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AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE
WITH THE SWINGING LINES

VOLUME 37, No. 8

AUGUST 1982

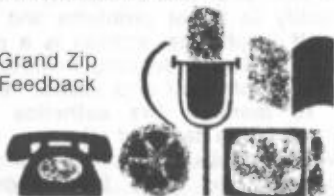


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Member of NASRDS
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AMERICAN SQUAREDANCE Magazine (ISSN 0091-3383) is published by Burdick Enterprises. Second class postage paid at Huron, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$9.00 per year. Single copies: \$1. each. Mailing address: Box 488, Huron OH 44839. Copyright 1982 by Burdick Enterprises. All rights reserved.

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CO-EDITORIAL



Transition time is here! The big event of the past square dance season is over; the report on the 31st National Convention is in this issue. The new dance season is 30 days away, and this issue contains thought- and action-provokers for the promotion of square dancing as the season approaches.

Square Dance Week is September 20-26, 1982. Observe it! Celebrate it! Let your community know that it's a special time for you and your club. So many "special" weeks are celebrated—National Pickle Week, Secretaries Week, Sausage Week. It's up to us to make **Square Dance Week** a special event. The official date is a tool; dancers must build with it.

The fact that the square dance is now the National Folk Dance is also a tool. It "gives us clout." But the national media have been quite uninterested in this recent event, as you may have observed from the lack of publicity for our "happening." It's up to us, as it usually is, to make use of the knowledge and to make the rest of the nation aware that it has a national dance. Square Dance Week is the ideal time to do this!

"Promotion and perpetuation" of square dancing is a phrase often used at square dance conferences. After we promote, how do we perpetuate the activity? One simplified answer is to make the dance activity as pleasurable as possible, from the first class through many years of club membership. The ways to do this would fill editorial columns for a year or more, but undoubtedly are summed up in one sentence—The Golden Rule. "Do unto others as you would have

them do unto you." Be welcoming and kind and helpful and caring. If we may coin a phrase: *Follow your neighbor and spread...joy!*

Those dancers who care about square dancers as well as square dancing have the future of our activity in their hands. Other aspects of the future may also rest, in part, with square dancers. People need recreation and sociability; the opportunity to forget problems and lose oneself in physical motion is a great necessity. Square dancing provides this benefit to physical and mental health, not to mention the esthetics and heritage of the dance at all.

We think square dancing is a perfect answer to the need for friendship, sociability, wholesomeness, a feeling for our heritage, an inner sense of worth, physical exercise, movement to music and just plain fun. Let's tell the world about it during Square Dance Week '82!



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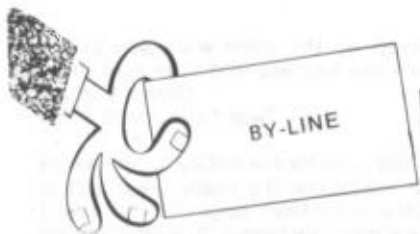
WP-06 I GOT A RIGHT TO BE WRONG
by Gary O'Connor

WP-07 IT'S WHO YOU LOVE
by Gary O'Connor

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Dist. by Corsair-Continental Corp., Box 644, Pomona CA 91769

Twelgrena Enterprises, Box 216, Bath OH 44210



The "Observe and Celebrate" article by **Harvey and Gerry Hanggi** of Minnesota started it all. The **Hanggis** are the LEGACY chairmen coordinating the promotion of Square Dance Week, 1982. Then the "50 Ways" proposed by **Stan** in a Callerlab discussion seemed to fit right into the theme of "promotion." Another promotion idea, written in "State Line," follows right along.

Harold Bausch talks about tips for teaching dancers; **Al Riendeau's** discourse on "angels" is apropos for both round and square dancers. Then we approach the question of club leadership as **Bob McNutt** tells us how to make responsibility more appealing. **Harold** is a regular feature writer for *ASD*. **Bob's** concern has long been with dancer leadership; he is one of the originators of the Washington State Leadership Seminar.

One of the highlights of the Detroit Convention for your editors was meeting **Bev Warner**, our often-featured writer, and her husband-caller, **Chuck**. We're happy that **Bev** will continue writing now that her stint on convention publicity is over. This month's "Hemline" and "Feedback" are hers.

May you all find in these pages at least one good idea for bringing one good couple into our good hobby, so you may show these new dancers the wonderful world of square dancing!

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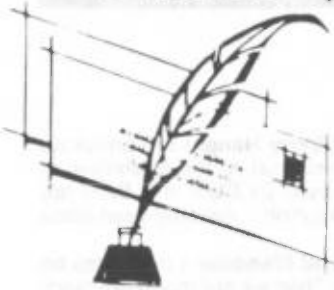
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Gerald V. Hurst
Twin Falls, Idaho 83301

Thank you for the notice of renewal re your magazine. It's really great and is usually read from beginning to end. I have accidentally been a little slow getting the remittance away. I hope it does not cause a miss out on any copies of the publication.

G. McDonald
Cairns, Queensland, Australia

What a June issue- I can't thank you enough for the kind words, using the photo on the cover and for printing my material...The whole state of Michigan thanks you.

Bev Warner
Saginaw, Michigan

...I enjoyed "Rave" in June issue, just as much as I enjoyed it the first time I read it in a recent issue of *New Mexico News and Notes*. Hope you give credit to original publication if you are aware of when it was first published.

Sorry the Bob Fisk weekend in Nutriosa, Az., July 11-13, had to be cancelled. It was too late to notify the magazine. Hope no one was inconvenienced.

Keep up the good work, but please don't make the print in "Date-line" any smaller. However, if it is necessary to print it that small to include all the happenings, guess I'll just have to get a magnifying glass.

Betty Cressler
Phoenix, Arizona

ED. NOTE: You're right— the small print is due to the large number of events and the limited space in which to print them. This month's list is especially long, with many Labor Day Weekend events.

We would like to place our name in your book as a point of contact.

We have been dancing 19 years. We have been President of our area district and have also worked on the Oklahoma Federation Board for about 13 years.

We do a lot of traveling to other areas to hear different callers.

If we can give a tip on dancing in this area we would like to help.

Dale & Ruby Boatwright
Lawton Oklahoma 73501

I appreciate your frank critique of square dance records. It has proven very valuable to me in choosing records that I do not have the opportunity to listen to before purchasing.

However, I am surprised that your dancers did not complain about Wade Driver's "Luxury Liner" with its 63 beat instrumental. Every time the dancers begin a new figure or break they must skip their feet to get back on beat.

As a caller I teach my dancers to walk to the beat of the music, and this kind of recording is confusing to them and to me.

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Meanderings with Stan



time plays funny tricks on people. Here it is early June and for magazine purposes we must *think August*. Summer is almost over as you read these limp lines, but just starting as they're being written. What happened to spring? Funny. Phenomenal. Sobering. March, April and May are gone. Someone please help me find 'em....

I've been moving in the fast lane all spring and haven't stopped to smell a rose or even a dandy daffidillion (You're mixing your *meta-flowers* again, Stan.— Co-ed.) along the way, I'm sorry to say. Seasons move faster when you're past forty. I'm in that category. (And *then* some!— Co-ed.)

Our June *convention* issue went to press. Then our July *distaff* issue. And now our August *class kickoff* issue is here. How about that? Well, I'd better not dillydally with this dipsy diary too long, or suddenly September will be lifting my latch and tugging my shirt-tail before I can gulp my Geritol, spoon my prunes, and bid farewell to August.

Columbus, Ohio— After the central states swing of last month (Kansas, North Dakota, Minnesota, etc.) I did a couple of quickies near home by car. The Chuck Wheelers (named after caller Chuck Marlow) had set up a dingdong doggone Gahanna spring thing for a few of us, who also shuttled back and forth to Dayton's Buckeye Convention, on tap the same weekend. That was the Saturday I learned that when "*Smoke Gets in your Eyes*" you can't outrun old "Running Bear." (Sounds like an inside joke.— Co-ed.)

Monroe, Michigan— A short run in the other direction, up Detroit way, I called a small one with Ron Shaw for the Stateline Steppers of Monroe at MCC College. The crowd just failed to show that night. Can't win 'em all. I had a tasty restaurant meal en route, however. (Could we say ole Stan got his *goose cooked* by the *Michiganders*?— Co-ed.)

Elko, Nevada— It was another of those days! (Remember Westcliffe, Colorado last month?) 5:30 a.m., jump from a comfy bed at home and eat a fast breakfast.... 6, drive to Toledo airport to catch the Denver-bound silver bird.... 7:30, fly via Denver to Salt Lake City.... Noon, rent some *wheels* to drive a long westerly leg to Elko.... 6:30, arrive at the home of caller/hosts Phil and Betty Aranguena.... 7:30, do the dance.... 11, after party in a local restaurant.... 12 p.m. (3:00 a.m. Ohio time), hit the sack like a sack o' cement!

Small but swell Sagebrush Spinners crowd. Phil and Betty are doing an A-1 job in that small area midpoint between Salt Lake City and Reno. (A-1 means *level-best*, not dance level here.) Decorations were by Jackie, Chris, and Betty; ticket sales by Evalyn.

There is no *elk* in Elko, folks; but there's *gold* in them thar hills, and lots of casinos to help you lose any you find. Gas is high, but a phone call is still a nickel. Coffee is a dime if you buy it at a gas station or a casino.

On the five-hour run the next day, across the albino flats, returning to Salt Lake City, at times I felt like a *Shaker* in the *Pour House* dreaming of a *White Cloud* home. In fact, it reminded me of Elvis. (Elvis?— co-ed.) Yes, you know— "*iodized* by the millions." (I wish I hadn't asked.— Co-ed.)

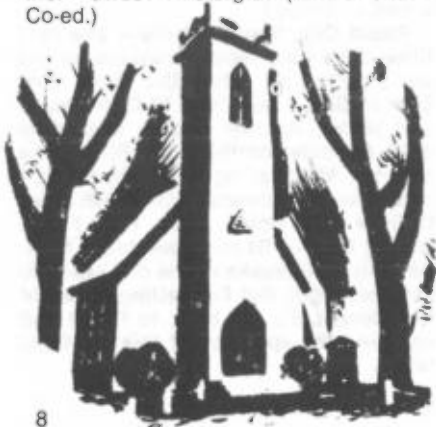
Rapid City, South Dakota— The next three days were record-breakers for the old shuttle-bum. After the drive from Elko to SLC, I flew from SLC to Denver and rented another choice chariot to drive 440 miles northward to Black Hills country. After calling rapidly in Rapid, I highailed it eastward another 665 miles to little West Union, Iowa. Then I took the big leap— 768 miles westward to little Dalton, Nebraska in one day, ready to call that night. But I'm getting ahead of the story. Let's get back to Rapid and spell out the specifics of this strategic tale....



I literally rushed past Rushmore this trip (See ASD, June '81 p. 7), but I could rush-no-more when I got a monumental glimpse of Crazy Horse, which at this point is more of a *bluff* than a *rock-bottom* reality. (Pretty Swift stuff, Stan.—Co-ed.)

The Sunday pre-PM Curly Q ASD MS/QS E-vent was T-terrific with 16 □'s there. Thanks a-plenty to Dennis (Q'er), Andersons (R-Rangers), Goldsmiths (prexy/hosts), Bill (The Show must go on....), Bruce (pro Jet-Setter), Emily Z. (ace intro-deucer), and Diana F. (door doer), plus the other chiefs 'n chefs 'n chauffeurs who made my day delightful.

After that long trip eastward across South Dakota and most of Iowa, just before I got to West Union, I pulled up to an interesting sight, the "Little Brown Church in the Vale," in Nashua, Iowa. After such a long jaunt it was refreshing to walk into the ageless edifice, cool, quiet, alone, and think back to fond childhood images and *remnant-iscences* of half a hundred years ago. (Gosh, you are old!— Co-ed.) I must say you can find some of the nicest people at church and at square dances. Interestingly, most turn out to be the *same* people at both of those laudable institutions. Goodly ghosts were abundant in that sanctuary. As I sat in the back pew just for old time's sake, I seemed to hear a faint whisper: "Stanley, you'll have to stop drawing those funny pictures in church or you'll have to sit up front with me." Sweet nostalgia! (Who's she?— Co-ed.)



When I drove on to **West Union, Iowa**, it was 7 p.m. and both motels were full, but the Maples, 8 miles south, had one lonely room in the one motel in the one-horse town of Fayette. Never had a shower and a brief rest felt better. There was a fair fairgrounds crowd for the Swinging Squares affair that night. Bob cued-to-cure-ya' blues! *Applemans* coordinated my visit and *seed* to my *Delicious* comfort. (That's a *Bald-winner* from baldy.- Co-ed.)

Dalton, Nebraska— I hereby promise not to drive 768 miles in one day and call a dance that night again (until the next time.— Co-ed.) because it ain't healthy for man nor beast, but fortunately caller Mal Minshall and Shirley ("Sam" to her friends) got things started before I dragged in at about 8:15 p.m. After a rootin'-tootin' Dalton ASDance in the old Legion hall, we shot back south 15 miles (total miles driven now for the day: 798) to Mal and Shirley's home in Sidney where I collapsed for a good night's sleep.

Grand Island, Nebraska— Today's skipping schedule included another 550 mile round-trip drive from Sidney to Grand Isle to Sidney, but fortunately Mal accompanied me and took the wheel for a good chunk of the trip. Caller/cuer/hosts Dick and Virginia Busboom had set up an ASDance in their beautiful new Circle-B square dance hall (more on that later). Some of the expected crowd were out planting corn that night, but those who came got a *corn plant*-ation ration right there in the Busboom station.

Spokane, Washington— It was a bare *flutter-wheel* off to Denver, a scant 150 miles west from Sidney, after the long drives of previous days. I think the car rental people were a little surprised at the total miles driven, about 2600 in about four days, but luckily for me it was a "no-mileage" car. Off I flew to Spokane, where I was to do a new dancers' *do* at the spacious Western Dance Center, one of my favorite big hall ballrooms, just for square dancers. (At their famous Salmon Bake Bash each year even the salmon rejoice to the *tuna* "Rosalie's Boat." Sorry, Charlie!) (I'm sorry, too.— Co-ed.)

Colbert, Washington— Two nights in the same general location were especially refreshing, and it was pure pleasure to stay for the duration with Jim and Donna West, my caller/cuer

hosts in their huge WEST-NORTH hall north of Spokane. (Clever name, eh?) The second night had been labeled "plus," and the whole atmosphere was fun plus smooth plus friendly plus *plush!* The Wests are well-respected leaders in Washington (ASD, April '81, p.12) and are among those who brighten the corners of our square dance land, coast to coast, giving this old *rec form* of ours a people-oriented flavor second to none! (Amen.— Co-ed.)

At last, it was time to terminate the western tour, after about ten tendon-tenderizing days on the road route, so I flew home to prepare for a southern swing.

Tifton, Georgia— It was *treat-mendous* to get back to Tifton again for the annual roundup of the Stallion □'s, and call another ASDance at the ABAC gym on a sizzlin' barbecue day. A dashin' Delta dart had landed me in Atlanta after which I Dodged south to Tifton. Caller/hosts Ed and Wilma Hawkins set up the deal this year and laid out the welcome mat, since the Reuters are motor-rotoroute-ing on a global basis, enjoying retirement.

Fayetteville, North Carolina— The road got a little long today (8 hours) from



Tifton up through GA and SC and into the Fayetteville (Say "Fate-v'l" *fast* to sound like the natives.) where I called one for the "5th" Association (Fifth *Friday*, Hepsibah, that's all!) which included a number of area clubs. They dance with spunk and spirit there. Red hot spinning tops. Callers Reggie, Ed, and Vance dropped in. Nora cued off the cuff. Charles Luther was my contact. Carolyn McNight covered the door. Tom and Cassie Barnes gave me a *pizza* the action later. Nice to hit that ol' motel bed in Lumberton after the "after" with a "whomp"! (That's the way you hit it at home too!— Co-ed.)

Columbia, South Carolina— Clinic time in the capital city for square dance leaders, state-wide, and a good crowd

showed, in spite of Memorial weekend personal involvements and vicissitudes by busy people. Half a hundred Carolinians hashed over common club problems, relevant relationships, and a variety of vagaries in that beautiful Hugh Dimmery hall. (I remember Hugh, an outstanding caller, loved by all.) A real treat to meet the "brass" of the club scene in South Carolina. Years ago I did a similar clinic for the callers of the state. Good people. Good programs. To work and play thataway would do ya'll proud!

Lancaster, South Carolina— Both nights in SC were spent in luxury (Where's Luxury?— Co-ed.) at the beautiful Carriage Inn, arranged by *superi-organizer* Barbara Harrelson. Dinner and an update date was spent with Barbara and Laverne. A side trip took me to nearby Rock Hill, where caller Ralph Thrift arranged an interview at WNSC-TV



that will become part of the video tape series on square dancing soon to blanket the country (We need it!) on education TV channels, and beyond, we hope. Bouquets for this effort belong not only to Ralph, but also to Larry and Donna Hall, who have spent untold hours putting the series together. (See ASD, Nov. '81 p. 19) Watch for more details coming soon. The dance in Lancaster at that famous Triple R Ranch by the Red Rose Ramblers was a *Rooster Booster* event, and although small, was cheerfully *chanticleer*, well worth crowing about. (You can bandy the bland banter broadly, but you'd better never ban the better *bantam* banner bandstand stands, Stan!— Co-ed.)

Golly, Molly! Time to wind up this pistol-packin' epistle till next month. (It's about time, too.— Co-ed.) That concludes the travel report through the end of May. Next month (Hold your breath!) I'll pen a Pennsylvania festival in early June, mention Memphis, bark about Arkansas, chortle about Charlotte, not miss Mississippi, and not knock Knoxville, develop a dialogue about Detroit (National Convention), yack about both York and New York, lie about Lyons, try to sell Salida, look at a lulu of a Lolo laugh or two, and throw an Ohio show your way. That's all, folks....

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by Jerry Haag

OBSERVE & CELEBRATE

by Harvey & Gerry Hanggi
Roseville, Minnesota



Do your part in Square Dance Week. It's an American heritage! Let's *observe* and *celebrate* the dates!

Here are some suggestions which have been used successfully by dancers in many areas, and have been compiled to help you begin your plans for this celebration. Although the dates are shared universally with the United States, Canada, Australia and others, all methods of celebration are left to the dancers in their own local areas.

Exhibitions, with local class information available, are the most "attention-getters." Shopping malls, parking lots, local community events such as Pioneer or Heritage Days, County or State Fairs, Service organization events, or school/parent groups are great places to start.

Advertising in local papers, recreation programs, church bulletins, community shoppers, and radio and TV service announcements have proven very successful in many areas.

Dressing store windows, mannequins in square dance outfits, and/or adding posters during "back to school" promotional sales is effective for others.

Flyers or handout sheets containing *free* dance coupons and/or a contact name and phone number posted at local libraries, supermarket bulletin boards, doctor/dentist office waiting-rooms, hairdressing salons, and gas stations are "pick-up" materials which often pay off. The flyer pictured was designed by the LEGACY committee for use in promotion.

Whether your classes will begin before these dates, after the dates, or not at all this year, *observe and celebrate!* We would appreciate hearing about your activities and the success which you have with these or other ideas.

Now's the time

Let's All Celebrate Our Heritage!

Square Dance Week



September 20 - 26
1982

Observe and Celebrate!

LEGACY

50 Ways To Find New Dancers

by Stan Burdick
Prepared for Callerlab '82



Believe it or not, there are 50 ways to promote your class next fall. Actually, there are a hundred or more. The number is limited only by your imagination, and hampered only by the amount of time and effort you put into the execution of these ideas.

Let's start with a few general concepts about our methodology. After all, promoting a square dance class follows a whole set of rules that promoters, admen and p.r. persons have adhered to for many years.

In the book, *Show and Sell Square Dancing*, available from this magazine, an adman named Marion Burton has this to say:

"Half the advertising in this country is ineffective and useless. Another fourth is only barely adequate. Only 25% is productive."

He further advises us, when we adver-

tise anything, whether square dancing or apples, to follow these guidelines: "Your ad must be *absolutely honest*. It must be *informative*. It must be *tasteful* and *interesting*."

Good admen and good merchandisers have given us the concept of "target promotion." This means you should zero in on the type of person you want to reach. First, analyze your market, then develop your package, then choose your best media (plural).

For instance, the Women's Page of the daily paper is an ideal spot for an attractive photo and feature story on square dancing. Morning coffee time (about 9-10:30 a.m.) is a good time for a promotion blurb on the radio. Why? If it is true that most wives are more apt to convince their husbands to sign up for class, let's go after the wives. If the average age of square dancers is the 40's and 50's, go after that age group. Are ethnic groups a factor? Which ones? Go after them. Non-drinking groups? Church-oriented groups? Tailor your ad campaign to appeal to the best potential market.

You must study all the media options available to you and narrow down the list. Then you must become intimately acquainted with the processes and particular requirements of the various media. For instance, can you write an appealing radio message? A different format is required for radio than for newspaper. Are you acquainted with the revolution that has happened within the print media, now that we have computerized word processors coupled with offset printing, instead of the old-fashioned linotype machines, lead type and letterpress printing. Find out more about it. And don't forget to order *Clip Art 1 and 2* from this magazine to dress up your flyers.

The old rule of the Five W's is still extremely important in writing any news story. *What, who, when, where, why*. Sometimes we add an H to that— *How*.

The rule in business of "Not necessarily *what* you know but *who* you know" is important in the publicist's game also. One of the most successful classes I know about was kicked off with couples representing the key businesses and professions in that town— a banker, lawyer, doctor, minister, several insurance people, real estate people and company executives. Square dancing

sometimes needs a little status as the "thing to do." I know about a company president a few years ago in Iowa who saw to it that at least three sets of employees turned out for class that first night. Can't you hear the boss saying to his associates, "Gang, it's your own time, but I'd be awfully pleased if you and your husbands, wives or girl friends came out to that square dance class with me next week?"

Above all, start early (now) and involve the 3 C's to get the ball rolling. Get a Chairman, a Committee and a Campaign. Don't leave anything to chance. Have several meetings (the caller and the committee) to explore all options. Do some real brainstorming. Don't let anyone say, "We tried that last year— it won't work." Establish priorities along with a time schedule.

Now let's move into a "laundry list" of the 50 ways. Some will work for you. Some won't. But all have worked somewhere for someone, and *might* work for you.

1. Demonstrations/planned performances/shows/street dances wherever people gather.
2. Phone campaign (follow-up calls)
3. Letter campaign (invitations)
4. Fancy free ticket handout.
5. Interpretive piece developed as a handout (available from this magazine).
6. Placemats in local restaurants available from Jim White, Promenaders, Inc., Winder GA 30680 (proceeds benefit LEGACY) or develop your own.
7. Flyers that double as posters.
8. Personal contact with doctors and dentists (brochures in waiting rooms).
9. Folders left in Holiday Inn literature racks (and other places which allow this).
10. Flyers at super market checkout counters, or in every shopping bag.
11. Brochures at Welcome Center racks (state lines)
12. Poster contest in area schools.
13. Billboards in the area.
14. S/D info signs, edge of town.
15. Airport posters, full size, colorful.
16. Banner across main street.





17. Front yard sign at home. "Learn to Square Dance — Inquire within."
18. Supermarket bulletin boards.
19. Chamber of Commerce information. Get on the club directory or in the monthly bulletin.
20. Personal letters to all club presidents (from C of C club directory).
21. Welcome Wagon/Newcomers distribute info to new residents.
22. Mayor's proclamation of S/D Week.
23. Window displays for S/D Week.
24. Newspapers— dailies, weeklies, "shoppers," news and paid ads.
25. Radio— free spots, paid ads, weekly forum series, talk show call-ins.
26. Want ads work for Bachelors 'N Bachelorettes clubs.
27. Church bulletin boards, programs and newsletters.
28. Area magazines, national magazines for dancers.
29. Television— cable offers golden opportunity for series.
30. Personal gimmick opportunities: wearing gambler tie to work, S/D pins, emblems, aerial flags, bumper stickers, jackets, "you have been patronized" cards.

31. More visibility for club dances: spectators, "glad you came to watch flyers" (sample available as IN-form Y-3 from ASD).
32. Sponsor benefit dances.
33. Service club programs.
34. Create a float for an area parade.
35. Yellow Page phone contact— hooked up with answering machine.
36. 800 number for wider exposure.
37. One night stands: church couples clubs, campground programs.
38. The library: posters, magazines on racks, donate teaching records.
39. "Recycle" class for dropouts.
40. Keep class open first three nights.
41. Joint sponsorship of class: YM/YW/ community adult education/ community college, church, radio station.
42. Larger companies provide great dividends: company papers, signs in shop areas, sponsorship of class, providing hall & finances.
43. Electronic bank sign.
44. Movable trailer sign.
45. Piggy-back bulk mailing opportunities: companies, utilities, car dealers, merchants, colleges.
46. Postal meter plates/logos on personal checks/address label logos.
47. Video cassettes— See ASD, Nov. 1981, p. 19.
48. Local movies, drive-ins, cinema slide blurbs.
49. Computer telephone canvass.
50. Nationally-known western star publicly endorses square dancing.

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Teaching Square Dancing

by Harold Bausch
Fremont, Nebraska

It is my firm belief that every caller should teach classes. One class a year would be a minimum. Reasons: You keep in touch with area dancers. Nothing builds you a following faster than having your graduates dancing in the area clubs, for they are usually quite loyal to their teacher. You are kept aware of the frustrations and problems of the newer dancers, and therefore you are more helpful to them and to the area as a whole. A fact some callers tend to forget is that if we are gainfully employed as callers, we are also obligated to help build the movement, and nothing builds an area like classes.

When teaching, have more than one way to explain each movement, for what is clear to one person may not be clear to another, so explain each call several ways. Keep in mind that dancing is a recreation for these people and do not let them get frustrated. Keep it light, joke with them as you are teaching, get them to smile and relax. If you run into great difficulty on one maneuver, ease off and come back to that later. Change the men or the ladies from one square to another from time to time by saying, "Men move to another square," "go find a fresh one someplace," or something like that. Keep them smiling. This not only gets the class members better acquainted but takes slow learners and mixes them with fast learners and helps the whole class progress smoothly. Nothing is more frustrating for new dancers than being stuck in a square having great difficulty while other squares are having no trouble at all. So have men or women move quite often and your class will move along well, too. Don't despair of the slow learners—sometimes they seem to get over a psychological barrier and become some of your better dancers. They may be just the ones who help the club later.

When first starting a class tell the dancers that the secret of learning to square dance is learning to listen. The students must tune in the caller and concentrate on what he or she is saying. Once they have learned to focus their attention on what you are saying, they have taken a giant step towards becoming good dancers. It is good to have experienced dancers come in to fill squares and dance with the students, but only if they agree to keep quiet and refrain from talking and teaching while you are teaching. They must be aware that they are not helping, but hindering, if they try to explain things while you are explaining. It does help the new dancer to have experienced dancers at the right place at the right time, for then they know that they themselves did the call right too.

Classes sponsored by your club work out great as well if club members realize that during classes you are in complete charge. If the club does not sponsor classes and you are ready to teach a class, do it on your own. Rent a hall, advertise, ask friends to come in the first few nights to help, then go to it. That is how many of us callers got our real start in the business.

How many nights of lessons? The ideal would be not to set a set number, but graduate them when they are able to dance in the clubs with no problems. Some callers have success starting beginners' clubs and dance them as a club for a year, then either organize as a mainstream club or have the dancers join area clubs and start a new beginners' club. What works for one caller, or one area, may not work for you, but if you are not afraid to try new ideas you will eventually find the way for you. Use good judgment, keep it fun and treat people with respect and good nature. Chances are very good that you will succeed. If you start with all beginners, you just have to know more about square dancing than they do, so you are ahead to start. Just stay ahead!

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CLUB LEADERSHIP: *Appealing or Appalling?*



by Bob McNutt

Benton City, Washington

That is a good question and perhaps we shall have found some kind of an answer for it before we leave here. It is the belief of many that if we choose our leaders with care, perhaps those chosen will enjoy the task, because they will bring a confidence in their ability to perform the task they are chosen for.

The qualities of leadership are acquired with time and experience, no one is a born leader, however, some are born with a stronger will than others. Leadership has different meanings for different people, it all depends on what they are looking for.

The classical form of leadership regards a leader as one who symbolizes all the qualities of experience and ability, as well as achievement, that inspire us to follow and imitate them. The modern concept seems to be of an activist, a manipulator, one who influences others to do his/her bidding, as well as influencing their minds and emotions. In other words, some seem to wish to be manipulated, and generally that is what they get if that type of leader is chosen. The fact that often this type of leader may not be producing anything of import may be discovered too late and may happen more often than we imagine. The true leader is one who has the ability to achieve those ends most desired by the average person, and through example and ability to move others in the direction desired. The true leader will

recognize the needs of the group and try to fill that need. He will never build a fence around his area of influence but will rather make every effort to understand the duties and responsibilities of others. He will never act as though the work of others is in competition with his own. He will never respond in kind when someone does something shortsighted. A good leader is willing to assume a little more of the blame for the mistakes others may make, and take a little less of the credit for the successes of others.

After choosing a good leader, give him/her room to operate. Do not burden him with every petty problem that might arise. He cannot be all things to all people. Remember leaders were not chosen to be janitors, coffee makers, doormen, or 'fixits;' let them assign these tasks to others. This then will in itself prepare others for the time when they may be chosen to lead in this or any other activity. Through service on various committees, these appointees will learn the skills required of leaders. Actually they will have become leaders when they accept that first responsibility. All of this will make club leadership more effective because you will have established a training for your future leaders. It will also make the job of your present leaders more enjoyable, since it will free them to enjoy those things for which they joined the activity in the first place.

Don't hesitate to make suggestions, but make suggestions that are of a positive nature. A little criticism can be beneficial. Remember that criticism

should be of the type that leaves the one being criticized with the feeling of being helped. A good leader will utilize such criticism for the benefit of everyone. Offer to help, remember that many hands make work light. Be free with expressions of appreciation. This can be accomplished in many ways, as well as saying thank you. Everyone enjoys a little praise; a pat on the back often makes an other wise onerous task seem worthwhile.

Remember that leadership is not based on someone's desire for the job, and it should not be based upon the fact that someone is available. It is not based upon the fact that good old Joe or Mary hasn't taken his/her turn. In fact, unless these people met the other criteria of leadership they would perhaps be better passed over. People thus chosen often are poor leaders and will be ineffective. There are those who want the job in order to be in a position to change things to suit themselves or to suit a small group who has formed within the club. Such people may have a very disruptive influence, and frequently when they are stymied in their efforts, will disappear, leaving others to

straighten out the problems they have created.

Someone who has been interested in the well-being of the club, and has shown leadership in community or church or on the job or profession, is always a good candidate, one who has proven willing to work within the framework of rules already established. Such leaders will only advocate changes if they are truly in the best interests of all concerned. Never permit personal popularity to be the sole requisite for the selection of a leader.

A good method of carrying all these attributes over to your association or council, is to have these proven leaders move into the affairs of the area association or council to continue to serve in whichever capacity they can. Then, if possible, urge them to become involved in the affairs of your state organization. Thus you have selected the best possible people to lead your club, your association, and your state organization. Such people can be a strong influence in keeping our activity healthy and happy.

Remember, no activity is any stronger than its leaders.





Ted Fry



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ROUND DANCE ANGELS

by Al Riendeau
From *Calls 'n Cues*



Round dancers often express amazement at their own rapid progress in learning the joys of round dancing. From the lowliest of beginnings as non-dancers, they suddenly find themselves dancing the waltz, two step, fox trot, tango and other modern ballroom dances which are choreographed into some two dozen routines before many months of classes have gone by. For example, couples who had resigned themselves to a sedentary life because they have been "born with two left feet," find that gliding over a dance floor to the rhythm of slow fox trot music can be a most exhilarating experience. They readily admit that "it took the persistence of their instructor, plus patience and practice and "a lot of encouragement from the angels" to make good dancers out of them.

Angels do indeed play an important role in round dance classes, particularly for beginners. They are the experienced dancers from area round dance clubs who volunteer to serve as "teacher aides" to the leader/instructor by mingling with the student dancers on the dance floor. Their timely smiles of encouragement serve to prop up sagging self-concepts when the going gets tough. As one round dancing veteran of seven months put it, "their cheerful attitudes and bright costumes were an inspiration to us as we struggled through basics."

Qualified angels are a valuable asset to any round dance class. They serve as extensions of the instructor, providing a sense of continuity to his efforts. They must be reasonably good dancers themselves before serving as models for learners. They must be capable of following the instructions of the leader to the letter. Above all, they must be patient and pleasant with the learners, all the while being extra careful not to teach while the leader is teaching. They

guide rather than force the learner-dancer in the desired direction.

Although angels just seem to appear on the scene when needed, work with students who appear to need help, then fade back into their clubs for their own round dancing pleasure, they seem to subscribe to an unwritten Angel's Code of Ethics. If such a code could be found, it would probably read something like this:

1. Round dance angels must never forget that they were once learners who made their share of mistakes.

2. Angel attitudes must be positive, for they shape those of the student. Censure or criticism for student mistakes will have a damaging effect. Remain positive, cheerful.

3. Angels will handle students gently and with cautious firmness. Overly firm hand grips, for example, are unnecessary—and sometimes painful. Arthritis sometimes attacks finger joints at all age levels.

4. Angels teach only by example, for the leader is the teacher. Encourage students to listen attentively to the cues and instructions.

5. Angels should guard against negative body language. They should be especially cautious about facial expressions during trying moments—even though the student appears to be hopelessly miscast as a future dancer.

6. Angels should strive to treat all dancers as they themselves would like to be treated. It's pretty hard to go wrong if the Golden Rule is applied as a guide!

With such a Code of Ethics as a guide, angels can be sure that the respect and appreciation of the new round dancers is deserved. Also, the instructor's level of comfort will remain high if he is confident that his angels are functioning as a team—his team. Heaven should have it so good!

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PROMOTION CAMPAIGN

The Central Ohio Council of Dance Clubs has developed a promotion campaign. President Roger Schultz described the aims of the campaign: to develop a program for recruiting new dancers and to provide an information hot-line for all square dancers. Members of the publicity committee outlined various aspects of the campaign:

- 1) a series of 60-second radio and TV spots;
- 2) news releases to area newspapers;
- 3) a stepped-up schedule of demonstrations;
- 4) a 24-hour telephone hot-line and a post office box;
- 5) brochures, flyers, and business cards.

Club representatives heartily endorsed the campaign and voted to fund

it for two years, with a budget of \$1500. The vote was nearly unanimous.

Ed Powell has charge of preparing the radio and TV tapes, at no cost to council. Bob Kral and Janet Marlow will handle the news releases. Walter and Jean Land will continue to coordinate demos. A phone has been installed at Richard and Charlene Smith's home. The number is 618-868-8477 (That's 868-TIPS). It will be listed in the yellow pages. Members are negotiating with several dealers for an answering device. The post office box is: P.O. Box 177, Brice, Ohio, 43109, compliments of Richard Smith. General information brochures and flyers containing lesson information are available for distribution through clubs, at demonstrations and in answering phone and mail inquiries. 10,000 business cards with the council's new phone number and mailing address are ordered— a handful for every square dancer in town. Every council member was invited to do more than hand out business cards— to be involved in the campaign.

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When Dorothy and Ed Dworek joined caller Helen Covietz's club, the Rainbow Strollers of Milford, they were curious as to why the club did not have a traveling outfit. They admired the badge with Helen's logo imprinted on it, so Dorothy approached the idea with the same colors and design. It seemed no one wanted a white outfit but as it turned out with the rainbow colors it looked the best.

The skirt and vest are made of poplin with bias tape making the curve of the rainbow. The silhouette of Helen is done with Stitch Witchery. The men wear white polyester pants in the summer and navy in winter. Both men and women choose their own colors of the rainbow for matching shirts and blouses.

The Rainbow Strollers emphasize traveling and we can understand why with this attractive, eye-catching outfit.



by Bev Warner
Saginaw, Michigan

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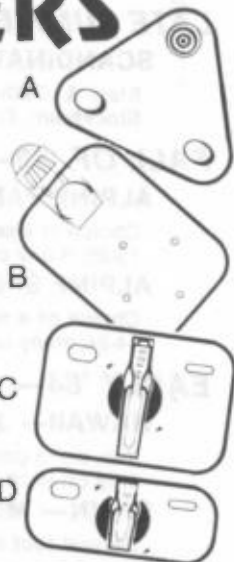
A clip-on for any garment. Snap off the clip—it's a snap-on for western shirt pocket.

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EARLY 1983—

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Best bargain ever! R.T. AIRFARE plus 8-day tour, all meals on biggest cruise ship anywhere; 3 ports; Stan & Cathie Burdick, editors, are tour hosts. Hurry! 30 couples already signed up— cabins almost sold out. Just over \$1000 per person price tag— UNBEATABLE!

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LATE SUMMER— 1983

SCANDINAVIAN TOUR— Aug. 25-Sept. 7

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FALL OF '83—

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EARLY '84—

HAWAII— January

Yes, we're going back! Stan and Cathie are hosts, plus others, 4 islands. Dancing on each. Great tours and extras, beautiful hotels, many meals included.

SPAIN— Mid-March

Several tour choices, several caller-hosts. More info coming...

FALL OF '84—

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FOR INFORMATION, WRITE ASD TOURS, PO BOX 488, HURON OH 44839.



THE ROLLING SQUARES

The club represented by the pictured badge is a newly formed club, although some of its members have been dancing for several years. The little town of Westville, where the club is located, is little more than a whistle stop for the L & N train as it passes through. The town had an old-fashioned square dance years ago but had little entertainment for today's residents.

The newly formed square dance classes number fifty-plus every time they dance. Ages range from seven to sixty, since the Rolling Squares is a family-oriented club. There are more young couples and children in the club than in any other area club.

Lamar Fillingham of J & J Badges in Pensacola made the badges from the club members' plans. He added the colors of beige for the innerwheel and dark brown for the lettering. Each spoke of the wagon wheel represents one family which helped start the club.

The rocking chair belongs to June Davis and represents three generations dancing in her family: her daughter and her two girls (9 and 8), and her son and his wife. Another son and a grandson are taking lessons now. The Davises have six children and eleven grandchild-



ren so she is still able to recruit from her family members. Mr. Davis is a disabled veteran who is not able to dance, but he encourages everyone and travels to special events with all "his" dancers.

Caller for the Rolling Squares is Hugh Gibbs, a captain stationed at Ft. Rucker, Alabama, who has called in Germany, and is now doing a super job for the Rolling Squares of Westville, Florida.

June Davis

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feedback

When the question was raised "Is This The Oldest Club in Michigan?" I was not surprised to find three other clubs boasting the same thing. The Pardners All of Detroit claiming 33 years, the Harmony Squares of Thompkins Center (near Jackson) 39 years, and the Quadrilles of Battle Creek with 41 years.

Reading the histories of these clubs, I wondered what they derived their energy from.

The Pardners All, a black group, began their club in an old fire house on Beaubien and Mt. Vernon in Detroit. The year was 1949, when prejudices ran rampant and no blacks were accepted into the white clubs. Bessie Officer and Jimmy Brown acquired the help of the Director of Parks and Recreation to teach the group some basics in square dancing. As other dancers joined the group, Pardners All grew rapidly, with other black clubs branching out and forming new clubs throughout the city. Ken Tolliver, the present caller, and his dancers participate in all square dance activities on the state, national and international levels.

The Harmony Squares formed in 1923 and danced to live music until 1973 when Les and Dort Fuhrman were hired to call for them. They dance six times a year to mostly traditional movements and have a closed membership of 50 couples (due to floor space) with a waiting list for membership. One couple has been members since 1953 and several who became members in 1954 are still active.

The Quadrilles first beginning happened with Arthur Burklund, a Phys. Ed. teacher, and Aldon Campbell. Aldon was the enthusiastic one serving as president for many years. Records were used until the first western caller was hired. Muryl Grant called for the club, then Stan Macey, Les Carl, Lou Doty, Dick Kenyon and Russ Young, who is still calling for them. There was a span of

three years when Russ was absent from the club and in his place a Catholic priest called and drew capacity crowds. It seems the record attendance for a regular club dance was set when he called an "all singing calls" dance.

In 1969 along came Alaine Ratliff to cue rounds. In 1971 the club moved to the old Michigan Recreation building in the rear of the Masonic Temple. The Quadrille members refurbished the old bowling alley into a hardwood dance floor, which held 60 squares. This was when Mickey Halverson was hired to teach and cue rounds. Shirley and Mickey have been members for 23 years, Elaine and Harry Harrington 17 years and Roy and Bessie Baker 14 years.

Many firsts have happened to the Quadrilles: 1st Annual Apple Dance, hand-picked apples from a nearby orchard were given away as prizes by the bag, and all apple desserts and foods were made and served by the ladies; 1st Quadrille member became the Assistant General Chairman of the National Square Dance Convention (the Harringtons); 1st Champion Strawberry Shortcake-eating Contest winner at the DeWitt Strawberry Festival was earned by a Quadrille. He set a record by eating 16 bowls. Two other members came in 3rd and 4th, eating 11 and 10 bowls.

On and on the list goes. With all three clubs, treasuries and memberships have had their peaks and their lows. The feelings seem to be universal with all of the long-term clubs that you must have a continuous "work together" attitude, plus true and loyal friendship among the members, and you must refrain from the sometimes dangerous cliques.

Michigan is fortunate to have such successful clubs and deserve our admiration and congratulations. We can now see where their energy comes from.

*Bev Warner
Saginaw, Michigan*



June 23,
24, & 25

A SURE WINNER

by Lou Younkin
Louisville, Kentucky

P.O. Box 1983
Fairdale, Ky. 40118

Coming to the 32nd National Square Dance Convention® in Louisville in 1983? Good. Because Kentucky is perhaps best known for its horse racing, when you get in a tip June 23, 24 and 25 at the Kentucky Exposition Center, here's a tipsheet for you. This is what could happen if you somehow crossed square dancing with horse racing. And these would be only some of the entries for the 32nd running of "The World's Greatest Square Dance Event":

Square thru— Has a lot of handlers, moves well and usually gets to where he's going. Sometimes, though, it takes him a while to get there.

Allemande left— The best known of the entries. Always gets a call. Easy to handle. Should be going strong at the end.

Circle left— Doesn't figure to be a factor, mainly because he runs clockwise and horse races in the U.S. are run counter-clockwise. Could make it exciting at about the midpoint of the race, though.

California twirl— West Coast entry has its fans, mainly the females, spinning with anticipation. Could be a factor when they straighten out for the stretch run.

Scoot back— Another longshot. Shows good early speed but then usually comes back to where he started. May want to get back in the gate.

Zoom— Aptly named. May be the fastest of them all, but goes only a short distance.

Wheel and deal— Almost always gets a call and should be right in the middle of things.

Alamo style— Texas entry with a lot of backers from the Lone Star state. Does a lot of kicking but usually manages to turn through and head for home very well.

Track two— A misnomer since it runs on only one track at a time. Then again, maybe the *two* represents the number of dollars you'd lose betting on this one.

Veer left— Unlike some of the other entries, this one usually goes in the right direction. Usually is the key word here.

Allemande thar— A close relative of *allemande left* but not nearly as popular.

Dixie style— Another regional entry, this one from south of the Mason-Dixon Line. Could be a real contender. In fact, could be a *dixie derby*.

Ferris wheel— Has its ups and downs but should be right there in the middle when it's all done.

Wheeve the ring— Could be second to only *allemande left* when it comes to popularity. Easy to handle.

Do pa so— Would run as an entry with *alamo style* because it sounds like Texas. Could be the stronger half because it moves more.

And remember, those are just a few of the entries. You can bet on 'em.

Linear Cycle Round the Globe



GLOBAL DANCERS OF EUROPE

Last May, square dancers gathered from across the country for a European tour. They came from the tips of Hawaii and the western coast of California, as far north as Detroit and as far south as Florida. All the tour arrangements were made by the expert staff of Carol's World Travel of Port Richey, Florida. Carol and Joe Prystupa, the owners, are square dance caller and taw, who now have moved into planning tours which combine dancing and travel.

The square dance tour started in London and proceeded through Belgium and Holland, then into Munich, Germany, where the group joined the Dip and Divers Square Dance Club for their May Pole Festival, with caller Rudi Mennes. Rudie, Joe and Larry kept all 46 squares dancing. The Global Dancers were presented badges to mark the occasion by Dip and Divers' president, Hans Dieter. This was the largest May Pole Festival in its nine years of existence.

The balance of the tour was spent visiting Innsbruck, Venice and Lucerne, Switzerland, where the group pictures were taken at the "Lion in the Square." The great city of Paris was the last stop on this fun-filled and informative tour.

For dancers who wish to find out more about the tours offered by Carol's World Travel, the address is 434 Ridge Rd., Port Richey, Florida 33568.





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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— August 1957

Dancing— Simple? Advanced? "We say *both*," writes Bill Nuensch of Florida. "After years of floundering around trying to attain a level where everyone is happy, we have come to the conclusion that *it can't be done*." In Bill's area, a system of levels has gradually emerged which has proved to be workable. Beginners class starts the process. At graduation, the newcomers are asked to join the hoedown level club. There are always a few couples who want to repeat the beginners class before moving on. Some of the dancers elect to stay at the Hoedown level (newcomers through intermediate) and some want more challenge dancing and join the Advancing in dancing lessons. Saturday nights alternate Hoedown and challenge dances. Newcomers move at their own pace and settle down where they are happiest. Bill says, "It has been interesting to watch the various classes develop and maneuver and prove our point, *dancers, like water, do seek their own level*."

People worth knowing: Lawton and Sally Harris of California. The Harrises have been active in Folk and Square dance circles since 1934, using dancing in the social recreation program of their church, in college classes, and finally in the formation of the Folk Dance Camp at Stockton in 1948, this year marking the tenth anniversary with Lawton as director. Lawton has served as editor of "Let's Dance," written articles for other publications, organized a number of dance clubs, and he and Sally have taught dancing for the Stockton Polk Y Dots for 12 years. Sally specializes with children, teaching in the parochial schools for the past eight years. Lawton considers dancing as an ideal socializer and a splendid therapy for the haste of present day living.

10 YEARS AGO— August 1972

Art Springer of Florida (in a reprint from "Whirl") says, "Let's Smooth Out the Floor." Have you ever sat out a tip and just watched the different types of dancers? There's the dancer who is feverishly yanking and pulling his fellow dancers to see how quickly he can do the commands. Then there's the dancer who looks more like he's walking behind a plow. And then there's the dancer who is moving to the beat of the music and with the least bit of effort smoothly and gracefully completes the commands. It is a pleasure to observe him dancing.

Every dancer should know that square dance basics are designed to move people in a smooth flow from one position to another in a certain amount of beats or steps. He should have been introduced to rhythm and styling in his basic class, if his teacher did his job well. Occasionally the caller is short-changing his dancers by not giving his commands in a rhythmic manner or not allowing the proper time to execute the basic figures. In general, a dancer should be able to tell if his styling is proper by the effortless ease with which he moves through the calls.

Bob Osgood, editor of "Square Dancing" (Sets in Order) and a recent inductee into the Hall of Fame, is featured on the cover and in an accompanying article. Bob "helped nurture an infant activity through the past thirty years..... tirelessly campaigned for direction, organization, styling, purpose, training of leaders and standardization of terms. Conversely, he has been a formidable foe of haphazard programming, competition, and other 'excesses' of the hobby." Editor, caller, record producer, speaker, tour guide, author, organizer— Bob Osgood has been a great part of the whole square dance field.

Continued on Page 75

DATE-LINE

Wisconsin— 23rd S&R Dance Convention; August 13-15; UW Stout-Menomonie. Write 23rd Wisconsin Convention, P.O. Box 640, Menomonie, WI 54751.

Utah— 3rd Dead Horse Pt. Dance; August 14; Visitors Center of Dead Horse Pt. State Pk., Moab. Write Richard McCormick, P.O. Box 1391, Moab UT 84532.

New Jersey— Callers College; August 15-20; Vineland. Contact Sharon Golden, P.O. Box 2280, Hot Springs AR 71913.

Pennsylvania— Callers College; August 15-22; Dingman's Ferry. Contact Lamar Derk, 434 Franklin Ave., Palmerton PA 18071.

Georgia— 18th Jekyll Island Jamboree; August 19-22; Jekyll Island. Bob Bennett, Rod Blaylock, Marty & Byrdie Martin. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta GA 31601.

New York— Flint Creek Campout; August 20-22; Flint Creek Campgrounds, Potter; Bob Ellis, Dottie Reed. Write Bob & Nancy Ellis, 4564 Yautzy Rd., Stanley NY 14561.

Michigan— 4th Annual Nite Owl; August 21; Midland. Ed Fraidenburg & guest callers. Call (517) 835-9524.

Alabama— 6th State Festival; August 27-28; Boutwell Muni Audit. Birmingham; Bill Volner, Jerry & Barbara Pierce. Contact Nora & Lendal McCullar, 1307 Plateau Dr., Gardendale AL 35071.

Kentucky— Castle Caper S&R Dance Weekend; August 27-28; Drawbridge Inn, Ft. Mitchell. Paul Marcum, Tony Oxendine, Tom & Jan Kannapel. Write Joe & Rowena Vaughn, 940B Cornflower, Louisville KY 40272.

Tennessee— 9th State Convention; August 27-28; Cook Conv. Center, Memphis. Write Tom & Barbara Brown, 5178 Hudgins, Memphis TN 38116.

Washington— 26th Summer S/D Festival; August 27-29; Western Dance Center at Sullivan Park. Spokane; Dick Waibel. Write Frank

& Patricia Comer, E. 910 Decatur, Spokane WA 99207.

Illinois— 22nd Callers Institute; August 28-29; Paradise Inn Motel. Champaign; Ed Fraidenburg. Write Harry & Lorraine Glass, 979 Martha St., Elk Grove Village IL 60007.

Michigan— S/D Leaders Assoc. Seminar, Midland; Cal Golden. Write Vern Scott, 716 Spencer Rd., Brighton MI 48116.

D.C.— Single Square Dancers U.S.A. Dance-A-Rama, Sept. 3-4-5; Washington. Write Guy Darden, 10406 Fairfax Village Dr., Fairfax VA 22030.

Missouri— 24th West. Mo. Callers Workshop Assoc. Festival, Central Mo. State U., Warrensburg, MO 64119; Sept. 3-5.

Texas— Rhythm Records Labor Day Jamboree, Conv. Ctr., Waco; Sept. 3-5; Wade Driver, Kip Garvey, Pat Barbour, Bob Baier, Dave & Nita Smith. Contact Wade Driver, 2452 Palo Pinto, Houston TX 77080.

Kentucky— Bluegrass Pacers Special, East Ky. Univ., Richmond; Sept. 3-5; C-1½ with C-2, C-3 tips; Steve Kopman, Tim Scholl. Write Bob Kline, 112 Millstone Dr., Richmond KY 40475.

Florida— 26th Knothead Konvention, Curtis Hixon Ctr., Tampa; Sept. 3-6; Johnnie Creel, Red Bates, Wayne & Norma Wulie ½ Write Fla. Knotheads, PO Box 7178, Tampa FL 33603.

Kentucky— 17th Western SA/D Festival, Natural Bridge Park, Slade; Sept. 3-5. Write Richard Jett, Campton KY 41301.

Michigan— What A Weekend Campout, Leisure Valley, Decatur; Gale Congdon, Ed Fraidenburg; Sept. 3-6; Plus 2 with A-2, A-2 tips. Write Gale & Josie Congdon, R 3 Box 136B, Decatur MI 49045.

Ohio— 10th Labor Day Weekend, Red Lantern Barn, Brewster; Sept. 3-6; Dale Eddy, Hugh Johnston, Dick & Gail Blaskis, Write Maxine Eddy, 110 Sunset Lane, Marietta OH 45750.

Pennsylvania— Kon Yacht Kickers Weekend, Conneaut Lake, Conneaut; Sept. 3-6. Write Pete & Donna Hart, PO Box 121, Meadville PA 16445.

Ohio— Labor Day Roundup, Camp Mowana, Mansfield; Sept. 3-6; Dave Adelberg, Jeff Barth, Mike Jacobs, Roy & Betsy Gotta, Webb

Continued on Page 73



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New square dance dress patterns from C & C ORIGINALS. All patterns are multi-sized (5-7-9, 6-8-10, 12-14-16, 18-20-40). Patterns are complete with layout, cutting and assembly instructions. Ask for this pattern and other C & C ORIGINAL patterns at one of your local square dance shops. If unavailable, order direct.

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Dancing Tips

by Harold & Lill Bausch

Do you sense a change occurring in square dancing? We do. Granted that today most clubs are dancing mainstream with half the Plus calls being added. Granted too that we use a lot of the approved experimentals. However, it seems to me that the rush to higher levels is slowing a bit. It hasn't ended, but it does seem to have slowed.

It could be that there are enough interesting calls in the Plus level that most dancers are slowing up to enjoy them. It may be as some have said, "It is better to make it difficult to move quickly into the higher levels." It may also be that callers are taking it to heart to make mainstream more interesting by using more and better choreography. We know we try to do so.

We note too that the rush is not there among callers to use every new experimental that comes out, as they used

to. That in itself slows down the race.

As a result I am hoping that we will better maintain our clubs and lose fewer dancers. I really believe we are in a very encouraging cycle of sanity!

Callerlab stressed Mainstream at its last convention, and some criticized us for that. They said we should not single out one level. That may be, but to me it is good to see the majority recognized, instead of pushing ahead so fast.

We made a suggestion, in jest of course, that each caller who submitted a new experimental should be charged a hundred dollars. Many thought that a good idea.

It was encouraging though to note that the majority of callers at the convention did hold fast to keeping mainstream right where it is. They cut out some of the current experimentals, and only added *ping pong circulate* to Plus level. All in all that seemed to show good consideration for our dancers. Callers as a whole are very concerned about losing dancers, and well they should be.

May we just repeat what we have said before— let us keep the friendly, social atmosphere in square dancing. Don't let it become competition, or let it be a hectic race to higher levels.

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Calling Tips

by Gene Trimmer

Sometimes we concentrate so heavily on teaching the geometry of movement through our basic calls that we forget to approach the points of "dancing." There are always a few in the class or workshop who never move with the beat of the music and simply "walk" through the calls. They most likely do not even hear those instruments which establish the steady beats by which dancers move. We should at least try to teach everyone to move with the music and to take a "shuffle step" with each beat.

It is physically very difficult, if not impossible, to take a "walking" step in time with a tempo of about 126 beats per minute while that tempo is very comfortable for dancing with the "shuffle step." Where is the difference? Quite simply it lies in which part of the foot strikes the floor first. When walking the heel strikes the floor followed by the ball of the foot and a long stride results from that action. The body is bent forward to compliment the direction and momentum of the stride with the arms swinging loosely at the side.

During the shuffle step the ball of the foot strikes the floor first followed by the heel and a short stride results from that action. The body is erect with the hands held at about waist height. The action is smooth and even in its flow, while the body of the dancer maintains a level mo-

bob up and down, while the shuffle step allows an even, graceful movement.

Holding the hands continuously at about waist height is equally important. In square dancing we could safely state that we follow the action of our hands. We utilize them in touch and go forward actions or we use them as pivot points around which we move ourselves. If the hands are maintained at about waist height during periods when they are not in contact with others' hands they are still at the "ready" state. This insures a smooth contact and a mutual movement when dancers are in contact with one another. Those items fall under the heading of "Styling" and are an important, integral part of the dance.

Allowing enough time to accomplish a call rests solely upon the shoulders of the caller. When teaching a new figure it is also important to give the dancers a sense of the number of beats required. This helps to dispel their feeling of urgency toward completion and allows them to *dance* through the geometric flow. Callerlab has produced a listing of the Timing for the Callerlab Programs list. It is the result of much work by the Timing Committee. (Please get a copy of this list and make use of it.) It helps if you can get the dancers to count each shuffle step as they progress through a "walk thru" and an initial "dance thru" of each new call. This allows them to relax and actually flow through the call when it is used during patter, if you allow proper time in calling your patter.

When the three items referred to above—the shuffle step, the availability of the hands and proper timing on the part of the caller—are present, the smooth dancing aspect falls naturally into place. How sweet it is!



Harold Thomas



Bob Ferrell



Bill Wentz



Aaron Lowder

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by Bob Howell

easy level

Here is a simple triple that needs no sex identification. Just get three persons to join hands and promenade around the ring— "three boys, three girls, two ladies and a man, two men and a lady, or any other possible combination." That gets them smiling. Then designate the center person as the "wild turkey."

WILD TURKEY

FORMATION: 3 persons abreast facing CCW around the circle.

MUSIC: "Wild Turkey," Big Mac 042, but any 64-count music will suffice.

ROUTINE: Promenade in threes CCW around the hall for 16 steps.

Center person (wild turkey) turns right-hand person once around with right elbow swing (8 cts.).

Center person turns left-hand person with left elbow swing and moves up to a new two in front.

(When the "wild turkey" advances to the next two in front, the dance becomes a mixer.)

NOTE: Give the original right- and left-hand persons the opportunity to become "wild turkey" too.

This patter figure break comes from Jim Teal of Columbus, Ohio. It's an old timer but works as well to-day as it ever did.

JIM TEAL BREAK

Bow to your partner, corner too

Circle to the left is what you do.

Halfway round reverse that ring (go the other way)

Circle right till you're home again.

Swing that corner lady, the lady on the left

Now right back home and swing your own

You know you're not through yet

Now swing that girl across the hall

You swing her good, cause she's a doll

Right back home across the ring

All swing your own, she's a pretty little thing

Allemande left and hear me sing

Grand right and left around that ring... (use own patter)



Jerry Helt of Cincinnati, Ohio, closed a wonderful day of dancing put on by Mona and Len Cannell of Kettering, Ohio, with this simple waltz mixer. Jerry describes it as "poetry in motion."

GOODNIGHT WALTZ MIXER by Jerry Helt

FORMATION: Single circle with lady on gent's right.

MUSIC: Any slow waltz ("Wild Irish Rose, etc.)

ROUTINE:

1-2 All balance forward and back. Men step forward on left, swing right forward and step back on right and touch left to right. Lady opposite.

3-4 Ladies roll right in two waltz steps. Say "Goodnight" as you roll across in front of the gent.

4-8 Repeat measures 1 through 4.

9-12 Face partner and slide in four steps slowly.

13-16 Slide out four steps slowly.

Our contra this month comes from West Germany. Heiner Fischle wrote this gem and calls it...

SOMEONE'S CONTRA

FORMATION: Duple minor crossed; could be danced as duple minor proper also)

— — — — Actives only do-sa-do

— — — — Round the corner do-sa-do

— — — — Right hands up, right hand star

— — — — Back by the left, left hand star

— — — — Actives down the outside now

— — — — Come in, come up and cast off

— — — — Straight across right and left thru

— — — — Same track right and left back*

*Cross at the head, every second time.

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On Saturday afternoon, the attendance figure for the Detroit National Convention swelled to 18,003. (Final figures may be slightly higher.) As Bud Goldsmith, general chairman, remarked at the Press Breakfast, "We'll be small, but we'll be great!"

Granted, the number of dancers attending the 1982 National Square Dance Convention was smaller than for recent conventions, but the same enthusiasm and spirit that pervades every national meeting were in evidence. Michigan, of course, had more dancers than any other state— 7868, with Ohio second at 1662 and Illinois third with 1236.

We'll be the first to admit that this is an editorial account of the convention. As always, our comments are limited by what we participate in and what we hear from other attendees. This time, the convention seemed to be in our backyard, as we loaded our van-load of books for the two-hour, round-the-lake spin to the Motor City.

We learned a hard lesson right away. In downtown Detroit you must hire valet service when leaving your car. In the hotel parking garage, ours was picked for a hundred dollar vandal job even before opening day. But the poor first impression of the metropolis was quickly countered by happier moments.

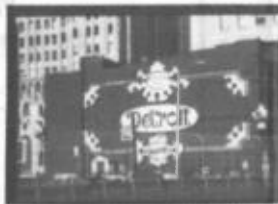
The Renaissance Center complex of buildings, including the headquarters hotel, the Westin, where we stayed, was beautifully conceived— a real architect's dream— with a series of shops, pools, plants, terraces, flying escalators, balconies and the world's highest restaurant on the 70th floor, where we had a superb dinner while rotating over the complete Detroit and Windsor panorama.

The site of the convention, Cobo Hall, was equally spacious. No hall for dancing or discussing or purchasing was overcrowded. The sound was adequate-to-good. A few folks complained about tired feet, but small wonder— they'd just hiked an 18-hole golf course without the soft turf. Booths selling water-filled insoles for dance shoes did a flourishing business.

Our own involvements were many. Work at the booth, Press Breakfast, Smooth Dancing Clinic each day for two hours, a first-time LEGACY Dancer-Leadership Seminar which ran two days for two hours, calling assignments, prompting in the contra hall, a presentation at the Callerlab callers seminar, meeting of the NASRDS (Suppliers), LEGACY board meeting, a special dinner to attend and much more.

Dancers had much to choose from— the Parade of States, the Showcase of Ideas, rounds program, trail dances, tours, booths, fashion show, the classy performances in the arena by polished exhibition dancing teams, dancing at all levels from contra to C-2, panels and clinics and seminars and think tanks. This makes the National Convention what a convention is supposed

DELIGHT DELOV DETROIT



to be. A real international flavor neighboring Canadians out in many, Saudi Arabia, England, and tries were represented. With a this was not the largest, but a tion.

Detroit was flaunting a F waterfront that last weekend square dance activities in the square square dance activities in the square the riverfront was a bonus to thousands on Saturday afternoon.

Teens were especially pleased. May their numbers increase...

The styling clinic, this year "Uniform Dancing," attracted a day for the repeat programs. A demonstration of styling and Houlton and his Squarenaders in repartee between Gene Trind and Stan Burdick. Co-ed heard question about who really Packard, caller from Oklahoma interpretation of how not to s. Easson emphasized good posture movement, with style and grace out the program with a discussion four couples dancing together.

The Press Breakfast brought representatives of local media and artists from everywhere. Ted Strasser "Patterns in Music," is widely the speaker and shared his comments with the audience. Favors and fabulous— butterflies, mugs, and catchers.

HTFUL! VELY! DIT!



by Yeeds



avor typified this one, with
n big numbers. Japan, Ger-
Australia and other coun-
a total of 18,003 registered,
not the smallest conven-

Freedom Festival on the
d in June as well as the
cks. An air-water show on
entertainment feature for
pon.

autiful at this convention,

ear called "Smooth and
increasing numbers each
Attendees were treated to a
d smooth dancing by Dick
s, to styling tips disguised
immer, his dummy, Roger,
d later that there was some
was the "dummy." Bill
ia, gave his unparalleled in-
square dance, and Orphie
ature and smooth flowing
ace. Ernie Kinney rounded
ussion of relationships of
er in a square.

ght together 300 represen-
area square dance editors
er of WJR, whose program,
y enjoyed in this area, was
collection of bloopers with
table decorations were
Michigan pines and sun-

The LEGACY Seminar brought together leaders who joined in the provocative discussions on both days. The second day's session was opposite the Fashion Show, proof that the 40+ attendees were vitally interested in solving problems in square dancing. Thanks to Chet and Julia Vetter, Doc and Peg Tirrell, Mary and Bill Jenkins, Herb and Erna Egender, Dan and Mary Martin, Bob and Phyllis Howell, who worked with your editors on bringing this new program to the national convention agenda.

After the final shutdown of the ASD booth, at which we had visited with friends, made new acquaintances sold many books and subscriptions, handed out hundreds of sample copies, we headed the van for Dearborn and a special dinner of the Prairie-Mountain-Desert recording staff hosted by Al and Donna Horn. The Horns are building a team feeling and a rapport that we are sure will send their business skyrocketing. The dinner was highlighted by serious special awards to Renny Mann and Johnny Scott, and to humorous "medals" to all the staff artists and their wives. We felt privileged to be invited as special guests at this fun event.

The weather was cool and mostly beautiful all three days, marred only by a few sprinkles early one morning. The streets were choked with people and vehicles most of the time. Other conventioners of all kinds were in the city simultaneously—cloggers mixed with joggers, ping pong circulators mixed with table tennis fanatics, salesmen in the hotels and sails-men afloat on the river.

Plaudits to Bud and Helen Goldsmith for pulling together their committees in spite of difficulties and hosting a Detroit event that was truly "great!" The 31st National Convention has entered the annals of square dance history and all the committee chairmen who made it a success should be applauded!

CHALLENGE CHATTER

Russ & Nancy Nichols

The largest National Challenge Convention ever, 84 squares, danced in the three 'C' levels on a full-time basis. This convention has come a long way from the 23 squares that started National Challenge in 1967. The 1st and the 16th conventions had two common factors: they were both in Philadelphia and two callers, Ed Foote and Lee Kopman, have worked all sixteen. Two of the highlights were that it was a smoothly run convention and that the dancers decided to make a staff change. Mike Jacobs was elected to the staff replacing Dewey Berry. Dewey was added to the staff in 1972 and had worked the last eleven conventions. The dancers left the convention not knowing where the 1984 National Challenge Convention would be held. At this writing the two cities being considered are Chicago, Illinois, and Toledo, Ohio. Toledo will host the 1983 convention at the University of Toledo. The Student Union Building will hold up to 200 squares of dancers in a modern, air-conditioned facility. One ballroom will hold 60 to 80 squares and has a wood floor. Also in Toledo's favor are the large number of reasonably priced motel rooms available. Unlike many cities, Toledo has not overbuilt plush motels; however, there are many nice motels offering rooms at a reasonable cost. The staff callers have selected the Sheraton to be their headquarters, for those who are interested. The only major complaint with Philadelphia was the cost and condition of the rooms available at Philadelphia Centre Hotel. On the subject of cost, the staff decided to raise the dance fee again. When Toledo bid on the 1983 convention, they had two thoughts in mind; one, to provide enough room for challenge dancers to enjoy their convention and two, to do it at a reasonable cost. We'll watch this situation closely as it develops.

The 31st National Convention in Detroit, Michigan wasn't the largest convention that we've ever attended, but it did have many interesting highlights. It was the first national convention ever to run two challenge halls full time, plus an advanced hall large enough to hold all

the advanced dancers who wanted to participate. There were consistently more dancers in the C-II hall than the C-I hall. The Advanced and Challenge Directors, Tony and Jackie Simpson, did an excellent job in programming all three halls from 9:30 a.m. to 11:00 p.m. They worked closely with the Education Committee, in allowing ample time for reviewing the levels and time for introduction to the next level. For example, A C-I dancer had a two hour review of the C-I list and an hour session of Introduction to C-II, in addition to 8 hours of C-I dancing each day. Similar schedules were available at the Advanced Level and the C-II Level. The Simpsons scheduled only the top Advanced and Challenge callers in the country and their hard work really paid off. It is only fitting to mention that the After Parties were not well attended; however, if you danced from 9:30 a.m. to 11:00 p.m. you really didn't need an after party.

The American Advanced and Challenge Convention After Party drew 12 squares and introduced seven of their fifteen staff callers to those dancers attending. The American A/C is scheduled for August 12, 13, and 14, 1982 at the University of Toledo. It features Advanced, C-I, and C-II halls which will be running two four-hour sessions each day. Each morning will be left free for rest, shopping, or sightseeing.

Another big event in August is the Jackpot Festival '82 in Las Vegas. This festival will feature A-I and A-2, also C-I and C-II. One of the sessions will review the experimentals of the past few years. There will be five callers for your pleasure at this festival which will run from August 8th through August 12, 1982.

THE BOTTOM LINE

The bottom line this month is

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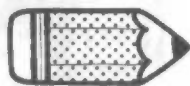


Creative Choreography

by Ed Fraidenburg

CHORE*GRAPHY

REVIEW



An interesting way of ending a patter tip is the use of *stir the bucket* material. Here are a few written by Sam Dunn, Ohio. Send us your favorite *stir the bucket* routine and we will include it.

Heads lead right and circle to a line
Touch a quarter, release the column
Sweep $\frac{1}{4}$, you've stirred the bucket...

Heads lead right and circle to a line
Square thru three-quarters, bend the line
Right and left thru, Dixie derby
Ferris wheel, touch to a wave

Ping pong circulate, ladies trade, recycle
Sweep $\frac{1}{4}$, you've stirred the bucket...

Side ladies chain, heads pass the ocean
Recycle, zoom, sides touch to a wave
Linear cycle, you've stirred the bucket...

Head ladies chain, sides right & left thru
Heads pass the ocean, ping pong
Circulate, extend the tag, swing thru
Boys run, ferris wheel, centers sweep $\frac{1}{4}$
You've stirred the bucket...

Four ladies chain $\frac{3}{4}$, heads pass ocean
Release recycle, centers sweep $\frac{3}{4}$
You've stirred the bucket.....

Four ladies chain, heads pass the ocean
Ping pong circulate, swing thru, boys run
Chain down line, you've stirred a bucket..

Side ladies chain, heads right & left thru
Touch to a wave, hinge and flutter, zoom
And star thru, pass thru, partner trade
You've stirred the bucket...

NOTE: All the above figures use QS.

PARTNER TRADE AND ROLL

From couples or mini-waves, dancers exchange places by walking forward in a semi-circle ending in the other dancers' starting positions. Each trading dancer has reversed the original facing direction. If the trading dancers start facing in the same direction, they pass right shoulders when they meet, per the right shoulder passing rule. *And roll*: Upon completing the trade, each dancer continues to turn individually one quarter more in the direction of body flow.

EXAMPLES:

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, *partner trade and roll*
Star thru, first couple left
Second couple right, left allemande.....
Promenade, heads wheel around
Star thru, pass thru, *partner trade*
And roll, box the gnat, right and left thru
Left allemande.....

Promenade, heads wheel around
Star thru, pass thru, *partner trade & roll*
Star thru, California twirl, pass thru
Partner trade and roll, star thru
California twirl, square thru $\frac{3}{4}$
Left allemande.....

Promenade, heads wheel around
Pass thru, *partner trade and roll*
Star thru, bend the line, pass thru
Partner trade and roll
Right and left grand.....

Heads crosstrail thru, go round two
To a line, centers half sashay
All pass thru, wheel and deal
Double pass thru, *partner trade and roll*
Pass thru, U-turn back, two ladies chain
Square thru four, right to partner
Pull by, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, *partner trade and roll*
Star thru, California twirl
Double pass thru, *partner trade and roll*
Centers box the gnat, right and left thru
All pass thru, U-turn back
Two ladies chain, pass thru
Partner trade and roll
Right and left grand.....

Promenade, heads wheel around
Pass thru, *partner trade and roll*
Star thru, crosstrail, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, *partner trade and roll*
Star thru, California twirl
Double pass thru, *partner trade and roll*
Star thru, first couple left and
Second right, pass thru, *partner trade*
And roll, right and left grand.....

Heads rollaway, lead right, circle four
Ladies break to lines, pass thru
Wheel and deal, double pass thru
Partner trade and roll
Centers box the gnat, right and left thru
Same two square thru five hands
Ends pass thru, move to the next
Star thru, right and left thru, dive thru
Double pass thru, first couple left
Second right, pass thru *partner trade*
And roll, right and left grand.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, *partner trade and roll*
Pass thru, wheel and deal,
Double pass thru, *partner trade and roll*
Pass thru, wheel and deal
Double pass thru, *partner trade and roll*
Left allemande.....

Promenade, heads wheel around
Star thru, pass thru
Partner trade and roll, star thru
California twirl, dive thru, pass thru
Right and left thru, dive thru, pass thru
Square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Star thru, pass thru, *partner trade & roll*
Star thru, Calif. twirl, right and left thru
Dive thru, pass thru, all *partner trade*

And roll, star thru, right and left thru
Dive thru, pass thru, *partner trade & roll*
Star thru, pass thru, left allemande.....

Heads lead right and circle to a line
Square thru three-quarters, *partner trade*
And roll, right and left grand.....

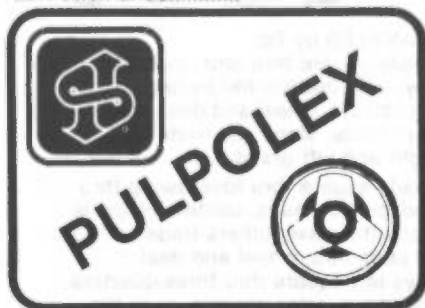
Heads crosstrail thru, go round one
To a line, pass thru, wheel and deal
Partner trade and roll,
Centers right and left thru
Partner trade and roll
All star thru, heads lead right
Circle to a line, pass thru
Wheel and deal, centers left
Square thru $\frac{3}{4}$, swing thru, girls trade
Right and left grand.....

Promenade, heads wheel around
Star thru, pass thru, *partner trade & roll*
Box the gnat, square thru three-quarters
Move to the next and star thru, pass thru
Partner trade and roll, box the gnat
Pass thru, move to the next, pass thru
Partner trade and roll
Right and left grand.....

Promenade, heads wheel around
Right and left thru, star thru, pass thru
Partner trade and roll, box the gnat
Square thru three-quarters, move to next
Star thru, pass thru, *partner trade & roll*
Turn thru, *partner trade and roll*
Right and left grand.....

Heads pass thru, *partner trade and roll*
Double pass thru, *partner trade and roll*
Right and left thru, square thru four
Trade by, left allemande.....

Heads pass thru, cloverleaf
Double pass thru, *partner trade and roll*
Pass thru, wheel and deal,
Boys left turn thru, swing thru
Ends circulate, boys run, reverse
Flutter wheel, crosstrail thru
Left allemande.....

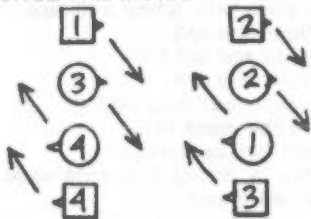


BOUNCE THE BEAUS/BELLES

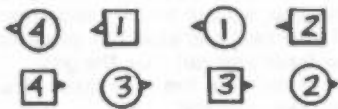
From any two-faced line, all veer toward the center to get back to back couples, and without stopping, desig-

nated dancers turn back in the direction of the flow. *Bounce the beaus* gives left-hand box circulate foursomes and *bounce the belles* gives right-hand boxes.

RF TWO-FACED LINES:
BOUNCE THE BEAUS



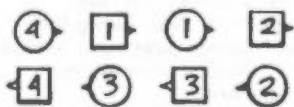
RESULT



RF TWO-FACED LINES:
BOUNCE THE BELLES



RESULT



EXAMPLES by Ed:

Heads square thru four, swing thru
Boys run, *bounce the belles*
Coordinate, wheel and deal, ocean wave
Boys trade, same sex trade
Right and left grand.....

Heads square thru four, swing thru
Bounce the beaus, centers hinge $\frac{1}{4}$
Trade the wave, others trade and roll
All pass thru, wheel and deal
Boys left square thru three-quarters
Touch a quarter, recycle, pass thru
Trade by, left allemande.....

Heads square thru four, swing thru
Girls hinge, diamond circulate
Cut the diamond, *bounce the belles*

Hinge a quarter, pass thru, wheel & deal
Zoom, pass thru, left allemande.....

Heads square thru four, swing thru
Girls hinge, diamond circulate
Cut the diamond, *bounce the beaus*
Split circulate, trade and roll
Slide thru, left allemande.....

Heads square thru four, swing thru
Ferris wheel, centers veer left
Bounce the belles, box circulate
Walk and dodge, square thru $\frac{3}{4}$
Trade by, left allemande.....

Heads square thru four, swing thru
Ferris wheel, centers veer left
Bounce the beaus, walk and dodge
Touch a quarter, centers trade, boys run
Reverse the flutter wheel, crosstrail thru
Left allemande.....

Heads square thru four, circle half
To a two-faced line, cross over circulate
Bounce the belles, trade and roll
Pass the ocean, girls trade, recycle
Left allemande.....

Heads square thru four, circle half
To a two-faced line, cross over circulate
Bounce the beaus, trade and roll
Pass the ocean, girls trade, recycle
Square thru three-quarters, trade by
Left allemande.....

Heads square thru four, spin the top
Girls run, *bounce the beaus*,
Left swing thru, ends circulate
Trade the wave, girls trade
Crosstrail thru, left allemande.....

Heads square thru four, spin the top
Boys run, *bounce the beaus*
Left swing thru, trade the wave
Hinge a quarter, centers trade,
Girls trade, slide thru
Left allemande.....

Heads square thru four, spin the top
Boys run, *bounce the belles*
Split circulate, scoot back, boys run
Reverse flutter wheel, slide thru
Left allemande.....

Heads square thru four, spin the top
Girls run, *bounce the belles*
Scoot back, boys run, reverse
Flutter wheel, pass thru, wheel & deal
Zoom and pass thru, left allemande.....

Heads lead right and circle to a line
Touch a quarter, coordinate
Bounce the belles, hinge a quarter
Triple trade, hinge a quarter, coordinate
Ferris wheel, zoom and square thru $\frac{3}{4}$
Left allemande.....

Heads lead right and circle to a line

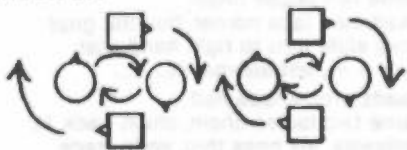
Touch a quarter, coordinate
Bounce the belles, eight circulate
 Trade and roll, spin the top
 Right and left grand.....
 Heads square thru four, swing thru
 Girls run, *bounce the belles*
 Coordinate, ferris wheel, reverse
 Flutter wheel, zoom and pass thru
 Left allemande.....
 Heads square thru four, swing thru
 Girls run, *bounce the beaux*
 Partner tag, chase right, walk & dodge
 Partner trade, pass thru
 Wheel and deal, zoom, pass thru
 Left allemande.....



LOCK ON

From ocean waves, two-faced lines or diamonds, centers trade as ends (points) move up (as in *lock it*).
 From parallel two-faced lines, end result is point to point diamonds.
 From parallel ocean waves, end result is facing point to point diamonds.
 From tidal two-faced line, end result is center to center diamonds.
 From tidal wave, end result is facing center to center diamonds.
 From point to point diamonds, end result is parallel two-faced lines.
 From facing point to point diamonds, end result is parallel waves.
 From center to center diamonds, end result is a tidal two-faced line.
 From facing center to center diamonds, end result is tidal wave.

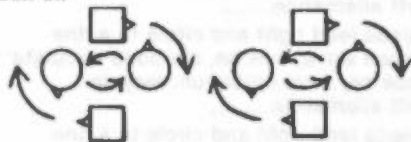
CENTER TO CENTER DIAMONDS: LOCK ON



RESULT



Again, *lock on* and you're back to Fig. 1.
 Facing center to center diamonds,
lock on



RESULT



Again, *lock on* and you're back to Fig. 3.

EXAMPLES by Ed:

Heads square thru four, ocean wave
 Girls hinge, diamond circulate, *lock on*
 Girls run, wheel and deal, sweep $\frac{1}{4}$
 Pass to the center, square thru $\frac{3}{4}$
 Left allemande.....

Heads lead right and circle to a line
 Spin the top, swing thru, girls hinge
 Diamond circulate, *lock on*, boys run
 Girls trade, wheel and deal
 Left allemande.....

Heads square thru four, swing thru
 Boys run, *lock on*, diamond circulate
 Boys trade, spread, (in your diamond)
 Girls half tag, all wheel and deal
 Left allemande.....

Heads square thru four, ocean wave
 Boys run, *lock on*, diamond circulate
Lock on, boys run, boys trade & spread
 Star thru, pass thru, wheel and deal
 Pass thru, left allemande.....

Heads square thru four, swing thru
Lock on, diamond circulate, *lock on*
 Recycle, pass thru, U-turn back
 Left allemande.....

Heads square thru four, ocean wave
Lock on, diamond circulate, *lock on*
 Trade the wave, girls trade, recycle
 Left allemande.....

Heads lead right and circle to a line
 Ocean wave, girls trade, swing thru
 Boys run, *lock on*, diamond circulate
 Flip the diamond, swing thru
 Right and left grand.....

Heads lead right and circle to a line
 Swing thru, girls run, *lock on*
 Diamond circulate, flip the diamond
 Trade the wave, same sex trade
 Right and left grand.....

Heads pass thru, round one to a line
 Ocean wave, *lock on*, diamond circulate
Lock on, girls trade, in your foursome
 Wheel and deal, in a new foursome

Wheel and deal, star thru
In this foursome, wheel and deal
Centers square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Ocean wave, *lock on*, diamond circulate
Lock on, boys cross run, recycle
Left allemande.....

Heads lead right and circle to a line
Swing thru, boys run, girls hinge
Diamond circulate, *lock on*,
Couples circulate, boys cross run
Girls trade, bend the line
Left allemande.....

Heads lead right and circle to a line
Swing thru, girls run, girls hinge
Diamond circulate, *lock on*
Bend the line, left allemande.....

Heads pass thru, round one to a line
Ocean wave, centers hinge
Diamond circulate, *lock on*
Ends circulate, boys trade
Reverse flutter wheel, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Ocean wave, girls hinge
Diamond circulate, *lock on*, girls run
Wheel and deal, reverse flutter wheel
Square thru three-quarters
Left allemande.....

Heads square thru four, swing thru
Boys run, girls hinge, diamond circulate
Lock on, boys cross run, wheel and deal
Reverse flutter wheel, sweep a quarter
Left allemande.....

Heads square thru four, ocean wave
Girls run, boys hinge, diamond circulate
Lock on, boys run, *lock on*
Flip the diamond, girls trade, half tag
Trade and roll, left allemande.....



by Bill Harrison, Maryland

Heads star thru, double pass thru
Leads only peel off and extend
All eight circulate (ends pass thru
while centers do a partner trade)
Centers box the gnat, square thru three
Ends crossfold, pass thru
Grand right and left.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, lead couples only
Chase right (end in center in a box)
Box circulate, outside boy run right
All eight circulate, boys run right
Single circle to a wave
Grand right and left.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, peel off, pass thru
Wheel and spread, girls pass the ocean
Boys pass thru, (check diamond)
Flip the diamond, all eight circulate
Men only chase right, men cross run
Girls trade, wheel and deal,
Left allemande.....

by Don Malcom, Missouri

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, centers in, cast in $\frac{3}{4}$
Ends star thru, centers walk and dodge
Left allemande.....

Heads pass thru, turn right
Girls around two, boys around one
To a line, pass thru, wheel and deal
Double pass thru, centers in, cast off $\frac{3}{4}$
Ends box the gnat, centers right, left thru
Girls walk, boys dodge, hinge a quarter
Right and left grand.....

Four ladies chain three-quarters
Heads crosstrail thru, go round one
To a line, right and left thru, pass thru
Wheel and deal, double pass thru
Centers in, cast off three-quarters
Pass thru, ends crossfold, star thru
Reverse flutter, crosstrail thru, skip one
With the next box the gnat,
Right and left grand.....

by Ed

Head ladies chain three-quarters
Sides turn them and rollaway
Lines of three pass thru, ends trade
Swing thru, two ladies (facing in) chain $\frac{3}{4}$
Others turn back, star thru, zoom
Pass thru, left allemande.....

Heads right and left thru
Same two ladies chain
Head men face corner, box the gnat
Boys slide thru to right hand star
Turn it $\frac{3}{4}$, left allemande.....

Heads promenade half
Same two ladies chain, chain back $\frac{3}{4}$
Rollaway, six pass thru, ends trade
Centers turn back, left allemande.....

Head ladies chain, heads face corner
Box the gnat, girls slide thru to a
Left-hand star once around

P.S.: MS/QS

by Howie Shirley

Sides flutterwheel, heads square thru
Swing thru, all eight circulate
*Go right and left grand.....
Or, *boys run, bend the line
(To a zero line).....
Or, *Turn thru, left allemande.....
Or, *Scoot back, recycle, swing thru
Turn thru, left allemande.....
Or, *Box the gnat, right and left thru
Square thru $\frac{3}{4}$ to a left allemande.....
Or, *Touch, scoot back, girls circulate
Men fold, peel off, bend the line
Left allemande.....

Heads square thru, touch and
Spin the top double, boys trade
Girls trade, hinge and flutter
Now flutterwheel, sweep a quarter
Touch and linear cycle, lines pass thru
Left allemande.....

Sides swing thru, boys trade, star thru
California twirl, veer left, girls trade
Couples walk forward to outside couple
Make a two-faced line, do a half tag
Split circulate, boys run
Go right and left thru, rollaway
Half sashay, slide thru, roll twice
Go right and left grand.....

Heads go right and left thru
Pass the ocean, swing thru, turn thru
Circle four to a line (zero line)
Go right and left thru, put ladies in lead
Dixie style to ocean wave, men trade
And run, bend the line, pass thru
Tag the line, leaders turn back
*Go right and left grand.....
Or, *turn thru to left allemande.....

Heads right and left thru, rollaway
Half sashay, turn thru, cloverleaf

Partner turn thru, left allemande.....
Heads touch to a wave, lock it
Square thru $\frac{3}{4}$, left allemande.....

Heads touch to a wave, spin the top
Lock it, lock it, girls trade, turn thru
Left allemande.....

Heads square thru four, touch to a wave
Lock it, spin the top, boys trade
Box the gnat, change hands
Left allemande.....

Heads swing thru, lock it, spin the top
Crosstrail thru, left allemande.....

Sides fan the top, single hinge
Walk and dodge, pass to center
Square thru $\frac{3}{4}$ to left allemande.....

Sides go right and left thru
Ladies lead Dixie style to ocean wave
Step thru and circle four to a line
Pass thru and wheel and deal
Centers flutter wheel, right and left thru
Square thru $\frac{3}{4}$ to left allemande.....

Heads veer left, girls trade
Couples hinge, step forward
To outside couples for a two-faced line
Half tag, trade and roll to face
Square thru $\frac{3}{4}$ and trade by
Left allemande.....

Heads right and circle four to a line
Pass the ocean, boys run, boys trade
And bend the line, right and left thru
Pass thru, partner trade, pass the ocean
Swing thru, turn thru to left allemande....

Sides half square thru and go
Right and left thru, centers turn full turn
Face the center, same two swing thru
Cast off $\frac{3}{4}$, walk and dodge, cloverleaf
Others pass thru to left allemande.....

A Gem:

Heads pass the ocean, fan the top
Single hinge, boys run, circle four to line
Right and left thru, pass thru
Wheel and deal, substitute
Pass the ocean, single hinge
Walk and dodge, touch, boys trade
Girls trade, swing thru, boys run
Girls trade, boys cast 'em off $\frac{3}{4}$
Flutterwheel, sweep a quarter
Left allemande.....

Stir the bucket:

Heads fan the top, ping pong circulate
Centers fan the top, right and left thru....
Sides slide thru, swing thru, boys trade
Extend, single hinge, centers trade
Boys run, square thru four hands
Trade by, left allemande.....

Heads swing thru, lock it, girls trade
Box the gnat, square thru $\frac{3}{4}$
Left allemande.....

Head ladies chain right,
New head ladies chain across
Heads lead right and circle to a line
Touch to a wave, lock it
Right and left thru, pass thru, trade by
Star thru, touch to a wave, lock it
Right and left thru, star thru
Square thru four, right to partner
Pull by, left allemande.....



EXPERIMENTAL BASIC

PULSE POLL



MAINSTREAM

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

CALLERLAB APPROVED EXPERIMENTALS

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

ADD PULSE POLL EXPERIMENTALS

CAUTION Not recommended for dancers prior to Plus level activity.

©ASD— Not a Callerlab level



CORRECTION

In our June issue center spread, *star the route* and *release the column* are listed incorrectly under QS. They should be dropped from the list.

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Mike Sikorsky



Bob Carmack



John Marshall



Bill Volner

NEW RELEASES:

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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

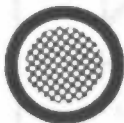
RECENT RELEASES:

- 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

QUADRILLE RELEASES:

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

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Round Dance

PULSE POLL



SQUARE DANCERS' ROUNDS

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

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)

ROUND DANCERS' ROUNDS

1. Til Tomorrow
2. Crazy Eyes
3. Begin the Beguine
4. You Don't Know Me
5. Whispering
6. Write Myself A Letter
7. Corredo
8. Up A Lazy River

ADVANCED

1. Pepito (Rother)
2. Smoke Gets In Your Eyes (Landoll)
3. PA 6,500 (Glover)
4. Roadhouse Blues (Easterday)
5. Fortuosity (Rother)
6. Aphrodisia (Ward)
7. Kiss Me Honey (Rother)
8. Amapola (Tullus)

HIGH INTERMEDIATE

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

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ALAMO AREA ASSOCIATION

The new officers of the Alamo Area Square and Round Dance Association for the period from July 1, 1982, through June 30, 1983 are: president, Joe and Alice London; first vice-president, Buddy and Gail Strepel; second vice-president, Siedel and Barbara Moravits; third vice-president, Virgil and Bertha Meier; treasurer, Butch and Ampie Hayes; secretary, Bill and Jeanne Hugins.

*Butch and Ampie Hayes
San Antonio, Texas*

IN MEMORIAM

Dick Jones, popular east coast caller for several decades, died on June 8 following a cerebral hemorrhage. He had called an anniversary dance in New Jersey the night before he was stricken. Now residing in Clinton, New Jersey, he had long been involved in teaching physical education and in calling and teaching square dancing on Long Island and in the New York City-New Jersey area.



A TRIBUTE TO A GREAT CALLER by Rick Gittelman, Penn Valley, Pa.

Dick Jones was not just a great caller. He was a fantastic entertainer, friend and all-round nice person. His sudden death in June has left a great loss.

Dick Jones called for three decades and will probably be remembered most for his incredible singing voice and delightful sense of humor. Off stage, Dick was a truly a warm, friendly and entertaining person. If he were calling, you could be sure the crowd was dancing, laughing and having a great time.

As a caller myself, I always admired Dick. He was never too busy to talk or give advice if needed. He was a real inspiration to me and to many others. Although Dick is no longer with us, I know his memory will remain with all who knew him. We will never forget the happy moments he gave to us and to many dancers everywhere.

Continued on Page 62



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TRR-109 OK IS MY HOME TOWN by Gerald McWhirter
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TRR-107 BLUE EYED BLOND TRR-201 ROOFER'S
TRR-106 GOLD AND SILVER SPECIAL/WANDERING
TRR-105 CALL ME UP
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People

IN THE NEWS

Thanks to **Rick Gittleman** for his appropriate comments about **Dick Jones**, printed elsewhere in this issue. It is a sad coincidence that **Dick** was mentioned in "Meanderings" last month, and also that just last month in this column we wrote a tribute to another great caller no longer with us, **C.O. Guest**.

Bad news comes in bunches these days. We just learned that while piloting his private plane from the Keys to Jacksonville, Florida, **James Maxey** (Brahma Records) and his wife, **Clarice**, crashed in a storm and both have been hospitalized, allegedly not in critical condition.

Cleo Shore and husband, **Dick**, of Pomona, California, write that they are working hard to fill their third Century Club book with callers' signatures.

Bob Ruff Records of Whittier, California, is the new home for Wagon Wheel records. Classics of the WW label are being repressed. Ask for a catalogue: 8459 Edmaru Ave., Whittier CA 90605.

The prestigious Yankee Clipper award was recently given to **Charlie Baldwin** (*New England Caller* magazine publisher) for his outstanding leadership and service to thousands in the northeast.

New address for caller **Vern Weese** is 7575 Bissonnet, Apt. 247, Houston TX 77074.

Erma Reynolds, frequent puzzle constructor for ASD, sent a clipping from a Massachusetts newspaper describing contra dancing at Long Meddowe Days Celebration, attended by 10,000 in Longmeadow. There were jigs, reels and hornpipes, open for public participation.

Al Nolden of St. Cloud, Minnesota, was featured in an almost-full page photo feature on square dancing in the *St. Cloud Daily Times* recently, showing his seasoned ability as a caller teaching and calling for a square dance involving over 400 grade school youngsters at Holy Spirit and Jefferson schools.

Continued on Page 62



TENNESSEE STATE ASSOCIATION

Association for officers, June 1982-1983 are: president, Art and Jackie Pearson; vice-president, George and Dolores Leever; recording secretary, Sue B. Jones; treasurer, Dorothy and Beecher Vaughn; corresponding secretary (appointed by president), Pete and Betty Rawstron.

CUMBERLAND VALLEY ASSOCIATION

The new officers for the Cumberland Valley Western Square and Round Dance Association (Nashville Area) for the year May 19, 1982 through May 18, 1983 are: president, Allen and Peggy Lyon; vice-president, Randy and Salene Walters; treasurer, David and Karen

Williams; secretary, Jean and Travis Lawrence; corresponding secretary, Betty Covington.

*Pete and Betty Rawstron
Old Hickory, Tennessee*

CONTAGIOUS ENTHUSIASM

In January of 1981, the Jubileers Club of Jacksonville, Florida, had a dream. Christmas had left such good feelings, the members decided to have Christmas again in July to benefit the Shrine Crippled Children's Fund.

Enthusiasm spread like wildfire. Gifts of talent were given by callers, cuers and directors; gifts of exhibition by dancers; gifts of merchandise and money, and the greatest gift of all, over 1000 people joined together. People from Guam, Alaska and many areas of the U.S. attended, and a contribution of \$2400 was realized. This was a first for the square dance community and also for the Morocco Temple, because never before had a group outside the Shrine raised funds for them.

Christmas in July was held again in 1982 and will be an annual affair. For more information, contact Virginia Warren, PO Box 8294, Jacksonville FL 32239.

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FREE SQUARE DANCE MARATHON

Oglebay in Wheeling, W.V. is the place to be on Oct. 2 for an all-day marathon, absolutely free. As part of the two day Oglebayfest celebration, the western square and round dance will be held in the pine room from 1 to 10:30 p.m. Johnny Jones and Jerry Cochran will call the tips, with Dick and Gail Blaskis and Dan and Emma Lou Risley cueing rounds.

Last year 33 clubs participated with 200 couples enjoying the free dance. A trip to Oglebay's 1500 acres is a treat in itself, but an all-day dance contributes to a fine vacation weekend in the foothills of the Appalachians. Other features include golf, children's zoo, science theater, miniature railroad exhibit, the Oglebay mansion, horseback riding, nature center, greenhouse, indoor swimming pool and a first class dining room. For information call this toll free number: 800-624-6988, or write Paul Teufel, 144 Edgington Lane, Wheeling WV 26003.



PERMANENT FLOAT WINS AGAIN

The square dance float won first prize last year in the Chisholm Trail Roundup Parade in Lockart, Texas. The club then proceeded to build a permanent float, which placed second in 1982 despite competition from 99 others. The permanent float will now be entered in the Watermelon Thump Parade in Luling and the Aqua-Festival Parade in Austin. Ed and Colleen Lang have been caller-couple for this club for four years. They dance every Friday. *Ed & Colleen Lang*

More News on Page 52



Lazy Eight RECORDS



NEW RELEASES:

- L8-9 ON THE ROAD AGAIN, Johnnie Beard
- L8-13 14 KARAT MIND, Johnnie Beard
- L8-14 MY JOURNEY GETS SWEETER, J. Beard

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RECENT RELEASES:

- LE-1 I'M A LITTLE MAN, Al (Tex) Brownlee
- L8-2 STUART'S DOLLY/CLOG, clog. inst.
- L8-5 BLANKET ON THE GROUND, J. Beard
- L8-6 TIL THE END OF THE WORLD, Marvin Boatright
- L8-10 DANCIN DOLLY/H.O.T. HIGHROAD, inst.
- L8-11 U-HUH/CLOG U-HUH
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The Wheelers are affectionately known as Dingle and Dottie to all their square dancing friends. They were first exposed to square dancing in 1948 in Madera, California. Dingle started calling in the early fifties, taught his first class in 1954, and called until 1964. He also taught easy level rounds to his square dance clubs.

Dingle plays "square dance" piano and was involved in live music dances through most of his square dance career up until 1968. He played at such events as the Golden State Roundup and the Fresno Crossroads Squarama.

The Wheelers started teaching rounds for the Two Lazy Twostepers in Fresno in 1964 and continued until fall of 1979. For the last three seasons the Wheelers



have taught in the Rio Grande Valley of Texas from October to April. Currently they are the resident round dance instructors for the Mission Bell Resort. They are members of the Round Dance Teachers Association of Central California and of Roundalab. Loren and Dorothy firmly believe that square and round dancing is one activity only.

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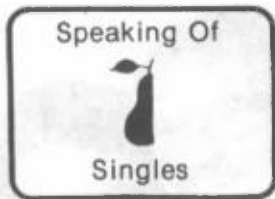
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MEMBERSHIP CONTEST

Single Square Dancers U.S.A. has launched its 1982 membership drive. The top recruiter will be awarded two nights' free lodging at the Capital Hilton in Washington, D.C. during the Dance-A-Rama. To qualify, applications must be received by an officer of SSDUSA with prepayment of at least one year's membership dues by the August 15 deadline. To assure proper credit, the recruiter's name must be shown on the application. For details, contact the SSDUSA vice-president, Jim Reinhold, 2819 Creekwood Ct., Grapevine TX 76051.

DANCE-A-RAMA

The 12th Annual Singles Dance-A-Rama will be held Labor Day Weekend, Sept. 3-5, at the Capital Hilton, 16th & K St. NW. Each square dancer who attends the trail-in dance at the Pentagon on Sept. 2 will receive a "1 square danced at the Pentagon" badge. Callers will be Bill Harrison and Butch Adams, with rounds by George Springer. For information write Guy G. Darden, General Chairman, 10406 Fairfax Village Dr., Fairfax VA 22030.

CORRECTION: In the June issue, *double down* was attributed to Gary O'Connor. The author of this pulpollex figure was Lee Kopman.

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 Henderson
 BM042 WILD TURKEY— Will Eades
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 HH5042 EVERYTHING'S A WALTZ by Ernie Kinney

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 BR232 BOTTOM OF A BOTTLE by Bobby Lepard

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LINE- LIGHT



95 AND DANCING by Charlotte Jones

Over the river and down the block, the music begins. It's not from a juke box nor from a radio nor from a television variety show. Instead, the music is played by a live band in a room filled with friendship and bright lights.

A tall, slender man with white hair takes a deep breath of the Saint Joseph, Missouri, air. Then he moves across the room to select a partner. Quickly Earl Deibert and his partner take their place among the other dancers and swing into the Virginia reel.

They step expertly, but when the music concludes, the dancers leave the floor. Earl quickly asks another lady to join him and, with his new partner, begins a set of square dances. This partner is much younger than Earl— younger by about twenty years. "I'm only 75," she confesses.

The age span certainly makes no difference in their steps. They do-sa-do, star thru, and allemande left with practiced skill.

Earl Deibert at 95 years of age is, indeed, a skillful dancer. But he has always been so inclined.

About 85 years ago he dropped out of school in the fourth grade. "Something happened at school one day that I didn't like," Earl says, "so I just never went back." That wasn't unusual in rural America in those years, but even so Earl had a difficult time providing for a wife and four children during the Great Depression.

Then in 1941, his wife Anna died. Earl's life was suddenly empty. "We had raised four wonderful children," Earl says, "but the kids were all married with homes of their own." So Earl was

floundering, searching.

Two years later he met a lively widow named Honor Davis. The two were married after a six-week courtship and enjoyed a thirty-year marriage which ended with Honor's death in 1973.

It was Honor who stirred Earl's interest in dancing. She had attended dances before she met Earl, and her enthusiasm for the activity was contagious.

"There was always more ladies than men," Earl says, "and Honor wasn't a bit jealous when I would dance with another woman." In fact, after a while Honor joined the band as the drummer, leaving Earl free to circulate. Directing her enthusiasm into the band's percussion section, she added as much gusto to the music as Earl added to the dancing.

At the age of 65 (an age when most of us anticipate retirement), Earl began another activity which probably contributed to his light-footed dancing abilities. He went to work at the St. Joseph stock yards and was responsible for moving hogs from the docks to the pens.

Some experts claim pigs are the smartest animals second to humans. Maybe that's why some of the hogs Earl was driving would seem to change their minds.

"Some of them would break back, run between my legs, and take me for a ride," Earl says with a chuckle. "They'd skin me up pretty bad, give me a real jarring. One old fellow broke some of my ribs and another jammed my knee."

Nevertheless, Earl didn't retire until he was 83. During the 18 years Earl worked at the stock yards, those hogs kept him

Continued on Page 62

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LINELIGHT, Continued

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NEWS, Continued

Word has also been received of the death of Carl Anderson on June 11. Carl and his wife, Varene, were the general chairmen of the very first national convention in Long Beach in 1952. The Andersons had remained an active couple on the National Executive Committee of the convention throughout the succeeding years.

PEOPLE, Continued

Cal Golden, about whom there was much concern when he failed to appear at the 31st National Convention in Detroit, has returned home for a prolonged rest upon doctor's orders. Best wishes are extended to **Cal and Sharon**— there are worse things than a six-month vacation!

Flip Side

ROUND REVIEWS

by Frank & Phyl Lehnert

HERE COMES GUISEPPE— MCA 51053

Choreography by Jay & Boots Herrman

Cute novelty vocal to "Shaddup Your Face;" a fun-type, easy-intermediate two-step with a conga line sequence.

RAG MOP— CDC M05

Choreography by Jim & Carol Elder

Peppy music and a lively, easy-intermediate, three-part two-step.

FLOWER TIME— CDC M05

Choreography by John & Marge Clever

Good big band sound and a nice, comfortable, intermediate two-step.

KEEP IT A SECRET— Windsor 4772

Choreography by Bill & Helen Stairwalt

Pretty music and a nice, intermediate waltz sprinkled with international figures.

SWINGING DOWN THE LANE— TNT 187

Choreography by Betty & Clancy Mueller

Swinging music and a smooth, easy two-step cued by Betty. (Do entire dance LOD and RL0D.)

CAVATINA— Telemark 941

Choreography by Peter & Beryl Barton

Pretty, quiet music and a challenging international waltz.

AS TIME GOES BY— Telemark 941

Choreography by Phil & Norma Roberts

Very pretty music and an interesting high-intermediate foxtrot.

LOVE ETERNALLY— Windsor 4770

Choreography by Al & Dotty Brauer

Good music and a quiet, different, solid intermediate waltz.

SWEET TAMARA— Windsor 4770

Choreography by Art & Evelyn Johnson

Pretty music and a nice, flowing, intermediate waltz with a different tamara sequence.

LILACS— Windsor 4771

Choreography by Ivan & Billie Sager

Pretty "Lilac Time" music and a good, intermediate waltz routine.

ALWAYS— Columbia 18-02859

George & Johnnie Eddins

Pretty music to a different "Always" with a Janie Frick vocal; a good, easy-intermediate fox trot.

MY BEST TO YOU— TNT 186

Choreography by Bill & Mary Konsorka

Good music and a good intermediate waltz, cued by Dave Fleck.

BOBBIE SUE— MCA 51231

Choreography by Bob & Jeanette Kemper

Real swinging Oak Ridge Boys music for a four-part, easy-intermediate mix of two-step-cha cha routine.

SEE A DREAM WALKING— Grenn 17007

Choreography by George & Joyce Kammerer

Very pretty music and a good high-intermediate to challenging foxtrot with some different combinations. Cued by George.

DEEP PURPLE— Grenn 17008

Choreography by Eva & Joe Hankins

Good music and a good, smooth, easy-intermediate-to-intermediate foxtrot, cued by Eva.

YEARS MAY COME— ST E607

Choreography by Rocky & Betty Clawson

Pretty, quiet music and a pleasant, easy-intermediate two-step.



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Flip Side

SQUARE REVIEWS

by John Swindle

We hope hot weather will soon be behind us again...our dancers were quite warm today, even with air conditioning and just 24 singing calls. Most of the review records had good solid S/D beats; all were enjoyed and the dancers had fun. We've thanked the producers and the artists, and we feel it is time to take our hats off to the great dancers who give up one Sunday a month to help with this review. Many thanks!

ROLLIN' IN MY SWEET BABY'S ARMS— ESP 109 **Caller: Elmer Sheffield, Jr.**

A lively beat and well-done instrumental, complete with key change on the closer, made this an exciting dance. Junior chose a well-timed and different figure for dancers' enjoyment. Tony Oxendine joined him on the flip tag lines. FIGURE: Heads promenade half, sides right and left thru, square thru, do-sa-do, star thru, pass thru, tag the line, leads turn back, swing, promenade.

SOME DAYS ARE DIAMONDS— Hi-Hat 5041 **Caller: Tom Perry**

Tom has done a super job harmonizing with himself on the flip. The Hi-Hatters have put together a nice, smooth instrumental with a nice dancing rhythm that is pretty just to listen to. FIGURE: Heads square thru, do-sa-do, touch a quarter, split circulate, scoot back, girls turn back, lines forward, pass the ocean, girls trade, swing, promenade.

ANOTHER CHANCE— ESP 305

Caller: Paul Marcum

This is a nice peppy little number with a key change in the closer that added the little extra drive many dancers and callers enjoy. Paul's almost standard singing call has a different little twist. FIGURE: Heads promenade half, square thru, right and left thru, veer left, ferris wheel, slide thru, slide thru, pass thru, swing, promenade.

MAKE THE WORLD GO AWAY— Red Boot Star 1266; Caller: Ron Libby

From the Red Boot stables comes this CW favorite with a new instrumental and a good S/D beat. Ron does a super job. FIGURE: Heads promenade half, star thru, California twirl, swing thru, spin the top, right and left thru, rollaway, star thru, trade by, swing, promenade.

WALKING DREAM— LouMac 144

Caller: Tom Miller

Good clean instrumental, S/D beat, nice rhythm, well-timed figure and good delivery on the flip is all it takes to have an all-round good singing call. This release has all of these. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag the line, scoot back, boys run, slide thru, swing, promenade.

THAT SONG IS DRIVING ME CRAZY— Chaparral 312; Caller: Gary Shoemake

Anyone for Dixieland? Gary went back about 10 years for this song and did a very nice job with it. The good Dixieland sound combined with a good danceable beat will add variety to one's program. A key change in the ending added that extra flair. FIGURE: Heads promenade half, right and left thru, square thru, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

BOTTOM OF A BOTTLE— Blue Ribbon 232

Caller: Bobby Lepard

Bobby chose a tune with a good beat and good rhythm and used a mainstream figure and a plus figure, also a plus middle break. A key change in the last figure added icing to the cake. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, cloverleaf, girls square thru three, swing, promenade.

EVERYTHING'S A WALTZ— Hi-Hat 5042

Caller: Ernie Kinney

Don't let the title fool you— this instrumental does not have a waltz beat but a very danceable S/D beat. Ernie's figure was simple but different, and the dancers enjoyed dancing it. FIGURE: Head ladies chain, sides promenade $\frac{3}{4}$, step in between the heads, make a line, forward and back, slide thru, centers square thru three, left allemande, do-sa-do, swing corner, promenade.

EASE THE FEVER— ESP 501

Caller: Bob Newman

A fine, distinct S/D beat, smooth-moving figure and good clear calling by Bob made this an enjoyable record to dance. The instrumental is clean with a nice lead instrument separation. Over all, this is an above average S/D flip. FIGURE: Heads promenade half way, pass the ocean, extend, swing thru, spin the top, curlique, girls run, square thru $\frac{3}{4}$, U-turn back, swing, promenade.

SHE'S WEARING HER JEANS A LITTLE BIT TIGHTER— Prairie 1056; Caller: Al Horn

The instrumental has a good, steady, clean beat. Al's figure used MS basics but was different and quite interesting. FIGURE: All four couples roll-away, heads pass thru, separate around one to a line, star thru, cloverleaf, centers zoom, centers pass thru, swing, left allemande, do-sa-do, prom.

PRETTY LITTLE WOMAN— LouMac 145

Caller: Larry Letson

Larry sounds super on the flip and has put together a very nice figure. FIGURE: Heads square thru, right and left thru, swing thru, spin

the top, recycle, sweep a quarter, pass thru, left allemande, swing, promenade.

WIZARD ON THE HILL— Chinook 052

Caller: Daryl Clendenin

This instrumental is happy sounding and a good S/D beat made it nice to dance to. Daryl's figure was different than the familiar standby it seemed and very nice. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, pass thru, star thru, pass thru, chase right, swing, prom.

LATE NIGHT COUNTRY LOVIN' MUSIC— Mountain 18

Caller: Mark Clausing

Good S/D beat and good licks from a lead guitar made this a nice instrumental. Mark used a figure that worked really well with this song and gives the caller a chance to use tag lines from the original song. FIGURE: Heads promenade half, sides right and left thru, star thru, pass thru, right and left thru, do-sa-do, eight chain six, swing, promenade.

FOURTEEN CARAT MIND— Lazy Eight 13

Caller: J.N. Beaird

This instrumental is well done and has a good S/D beat. It follows the original which makes it easy for a caller to pick up and do. FIGURE: Heads square thru, right hand star, left hand star, do-sa-do, touch a quarter, scoot back, swing, prom.

WHAT ARE WE DOIN' LONESOME— Hi-Hat 5043

Caller: Bronc Wise

Bronc has chosen a really smooth-sounding CW number. The review dancers enjoyed it when slowed down a bit. A crying steel in the background added considerably to the instrumental. FIGURE: Heads square thru, do-sa-do, make a wave, ladies trade, recycle, touch a quarter, walk and dodge, partner trade, pass the ocean, boys cross fold, swing, promenade.

SURROUND ME WITH LOVE— Hi-Hat 5038

Caller: Jerry Schatzer

Jerry does a nice job on the flip with a different figure on all seven repeats, using MS and Plus figures. FIGURE: Heads promenade half, square thru, double swing thru, all eight circulate, scoot back, swing, promenade.

ROCKY TOP TENNESSEE— Prairie 1057

Caller: Al Horn

Plenty of banjo in this instrumental will make it a favorite among banjo lovers. Al's figure was different and interesting. FIGURE: Heads square thru, do-sa-do, slide thru, right and left thru, Dixie style to a wave, girls circulate, boys trade, left allemande, swing, promenade.

ON THE ROAD AGAIN— Lazy Eight 9

Caller: J.N. Beaird

It was interesting dancing a singing call with a *red hot* used in the figure. FIGURE: (From promenade) red hot, allemande thar, slip the clutch, left allemande, do-sa-do, swing corner, promenade.

MY JOURNEY GETS SWEETER— Lazy Eight 14

Caller: J.N. Beaird

The instrumental on this release has clean lead instruments and a nice, steady beat. J.N.'s figure was simple but well-timed. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, pass thru, touch a quarter, scoot back, swing, promenade.

SUGARTIME— Brahma 302

Caller: Don Jochum

This release has a good S/D beat and nice sounding instrumental. Don's figure is simple MS which would be super for class or MS dance. Don does a nice job an asked the dancers to sing along on the tag lines. FIGURE: Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, right and left thru, dive thru, square thru three-quarters, swing, promenade.

JOURNEY GETS SWEETER EVERY DAY— TNT 185

Caller: Happy Hal Petschke

This is a peppy sounding release with good rhythm and strong danceable S/D beat. Hal's figure was simple but different. FIGURE: Heads square thru, swing thru, boys run, couples trade, wheel and deal, pass to center, square thru three, swing, promenade.

KANSAS CITY LIGHTS— Desert 3

Caller: Bill Reynolds

This is a good sounding instrumental with a definite beat. Bill does a fine job. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, wheel and deal, right and left thru, dive thru, square thru three, swing, promenade.

GRENN MEDLEY— FTC 32043

Caller: Gary Brown

"May the Circle Be Unbroken," "In the Morning Dew," "Travel On," "I'm Dancing on Top of the World," "Yankee Doodle," "Mack the Knife," and "My Way" are the songs in this medley. Gary does a fine job following the changes of tune. FIGURE: Heads square thru, right and left thru, curlique, follow your neighbor, trade the wave, swing thru, boys trade, turn thru, left allemande, promenade.

NEW YORK, NEW YORK— Jay Bar Kay 6020

Caller: Ken Anderson

FIGURE: Heads star thru, pass thru, circle four to a line, forward and back, pass thru, wheel and deal, star thru, pass thru, cloverleaf, square thru three, swing, allemande, promenade.

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Puzzle Page

by P.A. Sistum

Poor Hugh Startover, the travelling caller, was marooned on an uncharted island. He tried to soothe the natives by teaching them rounds, but all they seemed to enjoy was the "Hully Gully." After two weeks the intelligent witch doctor put Hugh to the test: "Make a statement. If what you say is true, you shall be hanged. If what you say is false, you shall be boiled in papaya juice and eaten." What does Hugh say that saves his life?

Caller I. Lousemup was on his way to a Saturday night dance. Unfortunately, his calendar was blurred and he was unsure if he should be on his way to the Truth-telling Two-steppers in Tucson or the Lying Lines in nearby Nebraska. He knew that the former club compulsively told the truth, while the latter liars could never be trusted. He had one phone number but he did not know which club he would reach. The operator told him that the 37¢ in his pocket would buy him enough time for just one question. What did he ask which got him to the right place?

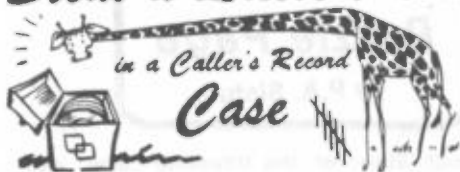


ANSWERS TO THIS MONTH'S PUZZLES:

"I shall be boiled and eaten." If this were true, he should be hanged, but if he were hanged, it would be false and he should be eaten, making the statement true. The confused witch doctor let him go free.

"If I were to ask you where I was supposed to be tonight, would you tell me that I should be in Tucson?" The Truth Tellers would give him a straightforward answer. The Liars, if he asked the question directly, would have to lie. But to conceal the fact that they were lying when asked what they would say, they would have to tell the truth. Thus, whoever he reaches, he receives the truth about whether or not he should be in Tucson.

Steal a Little Peek



EDDIE MILLAN

Eddie Millan of Jacksonville, Florida, has been calling for 18 years and may be heard on the Mountain Record label, where he has recently recorded three songs. Eddie is a teacher. He and his wife Ann have two children, Scott (9) and Marty (7). He has performed on local TV and on stage in Florida, and called at state and national convention. He is a past president of the Gateway Callers Association.

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UNDERLINING

THE CALLER NOTE SERVICES

Callers Note Service from Southern California listed ideas from a recent Cal Golden Seminar: "If you will call a *flutter wheel* and then a *lead right* equivalent, this will equal a *square thru*. From a static square, this would give a Box 1-4. Lead right equivalent plus call *swing thru, boys run, bend the line*, will produce a zero line. Lead right equivalent plus call *curlique, walk and dodge, partner trade* will produce a zero line.

Santa Clara Valley Notes remind us that the Plus 1 and Plus 2 levels are now a single Plus level. The thinking behind this is that a bigger step from MS to the next destination level will cause more dancers to remain at the MS level. In support of this, Callerlab recommends that dancers dance at the MS/QS level

for a year before moving up. In areas where there is now a strong Plus 1 level, some tough decisions must be made. The small difference between the previous Plus 1 and the new Plus level means most will probably learn the calls necessary for dancing at the Plus level. In areas where the mainstream is currently at Plus 2, the combination will have less effect, at least for the immediate future. In areas where MS/QS is the mainstream, the new Plus level should serve as a significant buffer between MS and Advanced.

We don't often quote from Jim Hilton's *Caller's Gazette* from Concord, California, partly because it is only an occasional (rather than monthly) publication and partly because it may not be

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quite in the category some think of as a Callers Note Service, but this excerpt which also appeared in the *Callerlab Guidelines* for April, is certainly worthy of wider exposure.... "In the face of what many dancers seem to be saying, how can some *leaders* continue to rush dancers from beginning classes through Mainstream into Plus, and often on to bowling or bridge in the space of twelve months or less? Why do many leaders continue to condone the kind of teaching where dancers are never shown a back-to-back *do-sa-do* and are barely exposed to the proper execution of many other basics? Why do leaders continue to tolerate (in some cases, even encourage) the hip bumps, the waist swing instead of the *do-sa-do*, the dishrag *grand squares*, the jerks (physical and human)...which destroy good flow and timing and contribute to rough, uncomfortable dancing? Dancers, at least those who answered the (LEGACY) survey, seem to be saying, 'Enough, already!!' Amen."

John and Evelyn Strong in *SDDS* from Salinas, California, pass on a good summer suggestion: Why not consider using

the summer months in reviewing for all your dancers, especially the just recent graduates, the QS list? All too often, in our desire to get newer dancers ready for graduation and club dancing, we skip some or all of the QS, or at best *expose* rather than *teach* these basics. Summer is a good time to review them and give all a chance to get familiarized before moving on to the Plus lists this fall.

Don Pfister, in *NCR* from San Diego, suggests that *Callerlab* choose QS experimentals that *can't easily* be called directionally, such as *coordinate*. He suggests *load and anything* as an example of one that *can* be called directionally. He urges that *Callerlab* consider *grand spin* as a quarterly, since many dancers still request the (good old) "Grand Colonel" so often.

Just by coincidence, the first five note services this month all come from California. So let's go east, coast to coast, and pick up a Connecticut one (*News 'n Notes*) to balance the ledger a bit, and next month we'll get to the "in-betweeners."

A new call idea getting exposure in
Continued on Page 75



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Ohio— Labor Day Festival, Salt Fork Park, Cambridge; Sept. 3-6; Johnny Jones, Ron Libby, Ray & Bea Dowdy. Write PO Box 3176, Kingsport TN 37664.

Alberta— 14th Convention, Edmonton; Sept. 3-5. Write Jack & Marie Balfour, 10812-154 St., Edmonton Alberta, Canada.

Wisconsin— Labor Day Weekend, Fease's Shady Rest Lodge, Rhineland; Johnny Toth, Rosemarie & Elmer Elias; Sept. 4-6. Write E. Elias, 1571 S. 57th St., West Allis WI 53214.

Oregon— 20th Jamboree & Callers College, Willowa Lake, Joseph; Write Vaughn & Jean Parrish, Rt. 2 Parrish Rd., Berthoud CO 80513.

New Hampshire— Fall Dance Camp; The Inn at East Hill Farm, Troy, Sept. 7-12; Dick Leger, Ralph Page, Conny Taylor, Yves Moreau, Joe Wallin. Contact Ada Page, 117 Washington St., Keene NH 03431.

South Carolina— Myrtle Beach Ball, Conv. Center; Tony Oxendine, Jerry Story, Larry Letson, Harold & Judy Hoover, Jack & Genie Whetsell, Bill Nichols. Write B. Harrelson, 419 Hawthorne Rd., Lancaster SC 29720.

Arizona— Rim Country Festival, Sept. 10-11; Payson; Joe Varella, Alex Nagy, John & Shirley Steele. Write Zane Grey Twirlers, 811 N. Easy St., Payson AZ 85541.

South Dakota— State Festival, Ellsworth AFB; Sept. 10-11. Write Bruce Phillips, 9684a Cleveland, Ellsworth AFB SD 57706.

Minnesota— Shindig 82, Duluth; Sept. 10-12; Jerry Haag, Ken Bower, Mike & Diana Sheridan. Write Shindig, PO Box 6472, Duluth MN 55806.

Georgia— 18th Fall Roundup, Bell Audit, Augusta; Sept. 11; Jim Wood, Gabby Baker, Dewey & Lib Parnell. Contact Dan Martin, 422 Kemp Dr., Augusta GA 30909.

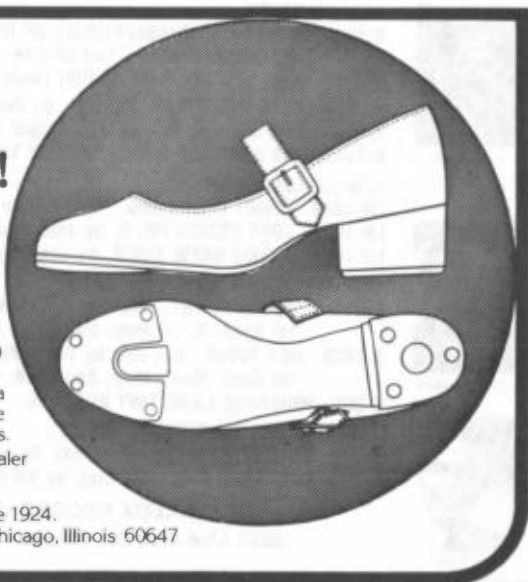


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UNDERLINING, Continued

this and other note services is *dixie spin chain thru* by Dick Bayer (author of *track two*). Following is the definition and examples:

From facing all Dixie style to an ocean wave, centers cast $\frac{3}{4}$, two middle centers trade, four centers cast $\frac{3}{4}$. Ends in parallel waves. Can also be called from a starting double pass thru position.

Zero lines: right and left thru

Dixie spin chain thru, boys cross run
Girls trade, recycle, pass to the center
Centers square thru $\frac{3}{4}$, left allemande....

Zero box, slide thru, right and left thru
Dixie spin chain thru, girls circulate two
Boys trade, slip the clutch
Left allemande.....

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ENCORE, Continued

"Back To School"— Training and help for callers is one of the most urgent needs of our activity. What is a caller's school and what should it accomplish? Now that schools, clinics and colleges are becoming more prevalent and available, the "students" must be selective, assuring themselves that their "teacher" has the knowledge they want and the skill to impart it to others. Every caller has something to learn from a caller with more experience or a fresh outlook. Take another look at your caller's association programs and the next school or college in your area— it's fun to learn more about square dancing!

Bob Ruff, California, headliner of Callers Seminars at the National in Des Moines and unofficial "Doctor of Better Beginner Classes," is responsible for this pertinent quote, "Learning is painless when *fun* is used as an anesthetic."

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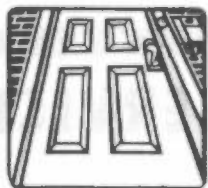


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Chapters within this 192 page book are: I— Prologue: Animal Shapes and Rhythms, II— The Waters of Birth: Fish and Snake, III— The Ovens of Youth: Initiation and Puberty Dances, IV— The Choreography of the Hunt, V— Dances of Courtship and Mating, VI— The dancing Animal as Guardian, Healer and Helper, VII— Choreographers of Earth and Sky: Fertility Dances, VIII— The Final Season: The Dance of Death, IX— Dances of Dogs and their Wild Cousins, X— The Royal Sun: Feline Dances, XI— Horses Dance, XII— Flight: The Dances of Birds and the Epilogue: The Dance of the Butterfly. There is also a good bibliography and complete index.

In the first chapter one reads: "The stilt birds have the most impressive and

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"It can be said," according to the author, "that the configuration and rhythmic regularity found in the behavior of certain animal species do correspond closely to our notion of an ordered choreography. Yet, however graceful or structured its movements are, the dancing animal is severely restricted by comparison with man, who can impose a seemingly infinite array of rhythmic patterns and shapes on his dances. Man is the supreme dancer."

If you don't want to spend \$17.95, get the book from your library, but do read it! The next time you hear the call *yellow rock* or *stack the wood*, or you see eight dancers go to the center of a square, bend forward, rear back and shout "Thank you," stop and think about which chapter describes these actions!

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On Saturday afternoon, the attendance figure for the Detroit National Convention swelled to 18,003. (Final figures may be slightly higher.) As Bud Goldsmith, general chairman, remarked at the Press Breakfast, "We'll be small, but we'll be great!"

Granted, the number of dancers attending the 1982 National Square Dance Convention was smaller than for recent conventions, but the same enthusiasm and spirit that pervades every national meeting were in evidence. Michigan, of course, had more dancers than any other state— 7868, with Ohio second at 1662 and Illinois third with 1236.

We'll be the first to admit that this is an editorial account of the convention. As always, our comments are limited by what we participate in and what we hear from other attendees. This time, the convention seemed to be in our backyard, as we loaded our van-load of books for the two-hour, round-the-lake spin to the Motor City.

We learned a hard lesson right away. In downtown Detroit you must hire valet service when leaving your car. In the hotel parking garage, ours was picked for a hundred dollar vandal job even before opening day. But the poor first impression of the metropolis was quickly countered by happier moments.

The Renaissance Center complex of buildings, including the headquarters hotel, the Westin, where we stayed, was beautifully conceived— a real architect's dream— with a series of shops, pools, plants, terraces, flying escalators, balconies and the world's highest restaurant on the 70th floor, where we had a superb dinner while rotating over the complete Detroit and Windsor panorama.

The site of the convention, Cobo Hall, was equally spacious. No hall for dancing or discussing or purchasing was overcrowded. The sound was adequate-to-good. A few folks complained about tired feet, but small wonder— they'd just hiked an 18-hole golf course without the soft turf. Booths selling water-filled insoles for dance shoes did a flourishing business.

Our own involvements were many. Work at the booth, Press Breakfast, Smooth Dancing Clinic each day for two hours, a first-time LEGACY Dancer-Leadership Seminar which ran two days for two hours, calling assignments, prompting in the contra hall, a presentation at the Callerlab callers seminar, meeting of the NASRDS (Suppliers), LEGACY board meeting, a special dinner to attend and much more.

Dancers had much to choose from— the Parade of States, the Showcase of Ideas, rounds program, trail dances, tours, booths, fashion show, the classy performances in the arena by polished exhibition dancing teams, dancing at all levels from contra to C-2, panels and clinics and seminars and think tanks. This makes the National Convention what a convention is supposed

DELIGHTFUL! DELOVELY! DETROIT!



by Yeeds



to be. A real international flavor typified this one, with neighboring Canadians out in big numbers. Japan, Germany, Saudi Arabia, England, Australia and other countries were represented. With a total of 18,003 registered, this was not the largest, but not the smallest convention.

Detroit was flaunting a Freedom Festival on the waterfront that last weekend in June as well as the square dance activities indoors. An air-water show on the riverfront was a bonus entertainment feature for thousands on Saturday afternoon.

Teens were especially plentiful at this convention, May their numbers increase...

The styling clinic, this year called "Smooth and Uniform Dancing," attracted increasing numbers each day for the repeat programs. Attendees were treated to a demonstration of styling and smooth dancing by Dick Houlton and his Squarenaders, to styling tips disguised in repartee between Gene Trimmer, his dummy, Roger, and Stan Burdick. Co-ed heard later that there was some question about who really was the "dummy." Bill Packard, caller from Oklahoma, gave his unparalleled interpretation of how not to square dance, and Orphie Easson emphasized good posture and smooth flowing movement, with style and grace. Ernie Kinney rounded out the program with a discussion of relationships of four couples dancing together in a square.

The Press Breakfast brought together 300 representatives of local media and area square dance editors from everywhere. Ted Strasser of WJR, whose program, "Patterns in Music," is widely enjoyed in this area, was the speaker and shared his collection of bloopers with the audience. Favors and table decorations were fabulous— butterflies, mugs, Michigan pines and sun-catchers.

The LEGACY Seminar brought together leaders who joined in the provocative discussions on both days. The second day's session was opposite the Fashion Show, proof that the 40+ attendees were vitally interested in solving problems in square dancing. Thanks to Chet and Julia Vetter, Doc and Peg Tirrell, Mary and Bill Jenkins, Herb and Erna Egender, Dan and Mary Martin, Bob and Phyllis Howell, who worked with your editors on bringing this new program to the national convention agenda.

After the final shutdown of the ASD booth, at which we had visited with friends, made new acquaintances sold many books and subscriptions, handed out hundreds of sample copies, we headed the van for Dearborn and a special dinner of the Prairie-Mountain-Desert recording staff hosted by Al and Donna Horn. The Horns are building a team feeling and a rapport that we are sure will send their business skyrocketing. The dinner was highlighted by serious special awards to Renny Mann and Johnny Scott, and to humorous "medals" to all the staff artists and their wives. We felt privileged to be invited as special guests at this fun event.

The weather was cool and mostly beautiful all three days, marred only by a few sprinkles early one morning. The streets were choked with people and vehicles most of the time. Other conventioners of all kinds were in the city simultaneously— cloggers mixed with joggers, ping pong circulators mixed with table tennis fanatics, salesmen in the hotels and sails-men afloat on the river.

Plaudits to Bud and Helen Goldsmith for pulling together their committees in spite of difficulties and hosting a Detroit event that was truly "great!" The 31st National Convention has entered the annals of square dance history and all the committee chairmen who made it a success should be applauded!