

AMERICAN 
SQUARE DANCE

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July 1982



DISTAFF ISSUE

WOW! WHAT A LINEUP!
ASD TOURS
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AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE
WITH THE SWINGING LINES

July 1982
Volume 37, No. 7



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IT'S OFFICIAL!

The Square Dance is now The National Folk Dance of the U.S.!

On May 11, 1982, at 4:44 PM, House bill HJR 151 created The National Folk Dance for eighteen months, when presumably, it will be considered for continuation. Last month in "Washington Report" (p. 71) we described the day of lobbying and dancing in the capitol. Again this month we congratulate Mac and Mary McClure and George and Ann Holser, who spear-headed the efforts to make square dancing the official national folk dance, and all the other concerned dancers who wrote letters, made phone calls, sold and wore badges to promote the campaign.

Now that square dancing is *the* national folk dance, the approach to educators should be easier. Every school child *should* learn *the* American dance. Use the fact. Now we've got "clout!"

Next month we'll talk about plans for Square Dance Week in September. The LEGACY Committee has prepared a release giving suggestions for promotion. We suggest "playing up" The National Folk Dance Theme. Use the fact in publicity. Now we've got "clout."

We'll be the first to admit, and we hope you'll agree, that our senators and representatives have had grim decisions and difficult issues to face recently, and most of them probably had priority over a "commemorative" bill about a national dance. But there are several things to be learned from our experience. First of all, people can make a difference, can effect the passage of bills. Second, people in numbers or groups are more effective

CO-EDITORIAL



than individuals. Third, great patience and persistence are required—recall the years the committee has worked on this.

This year, on the 4th of July, as the national emblem (the flag) waves to celebrate our national birthday, tap your feet to a square dance rhythm and say, "I'm a part of preserving our national dance!" Happy Fourth!



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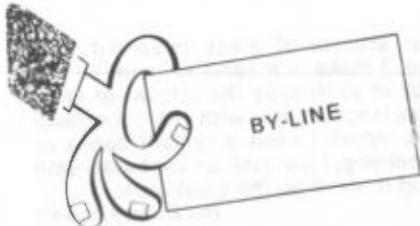
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This 1982 Distaff Issue centers on the women in square dancing. Especially interesting is the story of a square dance shop in an historic section of Pensacola. Many of our S/D shops are owned by couples and operated by the distaff member, so Elaine's story is a tribute to all these "service centers." Twin tributes to partners and callers are offered by **William Browne**, a Canadian caller, and **Marci Yoder**, an Oregonian caller's Taw.

Round dance cuers **Bob and Linda Berka** share their views on styling. Don't miss their ideas on styling your dancing to fit *you*. **NINI Harris** who has written several ASD articles and likes to research dance history, tells us bygone dance fashion.

Wry Wheatley is a name you'll see in future issues, we hope. He is married to a caller and has the delightful talent of being humorous in print. **Yeeds** has rhymed a touching tribute to the caller's wife. What? Two sagas of a caller's Taw? Double the limelight this month for those who seldom get half the credit they deserve. Whether or not you belong to the distaff side of the S/D population, we hope you enjoy this Distaff Issue.

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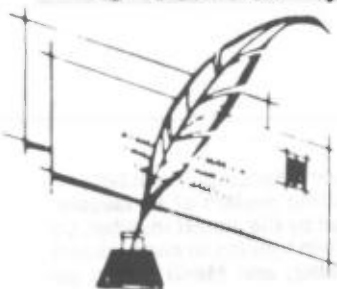
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Thank you...thank you...thank you! It was thrilling seeing Lee on the cover of your magazine...and even more exciting reading the terrific article about him. You really captured the way he feels about square dancing—and devotion like that is often difficult to put into words without it sounding like corn-ball.

*Lilith Kopman
Wantagh, New York*

Please start my subscription to your magazine, *American Squaredance*. I've always read someone else's copy and enjoy it. My wife, Mary, and I have been in square dancing for nearly 12 years and are currently teaching and cueing round dancing.

*Chick and Mary Gray
Scottsdale, Arizona*

Please renew our subscription for two more years. We've read and used your fine magazine for over ten years. As education chairmen of Northeast Kansas Callers Assoc. for many years, we've used many of your in-form copies, plus some we copied on our own. We are caller and cuer for two clubs and find

your articles of great value. To save time, I make it a habit to mark on the back of each copy the articles of most importance to me, with the page numbers. When I need a certain dance or something, I just look on the backs until I find it. Keep up the good work.

*Bill & Jerry Abbott
Ottawa, Kansas*

I am enclosing my check for another renewal of your wonderful magazine. The articles therein are not only entertaining but informative as well and it gives me so much pleasure.

Also, I wish to thank you, both for the article on Marvin and Floriene Martin and for the extra copy. They are very deserving individuals and their club members (including myself) really appreciated your kindness.

*Irene Sporel
Cincinnati, Ohio*

I just wanted to let you know how much I have enjoyed my first year of ASD and let you know that I think you do a bang up job. I must confess that when each month's copy arrives I hide it out in the reading room until I read it from cover to cover, then I share it with the other square dancers in the family.

After 24 years as a dancer and 14 of them calling, I find myself in need of a mental pick-up occasionally, as well as a few ideas to liven things up. My thought for the day is that we as caller/teachers should remember that each of our dancer/students is an individual and can't always be lumped into a general group.

Thanks again for starting a good habit for me.

*Bud & Jeanie Smith
Bartlesville, Oklahoma*

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Meandering with Stan



"Gloriosky, Sandy," said Annie in the funnies, "here it is July already, the firecracker month, and I feel so good I could *explode!*"

Sometimes, at magazine deadline time, ye weary editors feel like *exploding* too, and our Distaff Issue is a good reason for joyfully exploding along with Annie, in celebration of the opportunity to feature the femmes, present our *word to the wives*, ring in the *belles*, give a gallon of glory to the *gals*, and pause to trigger a thrilling tribute to the attributes of all *faws* with a cause!

So, JOY to JULY.... Bouquets from the beaux to the belles.... and on a personal note, thanks, Cathie, for putting out a good magazine while the footloose half of the family goes tripping all over the country. (You're welcome.— Co-ed.)

Cathie is too modest to say this, so I'll do it here in my column: She just received the "Woman of the Year" award (along with plaque, certificate, banquet recognition, photos in two newspapers, etc.) for the city of Huron (pop. 7,000) for community service. How about that? She does a lot *outside* of square dance circles, too.

Missoula (Lolo) Montana— This is where I aborted the report last month, ostensibly and nonsensefully, so let's reconnoiter and recollect....

It was another chance to call in that fabulous S/D Center in Lolo, Montana,

and be hosted (pretty-much) for a couple days by caller/owners Ray and Afton Granger, real heart-o'-gold people. Their hall is out of this world! (So is Lolo, I'll bet.— Co-ed.) The mountains in all directions were *spring-tacular*— half snow, half green-brown and majestic. Bud and Irene Hornstein cued for the new grads special. As you read this (July) I'll look for another lulu of a Lolo encounter.

Ray is a witty guy. He wants to promote flower-shipping by the United Parcel Service. Says he has a good slogan for them— "UPS-a-DAISY."

Since I had an extra day layover in Missoula I went with the Grangers to another dance, the annual Hoedowners Ice Cream and Pie Party at the MASRDA Center, another dancer-developed hall at the fairgrounds. (Imagine— two beautiful halls for dancers in one small city, with only a dozen local clubs— can you top that?) Caller Bob and Vicki Heron kept things lively. Lotsa laffs.

Great Falls, Montana— Onward I went in my super Subaru over the most beautiful Big Sky country you could imagine. Allow me to paint the scene in living color for you. Glistening snow-capped mountains pierce the sky and often fade into great smokey clouds, all framed by a dewey blue hue-d blanket of bleak blank bigness, stretching from here to eternity. The distant mountains are— Hold your breath!— *azure* like it! (Bite your tongue, Stan.— Co-ed.)

Less distant hills, lying in contrite serenity, are dressed in drab brown with lacey sleeves of snow stretching clear up to their ragged, craggy foreheads. Still closer stand the pines, spruce, wind-worn cedars, and stubby, grubby tamarack.



Spring was very evident in the nearby pell-mellish rushing, gushing, frothy stream, alive with trout (no doubt) and flanked by a chorus line of stem-balanced, feather-duster birch.

Finally, front-and-center stage, the blackest Black Anguses you ever saw were placidly nibbling the remnants of last summer's hay crop, ignoring their sleeping calves, content to be condensed in a fence-frontage feed lot, quietly nodding their acquiescence in a broody, *moo-dy* way. Get the picture?

On this route, the only favorable fuel/grub stop for 170 miles is Lincoln, where every lusty timberman knows: "It's better, when splitting a log, to *cedar* thing through!" If you don't believe that, just *axiom!* (Ugh.— Co-ed.)

Unfortunately, I had the dubious honor of calling the swan song event of the Missile-8's club near the MAFB in Great Falls. Full house of dancers, no less. A "no-host" steak-out opened the festive night, climaxed by a pizza parlez-vous. Cuer was Al Calkin. My hosts were Al and Celene Merenz. Date-rate setters were caller Tom and Pat Fowlkes. Then there was P.J., Fred, Roy, Cathy, George and countless others. I'll miss the Missile-8's.

Westcliffe, Colorado— Up at 7.... take a deep breath.... quick coffee and good-bye in Great Falls.... today, tonight, and tomorrow will be tightly scheduled.... up, down, up, like a yo-yo.... drive back to Missoula.... turn in the car.... fly to Denver.... caller Carl Beck meets me at the terminal door.... we drive for a half hour to Jeffco private/business airport.... Herb and Alice Miller have their sleek Mooney gassed up and ready and we take off southward at about 6 for Fremont airport near Canon City.... 7 p.m., arrive just before dark and we three jump in the car with Ray and Verna Newman for 40-mile drive up over the "pass" to Westcliffe.... 7:50, arrive at school, change shirt, start calling dance.... 10:15, reverse the route.... car, plane, arrive at Denver airport at 12:10 p.m.... 12:50, take off on Delta's "red eye" special to Atlanta.... 5:15 a.m., arrive in Atlanta, get plane for Tri-Cities of Tennessee/Virginia.... 8 a.m., arrive Tri-Cities, prepare for afternoon leadership clinic and another busy day! I'll not soon forget that *rushin'* roulette of a day, or the full house of Hi Country Swingers at

that Westcliffe school, including a bushel and a peck of new grads, thanks to the teaching/promoting/calling of Garry and Bonnie Wood (SiO, July, '81 p. 76).

Tri-Cities (Johnson City, Kingsport, Bristol, TN/VA)— It was essential that I check in at the Camara Inn adjoining the airport Sunday morning to catch a short wink after that long night. Then right after lunch Polly and Jay Arnold swung by to take me to the leadership confab in nearby Blountsville. Fifty or more Mountain Empire callers/cuers/club/association leaders attended. Double session, afternoon and evening, with a potluck *sandwiched* between the two. Wide bunch of subjects discussed— real *meaty* problems as well as the standard garden variety of club ideas. Thanks, Jim Dishner, MESRDA prexy, and friends.

Next day the annual ASD dance was set up in the same place, thanks to hosts/caller/cuer Wayne McDonald and Sue Smith, and a lucky 13 sets took part.

Finally, after a long two-weeks-plus of touring, I caught a big bird homeward.

Charleston, West Virginia— Hardly had one day gone by on the home front, after the 20-day trip just completed, than it was time to go "On the Road Again," this time for a one-week driving tour south and east. It was now half-past April. First stop, Charleston, for the Hilltoppers ASD dance slanted to new grads. Fun bunch. Cherish that wide-eyed enthusiasm aglow and a-flow that typifies the main mien of the novice dancer! Too soon less expressive signs of sophistication set in. (Do I detect a tiny bit of cynicism, Stan?— Co-ed.)

Thanks Erwin Lawson, Keith, Francis, Tom, and all. A pity I don't write a bit of a witty ditty on the pretty glittery capitol city that is Charleston in the spring. ('Cause Conway *Twitty* you're not!— Co-ed.)



Altoona, Pennsylvania— Love that drive from Charleston through West Virginia, Maryland and Pennsylvania,

following the naturally positioned, pensively poised, craven queue of crudely-hewed crew-cut hills and rills! (One wonders whither they grew, got gently glued, or simply accrued.... that is a moot question.)

Sailing slaunchwise, valley-high, northeasterly with the breeze, I marveled again at the sentinel silos, row on row, that tell tall tales one to another, telepathically tacit, about heavy harvests, past and present.

As always, Altoona was attune to the tunes of the times, as the Chim-rockers rocked and reeled rhythmically, responding to a mag jag jig for the umpteenth time, all in the li'le Lakemont fire hall. Thanks to caller Emil Corle, cuer Evelyn Lingenfelter and general coordinator Julia McIntire.

Millville (Milmay) New Jersey— There are still bright spots in this travel/call game, folks. I found gas in Millville for the ol' heavy Chevy priced at only \$1.03 (unleaded) with full service, yet. (Remember Tyler, too?) They washed windshields both front and back. Thanks, BP!

The ASD dance was a qualified success (quality vs quantity) for the Rainbows at the firehall this year (3rd year), but verbal *wheeling and dealing* with Ralph (million idea man) and Lois Trout at the restaurant afterwards was worth a million. Ralph Trout admittedly has been favorably influenced by Cal Golden— catch the *Goldfish* at their next duo doin's, folks!

Freehold, New Jersey— It was a short 3-hour jog upstate to central New Jersey today, where the CNJSDA whomped up a spring dance with dozens of clubs involved. Good crowd. Brim-full gym-full, in fact. Roy Gotta gotta lotta good R/D response. Thanks, Fioretti's, Dochs, many others, for a really good *shew*. (Sullivan, eat yer heart out!) Nice to have caller Dick Jones drop in to dance, on a night off.

Mt. Ephraim, New Jersey— It was half past Sunday now, and I tripped in at about two to two today to talk to the totally top-rated DLDV callers at Jacobi's Restaurant, followed by dinner there, followed by an overnight stay with caller Jim and Doris Howatt in Chesterfield, to top off a rewarding New Jersey weekend.

Washington, D.C.— I revved the ol' green Chev toward Washington National

airport today to pick up Cathie, who flew in to meet me, and we had the once-in-a-lifetime experience of lobbying in the lobby and halls of Congress with a hundred other square dancers from many states, in a rewarding effort to make square dancing the National Dance. We went to see Senator John Glenn of Ohio, who was out, but we met many others at the big reception, sponsored by the National Folk Dance Committee; master-minded by George and Ann Holser; monitored by Congressman Mineta; *micro-filbusted* by callers Dave Taylor and Chuck Stinchcomb. (See News this issue, plus p. 71 last issue.)

Cincinnati, Ohio— It was a good ol' time in the good ol' MacNick school (No, Hebsibah, not the *Good Old St. Nick school!*) on the west side of Cinci, to wind up the month of April. The Beechmont Squares put on an ASD dance, and caller/cuer/hosts Dick and Midge Freking helped set it up. They are present editors of *Square Notes* of that area (Blushingly, we were its *first* editors.)

Parkersburg, (Lubek) West Virginia— The Stardusters did it again— almost 100 couples at the annual ASD dance, and a livelier crowd no caller could ask for, all the way from Lubek to Lubbock! Caller/hosts Keith (Ranch House) and Karen Rippetto have gotta good gob of goodies goin' great in the mountain state. I'll go back to Lubek in the spring. (Sounds like a mildly mildewy melody.— Co-ed.)

Staunton, Virginia— It was awe-fully reminiscent to drive east from Parkersburg on Route 50 past the scene of one of my twice-in-a-lifetime vehicle demolition events (See ASD, Mar '80, p. 8 in particular; and ASD May '72, p. 6 also), followed by a bitty bypass of my old alma mater, Salem College. Ever notice how the sharp washboard hills of West Virginia settle into gentle roller coaster mountains of Virginia going east?

The Staunton Flares & Squares in Verona contain a gentle blend of talent and training that is refreshing. Thanks to Cecil DePriest and Q'er Carl Fulwider. Carl advises, regarding his name, "Eat full— get wider." (You don't need that advice, Stan.— Co-ed.)

Springfield, Missouri— I took one of those big Ozark birds to Kansas City, which landed late, and that made it necessary to fly a Datsun south to

Continued on Page 64

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You're going to meet an old couple some day, down the road ahead. They're waiting there for you. You'll be catching up with them.

Whatever are you talking about? What kind of couple am I going to meet? Well, that depends on you.

They may be generous and gracious, a couple who have grown old gracefully, surrounded by friends who call them *great*, because of what they have done for others.

They may be bitter and cynical, without a good word from anybody, without friends and all alone.

The kind of couple you'll meet depends on *you*, because that old couple will be *you*. They will be a reflection of your actions and thoughts today, your willingness to help others and your attitudes towards others. You will be judged by the same methods you are using today to gauge others.

Every little thought, every deed, goes

into the making of this old couple. They will be exactly what you make them— nothing more, nothing less— it's up to *you*. You'll have no one else to credit or blame, you are doing it all your way. You are becoming yourself more and more each day.

Think only in terms of what you're getting out of life and you get smaller, crab-bier and more self-centered. Think in terms of how you can help others and how you can give of yourself and the couple gets bigger, softer and greater.

A point to remember is that these qualities don't always show immediately, but they'll show up sooner or later. The little things, so unimportant now, are beginning to add up and you don't even realize it.

Think of that old couple whom you're going to meet. If you'd like them to be admired, soft and kind, then you can cause it to be so. But remember, only your friends can make you great.



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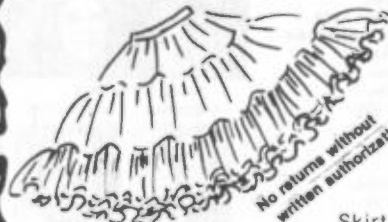
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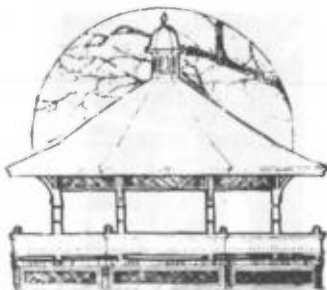
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Elaine's Endeavors



Walk through the Seville Square Historical District in Pensacola, Florida, and you may savor the sights, smells and nostalgia of a bygone era. The Seville Square shopkeepers place emphasis on quality merchandise and craftsmanship in tandem with old-fashioned personal service. Most shops are located in restored, privately-owned 18th and 19th century cottages and mansions. Seville Square is a public park and the setting for festivals, art shows and other events.

Newly housed in Seville Square is Elaine's Collections of Square Dance and Western Fashions, where Elaine Olberding, the co-owner, and Mary Ann Wesner, "right-hand gal" for four years, are the hostesses.

Elaine and Vern Olberding, the proprietors of Elaine's Collections, learned to square dance with the Hayseeds Club on Oahu in 1964. They worked on preparing the first state convention in Hawaii, which they never attended as the Navy transferred Vern back to Great Lakes, Illinois, a few days before the event. In Mundelein, Ill., the Olberdings promptly joined the Country Corners club and visited many others. Illness caused a drop-out but friends urged them back to

a refresher course in Libertyville.

While in Hawaii, Elaine attended school, learning to design and make her own clothing. She and Vern wore "home-made" dance clothing except for petticoats. In Illinois, no nearby shops were available for dancers, so Elaine convinced Vern that a shop was needed in the area and put her sales experience to work. They opened for business on Saturdays and by appointment in a small utility room in their home. The shop was known as Obies Western and Square Dance Fashions and provided a service greatly needed. This service is one of love—much work and planning goes into displays of clothing, packing of merchandise in boxes or containers, loading into a vehicle, driving miles in any type of weather, unloading, setting up tables, selling, and never having everything a dancer wants. The worst part of this is that vendors, as they are called today, do not get to dance. While the dancers are having dessert, the vendors pack up all the leftovers, stow them in the van,



Elaine & Mary Anne in work outfits stand by newly erected sign.



Henry and Rose LaRoche at front door.

drive home, unload, and fall into bed with the next day's prospect of putting all the merchandise back into stock.

Obies' first Christmas was hectic; Elaine worked five days a week, daughter Marcy home from college was drafted. A bigger and better shop was needed and the Olberdings moved into a vacant store where they served the dancers of the area until the fall of 1973 when Obies was sold. Obies still exists.

In 1974, Vern and Elaine moved to Pensacola and its beautiful beaches. Elaine planned to play and do nothing, but while attending the San Antonio national convention, the bug bit again. Friends assisted her to set up shop in Pensacola, where there wasn't a square dance shop for miles around.

Elaine's shop has one of the largest selections of clothing along the gulf coast, with many of the dresses designed by Elaine, working an average of five nights a week. Her customers are given the choice of a custom dress at a



Elaine and Vern in the gazebo with old Christ Church in background.

rack price, and she is known for being honest with her customers, advising on fit, color and style. She wants every customer to be a friend and a dancing ad for Elaines Kollections.

Not only have the Olberdings served dancers through their shops, but have served the Pensacola S&R/D Council as treasurer, festival chairmen, publicity chairmen (they founded and edited the *Chatter*, a monthly newsletter). They are good will members of the dance movement with flyers on an information board and phone answers to questions on square dance activity in the area.

The Olberdings have seen their three children graduate from college and marry, and have welcomed grandchildren Catherine Elaine and Erik, all on the east coast of Florida.



After nine years in Pensacola, Elaine's dream came true and they moved to the Seville Square Historical District and became one of the 40-plus shops around the historic park. Pensacola, the first settlement in the U.S., is known as the "place where it all began," and "the city of five flags," having been under five different rulers. It was first settled on August 14, 1559. The Battle of Pensacola is of national significance since it was the only Revolutionary War battle fought in the state of Florida, yet no Americans were involved. The Spanish victory closed off the British southern access into America. Some historians say that it led directly to the defeat of the British at Yorktown.

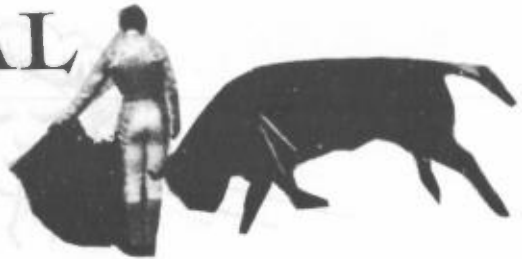
Space isn't available to cover all the history of Pensacola, so Elaine and Vern Olberding invite you to visit their town, their shop, dance with them, and become another friend on the treasured list "kollected" through their years of dancing, traveling and serving square and round dancers.

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My Wife, My Partner



I would like to dedicate this to a group of unsung heroes of the square dance world. They are a dedicated group of persons. They are always in the background but one of the most important factors in their callers' careers. I am talking about the callers' partners.

I will use my own partner as an example because I know the sacrifices and commitments she has had to make over the last 16 years. She has been my best critic and has kept me in line. She very seldom picks up a mike except to help set up and take down at each dance or lesson.

She is a coffee maker, janitor, secretary, bookkeeper, seamstress, equipment packer, mother and a working wife. She makes me look as good as I can look. She checks my clothes and picks up the equipment I forget. She mends and cleans. The list goes on. She is also unpaid for her services as a caller's partner.

Over the years she has given up her evenings to accompany me to dances, only to stay in the background. She par-

ticipates in plays, skits, and parties. She has entertained in our home and our trailer all in the line of being a square dance partner.

Years ago we taught teens in our home town of Lloydminster. Once a week she served hot dogs, hamburgers, and Koolaid and our home was always full of young people. Through the years she has not complained. She endured my bad nights and listened when an unhappy dancer had a complaint. She worked hard over the years to keep me on stage and trying to call a good dance.

I am talking about my own partner but I am sure I speak for all callers' partners. I know this article will bring back many memories to all of them. As teachers and callers, round or square, I am sure we overlook their value to us once in awhile.

To all callers' partners, male or female, let me say we really do need you. We know that without you we would not be where we are today. I salute you, callers' partners, may you always be there when we need you. Thank you for being callers' partners.

by William J. Brown
From *Around Squares*, Okanagan, B.C.



My Husband, The Caller



by Marci Yoder
from *The Bellwether*

Anyone who has ever danced to and admired a good caller and thought "pretty good pay for a few hours work" has never lived with one. The family pays dearly. Most callers spend eight hours a day on the job and 90 to 100 percent of their "spare" time researching old moves, new moves; old songs, new songs; pushing dolls or pushing pencils. They have handwritten notes enough to paper the inside of the King Dome. They have records which if laid side-by-side would stretch across the Golden Gate Bridge. They have equipment maintenance and miscellaneous expenses. They have drive and determination.

Their law, if they're fortunate enough to still have one after a few years of calling, has learned to be both mother and father, chauffeur, mechanic, plumber, city farmer (by this I mean baling the hay that used to be the beautiful front lawn), and be fresh and ready with a smiling face to greet all those wonderful dancers, friends, and followers.

I felt I was failing miserably in every category. I was just about to become an ex-wife, ex-mom, ex-dad, ex-chauffeur, ex-mechanic, ex-plumber, and ex-baler. I was tired of all those demands, of the unfinished remodeling projects, the

leaky roof (I patched it once), and the lack of space and time for me.

Square dancing helped pull our marriage together ten years ago and now it seemed to be the force pulling us apart. In truth, it wasn't the calling that nearly separated us, it was our lack of communication. My prayers for strength were answered and I was determined to close that gap.

"Will you quit tomorrow if I asked you to?" My heart was in my throat as I waited out the long silence that followed that desperate question. "Yes, if it means keeping us together," he replied. (The relief was tremendous!) "And," he added, "if the motives aren't selfish." "I'm not asking you to quit," I said, "just slow down and come back to us. Give us four years, that's all I ask. Four years and the boys will be out of school. Let's be a family while there's still time. Let's dance with each other." He agreed.

It was that weekend that we danced to a leading caller. Suddenly it was a pleasure to be alive, to be dancing with good friends, to be a partner-leader in such a wonderful activity. Listening and watching the guest caller, I recognized many similar qualities in my caller-husband: that comfortable, down-to-earth state presence; that special 'turn on' to the dancers that made each and everyone feel his appreciation of their presence; that enthusiasm that made dancers wish the tip would never end and be eager for the next. It was then that I knew how much he (yes, my caller-husband) has to offer. To ask him to quit calling would be disastrous for him and our marriage.

"Look," I said, "He's been calling for eighteen years. You've been at this less than six. You're really just a baby and you're really good but you've only just scratched the surface of your potential. You're no yet, but you will be and I want to be there with you."

We're setting aside time for learning, time for the kids, and time for us. The caller is happy, has improved tremendously in the past month, the kids are happy, and I am happy. Also the house is sold.

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How To Tell The Girls



from The Boys



by Wry Wheatley
Gallup, New Mexico

Why couldn't God have made an equal number of boy and girl square dancers in sets of eight? (Or, for you Saganites, why couldn't Big Boom have popped out an equal amount?)

How many times have you been at a dance when the last square to fill out is short one couple and the only hope for salvation is two embarrassed ladies chatting on the side both wishing for a Prince Charming in cowboy boots to sweep them off their feet and rescue the three sided figure. What usually happens is— after the caller has pleaded long enough, or the crowd has stamped and clapped long enough— they give in and go to the square, each trying to talk the other into dancing the man's part.

If I am in the square, my thoughts are running along the following lines: One of you decide to be the boy, and for goodness sake, let me remember which is which. I am one of those who is not a natural dancer and oftentimes become confused taking the rest of the square with me. And I have it on good authority that I am not the only dancer in America who fits into this classification.

There are probably many reasons why those of us fall into this category. I feel that hearing problems are probably the most frequent cause for our disorientation. Lack of practice is another. Folks, it takes more than one dance a month to keep up your proficiency. My mother-in-law, Big Donna, says that in some instances— and when she says this she looks at me with that particular goofy expression of hers which she thinks expresses her great wisdom— that the cause is probably directly related to a low I.Q. Humbug.

But anyhow, we are easily recognizable, even before the square goes "poof." While everyone else is laughing, smiling, kicking, and twirling, we are moving with the slow deliberation of a soldier ordered through a mine field with a look of extreme concentration upon our faces that would do justice to a participant in a chess tournament. Big

Donna says my countenance reminds her of a bewildered deer caught unexpectedly in the headlights of a car, or a rabbit that has inadvertently hopped over a fence to find himself in the middle of a dog kennel full of greyhounds, or my son in geometry class, and most often a confused amnesia victim. She says I probably look more lost than the Israelites when they were wandering through the desert those 40 years. (She denies being with them at the time.)

The point I'm trying to make is that we're constantly on the verge of blowing it, walking the old tightrope, so to speak, and what we don't need is someone to jiggle the tightrope. And meeting someone of your own sex on a *grand right & left, square thru, box the gnat, flutter wheel, or eight chain thru* is a "giant" rope jiggle.

When this happens to me, bells start ringing in my head, smoke comes belching out my ears, and a voice in the brain starts yelling "This does not compute; you've done it again stupid; find out where you should be and get there quick." I usually whirl around and try another direction, any direction. In the background I can hear the dismayed cries of the other dancers. "Oh no, not again." "Hey, come back here." "Where do you think you're going?" "Was it something I said?" "Who was that masked man?"

What I would like to put out for consideration is a manner of easy identification to eliminate embarrassing situations like this. The method should provide quick and easy identification so that a person could tell instantly and on the fly if the person facing him were not dancing the part one would naturally associate them with. I believe a badge would be too small for this purpose, following are my suggestions:

For men dancing the woman's part I propose headbands, the type worn by joggers. They are easily laundered and relatively inexpensive. My recommendation would be the color white for our

purity and because any writing on it would stand out. I have thought up some examples of things that could be written on the bands; perhaps you could come up with some that are better and send them in. Here are mine: "Girl," (Pretty clever, huh?) "Girl?," "Ugly Girl," "It's not nice to fool Mother Nature," "Eat your heart out, Barbara Mandrell," and "Well, you're no Burt Reynolds yourself."

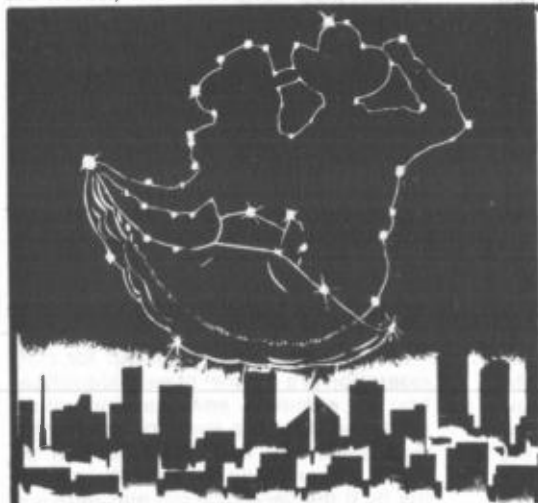
For the ladies dancing the man's part, the headband would not be quite as appropriate because of the tendency to rearrange carefully prepared coiffures. For this designation I would propose a vest. It could be artistically designed, stitched or painted to somehow indicate that the dancer was temporarily crossing over to dance the boy's part. (Maybe even a specific color.) These vests should be made in several sizes, designed, and constructed so as to take into consideration that ladies were not constructed from the same set of blueprints as men. What I am saying is that it is awfully difficult to get some women in clothes that detract from their appearance. (Yes, I know that most men are worse.) The reason for the different

sizes are that in the great fruit basket of square dancing there are bananas, apples, pears, watermelons, grapes, and (yum-yum) peaches. (I'm a watermelon with dreams of becoming a banana.)

A few suggestions for vest inscriptions for the vests are "Boy," (How can he keep up this terrific pace?), "Pretty Boy," "Eat your heart out Gary Shoemaker," "It's not nice to fool Father Nature," "Have you seen your optometrist lately?" and "I've come a long way baby."

I think the headbands and vests should be treated as badges of honor and it would not be out of the question for clubs to select those they thought worthy of the honor. But this should be a voluntary office.

If any of you have tried something like this, intend to in the future, or have better ideas, I would love to hear from you. I know my club probably won't because as the prophet Rodney Dangerfield likes to say, "I don't receive any respect." Or, as the Bible so appropriately put it (Mathew, XIII, 57) "A prophet is honored everywhere except in his own country and among his own people." to that I add, AMEN.



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Linda and I feel that styling is an individual emotional preference in movement and like personality, it belongs to you. Each couple has their own expression of natural feeling for a particular rhythm of music. No one can tell you how you feel, no publication or book can give you this thing called "styling."

We, the separate individuals of "Bob" and "Linda," like to feel the mood of the music. Learning a dance from the cue sheet is like putting a puzzle together, exploring the directions, trying to create what the choreographer had in mind when writing the dance itself. Dancing the dance, we begin to transfer to the other partner our separate feelings of both the music mood and the technique in which the dance was written—to finalize, and create our own "Bob" and "Linda" style of the dance. We attempt to blend every step and make every

movement appear to be as smooth and comfortable as possible. We try to keep in mind that along with smoothness and continuity, attitude plays a major role in dance styling. If you are smiling, dancing smoothly and have the appearance of an enjoyable experience, you can make the most simple routine look interesting and pleasant. Round dancing should not have the rigid, "drill-team" look, but should appear to be a free and easy experience; one that is moving smoothly and with grace. Each couple should demonstrate their own physical and emotional characteristic of good styling.

Little things can make a big difference in your dance style. Don't "overstyle"—to over-do could look tacky. Better too little, than too much. Too much arm, leg, hip, skirt, etc., action is out of place! Listen and attempt to follow suggestions made by your instructors. Watch other dancers and if you see them demonstrate something you like, try executing the same style—it may please you greatly and what a reward! Take into consideration the different body structures, such as tall or short. Consider too, that just because it looks nice when someone else does a movement, does not mean it will look nice when you do it. It may not be your style at all. Keep watching, you may find another style that fits you and your "personal touch." Maybe you will discover a style that you and your partner can express with even more gracefulness than dancers you have been observing.

Styling is not to be confused with technique! There are many steps and figures that are designed to be done with certain and precise footwork. These are constructed to make the couple turns compact and the dancers will end in the proper partner position. Styling? No! They are the manner in which the movement is to be executed to maintain the proper position and not force one of the partners to travel a greater distance around the other.

There are many general rules of styling to practice. A lovely beginning is a smile—the entire presentation is spoiled by a "sour face." Certainly, do not stare at your partner with a "fixed-fake" grin on your face. Compliment your partner by smiling at each other occasionally during the dance. Let the

Continued on Page 71



by Bob & Linda Berka
from Footnotes

Styling: A Personal Touch

RAVE

Quent Coble is a friend's friend. He has gathered a sizable list of distant acquaintances during his travels, any of whom would not hesitate to call if trouble strikes.

He was not surprised the other night, when at 10:00 p.m. the phone rang and the party said, "This is the border patrol at Chatsworth, California. He didn't know where Chatsworth was, but ob-


viously it was near the border. In the pause that followed, his mind searched wildly for some likely persons who needed verification of identification, bail and/or the services of a lawyer. He only wondered which person was in need and what he could do to help him.

He was unprepared for the next statement. The voice at the other end of the line continued, "Your wife ordered some patterns and neglected to tell us the size."


For those of you who do not know, the Border Patrol carries women's dress bodice patterns of a uniquely stylish nature and is located at 10517 Jordan Ave., Chatsworth, Cal. 91311. They are a most gracious group!

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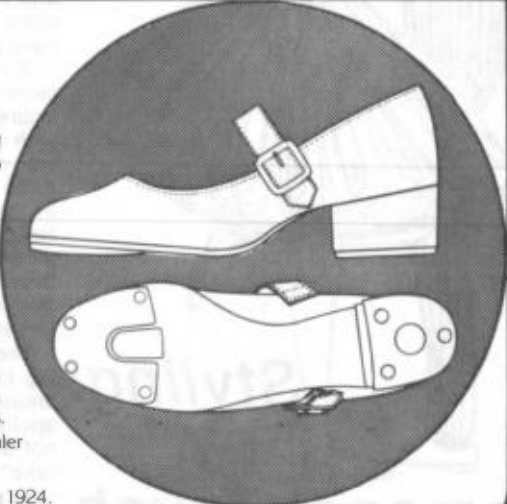


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Dressing For The Dance

by NiNi Harris
St. Louis, Missouri



Gents wearing cowboy shirts and string ties, and gals wearing skirts puffed up with dozens of yards of nylon ruffles are common sights at square dances today. But my grandmother's bookshelves paint a different picture of how to dress for a dance.

One turn-of-the-century book suggested a, "black suit, thin enameled boots, a white neckcloth, and white or delicate gray gloves," as proper dress for a gent going to a dance. While showy collar corners are fashionable now, men were discouraged from wearing jewelry 80 years ago— except for a, "handsome watch chain with, perhaps, the addition of a few costly trifles suspended to it."

"Ladies who dance," the book instructs, should wear dresses of light materials, "such as tulle, gauze, crepe, net, etc. over colored silk slips. Silk dresses are not suitable for dancing." However, an exception to that rule is included, "a married lady who dances only a few quadrilles may wear a décolletée silk dress with propriety."

Torn and pinned up skirts must have been common at dances. The book lectures, "However fashionable it may be to wear very long dresses those ladies," who intend to dance and enjoy it, "should cause their dresses to be made to clear the ground." And the gentlemen are reminded, "not to injure the dresses of the ladies who do them the honor to stand up with them. The young men of the present day are singularly careless in this respect, and when they have torn a lady's delicate skirt, appear to think the mischief they have done scarcely worth the trouble of an apology."

DANCE PROGRAMMING A CENTURY AGO:

Dance programing goes through cycles and changes like fashions in entertainment, clothes and art. While browsing through some old books I found an encyclopedia from the 1880's with a list of dances and dance instructions. The list notes how frequently

dances were programed.

The Quadrille was described as the "most universal" of the popular dances of the 1880's. It's popularity was attributed to the fact that it is easy to chat during a quadrille, people of any age can enjoy the dance together, and blunders made during a quadrille seem "of less consequence" than during other dances.

The Lancers Quadrille was praised for its grace. "Within the last few years," according to the encyclopedia, "it has become a great favorite in fashionable dance circles."

The Varsovienne was also described as very graceful. With some regret the encyclopedia noted, "It is not often danced now."

The declining popularity of the Galop was mentioned. It was described as being most popular, "at the time of the Polka mania,..." The encyclopedia noted that though not as popular as it had been, it still occurs, "twice or thrice in the programe of every ballroom; and the music of the Galop is, like the dance itself, so gay and spirited that we should regret to see it wholly laid aside."

The Cotillion was saved until late in the evening, "at so advanced an hour that all the sober portion of the assembly have retired and only the real lovers of dancing remain, who sometimes prolong this, their favorite amusement, till a late hour in the morning."

The timeless popularity of the Virginia Reel, the last dance listed, is clear. "Sir Roger de Coverley or the Virginny Reel is always introduced at the end of the evening and no dance could be so well fitted to send the guests home in good humor with each other and with their hosts. Like the quadrille, it can be danced with equal propriety by old or young, and is so easy that the most inexperienced dancer may fearlessly venture to take part in it."

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- ★★ **ESP501 EASE THE FEVER** by Bob
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- ESP105 **LORD I HOPE THIS DAY IS GOOD** by Elmer
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STATE LINE

At the winter meeting of the North Carolina Federation, a caller was inducted into the Hall of Fame and two dancers were presented the Golden Slipper Award. To qualify for the Hall of Fame, a caller must have called for 25 years and contributed to square dancing and to the federation. To qualify for the Golden Slipper, a dancing couple must have danced for at least ten years and contributed to their club(s), the federation and square dancing in general.

Mack Kernodle, new member of the Hall of Fame, began calling folk dances for church groups in 1933. He chaired a committee to organize a western S/D club in Greensboro in 1951; he named the club Quadrille and has called for it ever since (29 years). He and his wife, Nina, both served as officers of the club. Mack has served in many federation offices, culminating in two years as president in 1958-59, and also served as president of the Piedmont Callers Association. He gave many fledgling callers opportunity to practice and improve their calling, including Harry Lackey, Lawrence Pulley, John Oehman, Jack Bowman, A.Y. Fuller, Bob Harrelson, Carl Bodsford and Jim Busby.

Mack's career of almost 50 years of teaching, calling, dancing and giving of his time to many public groups is un-

paralleled in North Carolina, or anywhere else, for that matter.

Boots and Marie Collins received the Golden Slipper Award. They have been dancing since 1959 and have belonged to one square dance club, Wagon Wheelers, and one round dance club, the Twirl-A-Rounds. They have held office in and supported both. Marie served as secretary to the federation; Boots served on the by-laws, nominating and research committees. The Collinses served as area representatives for Burn Center Dances in 1979 and 1980. They attended their first federation in 1966 and have missed only one since that time.

The fourth annual Charity Ball sponsored by the federation will be held September 25, 1982. Twelve dances across the state on that Saturday night will raise money for the Cardiology Research Department at Duke Hospital in Durham, in memory of Ruth Jewell who passed away in May, 1981.

The 23rd Tar Heel Square Up in March, 1982, was attended by 1586 dancers, who danced to the calling of Bob Fisk, Bill Peters, Art Springer and the cueing of Carmen and Mildred Smarrelli. The 24th Square Up will be March 25-26 at the Benton Convention Center in Winston-Salem, with Ron Libby, Gary Shoemake, Chuck Stinchcomb, Irv and Betty Easterday. Special thanks go to chairmen Ken and Linda Springs, who contribute the hours and hard work to make the Square Up the annual success that it is.

Bill Dobbins presents the Golden Slipper Award to Boots and Marie Collins.



Mack Kernodle holds his Hall of Fame Award, with Bill Dobbins on the left and his wife, Nina, on the right.



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SUCCESSFUL PRE-CONVENTION MEETING IN LOUISVILLE

Perhaps you heard it the evening of April 24. No, it wasn't distant thunder. Nor was it a far-off airplane. It was the square dancers of the Louisville area sighing a collective sigh of relief.

The pre-convention portion of its planning for the 32nd National in 1983 was over. Now it was time to get down to business on the real thing—the convention.

A pre-convention kickoff dance was held the evening of April 24 at the Kentucky Exposition Center, the site of the 32nd National June 23, 24, 25 in 1983, and 695 dancers plus a host of local callers showed up.

"We're satisfied with the turnout," said Bill Dunn, who with his wife Ruth is chairman of the 32nd National's Housing and Registration Committee. "We didn't have any goals or anything like that. Really, we're quite pleased with the way things went."

Including those who had paid earlier, the registration for the 32nd National stood at 1,489 after the dance. "We're very happy," said Ruth. "Things are going along just fine." Sigh.

32nd NATIONAL — Louisville, 1983

At first glance, it doesn't seem to make a lot of sense. Here you have several hundred square dancers working away at no pay getting ready for a national convention. The people who are

going to make the money when the 32nd National is held in Louisville June 23, 24 and 25 in 1983 are the folks who run the motels, the hotels, the restaurants, etc.

But it ain't necessarily so, say Russ Carty and Roy Davis. Carty and his wife Roberta are the general chairmen for the 32nd National while Davis and his wife Marita were general chairmen when the National was last held in Louisville in 1970 and are serving as advisers for the 1983 convention.

"The main thing is that a national convention boosts the interest in square dancing," said Carty. "And we need that help now. Membership in square dancing has been declining for the last five years or so and we've got to do something to turn that around. I think if we put on a really good convention, give the dancers their dollar's worth, we can do something about that."

Davis said that before the 1970 convention, the Louisville area had about 700 square dancers. By 1973, after some clubs had as many as two and three classes a year, the number was over 6,000. But it's under 3,000 now, according to Carty.

"We're projecting that the national convention will mean a minimum of \$11 million to the local economy, and that'll help," Carty said. "And our association will make some money out of it, too, but that's not the important thing. What's important is that while we're helping our city, we're also helping square dancing. That's the big thing. We have a chance to give square dancing a shot in the arm. That's our primary goal."

Davis was among those in Milwaukee in 1979 when Louisville was awarded its third national convention (it also was the host in 1958). "We picked a good time to make our bid," he said. "We were the only ones bidding for 1983."

But, he said, it wasn't a cinch. A lot of things go into putting on a national convention and one of the reasons the bids are made four years early is so that a switch can be made if it's needed.

"I think having a national convention gives you a chance to show off," Davis said. "You do it for the pride involved, for the recognition. It's a lot of work, a whole lot of work, but it's worth it. And we have one of the finest facilities in the world for a square dance convention. It's all under one roof and it's all air-

Continued on Page 79



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- BC102 — "Square Dancing Man" - Larry Letson
- BC103 — "Magic of the Rain" - Bob Augustin
- BC104 — "Everything I Touch" - Bill Barner
- BC105 — "Down On Bourbon Street" - Bob Augustin
- BC106 — "Last Night at The Square Dance" - Posey Holbrook
- BC107 — "Ladies Love Outlaws" - Mike Holt
- BC108 — "Queen of the Hop" - Gary Kincade
- BC109 — "Vickie Lee" - H/D - Lee Swain
- BC110 — NOT RELEASED
- BC111 — "Dream of Me" - Lee Swain
- BC112 — "Baby We're Really in Love" - Gary Kincade
- BC113 — "Near You" - Mike Holt
- BC114 — "Mid-Night Hauler" - Larry Jackson
- BC115 — "There's No Getting Over Me" - Jack Peterson
- BC116 — "Preaching up a Storm" - Gary Kincade

COMING SOON

- Bob Cat Didn't Come Here
to Lose— *Jim Who-o-o-o!*
- Take Me to the Country
- Round the Clock Lovin'
- The Things We Did Last
Summer
- Do You Know What It
Means to Miss New Orleans
- Seven Year Ache
- Cajun's Dream — H/D
- Possum Gravy — H/D

feedback

Every square dancer's hair must have stood on end when reading "Positive Position on Competition" by Mary Fabik in the February issue of *ASD*. Callerlab and LEGACY have gone on record making clear their firm stand against competition...The author contends there is no way anyone can escape competition in adult life. Isn't it refreshing, though, to attend a dance without the hassle of competition— just friends, fun, and perhaps a new experience or three.

4-H is a great organization that has offered much in the past and continues to do so: fun, rich learning experiences and opportunities, and yes, competition. But why teach young dancers that square dancing is competitive. It isn't! Let them compete in sewing, growing and sports but not square dancing. (It's easy for

other groups to say "If 4-H can have square dance competitions, so can we.")

After many years in square dancing, we have never seen anything positive come from competition. To the contrary, we've seen competition about to tear the activity to shreds! *Bob & Marilyn Dailey Bergen, New York*

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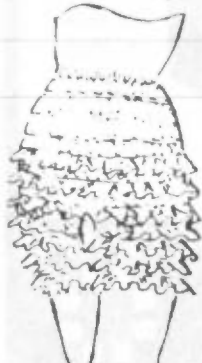
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PRAIRIE BELLE



DONNA HORN

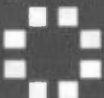
Being the taw of a fulltime traveling caller and running a recording company which is expanding daily seems to fill every spare moment for Donna Horn, taw of Al Horn! A cost accountant for profession, she now uses that talent in handling the financial affairs of Prairie-

Mountain-Desert Recording Company, including all the bookings and travels as well as the recording areas of the company. Many times as much as a hundred pieces of mail needs to be answered, which is nearly impossible in a single day, along with record orders, inquiries and listening to cassette tapes sent in by aspiring recording artists. After Donna hears them, the tapes are then sent to the music producer, who in turn listens for tonal quality, pitch and timing.

Donna and Al met while square dancing. Actually Donna did the dancing while Al taught the class. Helped along by about 500 square dancers, Cupid did the rest.

The Horns have one boy, Gary (16) still at home. He, too, is a caller and has recorded for his mom's company.

Donna finds her challenging and exciting position a rare occupation for a caller's taw. She is officially "boss" and owner-producer for PR-MR-DR.

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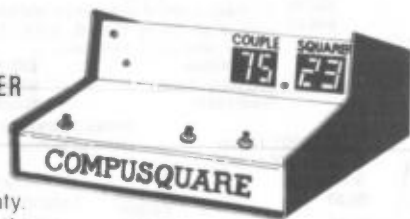
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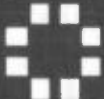


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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— July 1957

They like square dancing down south, and they also like cotton. The two got together recently in a gala Square Dance Fashion Show at Memphis, Tennessee's big Fairgrounds Casino. Opening the annual Cotton Carnival, it featured old-time and modern outfits designed for sashaying and do-si-doing.

68 couples from Memphis square dance clubs promenaded in costumes representing hundreds of yards of cotton bag print and piece good materials. Costumes and dancers in the show covered the past 125 years of American square dancing. ...

In an interesting "debate" about the origins of square dancing prompted by Rod LaFarge's historical article naming the cotillion as most direct ancestor, several dance historians have written advancing their own theories. John Bellamy supports the idea that the square dance developed from the folk dances of the pioneers of Scotch Irish tradition. Olcutt Sanders adds comments about the influence of the quadrille on "etiquette" and style. Ralph Sweet discussed the dance traditions of New England where The Lancers and other dances of quadrille origin were

danced until the late 1920's. He writes, "The 'allemande left' was not done at public dances in New England until about that time, and even today some callers number the couples as they were in the quadrilles— first top couple, first (or third) side couple, second top couple and last side couple. This numbering system was universal in New England until the introduction of 'western style'...It is known that in New England, at least, singing calls were quite rare until the advent of the public address system."

LaFarge, having the last rebuttal, maintains that the quadrille and the square dance are both offshoots of the much older parent cotillion, which would explain the similarities of figures in both types of dances. ...

"One of the big new moves in three-dimensional square dancing that seems to have come to stay is the Dixie Chain."

American Squares now has an exchange with a newspaper published by the inmates of San Quentin. We expect any day now to receive an original S/D call ending, "Everybody give a yell; march right back to the same old cell."

Continued on Page 81



Bob Bennett
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Art Springer



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- BC115— THERE'S NO GETTING OVER ME— Jack Peterson
- BC116— PREACHIN' UP A STORM— Gray Kincade
- BC117— SEVEN YEAR ACHE— Mike Holt

CURRENT RELEASES

- BC109— VICKY LEE— Hoedown, Lee Swain
- BC111— DREAM OF ME— Lee Swain
- BC112— BABY WE'RE REALLY IN LOVE— Gary Kincade
- BC113— NEAR YOU— Mike Holt

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Denver Area Bulletin



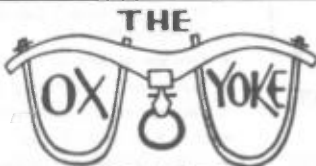
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PUBLICATIONS LIST

The LEGACY Public Relations/Publicity Committee has compiled and computerized a mailing list of almost 400 publications/editors in the square dance activity. Keeping this list as current as possible is the responsibility of Gordon Goss. He would appreciate a complimentary copy of any publication for the LEGACY files and notification when a change in address/editor occurs in the future. As a service to others, LEGACY will make this listing available at cost to those who desire it. The cost is \$4.00 postpaid. If you are interested in obtaining an updated copy, contact Gordon Goss, Box 54055, Jackson MS 39208.

LEGACY MEMBERSHIP

LEGACY is an organization of square dance enthusiasts dedicated to preserving and enhancing all facets of the activity. Represented among the over 300 members are leaders, not only of square dancing in its narrow interpretation, but of rounds, contras, publications, suppliers, record producers and some specialized but associated activities.

"Trustees" are invited from among those who have served the activity and who have sustained interest in helping

maintain the group as a leadership resource center for the continued development of the whole activity. Recommendations for new members are being accepted by John and Vivian McCannon, 2811 Chisholm Trail, San Antonio TX 78217.

Affiliate membership is available to individuals and associations who would like to receive reports of LEGACY meetings and other information, without being asked to serve on committees or attend meetings. More information is available from the executive secretaries, Don and Vera Chestnut, 2149 Dahik Circle, Verona WI 53593.

SQUARE DANCE WEEK

It is time to begin planning for Square Dance Week, September 20-26. Let's all celebrate our heritage by promoting square dancing and inviting others to join in the fun!

Since 1970 when the first coordinated week of square dance promotion got off to a flying start, most states and several provinces have become involved in the program. Governors, mayors and other authorities have lent their endorsements to this activity, which is now an official project of LEGACY. How about 100% participation in 1982?

All dancers are asked to participate in some way, whether your classes start before the date or after it. Exhibitions at malls, local events, county or state fairs and service organization events are some places to start. Be sure to advertise the fact that it is Square Dance Week across the country. Have answers to questions and local club information available. All printed handout materials should include contact names and phone numbers.

Begin now! Observe and celebrate the dates! It's a great way to tell the world about our favorite pasttime. For more information and suggestions, contact Harvey and Gerry Hanggi, 395 W. Minnesota Ave., Roseville MN 55113.

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My preference for dancing is Mainstream _____ Advanced _____ Challenge _____

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Best Club Trick



Jack & Lil May



Round Dancing at May Dancers

THE MAY DANCERS

The May Dancers of Toledo, Ohio, have a kind of magic about them. Couples usually remain active for years and years; ten years is the average length of membership. Several couples have danced continuously for 20 years. Many of the old timers are just enthusiastic about the club as they were the year they joined.

Why? What is so unique about this club that has built loyalty and rapport through 25 years of existence, this reporter asked. First and foremost is the caller and his wife— Jack and Lil May.

Other factors include timing, format, sociability and level of dancing. This is a touching, caring club that seems to embrace all its members. They feel a real part of the club.

Jack and Lil May were featured in "Linelight," ASD, May 1981 as the May Dancers celebrated their 25th anniversary. Jack has been the one and only club caller. The Mays take care of scheduling dances and hall arrangements, so all the dancers have to do is come and have a good time. The dance is a three-hour dance with a break for dessert and coffee. It meets late Sunday afternoons, from 6:30 to 9:30. This is a factor in its success: late enough that family activities are over for the day, ear-

ly enough that it doesn't interfere with Monday morning work. May Dancers is a Plus 2 club and level does not fluctuate, since most members dance Plus 1 for a year before joining. May Dancers is an invitational club; new members join from a waiting list of those who have been guests. Round dancing is an important part of the activity, as seen in the photo above. The May Dancers enjoy being together. Harley and Donna Jacobs, 18-year members say, At first square dancers are gung ho. Then you reach a point where you just want to dance with friends who dance smoothly together. We like Jack. We like the people. We like the sociability.

May Dancers' season runs from October through May. Each year they have five special events: Make a Sundae, Sandwich Smorgasbord, Pic-A-Pie Night, Christmas Squares and Potluck Finale. Each couple brings something to eat once a year.

Membership is limited to about 100 persons a season. The turnover is about one set per year.

Lil May sums it up, "A good dancer executes the calls smoothly, gracefully and joyfully." That's the magic of the May Dancers.

Jessie Britt
Perrysburg, Ohio

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 PR 1055 **DO ME WITH LOVE** by AI, Top 10 by Janie Frickie
 PR 1054 **DETROIT CITY** by Johnnie, Bobbie Bare Hit
 PR 1053 **OH, I HOPE THIS DAY IS GOOD** by AI, #1 Song. Don Williams
 PR 1052 **LET YOUR LOVE FLOW** by Darryl, Bellamy Bros. Hit
 PR 1051 **TEXAS COWBOY NIGHT** by Rennie, Nancy & Mel Hit
 PR 1050 **HEY JOE** by Johnnie, by Moe & Joe

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- PR 1049 **EVERYTHING'S A WALTZ** by Rennie
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- MR 9 I'M LOVIN' WHAT YOUR LOVIN' DOES TO ME by Mark
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Dancing Tips

by Harold & Lill Bausch

Let's talk about our so-called "problems." So many dancers are worried about experimentals; they worry that someone got the new list before they did! So what? Long ago we realized we did not have to be first to be successful. Often not being first to teach a new call or a new round meant saving time when it fell by the wayside.

Some say Callerlab should drop the publication of new experimentals. If they did that, instead of one new call each three months, we would have three or more each month. It has helped to have Callerlab limit them.

Some say the wrong ones are chosen. Well, the QS calls are just being tested; no one is forced to call them all. We don't call the ones we don't like.

Another complaint is that traveling callers bring in too many new calls. This may be true, but the biggest problem here is that dancers fail to realize they should just enjoy the calls that night. Don't run to your club caller and pressure him to teach it, too, because you didn't get it right. If Mr. Caller wants to use that call, then it is up to him to see that you can dance it, not the club caller. (See "Straight Talk" this month.)

We hear complaints that there are too many levels. The idea of levels is to make it possible for you to find a level you enjoy, not to force you to go on and on. Levels don't make you a better or poorer dancer. It is how you dance that makes you a good or poor dancer. You can be an excellent dancer at basic level or you can be a poor dancer even though you dance challenge calls. Be accomplished at the level you choose and then you may call yourself a "good" dancer.

Problems arise when dancers think they must go to a hundred different callers and dance well to all of them. If you have a good time dancing to some callers but not to others, the problem is not yours. It is the callers' problem!

We have a healthy program here at home and many happy and contented dancers. Some dance at a few clubs and have a good time. Some dance all over the country; they have a good time, too. It is up to each dancer to choose his places to dance, the callers he enjoys, and let the rest of the world go by.

Some of these concerns are due to poor leadership by callers, by club officers. Trying to cater to those who disrupt a club can cause many headaches. Let us say your club has established a policy but John Doe wants to change things. The leaders should really weigh the good and bad of it before making any changes or hasty decisions.

Cliques? Sure, every club has them. One of the best cliques is the group that gets all the work done. Everyone could join this one! There is the clique that travels together. Nothing wrong there, as long as they mix well once they arrive at their destination. How about the clique that always squares up together? We can understand good friends wanting to dance together, but we would like to see them mix at least half the evening. Most do, and we appreciate it.

Recently a home club had an unusually large dance with 40+ squares. The dance went very smoothly because the whole club pitched in to see that lunch was served, tables set up, tables taken down, guests greeted and thanked, the hall cleaned. Everyone went home happy. Now this may not sound unusual to you, but here is what surprised us— no one told the members to put up the tables or take them down. They did every bit of the work with no one having to be "straw boss." To us that is very impressive. There is a happy club! A club where every member knows he or she is

Continued on Page 78

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Calling Tips

by Gene Trimmer

Have you ever looked at a particular basic and asked yourself, "What can I do with this one? It seems to go nowhere and there is so little I can do with it." Perhaps you are right but don't underestimate any of the basic movements. They are all fairly versatile if you simply give them a chance.

Let us, for instance, take a look at *alamo style*. Granted, it is a formation instead of a basic call that is performed. The question we must ask is, "What calls are applicable to the *alamo style* formation? What can I legally call there and, within basic reason, expect the dancers to perform?" We must first let the dancers know they may expect to hear calls from *alamo style* that are directed to their home positions only, such as heads or sides, and they should be aware of their home position designation. From there it is simply an understanding of what can be done.

Let's answer the question related to what basics we can perform in the *alamo style* formation. We can use (1) *swing* (in this case, the dancers are already side by side), (2) *allemande family*, (3) *right and left grand*, (4) *U-turn back*, (5) *do paso*, (6) *box the gnat* (in this case, the right hands are already joined), (7) *swing thru family*, (8) *run (boys, girls)* (9) *trades*, (10) *box circulate*, (11) *cast off 3/4*, (12) *walk and dodge*, (13) *slide thru* (the same as *slide thru* from ocean waves), (14) *fold (boys, girls)*, (15) *scootback* and/or (16) *single hinge*. You would think we could do a *spin chain thru*, but by definition that call is applicable only to parallel waves.

One of the special considerations we should make when using this basic is to be aware of previous body flow in connection with a subsequent call. For instance, we should only call *left allemande* after a movement such as *balance* or *left swing thru*, not after a *swing thru*. By the same token, we

should not follow a *left swing thru* with a *right and left grand*. It is important that we teach the *alamo style balance* so all dancers move in unison. Let us look at a bit of choreo from a static square:

Allemande left, Alamo style, balance
Swing thru, boys run (all facing out)
Circle left, boys run, Alamo style
Left swing thru, allemande left.....

This next one uses *run* and the dancers may be cautioned that a *run* is to the right unless called as *run left*.

Circle left, all eight forward and back
Boys run, alamo style, left swing thru
Boys run, circle left, ladies center
Gents sashay, girls run
Allemande left.....

The following one is a gimmick type that is used quite frequently by many callers. You may precede the trades with a *swing thru*, and after the trades, call a *left swing thru to allemande left* and get the same result.

Allemande left, Alamo style, heads trade
Boys trade, girls trade, heads trade
Sides trade, boys trade, girls trade
Sides trade, left allemande.....

This next one also uses *run* and is another gimmick type that gives the dancers some fun to do.

Allemande left, Alamo style, balance
Boys run right, boys run left, swing thru
Balance, girls run right, girls run left
Left swing thru, left allemande.....

We have, so far, only scratched the surface of what can be done with the *alamo style*. Take another look at the applicable basics and devise some realistic ones of your own. You may be pleasantly surprised at how the dancers will respond.

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by Bob Howell

easy level

Boyd Rothenberger of the Louisville, Ky. area gave me this triple at the Ohio Buckeye Convention last May. He calls it...

CORNERS REEL

FORMATION: Lines of three facing lines of three. For many dancers, when an even number of lines can be formed, dance a large circle, otherwise dance longway. There are no partners and gender of dancers is unimportant.

MUSIC: LS/306 Ragtime Annie or any well-phrased reel.

- 1-8 — — — — Those on the right do-sa-do. (Two people on R end of facing lines do-sa-do diagonally between the lines)
- 9-16 — — — — Those on the left do a do-sa-do (Repeat action of 1-8 for those on left ends).
- 17-24 — — — — Those in the middle do-sa-do.
- 25-40 — — — — Turn contra corners (Turn opposite right, right opposite left, back to center with right, left opposite left, back to place).
- 41-48 — — — — Everybody do-sa-do.
- 49-56 — — — — Pass thru, dance on to the next, honors.
- 57-64 — — — — Dance forward and back.

Repeat from 1.

NOTE: This dance is a nice tool to teach *contra corners*, performed by the middle people of three facing three dancing a series of turns successively with each of the three people in the facing line. Middle dancers step to center and turn person immediately opposite them a short right 1/2 turn, meeting person diagonally to the right opposite of their starting positions, turning them a full turn by the left, meet opposite in the center turn right 1/2, meet the person diagonally to the left opposite of starting position, turn left 3/4 to end facing opposite person between the lines, and slide to the right face to face back to original line.

Carlotta Hegemann of San Antonio, Texas, is not only one of the most beautiful dancers we have ever met, she also does a fine job of choreographing lovely dances. Both of these dances are excellent for exhibitions materials— they have class! First a waltz quadrille....

COLUMBINE

RECORD: LS 229-45 Until We meet Again (Emperor's Waltz)

FORMATION: Four couples in S/D formation with hands joined. Footwork opposite, M starts L.

INTRO: Wait two meas. in open pos. Acknowledge partners.

PART A:

- 1-4 Heads meet in center; ---; do-sa-do with corners; ---;
Head couples meet opposites in center in two meas. ending to face corners. Do-sa-do with corners to end with opposites facing again and sides facing own partners.
- 5-8 Star thru; ---; bal fwd; bal back; (sides wheel; ---);
Heads star thru ending to face COH; bal fwd; bal back; (Sides star thru with partners, end to face wall, take skirt skaters pos and wheel 1/2 turn CCW two meas. to COH)
- 9-12 Head ladies chain; wheel 3/4; bal fwd; bal back; (sides bal fwd; bal back);
Head ladies chain; couple does 3/4 courtesy turn to face home pos; bal fwd; bal back; (Side still skirt-skaters pos bal fwd and back twice)
- 13-16 Heads go home; ---; courtesy turn; ---; (side couples wheel; ---; ---; ---);
Head couples return home, courtesy turn to face COH in 4 waltz meas. (Sides in skirt skaters pos wheel one complete turn CCW to COH in four meas)

TAG:

- 1-16 All corners star thru; ---; progress to next corner; courtesy turn to face center; (Repeat 3 times)

PART B:

- 1-16 Side couples repeat action of Part A.

TAG:
1-16 Repeat tag.

PART C:

1-4 Heads waltz down center; ---; ---; ---;
Head couples take closed pos. M's back COH step back L to commence 4 meas of R-face turning waltz opening on last meas to face COH. Heads are in opposite positions.

5-8 Sides waltz down center; ---; ---; ---;

9-12 Heads pass thru; ---; courtesy turn; ---;

13-16 Sides pass thru; ---; courtesy turn; ---;

TAG:

1-16 Repeat tag.

And a waltz contra that Carlotta calls...

QUEEN'S LACE

MUSIC: LS208-45 or F&W String Band, Shepherd's Wife Waltz.

FORMATION: Contra lines, 1,3,5,etc., active and crossed over. Footwork opposite, M starts L

1-4 Actives wheel in center and back to place

Actives meet in center with R shoulders adjacent, wheel CW and back R-face to place (12 steps)

5-8 Lines bal fwd and back twice.

9-12 Actives roll out, go down around one, come up to place.

Actives roll away go down the outside round one and back to place between lines (12 steps)

13-16 Box the gnat and star thru (6 steps)

17-20 Actives go down the line, bal fwd, turn back

Actives go down between the lines 6 steps, balance fwd, solo turn to face up the set.

21-24 Actives come up between the lines and cast off (12 steps).

25-32 With new couple circle left and star left to place.

NOTE: Dance Queen's Lace with a touch of elegance. Look at the person you are dancing with!

Continued on Page 83

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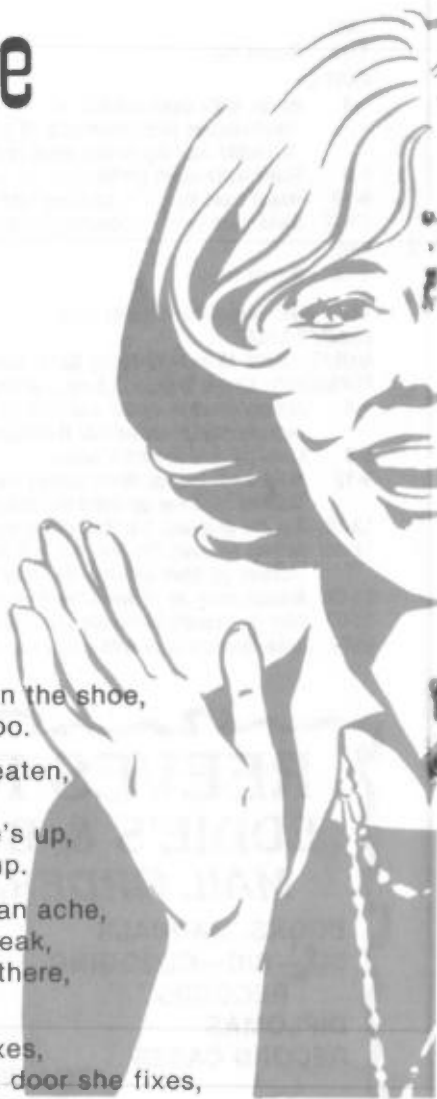
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Gently she scolds, gently she praises
One kid or four, painstakingly raises.
And vastly more task-ly than the ol' gal in the shoe,
She obligingly "brings up" a husband, too.

For he needs a word of comfort when beaten,
A caution or scold about calories eaten.
A nudge when he's down, a pat when he's up,
'Midst baking a cake and shaking the pup.

Pretending concern when the doll's got an ache,
Enduring a hoedown she'd rather just break,
Math problem solved here, sew a patch there,
She hardly has time to come up for air.

Yet patience, devotion, so deftly she mixes,
One wonders, when promptly the screen door she fixes,
How this frail femme, determined and wise
Could be such a force? Joan of Arc in disguise?

Her day has just started, there are meals to be got,
And cleaning and laundry and groceries bought.
Then a call from the pastor "I know you don't work,
So please chair this committee, you wouldn't dare shirk."

No time for a nap, just coffee to brew,
Kids home from school, how the time flew!
Then comes old "grouchy," home from the "jungle,"
She gives him a kiss in exchange for a grumble.

Caller's Wife



"What's for dinner?" he growls, "Please press my pants;
I need a quick snooze before calling that dance.
Remember the cookies, remember the rounds,
I've got a new Red Boot— hear how it sounds."

Now it's dinner, bath, dishes, and kids off to bed,
Pick up litter, plus sitter, slip skirts over head;
Put on a fresh face, remove the sly smirk;
Imagine the nerve— to think "women don't work!"

Off in the Olds they backfired with a burst,
A new Lincoln could wait, the Hilton comes first!
Now to cheer and advise, with feminine wiles,
Psyche-up for the dance as they roll o'er the miles.

How subtle, how tender, she bends to the chore,
The "bear" is a "lamb" as they stride through the door.
His "public" is waiting, the glory is sweet.
She smiles a smug smile and starts her retreat.

If only they knew, this gal in the chair
Is largely the factor for putting him there.
But credit is sparse, accolades thin,
For the woman behind the man— what a sin!

Rise up, you legions of dancers, world-over,
Osaka to Tampa to white cliffs of Dover.
Give credit and honor to each caller's spouse,
Doing lion's work, getting paid like a mouse.

Yes, callers' taws, so demure, so devout
Are worthy of orchids, a cheer and a shout.
As Harvey would comment, "Who's due the real glory?"
Now you've been given the REST OF THE STORY.

**CHALLENGE
CHATTER**
Russ & Nancy Nichols

One of the most interesting phenomena in advanced and challenge dancing is the growth by leaps and bounds in some areas while others experience a decline in our activity.

Jack and Barbara Novotny, presidents of MACA, reported in the latest *Zip Coder*: "The most important challenge facing MACA during 1982 is finding a means of reversing the decline of advanced and challenge level square dancing in the Washington, D.C. metropolitan area. This decline in dancer participation has been quite evident during the past year. There are those who say that this is a cyclic phenomenon, perhaps intensified by current economic conditions, which has been experienced and survived in other areas. This may be so, but any living thing which fails to grow or at least sustain itself, will die. I am sure that there are many approaches which can be taken to deal with this problem.

From Columbus, Ohio comes this report: "We have 50 squares of advanced dancers and no one working C-1 and C-2.

The whole country has watched California grow from near nothing in 1976 to a major advanced and challenge contingency.

The situation is the same across the country: it's either feast or famine.. Yes, it could be a cyclic phenomenon, as the Novotnys so aptly put it. It is our belief that we, the dancers, cause our own cycles. We believe that we get so caught up in our own activities that we forget to reach back to help out. When was the last time you put on square dance attire and went to a regular club dance at a level lower than what you normally dance? You went once or twice last season and they said, "What are you doing here— slumming?" How many dancers did you recruit for your next basics class? It is your responsibility, as a dancer, to reach back and help those coming into our hobby. It has been tradition to have an angel in square dancing— this time around, it is your turn. **Continued on Page 71**



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BACHELOR
(GIRLS TAKE NOTE)



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Creative Choreography

by Ed Fraidenburg

CHOREOGRAPHY

DODGE THE DIAMOND

by Bob Strebe

Bob has applied the concept of *walk and dodge* to the basic diamond formation. Very little teaching is required to get this idea across as long as the dancers know how to do *walk and dodge* and *diamond circulate*. Give this one a try at your Plus dance or workshop.

DEFINITION: From a twin diamond formation, the centers in the diamond (those in the wave across) diamond circulate as the points of the diamond (ends) side step together to end in a two-faced line or ocean wave.

FIGURES:

Heads square thru four, swing thru
Boys run right, girls hinge
Diamond circulate, *dodge the diamond*
Wheel and deal, pass to the center
Square thru three hands, left allemande..

Heads pass thru, partner trade
Pass the ocean, extend the tag
Swing thru, boys run right, centers hinge
Diamond circulate two places
Dodge the diamond, tag the line
Face R, girls hinge, diamond circulate
Dodge the diamond, bend the line
Square thru three, left allemande.....

Heads lead right to a line of four
Pass the ocean, swing thru, boys run
Girls hinge, diamond circulate
Dodge the diamond, girls trade
Tag the line, face left, promenade...

Heads curlique, boys run right

Do-sa-do to wave, centers left hinge
Dodge the diamond, left swing thru
Chain down the line, pass the ocean
Recycle, left allemande.....

REVIEW



TURN THRU

From waves, facing dancers, box circulate foursomes, etc., facing dancers right arm turn half, then right hand pull by to end back to back with dancers with whom they were working. From waves, turn the adjacent dancer half and pull by to end back to back. From left hand waves, a left turn thru should be called. The same is true for facing dancers when you want them to use left hands.

EXAMPLES by Ed:

Heads spin the top, *turn thru*, circle four
To a line, right and left thru
Crosstrail thru, left allemande.....

Heads right and left thru
Same ladies chain, spin the top
Turn thru, left allemande.....

Heads square thru four, spin the top
Turn thru, wheel and deal, zoom
Pass thru, left allemande.....

Heads spin the top, *turn thru*
Split two, line up four, box the gnat
Right and left thru, slide thru, spin the top
Turn thru, wheel and deal
Double pass thru, cloverleaf
Centers swap around, left allemande.....

Four ladies chain three-quarters
Heads square thru four, circle to a line
Pass thru, wheel and deal, pass thru

Turn thru, centers left turn thru
 Centers in and cast off three-quarters
 Star thru, pass thru, left allemande.....
 Heads square thru four, pass thru
 U-turn back, *turn thru*,
 Zoom (crowdad style), left allemande....
 Heads lead right and circle to a line
 Rollaway, pass thru, bend the line
Turn thru, bend the line, pass thru
 Bend the line, *turn thru*, bend the line
 Star thru, California twirl, pass thru
 Left allemande.....
 Heads spin the top, *turn thru*, split sides
 Go round one, come into middle
 Slide thru, spin the top, *turn thru*
 Separate around one, into middle
 Spin the top, *turn thru*, partner trade
 Right and left thru, spin the top
Turn thru, left allemande.....
 Heads spin the top, *turn thru*
 Circle four to a line, spin the top
Turn thru, centers right and left thru
 Spin the top, *turn thru*, all partner trade
 Heads crosstrail thru, left allemande.....
 Heads swing thru, *turn thru*, separate
 Around one, into middle, swing thru
Turn thru, split sides, round one
 Come down the center, crosstrail thru
 Left allemande.....
 Heads pass thru, U-turn back, star thru
 Swing thru, *turn thru*, centers swing thru
Turn thru, centers in, cast off $\frac{3}{4}$
 Pass thru, wheel and deal, *girls turn thru*
 Turn partner left, roll promenade.....
 Heads slide thru, swing thru, *turn thru*
 Circle four to a line, pass thru
 Wheel and deal, centers right and left thru
 Swing thru, turn thru, left allemande.....
 Promenade, heads wheel around
 Swing thru, *turn thru*, bend the line
 Square thru three-quarters, bend the line
 Swing thru, *turn thru*, crosstrail
 Left allemande.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Centers pass thru, *turn thru*, *left turn thru*
 Centers in, cast off $\frac{3}{4}$, pass thru
 Wheel and deal, centers pass thru
Turn thru, *left turn thru*, centers in
 Cast off three-quarters, crosstrail thru
 Left allemande.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal, square thru $\frac{3}{4}$
Left turn thru, *turn thru*, cloverleaf
 Square thru $\frac{3}{4}$, *left turn thru*, *turn thru*
Cloverleaf, square thru $\frac{3}{4}$, *left turn thru*
Turn thru, cloverleaf, double pass thru
 First couple left, second right

Right and left thru, crosstrail thru
 Left allemande.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal
Centers turn thru, *left turn thru*, *turn thru*
Cloverleaf, *centers turn thru*
Left turn thru, *turn thru*, cloverleaf
 Double pass thru, first couple left
 Second right, right and left thru
 Crosstrail thru, left allemande.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal, square thru $\frac{3}{4}$
Left turn thru, *turn thru*, centers in
 Cast off $\frac{3}{4}$, pass thru, wheel and deal
 Centers pass thru, *turn thru*, *left turn thru*
 Centers in and cast off $\frac{3}{4}$, slide thru
 Square thru $\frac{3}{4}$, left allemande.....
 Four ladies chain $\frac{3}{4}$. side rollaway
 Heads star thru, right and left thru
Left turn thru, *turn thru*
 Left allemande.....
 Heads right and left thru, *turn thru*
 Separate round one, into the center
Turn thru, *left turn thru*, *turn thru*
 Centers in and cast off $\frac{3}{4}$, *turn thru*
 Bend the line, half square thru
 Right to partner, pull by, left allemande...
 Head ladies chain, sides right & left thru
 Heads half square thru, circle to a line
 Pass thru, bend the line, square thru four
Centers turn thru, centers in, cast off $\frac{3}{4}$
 Right and left thru, crosstrail thru
 Left allemande.....
 Head lead right and circle to a line
 Pass thru, bend the line
 Right and left thru, slide thru, *turn thru*
Left turn thru, centers in, cast off $\frac{3}{4}$
 Slide thru, left allemande.....

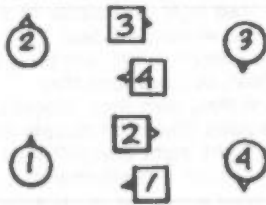


H CIRCULATE

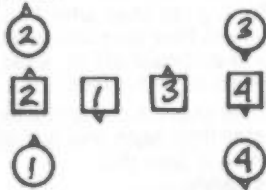
by Phil Kozlowski

From parallel, center-to-center diamonds, those in the wave across the center spin the top. This sets up the "H" pattern.

Center to center diamonds

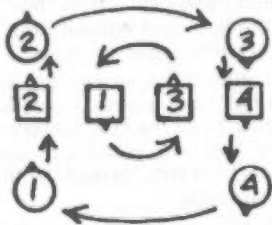


Wave dancers spin the top "H" formation

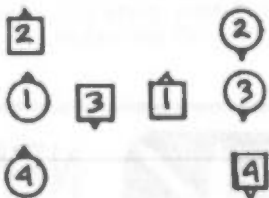


H Circulate

Those in the outside lines circulate in single file fashion; wave centers trade.



Result



NOTE: Could be called 6x2 acey deucey?

EXAMPLES by Phil

Heads square thru four, swing thru
Boys run, girls hinge, diamond circulate
Boys spin the top to an H, *H circulate*
(In the wave) spin the top to a diamond
Flip the diamond, scoot back, boys run
Slide thru, left allemande.....

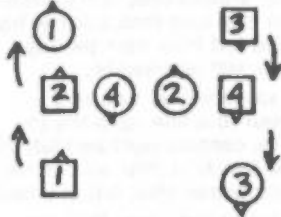
Heads lead right and circle to a line
Pass thru, tag the line in
Centers pass the ocean
Others quarter left to an H, *H circulate*
Points quarter in, wave hinge a quarter
Walk and dodge, ends pass thru

All half tag, boys circulate, recycle
Veer left, bend the line, crosstrail thru
Left allemande.....

A companion call Phil uses is *release the H*: From the H formation, trailing two from each outside line move up (as in *release the column*); outfacing couples wheel and deal as the wave dancers recycle. Movement ends in a double pass thru formation *Release the H* incorporates the components of both *release the column* and *release recycle*.

H formation

Release the H



Result



EXAMPLE by Phil:

Heads square thru four, veer left
Centers hinge, diamond circulate
Boys spin the top, *H circulate double*
In the wave swing thru, *release the H*
Zoom and pass thru, left allemande.....

EXAMPLES by Ed:

Heads square thru four, swing thru
Boys run, girls hinge, diamond circulate
Boys fan the top to an H, *H circulate*
In the wave swing thru, *H circulate*
Girls hinge, boys quarter in, girls run
Tag the line in, pass thru, girls fold
Star thru, wheel and deal, left allemande.
Heads square thru four, swing thru
Boys run, girls hinge, girls fan the top
H circulate, release the H
Left square thru $\frac{3}{4}$, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right and circle to a line
 Spin the top, boys hinge and fan the top
 Girls turn back to an H, *H circulate*
 Release the H, square thru $\frac{3}{4}$
 Left allemande.....

Heads pass thru, go round one to a line
 Pass the ocean, recycle, veer left
 Centers hinge, diamond circulate
 In the wave spin the top, *H- circulate*
 Boys spin the top, all flip the diamond
 Recycle, left allemande.....

Heads square thru four, ocean wave
 Boys run, boys hinge, diamond circulate
 In the wave fan the top, *H circulate*
 In the wave trade the wave, others
 quarter in
 Touch a quarter, all boys run
 Centers wheel and deal, square thru $\frac{3}{4}$
 Trade by, left allemande.....

Heads square thru four, swing thru
 Boys run, girls walk and dodge
 Girls cross run, boys circulate
 Boys cross run, girls pass the ocean
 Girls fan the top, *H circulate*
 Release the H, *centers swing thru
 Turn thru, left allemande.....
 *Or, centers pass thru, swing thru
 Right and left grand.....



by Don Malcom

Head ladies chain to the right
 New side ladies chain across
 New heads face, grand square six steps
 Lines up to middle and back
 Left allemande.....

Zero line: pass the ocean, swing thru
 Boys run, tag the line left, boys trade
 Promenade.....

Stir the bucket: four ladies chain
 Heads right and left thru
 Sides right and left thru, heads slide thru
 Zoom, sides slide thru, bow to partner.....

MS: Four ladies chain three-quarters
 Heads right and left thru, sides pass thru
 Partner tag, pass thru, partner tag
 Bend the line, pass thru, tag the line
 Centers in, cast off $\frac{3}{4}$, pass thru
 Partner tag, left allemande.....

Heads right and left thru, sides pass thru
 Partner tag, pass thru, partner tag
 Partner trade, pass thru, partner tag
 Trade by, pass thru, trade by
 Left allemande.....

Heads pass thru, both turn right
 Girls around two, boys around one
 Lines up and back, pass thru
 Girls cross fold, star thru
 *California twirl, promenade.....
 *Or, boys run, scoot back, touch to wave
 **All half circulate, left allemande.....
 **Or, slip the clutch, left allemande
 **Or, extend, allemande.....
 **Or, boys/girls circulate, allemande.....

QS: Four ladies chain, heads right
 And left thru and spread, sides pass thru
 Both turn left, boys around one
 Girls around two, squeeze in, make a line
 Pass thru, tag the line, cloverleaf
 Touch to a wave, ping pong ccirculate
 Extend to a wave, linear cycle, pass thru
 Tag the line, lead boys only zoom
 Face left, boys trade, promenade.....

Heads crosstrail thru, around one
 To a line, curlique, single file circulate
 Boys run, touch to a wave, linear cycle
 Girls lead, Dixie derby, ferris wheel
 Centers touch to a wave, girls trade
 Ping pong circulate, centers slip clutch
 To a left allemande.....

Plus: Side ladies chain, heads pass thru
 Separate around one to lines, pass thru
 Tag the line, track two
 Same line boys trade, recycle, veer left
 Ferris wheel, pass thru, in the center only
 Chase right, scoot back, walk and dodge
 Left allemande.....

Heads pass thru, U-turn back
 Single circle to a wave, extend
 Partner tag, curlique, scoot back
 Hinge a quarter, scoot back, careful
 Turn and left thru, pass the ocean
 Triple trade, hinge a quarter, triple scoot
 Single file circulate, girls run
 Single circle to a wave, hinge a quarter
 Check wave, ends circulate
 Centers circulate, centers trade
 Ends cross fold, left allemande.....

TOUCH A HALF FIGURES (Seldom used?)

Heads touch a half, slide thru
 Left allemande.....

Sides right and left thru, heads touch $\frac{1}{2}$
 Slide thru, split the sides, go round one
 To a line, ends touch a half, slide thru
 Crosstrail thru, left allemande.....

Heads touch a half, slide thru, pass thru
Clover and touch a half, slide thru
Left allemande.....

Heads lead right and circle to a line
Touch a half, slide thru, left allemande...

Heads crosstrail thru, separate
Go round two to a line, touch a half
Slide thru, peel off, pass thru
Bend the line, touch a half, slide thru
Square thru $\frac{3}{4}$, left allemande.....

Four ladies chain, heads rollaway
Lead right and circle four, ladies break
To lines, touch a half, slide thru (careful)
Dixie grand, left allemande.....

OTHER FIGURES by Ed:

Heads lead right and circle to a line
Square thru four, centers square thru 3
Peel off, square thru four,
Centers square thru three, peel off
Rollaway, box the gnat, square thru four
Centers square thru three, peel off
Square thru four, centers square thru 3
Peel off, crosstrail thru, left allemande...

Heads pass thru, go round one to a line
Pass thru, centers trade, ends fold
Zoom, box the gnat, right and left thru
Zoom and square thru three-quarters
Left allemande.....

Heads star thru, double pass thru
Centers in, centers trade, ends fold
Inside couples rollaway, square thru $\frac{3}{4}$
Left allemande.....

GEMS FROM THE PAST

("Tips to Callers, Dec. 1966)

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, face right, bend line
Pass thru, wheel and deal
Double pass thru, face right
Bend the line, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, face left
Bend the line, pass thru, wheel and deal
Double pass thru, face left
Bend the line, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, face right
Bend the line, star thru, first couple left
Next right, right and left thru, star thru
Dive thru, pass thru, star thru
Crosstrail thru, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, face left, bend the line
Star thru, first couple left, next right

Right and left thru, two ladies chain
Crosstrail thru, left allemande.....

LOAD THE BOAT GET-OUTS

January, 1967

Lines of four, all with partners, in sequence: Load the boat, *star thru
Crosstrail thru, left allemande.....
*Or, square thru $\frac{3}{4}$, left allemande.....
*Or, centers in, cast off $\frac{3}{4}$, ends run
Crosstrail thru, left allemande.....

Lines of four, all with corners, in sequence: Load the boat, *dive thru
Square thru $\frac{3}{4}$, left allemande.....
*Or, right and left thru, left allemande.....
*Or, pass thru, those who can half
Square thru, all promenade.....

Lines of four, all with opposites, in sequence: Load the boat, *dive thru
Pass thru, star thru, crosstrail thru
Left allemande.....

*Or, dive thru, pass thru, square thru
Three-quarters, left allemande.....
*Or, pass thru, those who can half
Square thru, all turn back, left allemande.
*Or, star thru, left square thru four
Left to the next, pull by, right to partner
Pull by, left allemande.....

*Or, star thru, square thru four
Right to the next, wrong way thar
Shoot it, skip one girl, left allemande.....
Lines of four, all with right hand lady, in sequence: Load the boat, *star thru,
Square thru four, right to partner
Pull by, left allemande.....

*Or, dive thru, pass thru, star thru
Load the boat, left allemande.....
*Ocean wave, all circulate
Boys circulate, boys run, all promenade..

SASKATCHEWAN REVISITED

by Hugh Armstrong, 1968

Heads box the gnat, slide thru
Pass thru, insides peel off
Outsides cross-clover, go down center
Half square thru, everybody cross-clover
Center four square thru three-quarters
Left allemande.....

Head ladies chain right
New head ladies chain across
Heads slide thru, pass thru, split two
Both turn right, lady round one
Gent around two, join hands, circle left
Head gents break to a line, pass thru
Ladies trade, double swing thru
Slide thru, promenade go two by two.....

All four ladies chain across
Heads swing thru, spin the top, step thru
Split two, separate, go down the center
Swing thru, fan the top, sides divide

P.S.: MS/QS

by Howie Shirley

Heads right and left thru, flutterwheel
Veer left, chain down the line, pass thru
Swing thru, boys run, chain down line
Ladies lead Dixie style to ocean wave
Split the clutch, left allemande.....

Heads veer left, half tag the line
Walk and dodge, swing thru, boys run
Chain down the line, ladies lead
Dixie style to ocean wave
All eight fold, go right and left grand.....

Sides touch a quarter, boys run
Right and left thru, swing thru, boys run
Ferris wheel, centers touch
Ping pong circulate twice
Centers step thru, right and left thru
Touch a quarter, girls run
Girls center, men sashay, square thru $\frac{3}{4}$
Left allemande.....

Sides veer left, half tag the line
Boys run, go right and left thru
Veer left, ferris wheel, double pass thru
Track two, single hinge, girls run
Girls center, men sashay, pass the ocean
Girls cross run, men trade to a
Left allemande.....

Heads square thru and touch, cast off $\frac{3}{4}$
Boys run, right and left thru
Ladies lead, Dixie style to ocean wave
Boys cross run, linear cycle
Pass the ocean, girls run, tag the line
Boys turn back, star thru (two-faced line)
Boys trade, ferris wheel, centers veer
To the right, then veer left
Left allemande.....

Heads star thru, pass thru, swing thru
Boys trade, boys circulate
Everyone scootback, square thru $\frac{3}{4}$
To a left allemande.....

Right and left thru, everybody crosstrail
thru

Left allemande.....

Sides right and left thru
Heads promenade half way, lead right
Circle four, head gents break to a line
Pass thru, wheel and deal, substitute
Centers square thru three, with the third
Same four swing thru, turn thru
Left allemande.....

Side ladies chain, all four couples
Partner trade and quarter more
Sides pair off, heads pass partners
Make a line, wheel and deal

Zero line to zero line:
Pass thru, wheel and deal, centers zoom
Others partner trade, all swing thru
Boys run and bend the line.....

Sides right and left thru
Touch a quarter, boys run, swing thru
Girls circulate, boys trade
All scoot back, boys trade, girls trade
All eight fold, go right and left grand.....

Sides ladies chain, same couples
Square thru four, swing thru, boys run
Couples circulate, half tag
Walk and dodge, as couples cast right $\frac{1}{2}$
Go right and left thru, crosstrail thru
Left allemande.....

Couple lead to the right equivalents:
(Possible from other than squared set)
Flutterwheel, sweep a quarter, touch
Recycle and pass thru.....

Veer left, half tag, walk and dodge.....
Veer left, couples hinge, veer right.....
Ladies chain and rollaway, slide thru.....
Fan the top and step thru.....

Walk around the left hand lady
Turn partner left, now roll promenade
Keep walking, heads wheel around
Right and left thru, flutterwheel
Sweep a quarter, veer left
Couples circulate, wheel and deal
Do-sa-do, ocean wave, all eight circulate
Do an eight chain one (or five, or nine)
To a left allemande.....

Walk around the left hand lady
Seesaw your pretty little taw
Men star right half way across
Turn opposite left to an allemande thar
Boys back up, girls run, all promenade
Wrong way around, heads wheel around
Square thru four, right to the next
Pull by, turn partner left to
Allemande thar, slip the clutch
Left allemande.....

Double pass thru, centers in, cast off $\frac{3}{4}$
Ends pass thru, centers crosstrail thru
Centers fold, star thru, all promenade
Go two by two, promenade left.....

Sides right and left thru
Same two ladies chain, heads crosstrail
thru

Go around two and make a line of four
Centers crosstrail thru, go around one
Line up four, ends slide thru
Crosstrail thru around one, line up four
All eight pass thru, wheel and deal
Centers pass thru, all eight pass thru
California twirl, all eight pass thru
Left allemande.....

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STRAIGHT TALK

It is with concern that I write this letter, hoping it will be published. My concern is about traveling callers who advertise themselves as Callerlab members and when they are booked in, quite a number of them have three or four, or sometimes more, different figures that are not on the Callerlab list. (They) never take time to explain to the dancers that this is a figure of their choice and has nothing to do with the Callerlab list. This would be no problem if all of them used the same choice of figure, but in an area where you have 20 to 25 special dances each year and each caller follows this routine, you end up with more figures in a year's time than the Callerlab list.

This causes deep concern to club call-

ers because their dancers come back to the clubs believing these are Callerlab suggested figures, causing them to distrust their club caller and believe that he is not keeping them up with the national square dance trend. There is no way any club caller can out-figure 20 to 25 callers coming into his area and keep his dancers up with the Callerlab-suggested list plus all the extras that come along.

I have been calling and teaching square dancing for more than 25 years. I try to keep my dancers up to date on national trends but due to the above mentioned fact, like many club callers, I feel as if I am fighting a losing battle.

*John Calhoun
Warrior, Alabama*

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See list of Callerlab programs, centerfold—6/82.

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Dixie derby
Linear cycle
Star the route
Chain down the line
Hinge and flutter
Release the column
Red hot

ADVANCED

Zing

Mini busy

CHALLENGE

Change the apex
Triangle identification

PLUS PROGRAM

All eight spin the top
Anything and roll
Anything and spread
Chase right

Coordinate
Crossfire
Diamond circulate
Dixie grand
Explode the wave
Extend the tag
Flip the diamond

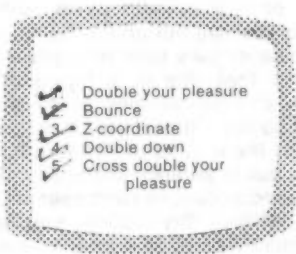
Follow your neighbor
Grand swing thru
Load the boat
Peel the top
Ping pong circulate
Relay the deucey
Remake the thar
Single circle to a wave
Spin chain the gears
Teacup chain

¼ tag the line
Track two
Trade the wave
Triple scoot
Triple trade
Turn and left thru

ASD PULSE POLL EXPERIMENTALS

CAUTION: Not recommended for dancers prior to Plus level activity.

©ASD— Not a Callerlab level



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- 4B-6013 GHOST RIDERS— Mike
- 4B-6049 MOUNTAIN DEW— Bob
- 4B-6047 TIGHT FITTIN' JEANS— Mike
- 4B-6046 NEVER BEEN SO LOVED— John
- 4B-6045 WHAT A LITTLE MOONLIGHT CAN DO— Bill V.
- 4B-6044 HUMMIN' BIRD/TATERS— Hoedown
- 4B-6043 BACK IN BABY'S ARMS— Bill

RECENT RELEASES:

- 4B-6040 SMOKEY MOUNTAIN RAIN— Mike
- 4B-6039 SOUTHERN RAINS— Bill V.
- 4B-6038 SOMEBODY'S KNOCKIN'— John
- 4B-6036 LOOKIN' FOR LOVE— Bob
- 4B-6035 GONNA SIT RIGHT DOWN & WRITE MYSELF A LETTER— Bill V.
- 4B-6034 FADED LOVE— Bill
- 4B-6033 THAT'S WHAT I GET FOR LOVING YOU— John
- 4B-6032 CORNBREAD/HUSH PUPPY (Hoedowns)
- 4B-6028 KAW-LIGA— Bill
- 4B-6021 IT'S CRYING TIME AGAIN— Bill
- 4B-6019 ALL THE GOLD IN CALIFORNIA— Bob

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- Q-817 (I NEVER KNEW) THE DEVIL'S EYES WERE BLUE— Kevin Bersing
- Q-815 WATCHIN' GIRLS GO BY— Gray Mahnen
- Q-814 OLDER WOMEN— Bob Osburn
- Q-813 PENNY ARCADE— Gary Mahnen



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Round Dance



PULSE POLL



SQUARE DANCERS' ROUNDS

1. Piano Roll Waltz
2. Good Ol' Girls
3. Could I Have This Dance
4. Elvira
5. Debutante
6. Suzette
7. Diamond in the Rough
8. Whisper Your Love
9. New York, NY
10. Louisiana Saturday Night/
Wedding Bells

ROUND DANCERS' ROUNDS

1. Til Tomorrow
2. Crazy Eyes
3. Begin the Beguine
4. You Don't Know Me
5. Whispering
6. Lazy Sugarfoot
7. Every Day of My Life
8. Write Myself A Letter
9. Corredo
10. Up A Lazy River

CLASSICS (As Voted by Roundalab)

EASY

1. Dancing Shadows
2. Tips of my Fingers
3. Mexicali Rose
4. Walk Right Back
5. Tango Mannita
6. Frenchy Brown
7. Street Fair
8. Hot Lips
9. Take One Step
10. Sleepy Time Gal

INTERMEDIATE

1. Birth of the Blues
2. Answer Me
3. Folsom Prison Blues
4. Feelin'
5. My Love
6. Continental Goodnight
7. Dream Awhile
8. Green Door
9. Roses for Elizabeth
10. Spaghetti Rag

11. Hold Me
12. Moon Over Naples
13. Neapolitan Waltz
14. In the Arms of Love
15. Patricia

TOP ROUNDS

(Courtesy Carousel Clubs)

ADVANCED

1. Pepito (Rother)
2. Roadhouse Blues (Easterday)
3. Smoke Gets In Your Eyes (Landoll)
4. Kiss Me Honey (Rother)
5. Temptation (Moss)
6. Fortuosity (Rother)
7. Amapola (Tullus)
8. Aphrodisia (Ward)

HIGH INTERMEDIATE

1. West Of The Moon (Palmquist)
2. Besame Mucho (Wolcott)
3. Sealed With A Kiss (Kannapel)
4. Lazy Sugarfoot (Procter)
5. Moonlight (Newby)
6. Happy Medley (Sheridan)
7. Begin The Beguine (Wolcott)
8. Whispering (Roberts)



101

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People

IN THE NEWS

Although a few months have passed since a well-known caller simply known as "C. O." took an untimely departure from our midst, it seems fitting that we reflect, personally and editorially, on the loss of a man of truly "Lincoln-esque" stature in the square dance world.

C.O. was a "steadying force" within the record producers' ranks. Military parlance for the initials C. O. is Commanding Officer. That would fit his ability if not also his intentions. For years he directed the Callerlab "clearing house" to help avoid singing call multi-label duplication.

In this role and in other coordinating-type efforts he was quiet, fair, effective, and determined. At one time, and maybe to the present time, his Kalox label lead the pack. Personally, we think his hoedowns are the best ever made. And who could ever forget the "Grand Colonel?"

The worth of a man, in addition to noteworthy personal accomplishments, can be measured by those he influenced and helped along the way. In this respect C. O. was a star. Dozens of callers can attest to his patience and skill in sharpening their own calling competence on the plastic discs that sold by the thousands. Every record had to be "right"—there were no "seconds" in the Kalox tradition.

The only full-length dance we heard C. O. call was in Toledo, Ohio a few years back. Needless to say, his performance was superb. Refreshing. Like enjoying a fudge-ripple ice cream cone—good old "vanilla" with lots of extra taste treats.

Since we believe there's a grand "flip-side" of life awaiting all of us sometime, we also know that a tall Texan will inevitably be there to stretch out a big hand of welcome when that time comes.

In this particular issue honoring the

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TRR-104 HONKY TONK SATURDAY NIGHT
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NATIONAL SQUARE DANCE DIRECTORY



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women of the square dance world, we wish to extend condolences to **Chris Guest**, who certainly played a large part in the personal and business success of **C. O. Guest**. We are pleased to announce that she promises the uninterrupted continuance of Kalox recordings.

Mark Clausing, Mountain Records artist and chief petty officer in the U.S. Navy has recently been transferred from New Orleans, LA to San Diego, CA. Before leaving New Orleans a special dance, the fifth "Rhinestone Cowboy Dance" was held in his honor. **Mark** is now stationed at Coronado Island, where he hopes to spend the next five years, at which time he will retire from the service and call full time, according to **Ada Clausing**.

Another young caller, **Rick Miller**, whose wife is **Loretta**, is being transferred from Elgin AFB in Florida to a location near Auburn University, Auburn Alabama, where he will complete a BA degree under an Air Force program. His former club in the Florida panhandle, the Bayou Shufflers, has appointed a new caller, **Ernie Griffin** from Panama City, who Rick says "...was Southern when Southern wasn't cool."

Pairs and Squares Square Dance Club of Dodge City, Kansas celebrated its 25th anniversary with a free square dance at the 4-H building in Dodge City in April, reported by **Lee** and **Evelyn Israel**.

Three couples were honored as charter members, the **Richard Longs**, the **David Whites** and the **Elmer Dirks**. These couples were presented plaques as a token of appreciation from the club members.

A surprise guest came during the evening, one of the callers who called for the club 25 years, **Harold Davis** and his wife from Golden, Colorado. **Harold** is still calling and called a dance in Hugoton, Kansas in May.

The club has a membership of 44 couples coming from all the towns surrounding Dodge City: Ford, Kingsdown, Bucklin, Mullinville, Greensburg, Wright, Spearville, Jetmore, Ensign and Cimmaron.

Presidents for 1982 are **Lee** and **Evelyn Israel**, Dodge City; vice-presidents, **Glen** and **Faye Gulick**, Bucklin; and secretary-treasurer, **Royce** and **Barbara Chapman**, Bucklin.



YELLOWROCK GOES NATIONAL

The Yellowrock Volunteers are members of the organization that hosts the annual Muscular Dystrophy Square and Round Dance in the Houston, Tx. area. The first dance was held in Aug., 1976 and has grown each succeeding year. The beneficiaries of this event are "Jerry's Kids," the thousands of victims of muscular dystrophy.

The 1982 dance will be held August 21 and 22 in the Albert Thomas Convention Center in Houston, Texas. All proceeds are presented on KPRC Channel 2 TV to the MDA in the name of square and

round dancers. The price of admission is a tax deductible contribution to MDA. In the past six years, \$35,000 has been contributed for patient services and medical research.

Callers are Bob Baier, Pat Barbour and Wade Dirver. Rick Goff is MC. These dedicated individuals contributed their time and energies each year for the round and square dance workshops, clogging workshop, exhibitions by the Rhythm Cloggers and the Clogghoppers, and a fun-filled roast of Bob Baier at the conclusion of the dance.

For additional information, call Yellowrock: 1-713-479-8465.

ALL-STATES SQUARE DANCE

Pioneer Days are celebrated in 29 Palms, California on October 15-16, and the Sand Shufflers are hosting their eighth annual All States Square Dance at Hayes Gym, Utah Trail. Callers will be Prairie recording artists, Al Horn and Johnnie Scott, with rounds by Caville Hutschens. For information, write to John Ames, 74012 Raymond Way, 29 Palms CA 92277.

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CLOG-A-THON

In April, the Rhythm Cloggers of Houston sponsored a Clog-a-Thon to earn money for the Heart Association. Gloria and Wade Driver, coordinators of the event and instructors for the Rhythm Cloggers, dove head first into this project with 55 participants. A total of \$2,529.10 in pledges and donations was collected; with more coming in, a grand total of nearly \$3,000 is expected. Top fund raisers were Helen Enlow, \$344.60; Allen Trappe, \$217.20; Jeff Kreps with \$190.80.

Wade Driver is the Task Force Advisor for the State of Texas Heart Association. He and Gloria became active after two of their children, Wade, Jr. and Tiffany, had corrective surgery for heart defects. Bob Boudreaux, news reporter for channel 13, was on hand for 1½ hours to emcee and participate in two clogging routines.

The Clog-A-Thon lasted four hours with a five-minute rest every half hour. During the breaks, prizes donated by Leather and Lace, Square Dance Apparel by Norris, Rhythm Creations, Rhythm Records and All Star Sports were awarded. Gary and Susan Truax were assistant coordinators of the event

for those who "danced to live to help others live to dance." *Fay Krenek
Houston, Texas*

DIRECTORY OF FESTIVALS

A new feature of the 1983 edition of the *National Square Dance Directory* will be a Directory of Festivals. This new section will include listings of special dances, festivals and conventions. The purpose of this section is to provide dancers with information about when and where festivals and other special events are scheduled. This listing will also give a contact for obtaining further information. The updated edition of the National Directory will be published in March 1983. The deadline for club information is November 1, 1982.

The current edition is now available at over 400 local square dance and western shops. For information, contact the Directory at PO Box 54055, Jackson MS 39208.

LAST CHANCE TO SIGN UP...

1982 CALLER COLLEGES

Aug. 5-8, Silver Bay, N.Y.

Aug. 15-21, Dillard, Georgia

Nov. 15-20, Fontana, N.C.

Write ASD for Information...

CAL GOLDEN'S

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July 12-16, Sight Calling, Hot Springs, Arkansas

For experienced callers

July 18-22, Jekyll Island, Georgia

August 1-6, Nova Scotia, Canada

August 15-20, Vineland, New Jersey

October 18-22, Hot Springs, Arkansas

November 15-20, Fontana Dam, No. Carolina

CALLERLAB CURRICULUM FOLLOWED

1982 CALLERS SEMINARS

August 27-29, Siouxland Callers Association

Aurelia, Iowa

September 3-5, Michigan Square Dance Leaders

Midland, Michigan

September 19, Golden/Oxendine Seminar

Columbia, South Carolina

October 23, Central Mississippi Callers Assoc.

Natchez, Mississippi

October 30-31, Rainier Teacher & Caller Assoc.

Tacoma, Washington

SQUARE DANCE WEEKS

September 12-17, Myrtle Beach, South Carolina

September 25-October 2, Dillard, Georgia

FESTIVALS & WEEKENDS

July 9-10, Seaside Squares Jamboree

Pensacola, Florida

July 23-24, Jekyll Fun Fest,

Jekyll Island, Georgia

August 13-14, Festival '82

Glassboro, New Jersey

September 24-25, Jamestown Camporee

Jamestown, Virginia

October 23, Bluff City Promenaders Festival

Natchez, Mississippi

November 6, Barren River Jamboree

Bowling Green, Kentucky

November 14, 9th Annual Golden Rocket

Columbus, Ohio

November 19-20, Funtabuou Fontana Fiesta

Fontana, North Carolina

January 7-8, 2nd Annual Jamboree

Panama City, Florida

January 22, Festival 1983

Mandeville, Louisiana

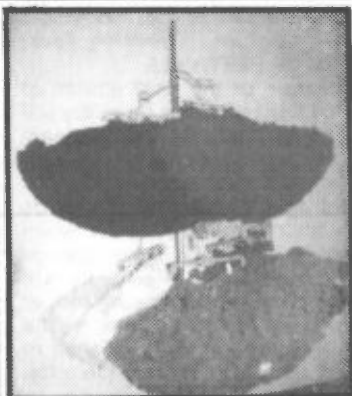
January 28-30, Indian Lake

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DATE-LINE

Ohio— 2nd AHCA Dance Benefit, July 11, Kolping Grove, 9158 Winton Rd., Cincinnati; Phil Kozlowski, Chuck Myers, Melody Butler, Russ Southworth, Pam & Dan Riley, to benefit the Assoc. of Home Care Agencies, 2400 Reading Rd., Cincinnati OH (513-421-3100).

Ohio— 11th Tip Top Twirl, Hiram, July 9-11; Art Springer, Bill Peterson, Frank & Phyl Lehnert, John & Marge Clever, Tom Rife, Write Tom & Pauline Burns, 1134 Tweed Dr., Akron OH 44319.

Colorado— Campout, Campo; July 16-17; Johnny Hayes (England). Write Rolla & Linda Hobart, Box 84, Campo CO 81029.

Vermont— S/D Weekends with Dick Leger, Fletcher Farm, Ludlow; July 16-18 (w/Erwin West), July 30-Aug 1, Aug 13-15 (w/Joey Casey), Sept. 3-5 (w/Roger Whynot). Write Bob & Vi Snow, Fletcher Farm, Ludlow VT 05149.

Michigan— URDC 6th National R/D Convention, Grand Rapids, July 22-24. Write Frank & Ruth Lang, 132 6th Ave., Williamsville NY 14221.

Georgia— Callers College, July 18-22, & Jekyll Fun Fest, July 23-24. Jekyll Island. Write Sharon Golden, PO Box 2280, Hot Springs AR 71913.

New York— Campbell Campout, Fairgrounds, Campbell; July 23-25; Bob Ellis, Mike Callahan, Dottie Reed. Write Bob & Nancy Ellis, 4564 Yautzy Rd., Stanley NY 14561.

Arkansas— State Convention, Convention Center, Little Rock; July 23-24; Arkansas callers, Wayne & Elaine O'Dell, Eddie Ramsey (styling & contra). Write Nadine Higgins, 6708 Westover Dr., Little Rock AR 72207.

Ohio— Mid-Summer Special, French Run School, Reynoldsburg; July 24; Art Springer, Dick & Gail Blaskis.

Wisconsin— American Folk Dance Workshop, Univ. of Wisc., Oshkosh; July 25-29; Don Armstrong. Write Shirley White, Koff Sports Center, Oshkosh WI 54901.

Nova Scotia— 3rd Canadian National Convention, Halifax; July 29-31. Write PO Box 9251 Stn. A, Halifax N.S., B3K 5M8.

Michigan— Soo-Z-Q's Council Dance, Loretto School, Sault Ste. Marie; July 31; Dave Lightly. Write Janice Tubman, 501 E. 4th Ave., Sault Ste Marie MI 49783.

Wisconsin— Fun on the Farm, July 31, DeForest. Write Helen Anhalt, 3718 Windsor Rd., DeForest WI 53532.

Tennessee— World's Fair Special, Allemande Hall, Chattanooga; August 1; Allen Tipton. Write Bill Brandtast, 109 Amhurst Ave., Chattanooga TN 37411.

New York— Callers College, Boonville; Aug. 1-8; Dick Leger, Louie Sequin, Roger Whynot. Write Charlie & Laurette Smith, 15 Servis Pl., Utica NY 13502.

British Columbia— 29th S/ D Jamboree, Penticton; August 2-7. Write Box 66, Penticton B.C. V2A 6J9.

New Orleans— 25th S&R/D Festival, Rivergate Center, New Orleans; Aug. 6-7; Gary Shoemaker, Jon Jones, Carmen & Mildred Smarelli. Write PO Box 50255, New Orleans LA 70150.

Mississippi— 20th Festival, Gulfport-Biloxi; Aug. 6-7; Marshall Flippo, Beryl Main, Tony Oxendine, John & Wanda Winter. Write Harold Smith, 4502 Kendall Ave., Gullport MS 39501.

Pennsylvania— R/D Weekend, Kalyumet Park, Clarion; Aug. 6-8; Frank & Phyl Lehnert. Write Kalyumet Park, RD 1, Lucinda PA 16235.

South Carolina— 3rd Waccamaw Jamboree, Aug. 13-14; Darryl McMillan. Write John Kelley, 1131 Blue Ridge Tr., N.Myrtle Beach SC 29582.

Continued on Page 64

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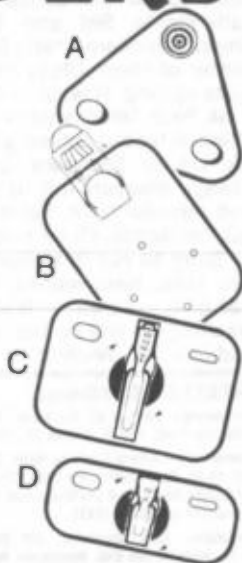
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MEANDERINGS, Continued

Springfield just in time for the dance. It was another good one in that choice hall built by caller/hosts Bob and Mona Carmack (See ASD May '81, p. 42-43). That place is buzzin' most every day. Even daytime Seniors call it their own. Early the next morning, on the KC trail again, I passed by the towns of Humansville and Peculiar. Makes me wonder if ever a guy from Peculiar married a gal from Humansville and raised a Peculiar-Humansville family. (Probably their kids moved to Odd, West Virginia.— Co-ed.)

Hays, Kansas— Back on the itinerant itinerary again, I drove from KC straight west, 6 hours, in another rental bug to arrive in Hays (near Salina) to do a whopper for the Poppers (Petticoat variety). Actually I went home for a day between this trip and the last, but it is too complicated to explain. Caller/hosts Francis (Blackbeard) and Julia Zeller gave me the *Inn* treatment, as well as a chill reception, apricot ple, and breakfast fit for royalty.

Kenmare, North Dakota— Caller Arnold Strebe had helped set up this ASD dance in northwest North Dakota, way up above Minot, almost on the Canadian border. After landing in Bismarck, I drove to Minot, stayed one night with Arnold and Nobuko, then drove to Kenmare to do the dance and stay with caller/hosts Sid and Elsie Ingerson. Smooth dancers. Pretty Danish windmill, center of town. Chilly night. Spring not quite sprung. (Tra, la.— Co-ed.)

St. Paul, Minnesota— Next stop, twin cities. A record-breaking 32 ☐'s again at the Carver Swingers. Love that area. Always pleasure-full to stay with Herb and June Johnson. Syl skillfully rounded out the dance. I'll be back.

Sorry to cut this short. We're hardly into May. Next month: Nevada, South Dakota, Iowa, Nebraska and Washington will be first out of the pen. And you can *de-pend* on that!

DATELINE, Continued

New Jersey— Festival 82, Glassboro; Aug. 13-14; Cal Golden. Write Lois Trout, 128 W. McNeal St., Millville NJ 08332.

Pennsylvania— Intro to Challenge Week, Cherry Ridge, Honesdale; Aug. 14-23; Dave Hodson, Ron Libby, Tim Scholl, Johnny Preston, Dan & Jane Bloom, Ed & Les Shearwood. Write Cherry Ridge, RD 2 Box 80, Honesdale PA 18431.

Wisconsin— 23rd Convention, UW Stout, Menomonie; Aug. 13-15. Write PO Box 640, Menomonie WI 54751.

Indiana— RAR Institute, Bloomington; Aug. 15-20; Easterdays, Palmquists, Sheridans. Contact Phil Phillips, 1125 Haven Rd., Hagerstown MD 21740.



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Lowell has entertained at dance clubs and conventions in the midwest, Canada, Hawaii and the Caribbean, and has made guest appearances on TV. The Fishers are currently leaders for three clubs in the Flint area: Belles and Beaux, the Hec Kaw Wees, the Locomotions in Durand. They conduct classes through the Carman-Ainsworth School District in affiliation with an adult education program.

The Fishers have four sons. In addition to square dancing, Lowell has worked thirty years for General Motors. Barbara assists Lowell in teaching square dancing, conducts the round dance programs at dances and is employed as a secretary at the Grand Blanc Veterinary Hospital.

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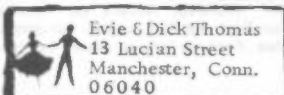
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Flip Side

SQUARE REVIEWS

by John Swindle

Happy 4th of July! We only had 16 records to dance to on this hot summer afternoon, with a real cross section of good sounds, good beats, interesting figures and their opposites. It's amazing how month after month the record producers continue to put out all these records that play such an important part in the activity. Do give them a listen!

MOUNTAIN MUSIC— 4 Bar B 6052

Caller: John Marshall

The instrumental is clean and absent of vocal accompaniment. It features an upbeat in the ending. John's figure was well-timed and metered. FIGURE: Heads promenade half, touch a quarter, boys run, swing thru, girls circulate, boys trade, boys run, bend the line, star thru, pass thru, left allemande, promenade.

FOR ONCE IN MY LIFE— Jo Pat 110

Caller: Bob Vinyard

JoPat Records gives us a nice sounding instrumental on this not-too-old song. Bob does a super job on the flip with a well-timed figure. FIGURE: Four ladies chain three-quarters, heads square thru, swing thru, girls circulate, boys trade, turn thru, left allemande, swing, promenade.

NOBODY'S PERFECT— Blue Star 2165

Caller: Nate Bliss

Key: D

Nate has a real winner in that this release is perfect for those hot summer night dances. A nice, smooth, even beat and a well-timed figure made this a joy to dance. FIGURE: Heads promenade half, square thru, right and left thru, veer left, chain down the line, slide thru, square thru three-quarters, trade by, swing, promenade.

FLOWERS ON THE WALL— Brahma 401

Caller: Bobby Keefe

Bobby's selection from the late 60's was well accepted by the dancers. This song, though cluttered up with instruments, has a super beat that just says, "Get up and dance!" FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, box the gnat, pull by, left allemande, weave the ring, do-sa-do, promenade.

WITHOUT LOVE— Thunderbird 222

Caller: Stan Russell

This Thunderbird release has a good danceable beat and is clean instrumentally. Stan's figure is

well-timed and not run-of-the-mill. FIGURE: Heads star thru, pass thru, split two, around one to a line, forward and back, pass thru, tag the line, face in, star thru, right and left thru, square thru three-quarters, trade by, swing, promenade.

I DON'T WANT TO BE ALONE TONIGHT— Dance Ranch 666; Caller: Al Stevens

This song, a fine new rendition of Blue Star 2053, is well done by Al. He pepped it up with his calling on the flip. FIGURE: Heads promenade half, square thru, do-sa-do, swing thru, boys run, ferris wheel, square thru three-quarters, swing, promenade.

I JUST WANT TO LAY MY LOVE ON YOU— Blue Star 2164; Caller: Vernon Jones

Key: C

This does not sound like typical Blue Star music. It has a different but good sound with lots of fiddle lead. A nice danceable beat is there, and the called side has a well-timed figure. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, eight chain four, swing corner, promenade.

BIG MAMOU— Lore 1201

Caller: Dean Rogers

A nice beat and good flip side calling by Dean made this an enjoyable record. This is truly a Cajun tune complete with a Cajun yell. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

TWELFTH OF NEVER— Grenn 12166

Caller: Dick Bayer

Only four figures and a middle break make up this late 50's song now released as an early 80's square dance. Dick's figure is well-timed, but one word of warning, this is not a standard 64-beat figure. FIGURE: Heads promenade half, lead right, circle four to a line, forward and back, touch a quarter, release the column, double pass thru, track two, hinge and flutter, crosstrail thru, walk by one, promenade.

HILLBILLY BOY (GIRL) WITH THE BLUES— Prairie 1045; Caller: Johnnie Scott

This instrumental has a nice danceable march beat. Johnnie does a great job on the flip with a well-timed figure. FIGURE: Heads flutter wheel, square thru, slide thru, spin the top, turn and left thru, square thru three-quarters, swing, promenade.

OKIE FROM MUSKOGEE— Roofers 110

Caller: Gerald McWhirter

Everything danced well, but our review dancers were a little confused on Gerald's opener because of a slightly different twist he used. FIGURE: Heads square thru, do-sa-do, curlique, scoot back, boys run, right and left thru, pass the ocean, scoot back, swing, promenade. ALTER-NATE: Four ladies chain three-quarters, heads promenade half, sides right and left thru, pass the

ocean, ladies trade, extend, all eight circulate, swing thru, swing, promenade.

DO ME WITH LOVE— Prairie 1055

Caller: Al Horn

Al uses a *hinge and flutter* very well. The beat is not a true S/D beat, but danceable. FIGURE: Heads right and left thru, crosstrail thru, around one to a line, right and left thru, pass the ocean, hinge and flutter, sweep a quarter, left allemande, walk by one, swing, promenade.

MOUNTAIN MUSIC— Mountain 19

Caller: Mark Clausing

This release was well done by Mark and features a *linear cycle*. In the middle break, he uses a drum beat and the *grand square*. There is vocal back-up on both the called and instrumental sides. FIGURE: Heads square thru, do-sa-do, linear cycle, slide thru, do-sa-do, eight chain four, swing, promenade.

RING AROUND YOUR NECK— Sun Ra 1016

Caller: Bob Poyner

Bob does a super job considering what he has to work with. The tune to this old '50's Elvis number is very hard to find, and in many places, the instrumental sounds more like "Fireball Mail." FIGURE: Heads promenade half, sides right and left thru, flutter wheel, sweep a quarter, double pass thru, track two, swing thru, turn thru, left allemande, promenade.

CHALLENGE CHATTER, Continued

your area is on the down cycle, it's time to band together and plan to reach back to help those who would like an opportunity to move up.

Another example is Buffalo, N.Y. Once a major mecca of challenge dancing, membership declined to approximately six couples dancing challenge in 1979. They started at ground zero and now have an active C-1 club. This is living proof that you can rebuild if you are willing to reach back.

The updating of the Callerlab lists has been completed, with the printing and distribution of the new C-3 list. These lists will stand for two years before they are revised. We found the tagline on the bottom of the official C-3 list to be quite interesting. "The calls on this list were selected by vote of C-3 callers throughout the country. At C-3, variations of calls on this list and preceding lists are acceptable. In addition, heavy use of currently popular experimentals will be considered normal at C-3 and callers may choose to use other selected calls they feel appropriate."

SHOULD I DO IT— Swinging Square 2379

Caller: Robert Schuler

This recording sounds good, both called and instrumental, but the beat is just not a square dance beat. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, girls trade, couples circulate, bend the line, pass the ocean, spin the top, girls turn back, promenade.

LIVING IN THE GOOD OLD DAYS— Blue Star 2166

Caller: Johnnie Wykoff

Key: F

Johnnie sounds good on the flip side of this well-done instrumental but we could not get his figure to work. FIGURE: Four ladies chain three-quarter, heads promenade half, sides rollaway, star thru, do-sa-do, all eight circulate, swing, promenade.

STYLING, Continued

other know that you enjoy dancing with him/her. Many couples do not have fancy styling as they dance, however they express their pleasure and enjoyment by looking happy. It is a pleasure to watch them. Dancers who are expert dancers and know all the latest routines and many extra styling maneuvers, yet do not look as if they are enjoying themselves, are really not pleasurable to observe at all. Remember to be happy and smile— it can be contagious!

We read an interesting article this month written by John Hendron, entitled, "Advanced Dancing Can Be Smooth." The article is directed at callers, suggesting they reduce their calling tempo. John says in the article that in the last six years he has reduced his tempo from 140 to 130/132 beats per minute. The results are that he can actually see his dancers moving to the beat once again. After reading this article, we are curious and anxious to go to a John Hendron Advanced Dance, for it has been probably ten years since we have danced to his choreography. For a copy of the article, either contact the author or *Chain Reaction*, 4 Caldwell Crescent, Brampton Ont. L6W 1A3.



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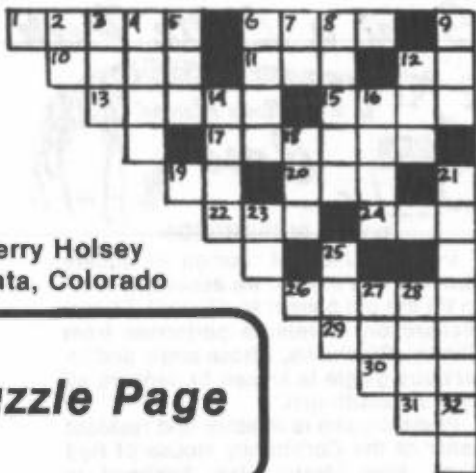
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Puzzle Page



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- Highest card in the deck
- Preposition
- Annoying persons or things
- Twining plant
- To give aid
- The (Sp. masc.)
- Pounds per square inch (abbr.)
- To put or place
- Boxing term (abbr.)
- Dance craze of the 70's
- Chimney residue
- Opposite of yes
- Behold

DOWN

- Short for commercial
- Slang for talk
- A trunked plant
- Affirmative reply
- Opposite of soprano
- Alternating current (abbr.)
- Popular bluejeans brand
- Female deer
- Dynamite
- Opposite of short
- "What time --??" (2 words)
- Short for a secret agent
- Popular dance of the 70's
- Short for Albert
- Not hers
- A father's male child
- Between cold and hot
- Overdose, for short

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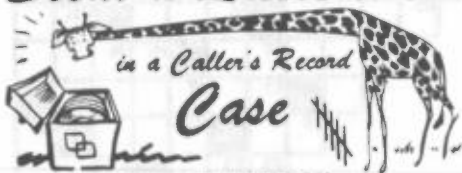


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Steal a Little Peek



TOOTS RICHARDSON

In recognition of women in square dancing this month, we especially wish to tip the old bonnet to "Toots" (Elrene) Richardson, a veteran performer from Clinton, Oklahoma, whose smile and infectious giggle is known to dancers all over the southwest.

Presently she is director and resident caller of the Community House of Red River, New Mexico. Her husband is Maurel Lee and she has two sons, Dean (30) and Jody (28), as well as four grandchildren.

She has been calling for 24 years, and calls for three clubs in Oklahoma: Hydro Hi-Steppers and Bison Twirlers of Leedy, and Red River Rounders of Sayre. She is a Callerlab member, was president of the Oklahoma State Callers and Teachers Assoc., and has called at festivals all over Oklahoma. She has taught literally thousands to dance.

Toots has recorded on Bee Sharp and



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UNDERLINING

THE CALLER NOTE SERVICES

Barry Wonson in **Figuring** features MS routines that will fit any standard 64-beat singing call figure:

Heads promenade $\frac{3}{4}$, round the square Sides right and left thru, full turn Circle up four and make a line of four Right and left thru, turn 'em, curlique Circulate one spot, boys run right, swing Swing that doll around and promenade... (Add 16-beat tag here...)

Heads promenade $\frac{3}{4}$, round the square Sides right and left thru, turn 'em, then Double pass thru, cloverleaf and Centers swing thru, turn thru Left allemande corner, do-sa-do at home Swing the corner lady, promenade home (Add 16-beat tag here...)

In **SDDS**, John Strong makes an interesting comment gleaned from Caller-

lab: "Two trends seemed to emerge, one a leaning away from "freezing" future lists so that they can more readily reflect current trends, and secondly the need for more innovative calling and choreography at the MS level. Quite a bit of discussion was held on whether the QS list should follow the Plus list as this seems to be the way instructors are teaching. The conclusion, although not yet firm, seems to be that there will be a new Plus level QS list. It is a fact that the MS QS list just does not get the attention it should."

News 'n Notes from Connecticut offers ideas for dancing the Plus program *left-handed*:

Zero line, Dixie style to an ocean wave Fan the top, grand left swing thru



Bob Vinyard

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(with Joe)

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NEW RELEASES:

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JP503 SUNSHINE/MOONSHINE, Hoedown
JP109 SEE YOU IN MY DREAMS— Bob
JP209 COUNTRY WASN'T COOL— Joe

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JP1000
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JP301 ALL OF ME— Loehrs
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JP206 I FEEL BETTER ALL OVER
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JP204 GONNA HAVE A BALL
JP203 ALL AT ONCE IT'S FOREVER
JP202 TULSA TIME
JP201 WHEN YOU SAY LOVE
JP1977 ALL I EVER NEED IS YOU
JP402 FOUR IN THE MORNING
(with Bob)

Joe— Booking New England area
September 1983 & 1984

All left hinge, centers box circulate
 All girls run left, zoom, centers pass thru
 Veer right, couples cast off $\frac{3}{4}$
 Zero line or left allemande.....

Zero line, pass the ocean
 Girls left hinge, Boys U-turn back
 Diamond circulate (left)
 Boys left swing thru, dia. circulate (left)
 Girls left swing thru, flip the diamond
 Boys circulate, recycle, left touch $\frac{1}{4}$
 Boys U-turn back, zero line or left alle....

Gene Trimmer ends **Mainstream Flow** with "something for those who become discouraged because someone puts them down or they find the work and study of calling a bit demanding. It's called 'The Hard Way.' It is comparatively easy to prosper by trickery, the violation of confidence, oppression of the weak, sharp practices, cutting corners, all of those methods that we are so prone to palliate and condone as 'business shrewdness.' It is difficult to prosper by the keeping of promises, the deliverance of value in goods, in services, and in deeds, and in the meeting of so-called 'shrewdness' with sound merit and good ethics. The easy way is efficacious and speedy, the hard way arduous and long, but as the clock ticks, the easy way becomes harder and the hard way becomes easier, and as the

calendar records the years, it becomes increasingly evident that the easy way rests hazardingly upon shifting sands, whereas, the hard way builds solidly, a foundation of confidence that cannot be swept away."

NCR looks in depth at *red hot*, and suggests getting into the basic these ways:

Men star left, pass your partner
 With the next one go red hot...
 All pass thru, all partner trade and roll
 Pass thru, go red hot...
 Allemande thar, shoot the star
 Go red hot...
 Rollaway, square thru three-quarters
 Partner tag, go red hot...
 Zero line, right and leftthru, rollaway
 Square thru six hands, go red hot...

A comment from Callerlab from **Minnesota Callers Notes**: "It had the opportunity to attend a festival and observe how others call. I was astounded how they call a Plus 1 and 2 tip. It was nothing more than a close-order-drill sergeant giving out commands. One basic at a time, wait til they all get there, then call another command. He could have added 'When you get there, do this, when you get there, do that.' He was just adding time to basic movement. He was calling a stop-and-start dance all evening long."



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- LM143 ONLY ONE YOU— Mac Letson
- LM144 WALKING DREAM— Tom Miller
- LM145 PRETTY LITTLE WOMAN— Larry Letson



Bill Claywell

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- BA301 TWO STREETS— Don Jochum
- BA501 BEAUMONT RAG (Hoedown)
- BA203 I SAW THE LIGHT— Gil Crosby
- BA103 SIOUX CITY SUE— James Maxey
- BA201 NATURAL HIGH— Gil T. Crosby
- BA101 HISTORY OF SHIRLEY JEAN— James Maxey
- BA102 PICK THE WILDWOOD FLOWER— James Maxey
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- BA104 LIVING ON EASY STREET— James Maxey

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DANCING TIPS, Continued

an important part of it.

Years ago it was realized that competition is not desirable in our hobby, so competition for best square, best club, best caller is not used. In days gone by, some tried this but it proved disastrous. One caller won the designation as World's best Caller at a country fair. He tried to use that in his advertising and it wasn't long before he wasn't hired at all.

We are not competing to be the best dancers or the best callers. We are try-

ing to have fun and enjoy one another. Remember that, and you won't need to worry about being first with a new call, a new round dance or about being the highest level dancer in the hall. You're a square dancer— just enjoy it. Many wonderful people are doing just that. That's why square dancing is still growing.

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32nd CONVENTION, Continued

conditioned. It's the second largest such facility in the world. I think there's a warehouse on Guam that's bigger than the Kentucky State Fair and Exposition Center, but that's all."

Davis said the 32nd National has been assured by the hotel and motel people that they won't raise their prices when the square dancers arrive in Louisville in June of 1983. "We can't control the food places, though," he said, "but I don't think they'll be unreasonable. They don't have to be. We told them to be sure to have plenty of food on hand because square dancers are known as good eaters. We went to a national convention one year and the whole city ran out of food by 5 p.m. one day. We've told the people here about that."

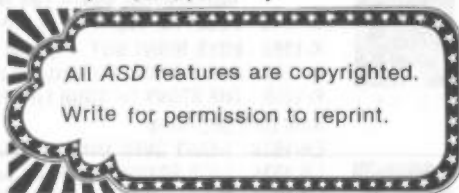
Davis said that while he expects the 32nd National to make money for the Kentuckiana Square Dance Association (Louisville is across the Ohio River from Indiana... thus, Kentuckiana), that's not the main idea. "The big thing is that it's a chance for us to do a really good job," he said. "It's a chance for us, our city

and our association, to prove that we can do it. Call it civic pride."

So the Louisville area dancers go on, getting ready to make Louisville "The Place to Be in '83." And the fact that they don't get paid is no big deal.

"Heck," Carty told one committee member, "I'm making twice as much as you are. You're getting zero and I'm getting double-zero."

Key personnel for the 32nd Convention are: Russ and Roberta Carty, general chairmen; Clyde and Jean Elzy, asst. general chairmen; Charles and Jean Marcum, business; Bill and Ruth Dunn, registration and housing; Dave and Carole Hommel, education; Wayne and Susan Osting, services; Paul and Ruth Embrey, program; Bill and Juanita Beach, social & special events; Don and Ginny Copler, publicity.



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ENCORE, Continued

10 YEARS AGO— July 1972

This "distaff issue," now traditional for July, contains many pictures which are much better than a thousand words to describe current fashion in square dance dresses made by both pros and amateurs. A review must fall back on words— colorful, ultra-feminine, slimming, much originality, ruffles, mostly gathered skirts, easy-care fabrics, border prints, lace and counted cross-stitch on gingham. ***

John Jones of California asks, "Why formalities?" He answers his own question, "According to Gertrude Stein, 'a rose is a rose is a rose.' And Shakespeare was of the opinion that, 'A rose by any other name would smell as sweet.' But people are different. If they dress in a certain way, they tend to act in accord with their attire...we get a lot of enjoyment out of dressing in the full regalia of square dancing and looking the part thoroughly. But the benefits of apparel go beyond that. When a person is all dressed up in a complete costume, he

actually views himself in a different light...he actually gains confidence from thinking of himself as a full-fledged, no-f fooling square dancer instead of merely someone who is doing a little dancing. A rose may stay the same, but we change. We vary with circumstances, surroundings and trappings...

"Formality overdose becomes stiff-ness and spoils the fun. But on the other hand, abandonment of formalities eventually leads to downright sloppiness...If the jettisonings of formalities continues, we soon will be dancing in loin cloths and G-strings. ***

This month we hit the jackpot: new idea— reverse flutter wheel; new gimmick— spin chain the gears.

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dare ace td
pests vine
e assist
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Fred and Kay have been round dancing and teaching since 1965 and conduct two basic classes per week. Their clubs meet following the classes, and class members are encouraged to stay as long as they wish and dance any dances they know. The Haurys cue regularly for other clubs and special dances, and have cued, emceed, showcased and taught



workshops on local, state and national programs. They have been panel members and moderators at national conventions.

Fred's most significant accomplishment was to write a 188-page reference manual, titled *ABCs of Round Dancing*, containing over 1000 ballroom and round dance articles, descriptions and definitions. The Haurys initiated action to organize the New Mexico R/D Association and served as chairmen for two terms. They are members of DRDC, Roundalab and URDC, and have choreographed 12 published round dances. They believe everyone who likes to move to music should try round dancing and give it a fair trial. Round dancing is easy, even with two left feet, if you "mind the music and the step."

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FORMATION: Couples in a circle, all facing center.

MUSIC: Any 64-count sequence.


- A 8 Just the ladies forward and back
- 8 Now the gentlemen forward and back (as the gents come back into the ring, they turn to face out, taking hands with ladies on either side, forming an alamo ring).
- A 8 Balance forward and back, turn half on the right (men are facing in, ladies facing out in a ring)
- 8 Balance again, turn half on the left.
- B 8 Give right to the next and allemande right.
- 8 Change hands and allemande left with same one, don't let go.
- B 16 Gentleman sweep up that lady with your free right hand and promenade her. At the end of the promenade, the gentlemen are ready to use same right hands to send ladies to the center to begin again.

NEWS, Continued

CALL IT ONE FOR THE RECORD BOOK


It's official! The Guinness Book of World Records says 18,520 people do-sa-dooded their way to a world mark in Seattle last June. The aerial photograph of the dancers in Memorial Stadium helped confirm the number. Marv K of Bellevue called for the dancing.

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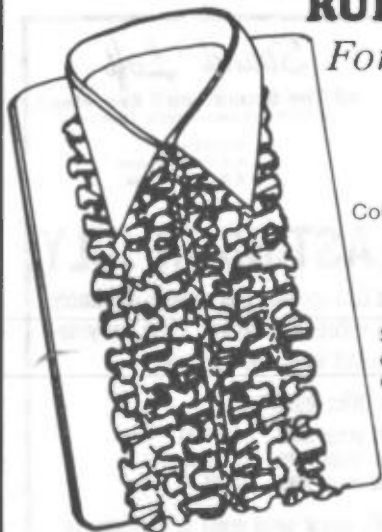
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Salida CO; July 9, Edith & Paul Brinkerhoff
Lolo (Missoula) MT; July 11, Ray & Afton Granger (½)
St. Albans VT; July 24, Mike Trombly
Wilmington NC; Sept. 3, Howard & Alice Worthington
Pekin IL; Sept. 10, Dean & Sharon Larimore
Johnstown PA; Sept. 12, Richard Knavel
Berea (Cleveland) OH; Sept. 13, Lou & Al Jaworski
Anderson SC; Sept. 17, Doyle McGaha
Wausau WI; Sept. 22, Bob & Pauline Holup
Park Forest (Chi.) IL; Oct. 4, Donna & Duane Rodgers
Wyoming MI; Oct. 5, Joanne Humbarger
Raleigh NC; Oct. 8, Martha Derbyshire
Belleville IL; Oct. 15, Joe & Marilyn Obal
Ogallala NE; Oct. 17, (aft.) Bernard Beckius
Columbia SC; Oct. 29, Barbara & Laverne Harrelson
Monroe LA; Oct. 30, Tom & Dawn Perry (½)
Toledo OH; Oct. 31, Jack & Lil May
Berlin PA; Nov. 21 (aft.), Roy & Ruth Romesburg
London, Ont; Nov. 26, Ken & Mary Brennan (½)
Deerfield FL; Jan. 2, Jerry & Pat Seeley
Gainsville FL; Jan. 3, Paul & Amanda Greer (½)
Zephyrhills FL; Jan. 6, Bob & Dee Barnes
Virginia Beach VA; Jan 21, Contact to be named
Gulfport MS; Feb. 4, Bruno Trujillo
Atha FL; Feb. 5, J. Paul & Edith Griffith
Sebring FL; Feb. 6, Max & Pat Newgent
Orlando FL; Feb. 7, John & Linda Saunders (½)
St. Augustine FL; Feb. 8, Hayes & Vi Herschler (½)
Key West FL; Feb. 9, Don & Marguerite Wiley
Naples FL; Feb. 10, H. Williams, Russ Barber

Mission TX; Feb. 19, Dean & Peg Robinson (½)
Augusta GA; Feb. 23, Dan & Mary Martin
Stone Mt. GA; Feb. 26, Jack & Fran Line (½)
Columbus OH; March 6, Roberta & Dick Driscoll
Plainwell MI; March 16, Howard & Juanita Cowles
Carlsbad, NM; March 18, James & Thelma Gilly
Los Alamos NM; March 19, Bob & Marilyn Gill
Alamogordo NM; March 20, Ron & Viv Gilsdorf
Springfield, MO; March 23, Bob & Mona Carmack
Altoona, PA; April 7, Julia McIntire
Sidney, NE; April 11, Mal & Shirley Minshall
Ruskin NE; April 12, Elliot Kruitzfeld
Minden NE; April 13, Elliot Kruitzfeld
Charleston WV; April 20, Erwin Lawson
Parkersburg, WV; April 22, Keith & Karen Rippeto
Tifton GA; April 22 (tent.)
Jackson TN; May 10, Ray & Bettye Hopper
Nashville TN; May 11, Gary Kincade
Madison SD; May 16, Geraldine Fischer (½)
Rapid City, SD; May 17, Bruce & Carol Phillips
Tri-Cities, TN/VA; June 5, (tent.)
Kilgore, TX; June 18, Tim Tyle (½)



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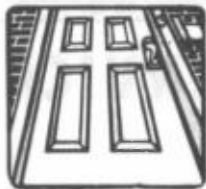
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by Mary Jenkins

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White Dress," "The Menfolk, Bless 'Em," and "Other Parts of the Pea Patch"— all have a great deal of helpful information and things you may not have thought of before.

The several diagrams will help in construction of the special square dance clothes and accessories. Many of the remarks and comments in this book are very humorous and you will enjoy reading it, as well as finding it well worth the cost.

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Gently she scolds, gently she praises
One kid or four, painstakingly raises.
And vastly more task-ly than the ol' gal in the shoe,
She obligingly "brings up" a husband, too.

For he needs a word of comfort when beaten,
A caution or scold about calories eaten.
A nudge when he's down, a pat when he's up,
'Midst baking a cake and shaking the pup.

Pretending concern when the doll's got an ache,
Enduring a hoedown she'd rather just break,
Math problem solved here, sew a patch there,
She hardly has time to come up for air.

Yet patience, devotion, so deftly she mixes,
One wonders, when promptly the screen door she fixes,
How this frail femme, determined and wise
Could be such a force? Joan of Arc in disguise?

Her day has just started, there are meals to be got,
And cleaning and laundry and groceries bought.
Then a call from the pastor "I know you don't work,
So please chair this committee, you wouldn't dare shirk."

No time for a nap, just coffee to brew,
Kids home from school, how the time flew!
Then comes old "grouchy," home from the "jungle,"
She gives him a kiss in exchange for a grumble.

"What's for dinner?" he growls, "Please press my pants;
I need a quick snooze before calling that dance.
Remember the cookies, remember the rounds,
I've got a new Red Boot— hear how it sounds."

Now it's dinner, bath, dishes, and kids off to bed,
Pick up litter, plus sitter, slip skirts over head;
Put on a fresh face, remove the sly smirk;
Imagine the nerve— to think "women don't work!"

Off in the Olds they backfired with a burst,
A new Lincoln could wait, the Hilton comes first!
Now to cheer and advise, with feminine wiles,
Psyche-up for the dance as they roll o'er the miles.

How subtle, how tender, she bends to the chore,
The "bear" is a "lamb" as they stride through the door.
His "public" is waiting, the glory is sweet.
She smiles a smug smile and starts her retreat.

If only they knew, this gal in the chair
Is largely the factor for putting him there.
But credit is sparse, accolades thin,
For the woman behind the man— what a sin!

Rise up, you legions of dancers, world-over,
Osaka to Tampa to white cliffs of Dover.
Give credit and honor to each caller's spouse,
Doing lion's work, getting paid like a mouse.

Yes, callers' taws, so demure, so devout
Are worthy of orchids, a cheer and a shout.
As Harvey would comment, "Who's due the real glory?"
Now you've been given the REST OF THE STORY.