alice Kerstetter
Wooster, Ohio*

DANCE IN THE CLOUDS

The North Country Swingers of Newport, Vermont, are holding their sixth annual Dance in the Clouds at Jay Peak on July 13 and 14. This is a beautiful spot, with dancing in the base lodge, train rides and dancing at the top with a spectacular view of three states

and Canada. Besides the workshops at three levels, the dance features a buffet dinner and fashion show. Callers this year are Joe Prystupa and Al Monty, with rounds cued by Lloyd LaValley.

*Florence & Ray Mason
Barton, Vermont*

FIFTH FRIDAY SPECIALS

As a result of excellent response to the Frank Lane dance in January, the Stallion Squares of Abraham Baldwin Agricultural College in Tifton, Georgia, will sponsor dances on every fifth Friday with nationally-known callers. John Hendron is the next attraction, on June 29 at ABAC's Thrash Gym.

The balance of the Fifth Friday program will include Stan Burdick (August 31) for a subscription dance to *American Squaredance*. Harper Smith will call on November 30. In 1980, Tony Oxendine will call February 29, then Stan Burdick returns on May 30, followed by Don Williamson on August 29. Don "Hats" Belvin calls on October 31 and winds up 1980. In 1981, Singing Sam Mitchell, Elmer Sheffield and John

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Saunders will be at ABAC, followed by Chris Vear and Paul Marcum in '82.

The Georgia State S/D Association Winter Dance will be at ABAC, January 11-12. Less than a week later, on January 17, Frank Lane will be back. In summer, 1980, ABAC will host a Junior College for new callers on June 22-26. Bill Peters and Jim Mayo will call a dance on July 20, 1980, and stay the entire week for Bill's callers college.

*Donna Nipper
Tifton, Georgia*

IN MEMORIAM

Louis E. Doty, caller from Battle Creek, Michigan, died recently after being stricken at home. 53 years of age, he was secretary of the Battle Creek Callers Club and a member of the Michigan S/D Leaders. He wrote weekly articles on dancing for *The Shopper*. Sympathy is extended to his wife, Katherine, and his sons and daughters.

FLOWER AND GARDEN SHOW

Visitors attending the 21st annual Flower and Garden Show in McCormick Place saw members of the Menard

Whirlers square dance club of Oak Lawn, in their colorful western style dress, perform to the toe-tapping music of traditional hoedowns and modern square dance singing calls at the unique Illinois Farm Bureau exhibit in late March.

Marvin Labahn, veteran caller, produced and called for the two one-hour shows daily. Each show included an audience participation segment when spectators were invited to join the Whirlers for a simple basic square, circle or line dance. Between square dance performances, the WGN Radio Noontime Farm program was broadcast live from the stage. Bob and Louise Phelps, presidents of Menard Whirlers, arranged for a total of 42 square dancers to perform during the five days. Clarke Stiegerwald, information services director, and Leonard Schultz, director of District 5, Illinois Farm Bureau, said, "We are pleased that the square dancers performed at our exhibit again this year. The music and dancing were certainly responsible for drawing large crowds of spectators to our exhibit."

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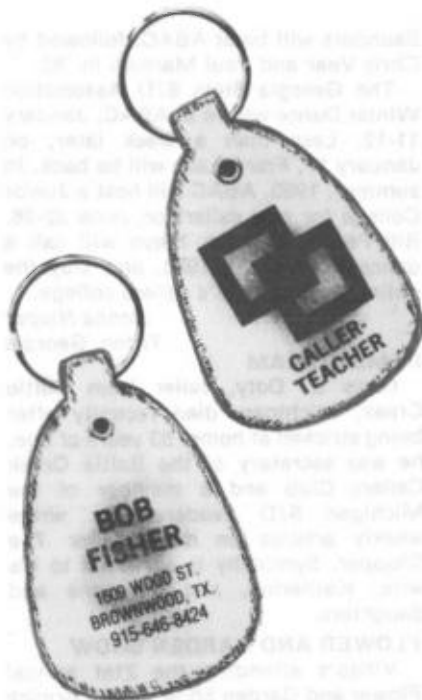


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At the recent Callerlab Convention, as we were talking to a Texas caller, Bob Fisher, we asked for his business card, a routine gesture on our part, since we like to collect them from every caller we meet, and he handed us the key ring shown here. He uses a key ring instead of a business card. We thought this a great idea and other callers might like to do the same. If you don't have a source for this item, check out our advertisers who make badges or novelty items. If you still have a problem, write the A. Dean Watkins Co., PO Box 17066, Lansing MI 48901.



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DREAM LOVER— Telemark 919

Choreography by Jack & Lee Ervin

Pretty music for a slightly different high-intermediate international waltz.

YOU'RE MY BABY— LS GRT 167

Choreography by Tom & Donna Myer

Good music with a Christ Lane vocal; a different intermediate two step on the flip of "Penny Arcade."

WEDNESDAY CHILD — Roper 274

Choreography by Bob & Kay Madell
Pretty music on the flip of "My Song" for an interesting high-intermediate international waltz.

STORMY WEATHER— MCA 40854

Choreography by Cheri & Larry Phillips

"Everybody Loves A Rain Song," with a vocal by B.J. Thomas, this records must be speeded to 46. A three-part easy going easy-intermediate two step.

SHANTY TOWN— TNT 139

Choreo by Jeanne & Wally Heater

Good music and a good basic easy two step, cued by Jeanne.

WHATCH MA CALLIT— Hi-Hat 973

Choreo by Paul & Rose Ann Marsh

Good music and an easy-going easy-intermediate two step.

SHADOWS— Hi-Hat 973

Choreography by Mary & Lou Lucius

Pretty music and a smooth intermediate waltz with a little international flavor.

Choreography

by Dave & Shirley Fleck, Toledo, Ohio

SQUARE DANCE: 61-125

For Me and My Gal	Grenn 14274	72/0 = 72
Honeycomb Dance Bee	Roul.GG44	73/0 = 73a
June Night	CEM 37032	78/0 = 78
Burgers & Fries	RCA PB11391	75/10 = 85a
If Everyone Had Some-		
One Like You	RCA PB11422	79/9 = 88a
Flirting Moon	Grenn 14271	95/0 = 95
All Of Me	Col3-10834	93/5 = 98a
Sentimental Silly	Grenn 14275	88/15 = 103
If Everyone Had		
Someone	RCA PB11422	104/0 = 104a
Sunflower	Capital 4445	104/0 = 104a
Your Old Love Letters	RCA1144B	99/9 = 108a
Won't You Come Dance	Roper JH410	114/0 = 114
Try My Love	Columbia 3-10	103/13 = 116
Happiness Is A Waltz	CEM 37032	117/0 = 117
Roses of San Antonio	RCA447-0572	109/10 = 119a
You're My Baby	LS GRT 167	114/5 = 119a
Let's Linger	Grenn	120/0 = 120
Da Doo Ron Ron	WBS 8365	84/40 = 124a

EASY INTERMEDIATE: 126-175

Won't You Come Dance	Roper JH410	116/12 = 128a
School Days	Grenn 14274	126/0 = 126
Rainy Day Feeling	Capital 6200	118/9 = 127a
Share A Dream w/You	Atlantic 3440	109/25 = 134
Music Box Dancer #3	Polydor 14517	125/10 = 135a
Tammy's Waltz	Roper 133	138/0 = 138a
All I Ever Need Is You	UA-X1276Y	109/39/39a
Home In Indiana	Windsor 4759	116/25 = 141
Let Lovelight Shine	RCA PB11466	118/24 = 142a
Rhythm of the Rain	GWB 7114	142/0 = 148a
Enjoy Yourself	Capital 6206	148/0 = 148a
Easter Parade	MCA 65012	126/29 = 155a
Wooden Heart	ABC 2775	134/25 = 159

Ratings * * *

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Spanish Serenade	Grenn 14271	166/5 = 171
Twilight	Grenn 14275	147/25 = 172

INTERMEDIATE: 176-250

The Poet and I	Polydor 14577	141/35 = 176
Music Box Dancer #4	Polydor 14511	143/35 = 188a
Sleepy Lagoon	Windsor 4759	192/0 = 192
Don't Break the Heart	WBS 8508	132/60 = 192
Dream Lover	Timrk 919	196/0 = 196a
Samba with Maria	A&M 8501	157/40 = 197
Champagne Waltz	Roper 273	195/5 = 20pa
Who Stole My Heart	CEM 37029	167/35 = 202
El Cumbanchero	Timrk 15486	178/55 = 21 (
Still 1979	Timrk 1870	216/0 = 216
I Need You	Capital 4574	176/40 = 216
He'll Have To Go	RCA447-0574	214/3 = 217a
Music Box Dancer #1	Polydor 14517	196/34 = 230a
Duke's One-Step	MCA 65011	207/25 = 232
Musical Dancer #2	Polydor 14517	207/35 = 242a

HIGH INTERMEDIATE: 251-299

Moonlight Serenade	RCA 447-0045	200/55 = 255
Wednesday Child	Roper 274	279/0 = 279
Losing You	Col. ZSP59226	243/40 = 283a
Kiss Me	Timrk 934	270/20 = 290a
Telemark Tango	Timrk 923	271/24 = 295

ADVANCED: 300-349

The Singer Piano Waltz	Timrk 4001	285/25 = 310a
Natasha	Timrk	319/16 = 335
Don't Get Around		
Much Anymore	RCA 447-0874	293/50 = 343a

CHALLENGE: 350 +

The Sound Of Music	Timrk 4005	329/25 = 354a
All Alone	Timrk 15372	350/22 = 372

RECORDS

SINGING CALLS

by John Swindle

We had a nice selection of records to review this month, just in time for the National Convention. We had 27 singing calls and two patter records. One thing we did notice this month was the number of repeats of records previously released on other labels. We welcome one new label.

TULSA TIME— Chaparral 305

Caller: Gary Shoemake

This is the third release of this song and by far the best in this reviewer's opinion. It has the outstanding beat and sound that Chaparral has become noted for. Gary's rendition on the flip side put bounce in the dancer's feet. The two-part harmony on the tag lines on the called side added that little extra flair. FIGURE: Heads star thru, U-turn back, split two round one to a line, forward and back, pass thru, half tag, swing corner, left allemande, weave the ring, do-sa-do, promenade.

MAGIC CARPET— Roadrunner 202

Caller: Wayne Baldwin

It has been a while since we've heard from Wayne, but this record was worth the wait. The music on this record just sounds happy. A nice beat and easy tempo made it a pleasure to dance. On the flip, Wayne has some assistance on the tag lines. This added to the professional sound of the recording. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, curlique, cast off three-quarters, fan the top, swing corner, promenade.

THE GAMBLER— Chaparral 205

Caller: Jerry Haag

This is the second time our review dancers have heard this singing call. In this recording the music seems to build and get better and better as the record progresses. Jerry also starts off easy and then turns on, so to speak, as the music builds. Jerry put together a figure that was different from any figures the dancers have seen lately at the review and they had many pleasant comments. FIGURE: Heads square thru, on the third hand curlique, boys run, right and left thru, square thru, on the third hand, swing thru, boys run, ferris wheel, centers California twirl, swing corner, promenade.

TWELFTH STREET RAG— Chaparral 505

Caller: Ken Bower

This recording has a unique sound — just plain old ragtime. Don't get me wrong. The beat is there and a fine sound put the bounce in our steps. Ken's figure is different and his use of some old patter

chatter for his tag lines was quite interesting. Give this one a listen, we believe your dancers will enjoy it. FIGURE: Heads square thru, split two around one to a line, forward and back, curlique, single file circulate, trade, roll, slide thru, square thru three-quarters, swing, promenade.

SMOKE SMOKE— Big Mac 001

Caller: Jeanne Moody Briscoe

Here is the new label. With this choice of song, we looked all over the record but found no Surgeon General's warning. All kidding aside, the dancers got a real kick out of this Phil Harris hit of years back. Jeanne does a terrific job on the flip side. Her use of coordinate in the figure worked very well and her wording fit the music well. The only negative comment was about the pause at the end of the opening. FIGURE: Heads flutter wheel, square thru, slide thru, curlique, coordinate, wheel and deal, swing, allemande left, promenade.

SWEET MELINDA — D&R 146

Caller: Ron Russell

D & R with this record offers us a real country flavor. Fiddles and banjos are all through this record and an outstanding beat will give you country western fans a real treat. Ron does a very nice job on his side of the record. FIGURE: Heads promenade half way, right and left thru, rolaway, star thru, make a right hand star, heads star left, square thru three-quarters, trade by, swing, promenade.

WE BELIEVE IN HAPPY ENDINGS— Melody 110

Caller: Bob Ferrell

Here is another happy song. Melody has come up with a fine sound in this recording. There are two key changes, one in the middle break and one in the closer. Bob used a slightly different figure in his middle break that was quite interesting. This we have included: FIGURE: Heads promenade half, sides right and left thru, curlique, boys run, left allemande, weave the ring, do-sa-do, take corner, promenade. MIDDLE BREAK: Circle left, California twirl, boys run, left allemande, weave the ring.

GYPSY WOMAN— Prairie 1017

Caller: Claude Ross

Prairie has in the past released some good sounding music, but in this reviewer's opinion this is the best they have done. Claude uses a very basic singing call figure on the flip side but offers and alternate figure on the cheat sheet for your use. We were disappointed he did not use it on the record so we could see how it danced. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, wheel and deal, right and left thru, dive thru, square thru, swing, promenade.

BACK ON MY MIND AGAIN— 4-Bar-B 6004

Caller: Bob Carmack

Here it is again. This has been the most recorded song since we have been doing this review. This label, as the others, has very good music. Bob has

put to it a nice figure. We can only say that none of the releases of this song can do anything to help the companies regain their investments. **FIGURE:** Heads promenade half way, right and left thru, flutter wheel, sweep a quarter, pass thru, right and left thru, veer left, ferris wheel, pass thru, swing corner, promenade.

GIVE ME BACK MY BLUES— D&R 145

Caller: Ron Russell

This song has also made the square dance scene more than once. Here again D&R gives us that basic country sound with fine banjo pickin' and violins. Ron does a fine job on the flip with his first figure, but we were a little disappointed in his alternate figure (It doesn't work.). He failed to say what to do after we circle up four. **FIGURE:** Heads rollaway, star thru, make a right hand star, heads star left, square thru three-quarters, trade by, swing thru, boys trade, swing, promenade.

PAINTIN' THIS OLD TOWN BLUE— 4-Bar-B 6002

Caller: Bill Owsley

4-Bar-B has offered in this song a nice change of pace for that hot summer's night dance. Nice, easy, smooth, flowing music. Bill has used a very simple figure but well-timed and relaxing. **FIGURE:** Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, rollaway, curlique, boys run, swing, promenade.

DEAL— Blue Star 2080

Key G

Caller: Nate Bliss

For those callers using the "Gambler" singing call, this record would fit right in. It is another card game type song with country music, banjos and fiddles. Nate put a basic figure in this record but ended it with a swat the flea, and then instead of a swat the flea, he threw in a left curlique at the end which was fascinating. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, wheel and deal, right and left thru, dive thru, square thru three-quarters, swat the flea, promenade.

GYPSY FEET— Texcap 104

Caller: George Leverett

Another repeat of a song released a few months back. Texcap, a fairly new label, has put together a nice sound with this record; however, it does have one of those funny beats, not quite what one looks for in a square dance song. George used a different type of figure which was interesting. He also used grand square in the middle break. **FIGURE:** Heads rollaway, star thru, do-sa-do, make a wave, balance, girls trade, girls run, tag the line, turn right, ferris wheel, square thru three-quarters, pass thru, left allemande, promenade.

HARDEST THING I'LL EVER DO— Chinook 022

Caller: Daryl Clendenin

The dancers liked the sound and the way this record danced, but it is one of those sad songs. We don't believe a caller would want to end a dance with this song. Daryl does a great job on his side in handling

the sharps and flats throughout the song. **FIGURE:** Heads square thru, do-sa-do, spin chain thru, girls circulate twice, turn thru, left allemande, walk by one, swing, promenade.

BLUE EYES CRYING IN THE RAIN— Bogan 1311

Caller: Tommy White

Key E

Do we have any Willie Nelson fans in the crowd? This record is for you. This is a very good version of a popular country western record of a few months back. Tommy does a nice job on the flip side with both opener and figure. Again we were disappointed that he did not use the offered alternate figure and break. We found that if the record were slowed down a bit, it danced better. **FIGURE:** Heads promenade half, square thru, swing thru, boys run, wheel and deal, square thru three-quarters, trade by, swing, promenade.

LITTLE RED WAGON— Prairie 1016

Caller: Johnnie Scott

Prairie again with a noticeable improvement over past recordings. A lot of banjo is in this record for you banjo lovers. Johnnie did well with the figures he used but failed to use his listed ending and alternate figure. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, wheel and deal, right and left grand, swing, promenade.

COTTONFIELDS — Blue Star 2082

Caller: Lem Smith

Key E, B, F

This song is a re-release of a few years back on another label. It is Lem's use of chase right and Dixie style that made it a very interesting dance. Two key changes added that little extra to give the record a really nice flavor. **FIGURE:** Heads square thru, right and left thru, curlique, walk and dodge, chase right, boys run, right and left thru, Dixie style, left allemande, walk by one, swing, promenade.

CABARET— Dance Ranch 651

Caller: Jim Mayo

Key C

And now for you movie buffs, we have "Cabaret." This very well-done instrumental features fiddles, lead guitar and piano. Jim's use of a do-sa-do while in an ocean wave was not what the dancers expected nor did they feel comfortable doing it. **FIGURE:** Heads right and left thru, square thru, swing thru, swing thru again, do-sa-do, all eight circulate, swing, promenade.

LITTLE RED WAGON— Blue Star 2081

Caller: Jerry Helt

Key G

This is the second release of this song this month. The music is as good as on the other release; it will just depend on the caller's key preference. This song is cut in a lower key. Jerry's use of double circulate was another figure the review dancers liked. **FIGURE:** Heads promenade half, sides right and left thru, flutter wheel, sweep a quarter, pass thru, curlique, cast right three-quarters, all eight double circulate, swing corner, promenade.

Continued on Page 93

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 - a. Adjacent columns trade & roll
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 - c. Half tag trade & roll
 - d. Partner trade & roll
- Track II
- Touch
 - a. To a wave
 - b. 1/4
 - c. 1/2
 - d. 3/4
- Two steps at a time

ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for dancers below PLUS level activity.

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PLUS ONE

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

PLUS TWO

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



1. Tally ho
2. Make me a column
3. Disco swing
4. Launch it
6. Ah so
7. Something new
8. Roll 'em
9. Keep busy
10. Dixie derby

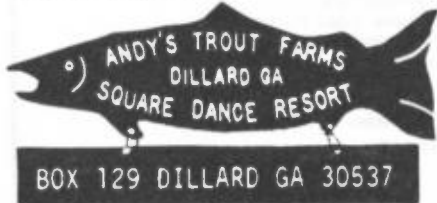
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8. Selfish
9. Candlelight Waltz
10. Engine #9

CLASSICS

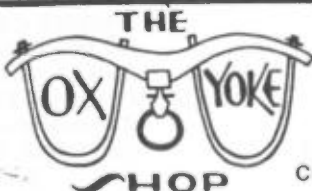
1. Spaghetti Rag
2. Feelin'
3. Dream Awhile
4. Arms of Love
5. Birth of the Blues
6. Fascination Waltz
7. Dancing Shadows
8. Folsom Prison
9. Answer Me
10. My Love/Hold Me (Tied)

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7. Kiss Me Goodbye (Tullus)
8. I Wanna Quickstep (Palmquist)
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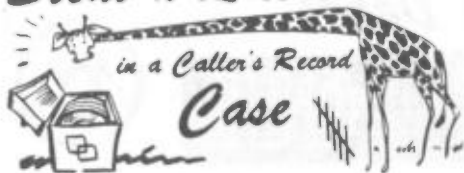
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Grenada Hills, California

Bill is a full-time caller and has been calling since 1971. He is a member of Callerlab and the California Professional Callers Forum. He is also executive secretary of the Southern California S/D Callers Association.

Bill records on two labels, Wild West and Windsor, and has recorded *When the Saints Go Marchin In*, *Ladies Love Outlaws*, *Richest Man In the World*, and his latest hit on Windsor, *Back on My Mind Again*.

Bill teaches three beginners classes a week, and two workshops. He was the co-editor, along with Ed Foote, of a best-selling book, *Square Dancing for Beginners*.

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SINGING CALLS

Rhythm of the Rain — Rhythm
Back on My Mind Again — Windsor
Burgers & Fries — Wild West
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Roadrunner
Music Is My Woman — Chaparral



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RR126 SUMMERTIME by Wade Driver
RR127 READY FOR THE TIMES TO GET BETTER by Wade Driver
RR128 TODAY I STARTED LOVING YOU AGAIN by Wade Driver
RR130 WHO AM I TO SAY by Kip Garvey
RR131 MUSIC IS MY WOMAN by Ernie Kinney

RHYTHM ROUNDS

RR503 LISTEN TO A COUNTRY SONG by Dave & Nita Smith

UNDERLINING

THE CALLER NOTE SERVICES

In **News & Notes** from Connecticut, Ed Foote expounds on the idea of taking hands. "Why is taking hands so important," he asks? "Because it keeps the set small, and a small set is the key to smooth dancing."

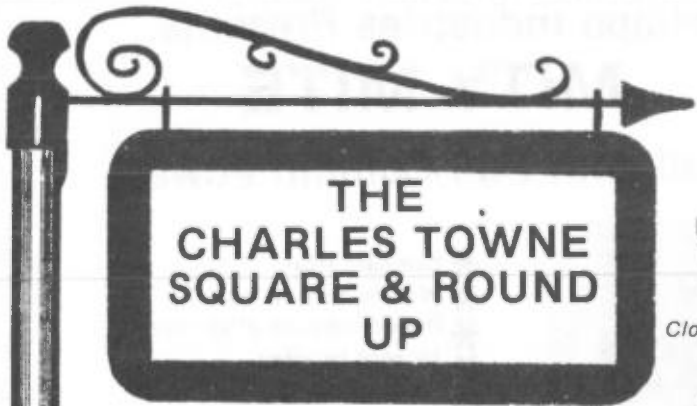
Use more *right and left grand* without the *allemande left*, is another theme to consider. From 1P2P lines, call *swing thru, spin the top, step thru, U-turn back, right and left grand*.

SDDS from Salinas, Cal., features *zoom the column, disco swing, strip the diamond, cast the diamond, infiltrate and brace yourself*.

Notes for Callers from Jack Lasry quotes his classic feature, "Don't Get

Caught In a Speed Trap" (ASD, March, 9. 39). He promises some guidelines coming out of the Callerlab convention on when to use the APD principle. More on sight calling, programming ideas, and two experimental figures, *connect the top and cross roll to an ocean wave* are given.

In **Figuring** from Australia, Barry Wonson says numbers are up in classes in all states. (We wish we could say that for all states of the U.S.A.) He praises three singing calls, "Gotta Quit Lookin' At You Baby" on Roadrunner, "Minstrel Man" on Jay Bar Kay, and "All of Me" on Red Boot. He includes a page on *launch it*.



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So. Cal. Notes emphasizes touching hands and the use of APD, also. Mini-squares are featured, and *track and trade/launch* it is gone over lightly, plus *make me a column*. There's a dandy Plus 1 order of teaching, a round of the month, a singing call adaptation and much good choreo material. (Bouquets to new note service editors/writers who are doing a good job with the oldest note service.)

Santa Clara Valley Notes (Cal.) gives a summary of the Callerlab convention, and especially plays up *star to a column*, *magic column*, *circulate*, *something new*, *dixie derby*, *chain reaction*, and a new *stretch* concept.

TSDA Notes (Canada) has some dandy column choreography, such as: *Heads lead right*, *circle to a line*, *Touch a quarter*, *circulate once*, *Cast off three-quarters*, *boys trade*, *Spin the top*, *right and left thru* [box 1-4]

Gene Trimmer in **Mainstream Flow** makes a statement with which we heartily agree:

"...there is far too much emphasis on sight calling as the only way to go...the mental image system is the best

all-around system for newer callers to employ because he can practice it at home without dancers and is free of the floor when dancers fold in front of him.

(Your ASD editors believe not enough has been said to new callers about this super-good "free" feeling of not being bound by what's happening in those key memorized sets in front of the caller; too much has been said about the freedom of using unlimited choreography enjoyed by a sight caller, who is conversely a "slave" to the inadequacies and errors that develop in those same sets.)

A few set distractions are mentioned by Will Orlich in **NCR**. He also features *grand touch and go*, *magic column circulate*, *wander yonder*, *something new* and *wheel thru*.

Warren Berquam in **Minnesota Callers Notes** touches on *fan the top*, *run*, *make me a column*, *thar she blows*, *chase right* and *chase left*. He asks callers 'Are you calling for the floor (helping those new dancers in clubs) or for the ceiling (chasing them away with too much material too soon)?' The answer is *good judgment*.

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Speaking Of



Singles

One of the biggest highlights of the 8th annual Dance-A-Rama presented by Single Square Dancers, U.S.A. last Labor Day weekend in Atlanta, Georgia, was the awarding of the first Yellowrock scholarships.

The \$250.00 scholarships were awarded to Sharon Murphy of Cincinnati, Ohio, and Glenn Mathew of Hulmeville, Pa. These two callers were selected by a board consisting of active past presidents of Single Square Dancers, U.S.A. after reviewing all the callers' resumes and letters from their local callers associations or square dance organizations that sponsored them. We wish it were possible to award more of the callers this scholarship.

The purpose of the Yellowrock scholarship is to assist young callers, married or single, at an age when they are really interested in becoming better callers. They really do not have the funds for high-priced equipment or caller college fees. We have square dancers of all ages; however, we do have a "gap" in the twenties when dancers are too old for their teen clubs and too young for the dancers over thirty. There is a need for more young callers with whom these dancers can identify and feel at ease. We are all trying to have square dancing recognized as our national folk dance. It would be good to see square dancing promoted in a way that it could truly represent all ages of dancers, whether they be married, teens or single.

Single Square Dancers, U.S.A. is now planning to make their second Yellowrock Scholarship award during the ninth annual Dance-A-Rama in Kansas City.

Continued on Page 86

THE COLLEGES ARE COMING

TRAINING
FOR CALLERS

<p>ELMHURST, ILLINOIS SUPER SCHOOL III June 25-27, 1979</p> <p>Dave Taylor, Lee Kopman, Bill Peters</p> <p>Teaching, Timing, 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</p> <p>All aspects of calling & business</p> <p>Camping Available on Site</p> <p>Contact: Dewey Hart, 1307 Nancy Ln., Columbus, OH 43227</p>	<p>MARSHALL, INDIANA TURKEY RUN CALLERS SCHOOL</p> <p>July 15-20</p> <p>Individual Attention To Caller by Experienced Staff</p> <p><i>Dick Han — Bill Peters</i></p> <p>Write Dick Han, 513 S. Bluff Monticello IN 47960</p>
<p>INTERNATIONAL CALLERS COLLEGE Aug. 26-31, 1979</p> <p>Rainbow Lake Lodge Brevard NC 28712</p> <p><i>Johnny & Charlotte Davis Dick & Ardy Jones</i></p> <p>Individualized Instruction Complete Calling- Leadership Curriculum</p> <p>Write: Charlotte Davis, 212 McAlpin Ave., Erlanger KY 41018</p>	<p>MAPLE PLAIN, MINN. 12th Minn. Callers Clinic Aug. 2-5, 1979</p> <p>Seminar on STEP VALUE TIMING & Sight Calling Techniques</p> <p><i>Warren Berquam George Gargano</i></p> <p>Sold Out in 1978</p> <p>Write Warren Berquam, Rt. 1 Box 187, Maple Plain MN 55359</p>	<p>3rd Annual Callers College King's Hi-Kick Hall Ft. Wayne IN 46809</p> <p><i>Bob Cone Jim King</i></p> <p>Instruction Geared to Benefit All Callers Including Would-be Callers</p> <p>Jim & Billie King 9616 Lower Huntington Rd. Ft. Wayne IN 46809 219-747-5775</p>
<p>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></p> <p>Teaching all Phases of Calling</p> <p>Fee: \$200, includes tuition, Room & Board. Partner free</p> <p>Write Ed Preslar, 3111 S. 4th St., Louisville KY 40214</p>	<p>Cal Golden's Caller Colleges June 18-23 Rockford, Ill. July 7-12 Jekyll Island, Ga. July 23-28 Hot Springs, Ar. Aug. 5-10 Hot Springs AR Aug. 12-17 Hot Springs AR Aug. 29-Sep 2 Bear Lake Ut Sep. 3-8 W Yellowstone Mt Oct. 28-31 Owatonna MN</p> <p>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></p> <p>Emphasis on Sight Calling Formation Awareness Figure Constructions</p> <p>Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>	<p>HARMONY, PA. INDIAN BRAVE CAMP July 8-12, 1979</p> <p><i>Ed Foote John Kaltenthaler</i></p> <p>All phases of calling. Emphasis on choreography techniques & methods</p> <p>Write Ed Foote, 140 McCandless Dr. Wexford PA 15090</p>



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- MEL-109 DON JUAN by Danny Thomas
- TWO NEW SINGING CALLS BY BOB FERRELL
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- LOVE OR SOMETHING LIKE IT GOT A HOLD ON ME

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July 29-Aug. 2 James Madison U., Harrisonburg, Va.
STAFF: Clint McLean, Al Brundage, Earl Johnston
Aug. 5-8 Penn. State University, State College, Pa.
STAFF: Clint McLean, Al Brundage, Earl Johnston
August 12-16 East Hill Farm, Troy, N.H. [Beg. Callers]
Staff: C. McLean, Bob Gambell, Brundage, Johnston
Aug 19-23 East Hill Farm, Troy, N.H. [Experienced]
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Earl Johnston, PO Box 2223, Vernon CT 06066

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Cal Golden, Dick Han, Jon
Jones, Lee Kopman, Jack
Lasry, Clint McLean, Jerry
Schatzer, Dave Taylor

SPEAKING OF SINGLES, Continued

The scholarship is for \$250.00. The money may be used at the discretion of the selected callers.

All callers associations or square dance organizations should consider now if they would like to sponsor a young caller, age 18 through 25, single or married. They should submit a resume of the caller's activities, along with a cassette tape and a validation letter from the state organization's president, if possible. Send the complete package to: Single Square Dancers, U.S.A., c/o Yellowrock Scholarship Committee, PO Box 408, Brownfield TX 79316.

All resumes must be received before August 1, 1979, in order to be considered for selections. The resume should contain the following information: 1. How many years a caller; 2. Attending college? If so, where? How long? 3. Calling for a college club? 4. Ability to call a complete program; 5. Taught a series of lessons? How many? What age group? 6. Attendance at a

caller's college? If so, where? 7. A brief statement from the caller stating goals as a caller; 8. Plans for using the money if selected.

The scholarship program was started three years ago. The money is derived from the sale of the Yellowrock Book, a national directory of single square dance clubs. Any individual, club or other organization may contribute to this fund by sending a check payable to Single Square Dancers, U.S.A. c/o Yellowrock Fund, 751 Edmund St., St. Paul MN 55104.

The Unicorners of Cincinnati, Ohio, just celebrated their fourth anniversary and are going stronger than ever. 175 members belong, with 80 smiling faces getting ready to join. Last month Unicorners hosted a square dancing and roller skating party. 186 dancers skated and danced and danced on skates; the event was so popular, another will be held in July. A local disc jockey came to a dance and tried his hand at calling. The club enjoyed a pizza night and

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White Castle nights. Planned for this summer are a picnic dance, a luau, an ice cream social. All singles are invited to dance with the Unicorners on Mondays at the American Legion Hall, 9000 Reading Road, Cincinnati, Ohio, at 8 P.M.

Jo Ann Fox
Cincinnati, Ohio

SQUARE LINE, Continued

accreditation depends on length of time calling, lessons taught and ability in certain areas, rather than on full or part-time status.

During the Callerlab convention, an unofficial group of full-time callers meets each year to share problems and discuss concerns. Callerlab has not "tackled this problem" because there is no real problem except in semantics. Tags which are not strictly accurate have been hung on callers. If we are more careful about caller designation, we can avoid the "problem" completely.

COVER TALK

One of the country's largest, most colorful conventions will occupy MECCA this month when the National Square Dance Convention with some 25,000 dancers holds its annual meeting June 28 to 30 in Milwaukee.

According to Fred Daiger, director of the Milwaukee Convention and Visitors Bureau, one of the factors affecting the choice of Milwaukee for the meeting is the ability of the MECCA complex (convention hall, auditorium and arena, shown on our cover) to accommodate the crowd in facilities offering the ultimate in modern climate control. Another reason Milwaukee was chosen is the variety of city and state attractions appealing to attendees, primarily families who combine the convention with their annual vacation trips.

So it's ON TO MECCA for present day square dance "pilgrims" from everywhere.

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APPLAUSE, Continued

lists or certain restrictions on members there are still many groups who cannot fill all the needed square or slots they have open.

Everyone in the square and round dance movement has benefited from the work of exhibition groups. Their efforts have been responsible for many new dancers entering the activity every year. They have helped to dispel the "old barn dance" syndrome we have suffered through the years. They deserve no less than our total support, and this should include the following:

- Lend moral support by promoting all the groups in your area. Attend their local programs and show them you are behind them 100%.
- Give physical support by participating. If you are interested in joining an exhibition group make your feelings known and attend tryouts when they are

held. The experience of performing is something to treasure and remember always.

Offer financial support by inviting them to perform and paying them for their appearance. Help with fund raising and encourage other dancers to help.

For four years we called for and danced with an exhibition group. Our group performed for three national conventions and for festivals and civic groups too numerous to count. The applause we received was tremendous and helped to bring meaning to the year's work we had invested in our seven-minute routine.

We want to say a special thank you to all the Rainbow Strollers of Oklahoma City. Their dedication and love prompted this article and it is dedicated to them.



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Logical Teaching of Square Dance Basics by Bill Cooper, Mississauga, Ont. \$5.00/copy or \$3.95/copy if purchased in lots of 10 or more.

The Cultural Development of Modern Square and Round Dancing in Canada by Art & Garrie Jackson, Bob & Gladys Darrell, Ottawa, Ontario \$2.00/copy
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EVENTS, Continued

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Washington— 29th Ann. State S/D Festival, Edmonds; June 22-23. Write Everett & Ila Williams, 8900 Eastview Av., Everett WA 98204.

Kentucky— Trail Dance, Fair Exposition Center, Louisville; June 24; Gary Shoemake, Paul Marcum. Write Clyde & Jean Elzy, 10201 W. Manslick Rd., Fairdale KY 40118.

Kentucky— 3rd Heritage Arts Week, June 24-29, Morehead State Univ. Write Music Dept., Morehead State Univ., Morehead KY 40351.

Wisconsin— Trail-In Festival of Stars, June 24-27, Interlaken Lodge, Lake Geneva; Gary Shoemake, Dick Jones, Wade Driver, Randy Dougherty, Kip Garvey, Ed Foote, Deuce Williams, Dave Lightly, Dick Bayer, Jerry Story, Gene Tidwell, Al Sova, Wylies, Stair-

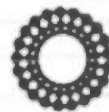
walts, Holups, Pereiras. Write Bill & Jacque Blevins, 1257 Franklin Lane, Buffalo Grove IL 60090.

Massachusetts— Benefit Dance for New Senior Center Bldg., Methuen; June 24, Dick Leger. Write June & Herb Brearley, 103 Pelham St., Methuen MA 01844.

Wisconsin— 28th National Convention, MECCA, Milwaukee; June 28-30. Write Box 1032, Janesville WI 53545.

Georgia— 5th Friday Special, Tifton; June 29; John Hendron. Write Dr. Frederick Reuter, ABAC Station, Box 25, Tifton GA 31794.

Virginia— Independence Day Dance, July 3, Norfolk City Arena. For information write Tidewater S&R/D Council, 1525 Jackson Ave., Chesapeake VA 23324.



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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

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HEMLINE, Continued

water. Put your petticoat into the milk and water mixture until the petticoat absorbs it all. Spread your petticoat out to dry. The only drawback is that on a humid day, you almost have to refrigerate the petticoat.

Another idea from Inez Pilger is the use of 3 ounces of Elmer's White Glue to 3 quarts of water for the final dunking after washing. Another method is to wash your petticoat and spin dry, then dip your slip into a clear brand of floor wax and let it dry. A final idea is to wash and rinse your petticoat, then lay it on a flat surface to dry. Lift up each fold and spray starch it. After you have sprayed each fold, toss it into a no-heat dryer for a minute or two. Inexpensive hair spray can also be used in the same fashion.

The last and one of the most important factors in petticoat care is the elastic in the waistband, which should be replaced often, because body moisture makes the elastic stretch and lose some of its elasticity. This will cause your slip to hang below your dresses.

A well cared for petticoat should last for many years.

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WORKSHOP, Continued

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Center girl trade, same girl run
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Heads square thru four hands
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Boys run, boys hinge, diamond circulate
Flip the diamond, left allemande.....

Heads right and left thru
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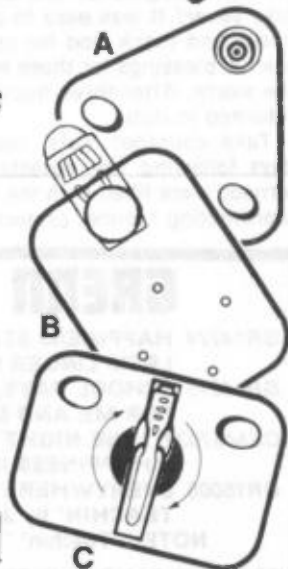
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TORNADO, Continued

out after the storm to find they had taken shelter in the only part of their house left standing. We lost 44 people in death and over 400 were injured, but almost 20,000 who were in the middle of the devastation suffered not a scratch. Long into the night, Nellebelle and I drove down the country to try and call our children to let them know of our safety, but returned home unsuccessful, due to the interruption of service sixty miles away. My head was reeling from the sights, sounds and blackness of the night. We drove home in solemn silence, but we each had our own private thoughts of the awfulness of *take cover!* It was easy to drop on our knees and thank God for our lives and ask his blessings for those wiped out by the storm. After three hours of sleep, I returned to duty.

Take courage! Take courage! The days following the devastation of the tornado were filled with the business of coordinating rescue, protection of pro-

perty, identifying dead and injured, finding lost and separated families, and keeping state forces where they could be most effective. We had excellent cooperation from many agencies. I cannot fail to praise our American people for their courage.

There have been times, I must admit, when I doubted the strength of our armed forces, the integrity of our central government, the wisdom of our leadership and the general direction of our society. But now I certainly have a change of mind and heart. I am proud to be an American, a member of law enforcement, and most of all a Christian. What courage has been exhibited in the desperation of complete wipe-out, as well as in long lines waiting aid and assistance. The will to rebuild our city is such a vivid picture of courage. The courage of those giving assistance with all kinds of electric wires down around them.

Take care! Take care! From stranger to stranger came these words which

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carried all warmth and compassion. Do you need help? The caring spirit is so prevalent, although the news media has pointed to those who were looters or gougers. However, there is no way the media can tell of all the kindnesses shown to home-owners in our city. Churches and charitable organizations were joined by local merchants and unknown people from far and near to help ease the trauma of great losses. The most often repeated words were, "I don't mind losing my home; I'm just so glad my family and I are alive."

We can't give up on the American way. We can't give up our great society. We can't help but try to express our simple gratitude to all those friends in our acquaintance from this great world of square dancing who have inquired about our welfare. We love you because you care.



S/D RECORD REVIEWS, Continued

ANYONE WHO ISN'T ME TONIGHT—D&R 142

Caller: Ernie Nation

D&R produces another different sound in this production. The beat is there and steady, but gives the impression of slowing down. Ernie uses a simple but smooth moving figure. FIGURE: Heads promenade half, star thru, pass thru, swing thru, boys run, ferris wheel, centers pass thru, curlique, scoot back, swing corner, promenade.

AM I BLUE—Scope 636

Caller: Jay Henderson

A muted trumpet gives this song a real 40's sound. Jay uses a quarterly movement in his figure and does a very nice job on his side of the record. FIGURE: Heads star thru, double pass thru, track two, swing thru, boys run, ferris wheel, square thru three-quarters, swing, left allemande, promenade.

EVERY NOW AND THEN—Hi-Hat 5001

Caller: Ernie Kinney

Here is another nice change of pace for that hot summer's dance. It has a nice smooth danceable beat. Ernie's figure was well-timed and smooth. FIGURE: Heads curlique, cast off three-quarters, fan the top, pass thru, star thru, flutter wheel, sweep a quarter, swing thru, turn thru, swing corner, promenade.

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TAKE ME OUT TO THE BALL GAME— Scope 637

Caller: Don Pfister

The baseball season is in full swing and the dancers felt this song could be very appropriate for those avid baseball fans. FIGURE: Heads promenade half, curlique, walk and dodge, circle four to a line, forward and back, pass thru, chase right, boys run, slide thru, do-sa-do, eight chain one, swing, promenade.

I'M ALWAYS ON A MOUNTAIN WHEN I FALL— Hi-Hat 5002; Caller: Bob Wickers

With typical Hi-Hat music, this could be used as a slow down dance toward the middle of the evening. The very simple figure could be used for class exercise on flutter wheel and sweep a quarter. FIGURE: Heads promenade half way, right and left thru, flutter wheel, sweep a quarter, pass thru, swing thru, boys run, wheel and deal, swing, promenade.

DO YOU EVER THINK OF ME— Scope 639

Caller: Wes Wessinger

A nice smooth sound is offered here by Scope. The instrumental reminds one of a polka. Wes offers a somewhat simple figure on the flip side. FIGURE: Heads square thru, curlique, scoot back, boys run, right and left thru, slide thru, swing, left allemande, promenade.

RAINBOW RIDE— Hi-Hat 5003

Caller: Dave Hoffmann

Using a grand square in his opening, Dave has

given the singing caller the opportunity to vocalize. His figure was a little different, working the dancers into a right and left grand to change partners. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, terris wheel, centers pass thru, box the gnat, right and left grand, swing, promenade.

THAT'S LIFE— D&R 143

Caller: Ron Hunter

The review dancers had very mixed emotions about this record. The music was just beautiful but there is really no square dance beat to dance to. The dancers that regularly round dance improvised and enjoyed the record. The dancers that just square dance snubbed it. This one I suggest you give careful consideration, but do give it a listen. FIGURE: Heads square thru, split two to a line, pass thru, U-turn back, star thru, circle four half way, square thru three-quarters, left allemande, swing, promenade.

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 Kingsport TN; June 11, Johnny Jones
 Ozark Acres AR (tent.); June 12, Floyd Frankforth
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 Augusta, GA; June 20, Sam & Alice Davis
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 Denton TX; Sept. 7, Toby & Judy Thomason
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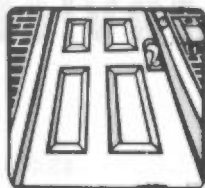
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- 18-23 Callers College, Belvidere, Ill.
- 23 Trail dance, Bloomington, Ill.
- 24 Trail Dance, Oregon, Illinois
- 25 Trail Dance, Tinley Park, Illinois
- 26 Trail Dance, Kenosha, Wisconsin
- 28-30 National S/D Convention
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JULY, 1979

- 3 Arkadelphia, Arkansas
- 6 Panama City, Florida
- 7-12 Callers College, Jekyll Island, Ga.
- 13-14 9th Annual Jekyll Fun Festival
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- 20-21 8th Annual Seaside Squares Jam-
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- 23-28 Callers College, Hot Springs, Ark
- 24 Arkadelphia, Arkansas
- 31 Arkadelphia, Arkansas

AUGUST, 1979

- 3-4 7th Annual Dogpatch Festival
Dogpatch, Arkansas
- 5-10 Experienced Callers College
Hot Springs, Arkansas
- 7 Arkadelphia, Arkansas
- 11 7th Anniversary Dance, Tri-Lake
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SC637 TAKE ME OUT TO THE BALL GAME

SC636 AM I BLUE

SC635 YODELING KATY

SC834 JEEPERS CREEPERS

SC633 SWEET SWEET SMILE

SC832 SWEET SUE

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GOIN' BACK

by Ed Clark
Jackson, Ohio



ribbon-cutting ceremonies



a beautiful landmark



a nice "light" touch

Shown cutting the ribbon are Jackson mayor Burleigh Oiler and WW prexies Henry & Juanita Smith.

A dream has come true for the Wagon Wheelers Square Dance Club of Jackson County, Ohio.

Early this spring, the club began dancing in its very own hall, one of the newest and finest square dance facilities in the nation.

Wagon Wheeler Hall sits high on a hill overlooking the community of Jackson, a town of 8,000 in the hills of southeastern Ohio. It is a big hall, 60 by 100 feet with a 60 by 80 dance floor, capable of comfortably dancing thirty squares.

The dance hall has a one-inch maple hardwood floor with a gym finish, paneled sidewalls and an acoustical ceiling with inlaid light panels. Softer lighting can be supplied from the two 100-year-old wagon wheels, suspended from the ceiling and wired with six bulbs each.

The hall is air-conditioned with a gas furnace and, in addition to the dance hall, includes a large kitchen with a serving counter opening into the dance hall, lobby area, coatroom and restrooms.

The hall has been financed and built by club members. No federal, state, or local tax funds were requested or given.

Land for the dance hall and a three-tiered parking lot was donated by a club member. A \$10,000 purse was initially donated by members of the 60-couple Wagon Wheelers. This was supplemented by a \$75,000 first mortgage bank loan. Foundation work and the building's shell was done by professional builders. Everything else was done by volunteer club labor including the complete inside finishing, electrical work, plumbing, grading, landscaping and decorating.

Like many other clubs, the Wagon Wheelers had dreamed and talked about a club-owned building for many years. The club had danced in lodge halls, school gyms, church halls, industrial buildings, and municipal auditoriums. Fuel shortages, winter blizzards, inflationary pressures and other factors had caused loss of facilities and cancellations of some dances.

A committee was formed and made an extensive study of possible building types and financing methods. Finally, with some trepidation, the building project was launched.

Member response was total and enthusiastic. Nearly every club member participated in some phase of the construction. The men dug, graded, hammered, sawed, laid flooring, wired, plumbed. The ladies cleaned, painted, made curtains, laid tile flooring in the kitchen and the lobby, papered and decorated.

The hall itself fostered club unity and every member is immensely proud of "our hall." The club feels with increased dancing activity, attraction of visitors to the hall and community use of the facilities, paying off the bank debt can be accomplished.

The hall has attracted a great deal of community attention and the hall is made available by the club on non-dance nights to responsible organizations in the community on a rental basis. YMCA dances, wedding receptions, company parties, and many other such functions are being booked.

But first and foremost, Wagon Wheeler Hall is for square dancers. Wagon Wheeler Hall will stand for years as an example of dedication, good spirit, and hard work.



TO JACKSON

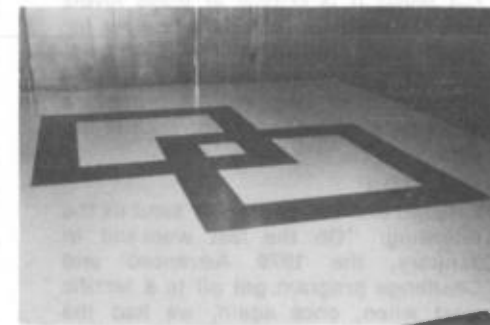
Where Wagon Wheelers
Built A Whale-of-a-Hall



grand opening of the hall



Saturday, March 31, and Sunday, April 1



tile effect by club members

Other photos show the very first dance held in the hall, and the first class to graduate in the hall.