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# AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE  
WITH THE SWINGING LINES

SEPTEMBER 1983  
VOLUME 38, No. 9



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Happy New Year! Oops! Happy New Season. September always seems more of a new beginning to me than January 1. September is the time to make plans for the dance season, get ready for special events, and plunge into our commitments with renewed energy and enthusiasm after summer's re-creation.

September, 1945, was a new beginning— that's when ASD was first published by Charley Thomas in New Jersey, under the name *American Squares*. Charley wanted to improve communication in the square and folk dance field. What a far-reaching vision! We are proud to be continuing the thirty-eight year old tradition of publishing that started with Charley's first mimeo'd efforts.

If, as many of us believe, square dancer participation peaked during the bicentennial celebrations (evidenced by decreased class attendance and club participation in recent years), we are currently on a gentle downswing. Looking back over the years that ASD has been monitoring the activity (and we've been dancing *almost* that long), the square dance activity has had many ups and downs. But it survives! And survives healthily in most areas! Why? What

# CO-EDITORIAL



keeps the "survivors" interested? What appeals to them, and how can we "market" it to prospective dancers? We propose this as a discussion topic at your next dancer federation, caller association or dance committee meeting? We're interested in hearing your answers, although we think we know what the most common answer will be— FUN! Have a FUN-tastic Dance Season for 1983-84!

Oh! And a Happy Birthday to ASD!

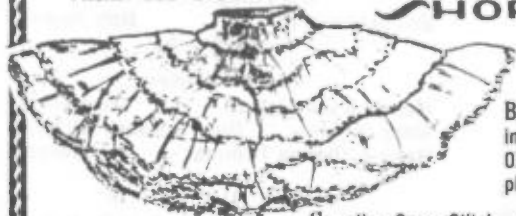
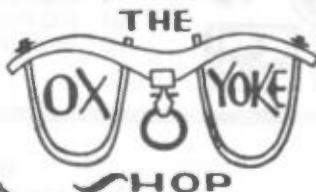
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## BY-LINE

At the beginning of a new season, dancers may consider entering a new phase of the square dance activity. The feature articles this month reflect some of the options: **Al Eblen** encourages us to concentrate on "remembering" in classes and workshops; **Dewey and Bobbie Paul** point out that clogging is very healthful exercise for a number of reasons; **Norman Christensen** reports in rhyme his experiences in learning rounds; **Bev Warner** has advice for those thrust into leadership positions that involve using the mike. **Al** and **Bev** are frequent ASD contributors; **Norm** and the **Pauls** are new.

For those going back to help at class, **Bob Carmack** has tips for angels. **Bob** is a caller on 4BarB Records and owns his own barn near Springfield, Missouri.

Do all those in the activity have a "special" look? We've long played the game of spotting square dancers in the

days before conventions open. **Don Parkinson** tells how to do it. Watch for a future feature, also by this new contributor from Lake Jackson, Texas.

If you're looking at another hobby you're loath to desert, you'll enjoy **Marilyn Dove's** story of her husband's fishing and square dancing activities.

**C.L. Welker**, who also did the August cartoon, sends his humorous contributions from nearby Mansfield, Ohio.

Last, but certainly not least, of this month's contributions came from **Wally Schultz** in the form of photos and story about the Baker's barn dance (cover and center spread), an old-fashioned shindig with modern western dancing— perfect combination!

### NEW RECORD COMPANIES

We're always pleased to see new square dance labels on the scene, allowing more callers an opportunity for exposure. We urge readers to watch for releases on these new companies: Chicago Country of Chicago; Lamont of Charlotte, N.C.; Ponderosa of Kent, Wash.; Unicorn of Jackson, Ohio, and MW of Escondido, Cal.



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Thanks so much for entering our copy about Ms. Donna Beach in your June issue. Our association appreciates your thoughtfulness. I will also see that Donna receives your magazine that you sent.

*Robert Van Allen  
Williamsport, Pennsylvania*

Don't know how else to say it. Thanks again! The painting is beautiful and the article was just great. I truly feel very honored.

*Osa Mathews  
Palm Springs, California*

Keep up the good work. We enjoy the Bausches' column and the good sense expressed. We deplore all the gimmick multi-part new ideas. Mainstream is adequate for good dancing. Dancing to the phrase and good styling are more enjoyable.

*Adolph & Anne Weinstock  
Rolling Prairie, Indiana*

The Connecticut Callers Association's June meeting featured Stan Burdick who told us about promoting square dancing. This was, by far, one of our best meetings. His in-depth knowledge of promoting square dancing coupled with a fascinating series of stories to illustrate his points made it a very profitable afternoon for all of us.

Any caller or dancer association that would like to gain some practical ideas from a fun-filled program should invited him their meeting.

*Allen Finkenaur  
Publicity chairman*

*ED. NOTE: Unsolicited testimonial.*

Just to tell you I find your magazine of value and interest and appreciate all the effort you put into the production. I gain a great deal of help in your specialized columns and my dancers profit in turn. I call for two senior groups and then for a developmentally handicapped, three square group in Bellevue, one senior group in Bothell and one in Seattle. Quite a challenge (talk about challenge dancing) and terrifically rewarding and a joy to do.

*Janice Thomas  
Woodinville, Washington*

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Looking back a few months, there are some *tree*-mendous memories to mention. June had busted out all over. (Who's June?— Co-ed.) For me, June meant New Orleans and all that jazz; Georgia and all those peaches and peanuts; Memphis and the lingering echo of Elvis; Connecticut and that sterling stainless steel (Connect-i-cutlery); Texas and all those "all right" oil rights rightly written; Louisville, where footbeats doing *dixie derbies* outdid hoofbeats doing Derby hi-kicks; Colorado (and Wyoming and Montana), where high country can take your breath away in more than one magnificent way.

For others June means magic moons on Monday, twos day-dreaming on Tuesday, weddings on Wednesday, thirsty kids on Thursday, garage sales any day (along with those kin-capers variously known as patio sales, lawn sales, porch sales, trash and treasure sales, rummage sales, tag sales, and flea markets). It means school's out, vacations start, club year's end, officers retire, lemonade and fans, festivals and soft ice cream in four flavors.

If I were a poet I'd fashion a rhyme about all this. A coupla couplets, maybe. In tune with June. Travel and marvel. Hoe-ing and going and gone with a song. Peaches and beaches; sunny and funny;

frantic antics; showers and flowers; barbecue games and far-too-few dames. (Not so hot, Stan. As a poet, y'oughta stow-it.— Co-ed.)

Time for traveling unraveling.....

**New Orleans, Louisiana**— Starting a fortuitous and fruitful foray on USAir, I flew right back to the good ol' Goodman ranch in St. Rose (ASD, July, p. 8) for about the fifth time, guessingly, and recalled in one of the world's loveliest halls, bar-none, for perhaps the world's largest club, the Saddle-ites, with forty-five (count 'em— 45) sets attending. Those folks hungry for more snacks, yacks, scootbacks got it back in the "tree house" after. Being hosted by the Goodmans was A-1, too. Opal is a *jewel*. The club runs its own spectacular Mardi Gras annually. Smooth dancing. Innovations abound. Hand-painted murals, coin souvenirs, simultaneous class/club program, widows-free courtesy, and lots more.

**Dillard, Georgia**— A day off gave me a good excuse to land in the tri-cities area of VA-TN a day early in order to rent a Renault runabout and drive three hours southward, just a sliver past the Georgia border to see friends at the fabulous Cope Crest (Andy's Trout Farm & S/D Resort) where caller Chuck Durant was on deck that night. A fresh fish dinner, overnight in the new motel unit, dancing and dialogue made it a great visit. Becky and Jerry Cope have really got it all together. And what a setting! Picture an ocean of triple-dip lime pudding running for miles, topped with a layer of marshmallow whip. That's the mist-shrouded mountains around Dillard, which seem to invite the envelopment of one's deepest emotions in hushed, visual contemplation. Couple that with an unbeatable social and gracious atmosphere, innovative programs and home-style food you'd swear was prepared at the very gates of heaven, and you'll drool. Furthermore, accommodations are so palatial an old Egyptian king could well have said: "Tut, tut, glut this hut, boys, and load my boat for gorgeous Georgia. I'd rather 'Dillard' than 'Nile' by a mile!" (One gathers you rather like the place, Stan.— Co-ed.)

**Greenville, Tennessee**— Suddenly it was Sunday and I was due for an afternoon ASDance back to the tri-cities and over in Greeneville, set up by Don Williamson and the Red Boot bunch.

Choice and pleasurable affair. Steve Wilhoit cued. Caller Wayne McDonald dropped in. Nice to see Jay and Polly Arnold again, plus others. Great steak 'n stuff later at the local beef-eteria.

**Bowden (Carrollton), Georgia**— Onward, skyward I wished to the city of Birmingham. (USAir doesn't land in the more favorable Atlanta airport.) I rented a silver Datsun for the two-hour skip eastward just across the GA border to Bowden. Caller Jimmy Moore booked me for the Dixie Shufflers in his square dance barn adjoining his house. It had been an old auction/antique barn. We had a beaut of a toot with a nuptial flavor, since Jimmy just married Linda. The whole family, including daddy and mama Moore made my stay scrumptious, starting with dinner they all had a hand in. I had a handy hand out for a handful of those handsome, hot hand-made biscuits often. (If you're so handy at biscuit-grabbing, how about turning a hand to all those odd jobs piling up?—Co-ed.)

**Memphis, Tennessee**— Last stop on this southern swing was Memphis, where the Spurs & Saddles set up another ASDance in that super-cool Germantown rec hall. Caller Eddie and Sally Ramsey hosted me again with a restaurant meal, shuttle service, and an after-party. I got to see the very first performance of Eddie's Precisionaires at the dance. They perform well, and uniquely integrate round, square and contra without a break. Near the airport Eddie pointed out Shotwell Street, which runs into Getwell Street as it passes the Veterans Hospital. Obviously they changed the name of the street at that point for strategic reasons. Remember, you saw it first in ASD.

Right here another six-day stint came to an end.



**Hartford, Connecticut**— This was a solo booking for me to clinic-klatch with members of the Connecticut Callers Association, a group to which I belonged

many years ago. I made it a two-day trip and took the extra time to visit my parents/sisters/relatives an hour south of Hartford in Waterford. USAir and Avis got me there. I was booked by caller Randy Page, whom we had also known in Ohio. So for an hour or two with 50 pro's we discussed a trio of "pro's"—*pro-mote*, *pro-ject*, and *pro-TECT* our square dance hobby.

**Kilgore, Texas**— The very next weekend I had another solo booking in the other direction, and down I flew (on you-know-what) to Dallas, then drove an Avis Olds Cutlass east to Kilgore, a couple of hours away. It was down where the oil just gushes and slushes so lustily yet so hushfully in the fields that not even a partridge blinks. Choice crowd of Oil Patch Promenaders in the Community House. Leland and Helen Neely cued, and Ray and June Smith gave me the presidential greeting. Funny thing. Tim Tyler who booked me couldn't be there that evening because he had to attend a wedding— his! And immediately after the wedding he had to start on a long driving/calling/honeymoon trip, non-stop eastward, where less than two full days later he was booked to call a dance in Huron, Ohio— mine! Who said dancers are the craziest people? Callers are!

**Louisville, Kentucky**— Probably we've said enough about that great 32nd convention (ASD, center pages, August) but from our first ASD Trail End dance on Wednesday night to our closing of the ASD booth and final goodbyes on Saturday night it was one neat treat for Cathie, me and Mary Fabik. And of course we'll have more of a ball in Baltimore next June!



**Home-front Lumbum around**— Suffice it to say that before the next long trip started, I did a pair of one-night-stands, one in Huron at the prestigious Sawmill Creek resort, and one in Lakeside, Ohio at the Methodist Conference Center, where a little "Birdie"



told me both programs were a "tweet" for hundreds of dancers. (Get the "Birdie" record and have a "tweet" for yourself.)

**Salida, Colorado**— Both on the same day, July 8, Cathie and I headed in opposite directions— she driving towards NY state to get an early start on vacation, and I by plane towards Denver, Colorado, where caller Carl Beck had beckoned to pick me up for a two-day safari. When time allowed, I went *swimming* in Carl's and Rose's waterbed. (Hmm. Life for you is just a bed of Rose's.— Co-ed.)

Salida is where a snowy "angel" flies between two mountains, literally, and she's also permanently engraved on the badges of the Shavano Shufflers. But all the "angels" aren't on the mountains. What a bouncy, bountiful night we had in that little ol' log Scout Hut this year. Carl called a tip. Other callers present were Lee Daffron and Jim and Norma Jorsdstad. (She's a top ticket *ex-seller*.) Good company with two of my favorite hosts, Paul and Edith Brinkerhoff. He's a good *down-to-earth* sod farmer. She's another *ex-seller*, bar none. Clara Eyster iced a gorgeous pictorial cake, complete with dancers, caller, hall, and even a plane on a candy cloud. Sets on the march to retrieve their banners were Country Swingers from Canon City, Swing & Swayers from Pueblo, and Hi-Country Swingers from Westcliff. We visited Tiny Town on the way back to Denver. It's on your map. But strangely enough, it's a ghost town. Nobody lives in those little doll houses. "Wanted: Lilliputian caller with mini-square for exclusive assignment."



**Lyons, Colorado**— After a relaxing day the three of us buzzed northward, one hour's drive, to rip-roaring Lyon country to help the Red Rock Ramblers celebrate their 25th season. LaVern Johnson is the coordinator (The mighty Lyon's main-stay, we'd say.) and the

Ramblers keep rollin'. Smaller crowd this year (Last year I had 35 sets.), partly due to 95 degrees heat that day. Ty and Ann Rotruck *rounded* off the evening, and we all had a round of refreshments with them at Denny's later; then it was back to Becks', by heck, to rest the neck of this ol' ramblin' wreck.

**Cheyenne, Wyoming**— On my own again, I rented an Avis (Avis is cheaper, Hertz hurts lately.) and drove a couple hours northward to Cheyenne, where the Sagebrush Stompers (Bob Gray, pres.) hired me to do-it-to-it in that nice higher-level hall, center of town: Winter Garden, an old ballroom fixed up by the club. Arlan and Linda Sample gave us a good R/D sampling. Alone again after, I fed my face a *la mode*, and bedded my bod a *La Quinta*.



**Missoula, Montana**— What a thrill it was to fly the Denver to Missoula over-the-hump route in order to get back to that fabulous camp-dance resort in the woods at Lolo. It's a place I've watched grow year after year from a scratch on the map, largely through the tireless efforts of my hosts. Ray and Afton Granger. Now they've even added a little golf course that's got a tough rough to muff, even for duffers like me. Off the course, my luck started with a potluck as guests of the LTD's (Lange's Traveling Dancers, with Leo and Reatha Lange), a camp/dance caravan, in from Idaho for a day. There for my dance were Ross and Penny Crispino (*grand spin, grand sweep* are his); Bud and Irene Hornstein (cuers, ASD, Nov. '82, p. 37); Ralph and Arba Silvius (resident caller) and of course Ray and Afton. Folks, watch little Lolo for some real program *lulu's*. If it's a Granger-arranger, it's gotta be good.

Early the next morning I flew seven "legs" from 8 a.m. to 9 p.m.. Cities involved were Missoula, Helena, Billings, Denver, Detroit, Toledo, Pittsburgh, and Albany. It was a long skip-trip, from the

Continued on Page 93



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# Don't Forget To Remember!

by Al Eblen  
Pharr, Texas

Someone once said, "Here I stand by the mailbox, with my face so very red; instead of mailing your letter, I opened it instead." Also it has been said, "Here I stand before the fridge, and my mind is filled with doubt; have I just put food away, or did I come to take it out?"

Have you tried to figure out why you sometimes forget? Have you noticed what things you forget? Have you noticed that sometimes you do forget things?

Of course you have an excellent memory, because you could rattle off a thousand facts. You can give the 9x9 multiplication table. You know who is president of the United States. You can spell *Kentucky* or *Mississippi*. You have enough facts in your mind to fill a jumbo filing cabinet. Still you forget your partner's birthday. You forget to pay the phone bill. You may have arrived at a square dance to discover that the dance was the night before.

If you are ever discouraged over this memory problem, remember— Unless you *learn* something, that is, really get it into your mind in the first place, you cannot remember it.

Trace this thought a little farther. Unless you pay *attention*, you may not learn. Also, unless you are interested, you won't pay attention.

Don't be discouraged by memory problems. If you did not have a good memory, you would start each day anew. You could not read or write or square dance.

Everything you do is based on your memory. You would not know that fire burns, except for your good memory.

Be proud of your memory and take care of it. You can easily improve the use of it. Here are three rules:

1. If you want to remember something, you must *really learn* it. Think of the times you met a person and then could not remember his/her name. You just never did learn that name.
2. You must pay *attention* in order to learn and recall the fact, when needed.
3. In order to pay attention, you must be *interested*. You must be interested in facts you wish to remember.

Now, let us turn these facts around. You must be *interested* in order to pay *attention*, to really *learn* in order to recall the information. Anyone can improve memory by concentration on these three rules.

As a square dance caller, I can always get dancers back to the proper partner and corner, if I just know who they are. Yet sometimes I just start calling, without checking to see who is dancing with whom. Usually the number one and four couples in at least two squares are the ones to know. When I fail to check who is with whom, I goof. But remember it was not my memory's fault, because I never knew who was dancing with whom.

So remember, whether you dance or call, don't blame your wonderful memory for your own laziness.

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by Don Parkinson  
Lake Jackson, Texas

She is ahead of you in a crowded mall, her arms full of packages, purse over her shoulder, profile thoughtful as she inventories the store fronts against a mental shopping list. From somewhere, there is music — an instrumental version of a popular western song. As you draw near you hear her singing, under her breath, words that the song-writer never put there:

*...now you turn thru at home, go left allemande, swing your own and promenade her...*

You've never seen her before in your life, but you know her, and she's your kind of people.

You pass a house in a residential neighborhood. It is an unobtrusive house, ordinary among its neighbors: lawn tended as well as all the others around it, here a tree, there a flower bed bordered by stones — yellow stones. Yellow Rocks.

You don't know who lives there, but you're glad they do. They're your kind of people.

He sits diagonally behind you in a Systematic Supervision Seminar, one of a room full of strangers assembled to justify their employers' decisions to sponsor a seminar. The speaker is discussing motivation. "Always keep in mind," he says, "the definition of motivate..."

Diagonally behind you, sotto voce, the stranger says, "*All eight circulate, ends go a half more...*"

You'll introduce yourself at break time. He's your kind of people.

You know them when you see them, if you watch for the clues. They come in all shapes and sizes, ages and circumstances, they are in Alaska or Texas or Iowa or Saudi Arabia, and the ties that bind them are subtle but very real. These people are square dancers. They are members of a peoplehood so open that all are welcome but so exclusive that relatively few belong.



The circles they prefer to travel in are squares. The entry requirements are formidable. You have to have a working knowledge of at least 50, usually 75, and in many cases well over 100, separate, elaborate group patterns called in semi-random order, and to be able to do your part unhesitatingly in any group of eight equally proficient people, and do it to music.

The credentials don't come easy — a half-year of weekly two-and-a-half-hour lessons and long hours of practice, just to get the basics. And then you're barely qualified. Then there is the traumatic moment when your taw first puts on her brand-new square dance dress with petticoats standing out to here, looks in the mirror, and says, perplexed, "I can't believe they wear this."

Or, worse, she has already cleared the dress code with others and is satisfied she'll be in style, but you have to ask her, "Are you sure that's what they wear?" Because at that point you already have invested a hundred and fifty dollars in her attire and, while she does look adorable in it, you don't want her embarrassed by some horrible misunderstanding. If she doesn't need reassurance at that point, you do.

You pull on your stiff, shiny boots and snap the cuffs of your new western shirt. You hang a towel from your belt, pin a badge on your pocket, look in the mirror

and say, "Are you sure..." and she says, "Don't say it."

You arrive at the hall. There are people going in and and, lo and behold, everywhere you look there are petticoats out to here.

Twenty minutes later you are an initiate, and there isn't a stranger in the room. You are a square dancer.

Square dancers are people who grew up, but never forgot how to be children. Square dancers are people with enough affection to share with others, people whose humor is gentle, whose tolerance unfeigned, whose delight in the music, the dance and the rapport with those around them is real and plain to see.

They may not agree on politics, religion or the arts, on the foods to eat or the cars to drive. They may have little in common among the mundane spectrums, and they probably don't know it and certainly don't care. They have more important things in common, and these are the elements of a peoplehood. They like to hug, to touch hands, to share movement and accomplishment. They share an interest in abundant closet space (petticoats take a lot of room) and

in the best way to swing, the neatest way to twirl. They may never know the original words to any song, but when they hear the music they will remember the calls associated with it.

As a class, they have good legs (maybe bad feet, but good legs). They are, by and large, intelligent people. They wouldn't be there if they weren't. Their reactions are quick, their movements efficient and their enjoyment contagious. Sometimes they talk funny, using idioms not of the locale (*veer left, slip the clutch, wheel and deal, weave*) and that's all right, they all know what they mean.

And they like yellow rocks.

You can spot them when you see them, anywhere...if you are one of them. No matter what the circumstance or the role of the moment, these are gracious, gentle people, denizens of a special, sometimes world where all the men are gentlemen and all the women are beautiful.

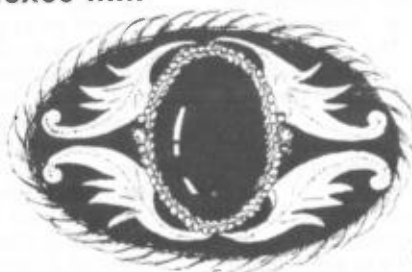
You can spot them. And if ever you are tempted to yellow rock a strange lady in a crowded mall, it is a good idea to know the signs.

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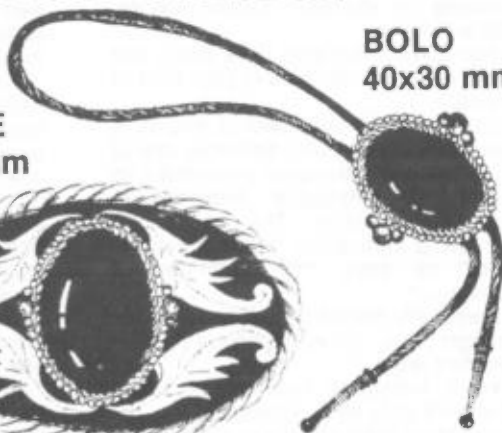
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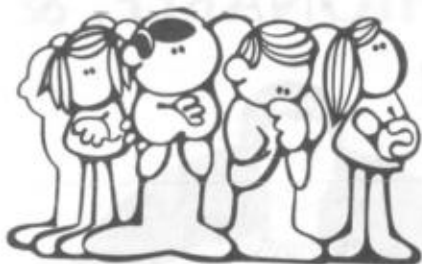


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# Advice For "Charlie Browns"



by Bev Warner  
Saginaw, Michigan

Turbulent stomach, shaky hands, parched throat, wobbly knees, accelerated heartbeat, sweaty palms. The symptoms are familiar to people in love, students before exams, lawyers in a courtroom, even Charlie Browners.

Most people speak well when it is a one on one basis, or small groups, but to present themselves on the mike to a large group, they are scared to death.

Take a new traveling caller who always presented his calling well with small groups, but totally panicked when he had to call in front of a large group. One such time he hid in the phone booth at the airport of the city in which he was supposed to call and excitedly yelled into the telephone at the president of the association "just turn the records over and let them dance."

Stage fright or fear of public speaking may be one of the leading phobias in America today. It seems appalling that in a country where the Constitution guarantees every citizen the right to free

speech, fear of public speaking is one of the top phobias.

People who operate clinics that cater to people who are phobic about speaking in public advise, "You have to take control of your body and slow down the natural internal acceleration — the increased adrenalin and heart pumping. You have to quiet the impulse to surge ahead."

They recommend a series of physical and mental exercises that help to calm down the performer before the performance.

1. Go through a mental checklist from head to toe while waiting. You don't just spring up on the stage and begin. You ask yourself "how does my head feel, how do my eyes feel, my shoulders, are they relaxed, how does my stomach feel, my legs, are my feet firmly planted on the floor?"

2. Take some deep breaths.

3. Look around the audience, but do not make eye contact, that only speeds up the internal systems and destroys the calmness you just worked to get.

4. Do not giggle or smile incessantly or ramble on.

5. Know your record and song well that you plan to use. Write out the entire thing and read it while singing, try not to watch the dancers unless you feel at ease.

6. Make the audience a partner, you want them to be responsive, appreciative and vibrate in tune with you.

7. Most performers want something to cling to. Instrumentalists have their instruments, you have a microphone.

But the real key is to always have an internal mental program that calms you down in every situation — even when no one will turn the records over.

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by Bob Carmack

## Springfield, Missouri

conversation in the square while the teaching is being done.

6. Never show impatience or disgust with student errors.

7. Always wear a friendly smile. Show the new dancer-to-be that square dancing is indeed a friendly pastime. Make the new dancer feel that he or she is the focal point of the activity.

8. Never push or pull. Sometimes it is tempting to "put" a student where you think he should be, but *don't*. Many new students complain about being pushed and pulled. They don't realize you're trying to be helpful. If you see them doing wrong, bring it to the attention of the instructor if he hasn't seen the problem. Let the instructor get the student to the right place.

9. Often it is necessary for angels to be used in a "slow learners" square. Do so willingly at the request of the instructor. Many times your best club members come from those who do not progress rapidly in class.

10. In the event all class members are on the floor and enough angels remain for another square, it is great for angels to square up together and dance the tip. But be sure and dance as an example.

11. Angels perform the necessary function of bridging the gap between class and club activities by becoming well acquainted and establishing friendships with club members. This is important to reduce the drop-out rate after graduation.

12. Finally, being an angel is your opportunity to give back to square dancing some of the benefits and enjoyment you have received. We grow as individuals by giving. This is your opportunity to know that you have contributed to a wonderful and worthwhile endeavor and make your contribution to your club growth.

# Available Angels

In teaching a beginners square dance class, it is very helpful and necessary for experienced dancers (angels) to be on hand to be utilized, as *needed*, to help bring the new students along. It is necessary that certain guidelines are followed to make this function operate smoothly and give the most benefit to the students. It must be realized that the function of an angel is to be supportive to the class, and not primarily for the purpose of benefiting the angel. It is fine for this to be a learning experience, but it must be remembered that this is not the primary reason. The following guidelines will help the experienced dancer to understand more fully the duties of angels and what they can do to bring new students along the road to proficiency in the wonderful world of square dancing.

1. Make yourself available as an angel. The end results are more friends and more good club members. Finally, you will be the beneficiary.

2. Never square up leaving a student to sit out. If a student is sitting out and you are in a square, give the student your place.

3. If you feel you need to take the class over and need to dance each tip, then join the class by being a paid member and feel free to dance each tip. Register your intentions with the secretary prior to the class session.

4. Understand that there can be only one teacher. Do not try to explain the move while the caller is making the effort to teach.

5. Realize that teaching by example is as important as teaching verbally. Display your S/D knowledge correctly as it is supposed to be done "by the book," i.e. no extra twirls, bumps or steps. No



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# Clogging Is Healthy

by Dewey & Bobbie Paul  
Dayton, Ohio

Anyone who has ever clogged knows how much fun it is, but what they might not know is how healthy it is.

Clogging is a form of dance that meets all the criteria of "total exercise." It provides the five essentials vital to a well-rounded exercise program. Total exercise should include stretching, toning, posture/coordination, circulation/energy and stress reduction.

Clogging involves the use of all of the large muscles of the body. Cloggers do a lot of pointing and flexing. This allows them to develop both muscular strength and muscular endurance. Cloggers also develop greater flexibility. This greater flexibility reduces their chances of injury while clogging or participating in other strenuous activities. Any activity that uses the large muscles and is done smoothly and continuously is very effective for toning and firming the muscles. Since firm muscles take up less space than flabby ones, you can obtain a better shape and form. When you clog, you use the muscles in front of the legs every time you point your toes in the direction of the floor. When the foot is in a flexed position, you use the muscles in the back of the legs. When your knees are slightly bent and you are transferring your body weight from side to side, you are strengthening the broad surface muscles of the buttocks. Although the lower limbs receive the maximum benefits of clogging, you also tone and firm your abdominal muscles.

Clogging will aid in burning excess fat. When you clog, you take in more than the usual amount of oxygen. Taking in large amounts of oxygen means burning calories. This enables you to speed up the rate you burn fat and to rid the lungs of carbon dioxide. When clogging, natural continuous breathing at

moments of strain will make the difference between feeling exhausted and feeling invigorated. If you're extremely tired at the end, it may be because of the lack of oxygen in the body. You may be holding your breath while you try to figure out a difficult step. Because clogging is an aerobic activity (with oxygen), the body demands more than an ordinary amount of oxygen, therefore it is essential to breathe as deeply as possible. If you find yourself holding your breath, breathe deeply and try to relax.

Clogging will train the heart and lungs to work more efficiently, bringing more oxygen to the body and to the working muscles with less effort. The better condition you're in, the more effort you need to put into your clogging to give your heart and lungs a workout each time.

If you are serious about using clogging as a way to shape up, or as a way to stay in shape, you can look forward to a reduction in body fat, a decreased risk of heart attack, stroke and high blood pressure. You will notice an increased energy level and you will have more stamina. Clogging and other forms of aerobic exercise can greatly reduce your level of stress.

Don't ever think you have to dance exactly the same way everyone else does. We all work with individually proportioned bodies. You have to progress at your own level. The important thing is to put maximum effort into your clogging. All dance movements begin in the center of the body and move out. Always keep your body weight lifted and the waistline held tall. Breathe naturally and freely as possible.




Pay attention to your instructor, feel good about what you are doing, relax and enjoy yourself.

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by Marilyn O. Dove  
Lakeland, Minnesota



## The Mainstreamer

"How about taking square dance lessons with us?" my sister asked us in the fall of 1981.

"No way!" countered my husband Clem. "Fishing comes first."

Clem makes his own rods and reels (salt and fresh water), ties his own flies, and annually fishes Lake Michigan for salmon and Montana streams for trout. He's fished from Costa Rica to the Baja and from British Columbia to Newfoundland.

In 1982, Clem and I retired from our jobs, hitched our pickup behind our motor home and drove to Texas for the winter. We chose a Brownsville motor-court because, as Clem beamed, "It's close to Boca Chica Beach for surfing." fishing."

But fishing alone does not make for a well-rounded retirement. We checked on local activities. On January 20, 1983, we signed up with caller Mack McClendon for two 2½-hour square dance classes a week.

Sunrises found Clem knee-deep in Gulf of Mexico whitecaps happily catching flounder, redfish and whittings. Afternoons or evenings found him on the dance floor do-sa-doing and allemanding left.

Both of us had square dance fever. We went to Monday night dances at a nearby mobile park, Wednesday afternoon workshops with Mark, Thursday night dances with Tangerine Squares with Mark calling, Friday night dances with Merry Squares with Mark calling, and Saturday night dances at Harlingen (60-mile round trip) with Jerry Rash calling. We even danced at Sunrise Mall, Brownsville, On March 19 with area club members to promote square dancing.

Callers were Mark McClendon and Noble Warner.

On March 25 we graduated. Clem framed our diploma and nailed it to our motor home wall. Graduation presents from my sister and her husband were entry and campground fees for the 32nd Minnesota State S/D Convention in Mankato, and invitation to join their club, Carver Swingers, as soon as we returned to St. Paul.

Clem bought shirts: red with embroidered roses, white with black roses, white with yellow daisies, black with silver roses, and had two made from the same fabric as two of my dresses. Oh, yes, I got into the act with dresses, skirts, blouses, petticoats, pettipants and shoes.

Clem also bought four pairs of western pants, three silk neck scarves, two towels, towel holder, two pairs of collar tips, two tie slides, two buckles, and two pairs of leather boots.

Our motor home tooted her own horn with a square dance decal on the door, flag on the antenna, and Jerry Rash's square dance tapes in cassette player.

In April we started home. Clem bought a *National S/D Directory* and charted our campground sites near square dance locales. We arrived at Nashville Travel Mobile Park. Our motor home had barely cooled her wheels when Clem contacted Gary Kincade, caller for Yeller Rockers.

"Our dance is at J.B. Knowles Center," said Gary. "My wife and I will come by at 4 p.m. She can ride with you. In case we get separated on the freeway, she can direct you."

The large hall easily accommodated the 25 squares of "singles," teenagers to retirees. What a wholesome setting for high schoolers, parents without partners, widows and widowers! A few married couples were on hand, too.

Gary gave us a badge for having come more than 100 miles as well as a club badge. After the dance, a couple insisted we follow them back to the freeway so we wouldn't get lost. Enroute, they led us to a little restaurant for fresh strawberry pie and coffee— and picked up the tab. In turn, Clem gave them freshly picked Texas grapefruit stored in our pickup.

The next night, we danced with the Circle 8's at McGavick High School in Nashville. Caller Joe Goins held a work-

shop before the dance. More than 200 vivacious dancers filled the cafeteria. The club president gave us badges and Joe gave us "Li'l Joe Fan" badges. He also gave us an autographed record of his calls.

The day we arrived in Nashville, Clem had checked two record shops for square dance calls. None. The day we left, we again stopped in at the Ernest Tubbs Record Shop. The clerk smiled recognition.

"Aren't you the fellow who asked about square dance tapes?"

"Yes."

"When we realized we didn't have any, we phoned our distributor. We'll have some in about ten days."

"We'll be home by then. But we'll check with you on our way through next winter!"

If we hadn't had tickets for Grand Ole Opry the next night, we would've gone dancing again.

Next we were in Clarksville, Indiana, across from Louisville, Ky. Clem dialed a general information number in our directory. We were directed to a dance at Shawnee Church Hall, Louisville, 30

miles south of our campsite.

A friendly hostess at the welcoming table was collecting admission fees. Clem reached for his billfold. It wasn't in his pocket. Or in our pickup. Or in the parking lot. He'd left it in our motorhome.

We started to leave. The empathetic hostess quickly said, "You're from out of town? Just go on in." We gave her a big hug!

Fifteen squares of Outerloopers Club members packed the little church hall. We were given a badge from the club president and a "Bybee Bunch" badge from caller J. Bybee. After the dance, a group graciously invited us to go out to eat. We had to decline. To say we'd left our money at home sounded sort of fishy.

The next night we were in Ft. Wayne, Indiana. Our directory information put us in touch with a fellow who said there was a dance at Churubusco, a town 15 miles from the campground.

Fourteen squares of Boots 'n Bonnets welcomes us. A young man in our first square said he was a farmer. "At our

Continued on Page 92

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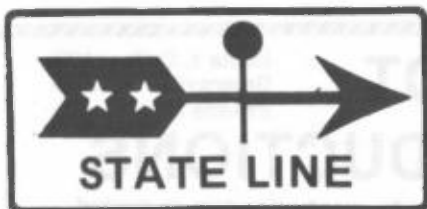
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**DID YOU KNOW?**

The North Alabama Square and Round Dance Association (NASRDA) is one of fourteen square dance associations in Alabama.

NASRDA covers the top 11 counties of North Alabama, the same coverage as District 1 of the Alabama S&R/D Association.

NASRDA is an area association.

NASRDA was formed March 1, 1975, by merger of two associations, Tennessee Valley S/D Assoc. and Greater Huntsville S&R/D Association.

NASRDA is the banding together of individual square, round, clogging clubs in the North Alabama District for the mutual advantage of all.

NASRDA was formed as a non-profit organization to encourage, perpetuate and standardize the art of dancing in North Alabama and to promote good will, fun and fellowship among the dancers in North Alabama. Any square, round or clogging club in North Alabama may seek membership in NASRDA by a simple request to NASRDA. Membership in NASRDA is free! No dues or fees!

NASRDA operations are financed by conducting special NASRDA dances

(normally two per year).

NASRDA is guided by a board of directors, composed of elected officers from nominations submitted by member clubs. Term of office is one year. Each member club is represented by a club delegate at NASRDA business meetings, normally held monthly with one association meeting held annually in June.

NASRDA publishes an area newsletter, *Tel-Star*. Approximately 700 copies of the *Tel-Star* are distributed throughout Alabama and the USA every month.

NASRDA conducts special and charity dances and participates in many civic activities.

NASRDA supports the North Alabama S/D Callers Association, Alabama S&R/D Association, Alabama Clogging Council, Alabama R/D Teachers Association, Alabama S/D Callers Association, National S/D Convention and other national and international organizations associated with the square dance activity.

NASRDA charter member clubs include: Bama Ramblers, Circle Eight, Crackerjacks, De-So-Toe Squares, Dixie Travelers, Lake Twirlers, Merry Mixers, Mt. Squares, Orbiters, Sand Mt. Swingers, Shindiggers, Star Twirlers, Hitch 'n Viners, Merry Mates, Round-A-Bouts, Round Robins, Rhythm Rounds and Rocketeers.

NASRDA is your association. What are you going to do with your association? (Lead, participate, follow or get out of the way?)

*We feature this information on NASRDA by Jim Seagreaves with a double-barreled approach: first, to tell you about one of the associations which will be hosting the 34th National Convention in 1985; second, perhaps to inspire other association leaders to prepare similar presentations to inform members and prospective members.*

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**THE RED BOOT BOYS**  
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**ALLEN TIPTON**  
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**BILL HARRISON**  
RB293 A Song In The Night



# LINE-LIGHT



## HAPPY HAL AND HELEN PETSCHKE

"Have van, will travel" could well be added to the motto, "Smile and Be Happy," of Hal Petschke of Hartford, Conn. His devotion and dedication to square dancing is unsurpassed. He started dancing in 1966 with the South Windsor S/D Club. Soon after graduation he got the "bug" and, becoming a caller, started clubs in East Windsor while still working as a carpenter. He retired in 1974 and began full-time calling. He is now caller/instructor for ten senior square dance clubs and two round dance clubs in the Greater Hartford area.

Happy Hal and Helen live for square dancing, with practically every minute of every day dedicated to the activity. Hal calls at New England conventions, Conn. festivals, for schools and church groups, civic organizations, camp-

grounds, street fairs.

Hal is an accredited member of Callerlab, a member of Conn. Callers Association and NECCA (New England Council of Callers Associations). He has taken groups of dancers on tours in New York, New Hampshire, Vermont, Cape Cod and World's Fair in Tennessee. Future plans include a trip to California to participate in the building of a square dance float for the Rose Bowl parade. Hal has written two line dances and a round, and he has recorded on TNT records.

Hal and Helen are members of the 500 Club of the S/D Foundation of New England. Recently CRASSCO (Capital Region Assoc. of Senior S/D of Conn.) celebrated their eighth anniversary with a dinner dance that raised funds for the Petschkes to become life members of SDFNE.

Happy Hal and Helen have found their niche in the square dance world, with most of their calling/teaching devoted to senior square dancers. Greater love hath no senior square dancer than for "Happy Hal" Petschke.

*Russ Morehouse  
East Windsor, Connecticut*



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## HEM-LINE

by Bev Warner

A caller's association party brings out the prettiest dresses, with interesting fabrics and ways and means of creating just a little different variation of a pattern.

Shirley Scott picked up her Border Patrol pattern at the Michigan Convention. Using this pattern along with the Sally pattern, she fashioned the top of her one-piece, white dotted swiss. The interesting work on Shirley's outfit are the five rows of  $\frac{1}{4}$ " pleats sewed around the bottom. She also added the tiny pleats on the sleeves along with the white eyelet lace. The red velour vest lined with pelon sets the dress off nicely. It was made by using the Sally pattern, modifying it by raising the neckline higher in the back and closing the seam. Shirley then opened the front, turning each side back about an inch and putting in metal eyelets and laces. The vest is versatile and may be used to coordinate with other outfits.

Shirley is a round dance cuer and wife of Vern Scott, Brighton, Michigan.



Barb Fitch's square dance wardrobe looks similar to a square dance apparel shop. The only difference is the dresses are all in her size. Barb is a tall 5' 7", sometimes poses problems when it comes to shopping for dresses and petticoats to suit her figure and taste, so she does her own sewing. Barb began her sewing career after her daughter was born and has continued sewing for granddaughters and herself.

Barb likes the Ruthad petticoats but finds them too full so she restyles them. She also makes her own dress shields out of the same fabric as her dresses. This way she gets a good fit on both the petticoats and dress shields.

When out shopping she always checks the fabric counters. If a certain fabric appeals to her, she buys it and then fashions a dress around it.

Barb and her husband, Lee, have been dancing a year and a half with the Flushing Roadrunners. They are retired, active and helpful dancers, and a well dressed couple.

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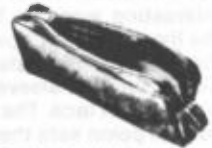
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# Encore

by Mary Fabik

*Highlights from Past Issues of this Magazine*



## 25 YEARS AGO— September 1958

A reader lamented that there are square dancers who meet in a *right and left grand* and proceed to do several kicks, referred to as "Snake Killing." It is never done in rhythm with the music, and stalls the trailing man and the lady progressing. It is as bad as the twirl in a right and left grand, where the ladies are flung out of the square, and makes everybody look like a rank amateur.

Another letter:...I have not done as much folk and square dancing recently as I used to do. I hate to give it up, but like many another single, I don't enjoy feeling that I shouldn't attend unless I'm a couple. Why don't a few groups realize that unmarried people like to dance, too? Perhaps I'll have to get married to get a dancing partner!

And another: ...We here would like to see the 78's kept on the market for we like them and they will last much longer for they are built for use and the 45's are built for sale.

Ralph Page has doubts about the 45's, says there's no doubt they're easier to handle, *but* he's a long way from being completely sold on them. One objection: he resents paying for a record with a big hold in the middle.

The sad news was reported of the passing of Dr. Lloyd Shaw on July 18 at the age of 68. He was one of the pioneers of the present-day upsurge of square dancing and the author of *Cowboy Dances* and *The Round Dance Book*.

## 10 YEARS AGO— September 1973

Dorothy Shaw gave a keynote address at LEGACY that was memorable. She told us, "A Legacy is a circle. Everything in nature moves in a circle. Square dancing is a circle. We have deliberately broken it by breaking into nature's processes in the circle...The circle is a Legacy and the dance is a circle, and the circle of dance is perhaps our most

precious and certain LEGACY...It's our Legacy that holds us, and may actually hold our world together.

Ed Foote advises new dancers to be on the dance floor within fifteen seconds after the music goes on. If you stall around, the sets will be filled and you could be left out.

When the vocal 10% were encouraging callers to call the more difficult numbers, the newest material, why didn't the other 90% make themselves heard? Harold and Lill Bausch suggest that poor communications causes a lot of problems. Communication is not just complaining or griping. It could mean just a few friendly words with the caller between tips or after the dance. Before you criticize your club officers, ask them with an open mind why they do certain things. If you disagree, discuss the problems— don't jump on them. Words of thanks or words of praise should be used lavishly. Words of criticism should be used sparingly and with all the tact you can muster.

A bit of advice from "Ladies' Choice": Make the waistline of your dress a little large and put in elastic so when you expand a little, your dress will, too.

New Idea: *Flip the diamond*, by Deuce Williams, Detroit, Michigan.

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# RHYME TIME



## BALLAD OF THE ROUNDS

We were watching the couples all dancing,  
They went round and round with such ease;  
I could see by the way that my wife looked  
She would like to be one of these.

So we signed up for round dancing lessons;  
To start out, we all joined our hands.  
First thing was a confidence mixer  
Which we learned was *White Silver Sands*.

Teacher said, "Now take your partner,  
Form a big circle all round the hall."  
Then he started some two-stepping music  
And they showed us some steps he would call.

There were two-steps in forward and circles;  
And a full box, a half, box and hitch—  
They did change sides, and cut step, and pivot  
Just to watch them sure made our feet itch.

Well, the teachers, they finished their dancing,  
And they promised to each of the group,  
That if we would just listen and practice  
We could all join the round dancing troupe.

Then they started to show us positions;  
There was open, and semi, and closed;  
Also sidecar and banjo and skaters;  
Seemed no end to the things that they showed.

Well, we couples all formed a big circle.  
We were eager! No one wore a frown.  
And the teacher just started his music  
And said, "We'll learn first '*Frenchy Brown*.'"

So he got us in starting position.  
Apart, point, and together and touch.  
Then two steps down line of direction,  
Do a full box, back up three, and such.

Now together three, rise, pass and back up;  
Back together, face reverse line and then,  
Recall everything that I just told you,  
And do everything over again!

Two more forward, hitch six now and walk two;  
Repeat this same thing one more time.  
By now we were really all dancing—  
*Frenchy Brown* really fell into line.

Well, it took us some time to learn *Frenchy*,  
And by that time we really were hooked.  
We were determined to learn this round dancing  
So we practiced and studied the book.

We learned there was more to round dancing  
Much more! We had hardly begun.  
We joined up with a group doing hard stuff,  
And found out this, too, was great stuff.

If you think you have two-stepping mastered,  
Try a waltz, done in 1-2-3 time;  
No more step-close-step for this action;  
It's step, step, close right down the line.

There's the box waltz, the half box, the turning—  
You canter and hover and wing;  
If you wish to do something quite fancy,  
Try closed telemark, it's a great thing.

Your partner may think you've gone batty  
As you step on around her so fine,  
And you're stretching from sidecar to banjo  
While she makes a half-turn down the line.

We really enjoy doing twinkles—  
Cross, side, close is the cue you may hear.  
Then try impetus, balance and pick up,  
And you know you are really in gear.

For your right turn, first do a maneuver,  
Follow this with two left turns, and then,  
Forward waltz, do a wrap and unwrap her,  
Now you're dancing! Head up and chin in!

Well, we round dance whenever it's handy,  
At a square dance, each round that is cued.  
We even do rounds in our basement  
When our visitors get in the mood.

Let me tell you good folks who read this  
If you haven't yet started to dance,  
Then get with it— you're only half living.  
Learn to round, it may be your last chance!

If you'll square dance and round dance together,  
Your club will be just twice as bright.  
No need choosing just one or the other,  
Do them both! You'll be glad! Now goodnight!

—Norm Christensen  
Edmore, North Dakota

## CARIBBEAN



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This is also being repeated for the second year, due to demand. We were "sold out" in '83 and this tour is already half full for '84— 3 ports, square dancing aboard ship, all the food you can eat, plus swimming, sunning and all the rest. The best part of this tour is that your round trip air fare is covered from your area (major airports) to and from Miami as part of the unbelievable low fee of around \$1,000 each.

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### TUG TWIRLERS OF WELCH, W.V.

Some of the smallest clubs are the most interesting, as they grow and flourish in quaint little towns across this great nation and across many nations. One such is the Tug Twirlers, nestled in Welch, West Virginia on the Tug Fork River, where it might take a gentle *tug* or two to totally *load your boat*. Mildred Hash (That's correct— *Hash*) is the Welch club's historian, and she says, "Of course, our badge is a tug boat, beautiful in brown, red and yellow with a blue smoke stack." She further states that 28 charter members launched the craft (Twirlers) in 1979, and there are now 58 sturdy hands on deck, from 13 to 69 years of age. Jim Taylor of nearby Mullens is the caller.

Down where the mountain state bea-



cons can easily flash signals into both Virginia and Kentucky (and where, within thirty miles one can visit Gary, Davy, Pocahontas, Cucumber, Squire, Panther, Keystone, Wolf Pen, Justice and Coalwood) there's a Tug club with its navigational charter and constitution in good order, under a flashy new banner made by two charter members, charging "full speed ahead."

## Meg Simkins

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# STRAIGHT TALK

Quarterly Selections are fun and refreshing. They serve as new material for workshop and many of the figures are well choreographed.

Our present QS selections (six in all) seem to be scraping bottom. *Linear cycle* and *chain down the line* leave you in facing couples or in most cases, lines of four; *grand spin* has to be retaught every dance, and *red hot* is as old as square dancing. *Dixie derby* is the best call on the list. I feel we should reevaluate our selections...we have dropped calls that the dancers really enjoy and have to explain that they won't be hearing these figures any longer...Let's get some response from other callers.

Dick Bayer  
Fenton, Michigan

## CONVENTION CONVERSATION

"Over 600 callers here in Louisville, only three spots awarded to each caller, and I get scheduled in the big hall with three squares at 9 a.m., on a patio outside in 90\_\_ heat at noon, and once in the men's room," lamented the caller, stretching the truth a bit. "Ohio, Kentucky and Indiana had the biggest delegations— must be more square dancers in those states," said another. "Not so. That assumption is no more valid than saying since there were 300 sets in three halls dancing advanced and challenge, that must mean over 10% of the total dancing population is into this program," countered one. "In the first case it is *proximity* and in the second case it's *absolute dedication* by an inverse proportion of the population, which creates a pseudo-quantum," said the professor. We won't doubt those words, much less understand them. More to the heart and *sole* of the matter was the observation of the 14-year-old who said, "I danced my feet off— right up to my knees!"

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# Flip Side

## SQUARE REVIEWS

by John Swindle

*Do the review dancers' feet hurt? 45 singing calls, 13 workshop records and one patter record. We welcome three new labels, Panhandle, Chicago Country and Ponderosa. Our dancers had super records to dance this month, and some figures that were different and quite interesting, but they were glad when the last was played. Smaller quantities of releases are welcomed. Happy squares!*

### OLD TIME ROCK AND ROLL— Rhythm 173

**Caller:** Wade Driver

This is one of those tunes that tell the dancers to get up and dance. The instrumental had some really tough licks, along with a good strong beat, one that just can't go wrong. Wade does a super job with a well-metered and well-timed figure. FIGURE: Heads square thru, do-sa-do, curlique, walk and dodge, partner trade, right and left thru, pass the ocean, recycle, swing, promenade.

### FOLSOM PRISON— Chaparral 313

**Caller:** Gary Shoemaker

This well-done instrumental of an "oldie but goodie" country tune has a standard 64 beats. The beat is there and Gary's figure is well-timed. FIGURE: Four ladies chain, heads promenade  $\frac{1}{2}$ , lead right, circle four to a line, forward and back, pass the ocean, all eight circulate  $1\frac{1}{2}$ , box the gnat, swing, promenade.

### HIGHWAY FORTY BLUES— Ranch House 506

**Caller:** Tony Oxendine

This tune is very popular on the country stations and popular among record producers. Tony's figure was different and interesting as well as being well-timed. The instrumental on this release is well done and has a good strong S/D beat. FIGURE: Heads square thru, right-hand star, left-hand star, pick up corner star promenade, back out, circle left, boys swing the nearest girl, promenade.

### SALTY DOG BLUES— ESP 603

**Caller:** Larry Letson

This tune has been around awhile and this square dance will insure its being around a little longer. A good beat with interesting sounds made this fun to dance. The caller has to carry some places in the instrumental, and Larry did his normal outstanding job and carried them very well. FIGURE: Heads square thru, right and left thru, swing thru, spin the top, right and left thru, pass thru, U-turn back, touch  $\frac{1}{4}$ , boys run, swing, promenade.

### JOSE CUERVO— 4-Bar-B 6058

**Caller:** John Marshall

We're sure you've heard this if you listen to any country music at all. This instrumental sounds very much like the original, with some novel tag lines. The beat is there and John's figure works well. FIGURE: Heads promenade  $\frac{3}{4}$ , sides right and left thru, full turn, swing thru, girls circulate, boys trade, boys run, wheel and deal, dive in, square thru  $\frac{3}{4}$ , swing, promenade.

### CHINATOWN— Blue Star 2209

**Caller:** Johnnie Wykoff

**Key:** B Flat

An "oldie but goodie" has been recalled by Johnnie and the Bayou Ramblers rendition is super, with outstanding banjo and rinky-tink piano that is just great. Johnnie does a nice job on the flip. FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, single hinge, boys run, square thru  $\frac{3}{4}$ , swing, left allemande, promenade.

### IN TIMES LIKE THESE— ESP 118

**Caller:** Elmer Sheffield, Jr.

This is a good sounding reproduction of a popular country tune. It has some tough sounds and the well-timed figure Junior used made it just super to dance. FIGURE: Heads square thru, do-sa-do, spin chain thru, girls circulate twice, turn thru, left allemande, walk by one, swing, promenade.

### WHAT'S FOREVER FOR— Rhythm 176

**Caller:** Wade Driver

This CW square dance has some strong piano, mandolin and fiddle lead. The beat is there and Wade's figure flows quite smoothly. FIGURE: Heads promenade  $\frac{1}{2}$ , square thru, swing thru, boys run, ferris wheel, square thru  $\frac{3}{4}$ , swing, promenade.

### MAKING A LIVING— Ranch House 213

**Caller:** Darryl McMillan

Darryl's tag lines tell it just like it is. Instrumentally this release is well done with a good S/D beat. FIGURE: Heads promenade all the way, sides square thru, do-sa-do, make a wave, swing thru, boys run, bend the line, right and left thru, ladies lead Dixie style to a wave, boys turn back, promenade.

### THERE AIN'T NO GETTING OVER ME— Ranch House 605; Darryl McMillan & Tony Oxendine

Darryl and Tony join to give dancers using this for patio parties a nice sound. Their figure is well-timed and flows well with the music. FIGURE: Heads promenade  $\frac{1}{2}$ , square thru, right and left thru, veer left, ferris wheel, square thru three, swing, promenade.

### YOU PUT THE BLUE IN ME— Rhythm 171

**Caller:** Pat Barbour

A country sound at its best, with a good S/D beat and a well-timed figure by Pat, this release was a pleasure to dance. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, face right, ferris wheel, pass thru, turn thru, left allemande, promenade.

**ANGRY— JoPat 113****Caller: Bob Vinyard**

This instrumental is jazzy sounding and could be a real driver. The beat is great and Bob's figure works well. FIGURE: Heads promenade ½, star thru, California twirl, swing thru, boys run, wheel and deal, square thru three, trade by, swing, promenade.

**WONDERFUL WORLD OF WOMEN— MarLet 503****Caller: Harold Rowden**

A nice piece of music with a good steady beat, complete with two key changes. FIGURE: Heads square thru, do-sa-do, curlique, scoot back, boys run, right and left thru, Dixie style to a wave, boys cross fold, swing, promenade.

**LITTLE RED WAGON— JoPat 215****Caller: Joe Porritt**

A strumming banjo throughout gave a good beat to follow. The leads came in very cleanly for an added good sound. A key change in the closer was that little something extra. Joe does a great job and has some vocal accompaniment on his tag lines. FIGURE: Heads promenade ½, right and left thru, flutter wheel, sweep ¼, pass thru, right and left thru, square thru 3, left allemande, swing, promenade.

**SUNNY SIDE OF THE STREET— Chaparral 3510****Callers: K. Bower, J. Haag, B. Main, G. Shoemake**

The Chaparral gang unites on this old timer to add to your dancing pleasure with a good driving beat and a well-timed figure. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

**SOUTHERN BOUND— LouMac 148****Caller: Bill Claywell**

This jivey number has some super good keyboard work that our dancers enjoyed. Bill's figure flowed well and timed out just great. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, ferris wheel, curlique, made a right-hand star, turn it to the corner, swing, promenade.

**THEN I'LL BE HAPPY— LouMac 147****Caller: Mac Letson**

This release has the same good keyboard work as the previous one, not quite as clean but still good. Mac offers two get-outs in the figure. FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, boys run, bend the line, forward and back, slide thru, pass to the center, \*square thru three, swing promenade. \*touch ¼, box circulate twice, swing, promenade.

**CLOSE ENOUGH TO PERFECT— Circle D 222****Caller: Kevin Bacon**

This dance version of Alabama's popular tune is good listening music as well as a good square dance, with good clean lead instruments and strong beat. Try varying the speed for a more relaxed dance. FIGURE: Heads square thru, right-hand star, left-hand star, right and left thru, rollaway, turn thru, left allemande, promenade.

**SUNNY— Chaparral 511****Caller: Ken Bower**

This release has an interesting sound and rhythm, and dances well. Ken uses a star figure with a slightly different twist that made it enjoyable. FIGURE: Heads promenade ½, square thru, do-sa-do, right-hand star, left-hand star ½, swing, promenade.

**MORNING SKY— Thunderbird 231****Caller: Mike Seastrom**

Very good instrumental work is found in this release, good keyboard, banjo, lead guitar and rhythm track; nice, steady beat throughout, with outstanding calling and figure by Mike. FIGURE: Heads promenade ½, lead right, circle four to a line, forward and back, right and left thru, pass thru, tag the line, leaders turn back, pass thru, left allemande, walk by one, swing, promenade.

**C.C. WATER BACK— Chicago Country 1****Caller: Jack Berg**

Welcome, C.C.! This one of three releases on this label has a good sound and beat. Tune is slow but not to the point of putting dancers to sleep. Good instrumental work and a good clean mix tell us we can expect a great sound. Jack does a super job with an interesting and well-timed figure. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line, girls turn back, touch ¼, ladies trade, swing, left allemande, promenade.

**COLUMBUS STOCKADE BLUES— Blue Star 2206****Caller: Vernon Jones****Keys: D & E**

A good lively beat and key change made this a fun record. Vernon's figure caught the dancers by surprise. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, tag the line ¾, girls face right, flip the diamond, swing thru, boys run, tag the line, face left, promenade.

**TIE A YELLOW RIBBON— JoPat 114****Caller: Bob Vinyard**

It has been a while since this record was popular and it was nice to hear it again. The instrumentation was very good. Bob's figure works well and he does a fine job. FIGURE: Four ladies chain three, heads square thru, swing thru, girls circulate, boys trade, turn thru, left allemande, swing, promenade.

**HIGHWAY FORTY BLUES— Quadrille 824****Caller: Lee Main**

This instrumental is very close to the original sound. Lee's figure was very interesting and had a neat get-out. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, Dixie style to a wave, slip the clutch, left allemande, swing, promenade.

**WHICH SIDE OF LOVE— LouMac 149****Caller: Mac Letson**

LouMac has given us a good danceable S/D beat, easy to follow. Mac's figure is well timed and flows well. FIGURE: Heads promenade three, sides right

**Continued on Page 45**



# Dancing Tips

by Harold & Lill Bausch

This month we would like to get all our readers thinking. Think if you will of the most enjoyable square dance you ever did attend. Or can you think of five different dances that you really think were special? Do that right now before you read further.

What was there about those dances that was so special? Was it the material used by the caller that was so enjoyable? Was it the sociability of your fellow dancers? Was the dance challenging or relaxing? Was it a Mainstream dance? Plus? Advanced?

Was it the calling that made the evening special? Or was there something about the way he programmed the dance? Do you really know?

Sometimes a dance is really special, and we never really stop to think why. Maybe it would serve us well to start to analyze what we do enjoy. If we know what is bringing us pleasure, it should be easier for us to find that type dance again in the future.

We really shouldn't let it be a mystery, as to what we truly enjoy. It is so much easier to find pleasure if we know what we are looking for.

It is true that pleasure often sneaks up on us. I remember driving home from dances I have called and thinking what a joy the group was. Sometimes this was a complete shock to me! I recall one such dance where the program was a much more basic dance that I am accustomed to calling. Yet the joy of the evening was mirrored in the smiling faces and the laughter we heard as the evening progressed. Though the dancers came from various towns and cities, they were as one. The applause was tremendous, and I really worked hard, because I was enjoying it.

Have you ever come home from a dance and realized that "Joe and Evelyn are much more fun" than you ever dreamed! That they really are better dancers than you thought? That's good.

Have you ever noticed how much more fun you can have bringing dancers into your square and helping them than if you avoid them? Did you realize you made someone happy, and that you now have more friends than you had yesterday?

One of my dancers remarked recently, "I don't care what level I dance; I just go to have fun." Truly, this gentleman is comfortable in all programs, from Basic to Advanced. I always am happy to see him at dances I call.

I started this article asking you to think. Now I am telling you this— I really don't think the program of the dance is as important as the good-naturedness of the dance. However, if you find that your most enjoyable dances are labeled Mainstream, then don't be pushed into a different program. The same goes for Plus or Advanced. Dance where you get the most pleasure. You may be easier to get along with that way! Advanced can be as much fun as Mainstream, and Mainstream can be as much fun as Advanced. But you must give of yourself, whatever program you choose. You must be friendly and outgoing. You must give pleasure if you expect to receive pleasure.

One last thought— when you applaud, you give pleasure to the caller, to your fellow dancers, and to yourself.



## STAN'S STELLAR STYLE STANDARDS

The other day at a dance, during side conversations, a woman happened to mention that she takes off all her fancy rings and bracelets before attending each dance. We ventured the comment that the reason must be to avoid scratching people and snagging clothing. "Yes," she said, "but there's another reason. Men often grab my hands and wrists so hard my own rings cut and bruise my fingers." So, be cautious, guys, and remember:

- ★ Hands up, loose grip on *swing thru*, etc.
- ★ Finger tip grips only on *box the gnat*.
- ★ Cup her fist (ball and socket) on *curlique*.
- ★ Handshakes on *grand right and left*.
- ★ Gentle forearm grip on *turn thru*, etc.
- ★ Finger touch for *stars*. Mixed sex wrist grips? Never!

# Calling Tips

by Gene Trimmer

Formation rules from Callerlab, along with square dance terms, are contained in several books for guidance. Callers and dancers alike should be familiar with them and it is up to the caller during teaching sessions to give the dancers this instruction. We will start this series by listing some of the terms and giving an analysis of some of their potential.

**FACE IN, FACE OUT:** Calls for a 90° change of direction and directs the dancers to either face toward the center of their couple or line as a change from their facing directions when given the call. For example, if in a double pass thru or completed double pass thru formation, the call *face in* would end in facing lines while the call *face out* would end in lines facing out. If in parallel two-faced lines, the call *face in* would terminate in double pass thru formation, while *face out* would terminate in completed double pass thru. From a static square the combination *heads pass thru and face in* would end in double pass thru. These are only a few of the possibilities with this descriptive term.

**FACE THE SIDES (FACE THE HEADS):** directs a person to turn his/her back on the partner and face the designated dancers. Good example of this term is *heads forward, face the sides...*

**FACE YOUR OWN:** This self-explanatory term directs dancers to face their partners. Most callers now substitute *partner* for *own* in this term and work it with good response.

**FULL TURN AROUND:** This term is used for a movement that normally has a courtesy turn or arm turn one-half (180°). When hearing this term the dancers will turn a full 360° turn instead. It is up to the caller to provide a good follow-up call which will dance well. A *right and left thru* with a full turn around is the equivalent of *pass thru*, as an example.

**LINE (Definition):** Dancers indicated are lined up shoulder to shoulder in the direction given by the call. The designa-

tion of facing direction for two-faced lines partially follows the same guidelines used for ocean waves. If the end dancer has a right hand joined with the inside dancer, it is a right-hand two-faced line. Conversely, if the end dancer has a left hand joined with the inside dancer it is a left-hand two-faced line.

**QUARTER MORE:** A one-quarter continuation of the movement then being executed. This term has seen very little use in recent years but means just what it says. For example, if from facing couples you call *right and left thru and a quarter more*, the dancers would first execute the *right and left thru* and continue the courtesy turn portion to end in a right-hand two-faced line. Use of this term can get complicated and controversial with some of the possible calls. It is, however, a legitimate call at Mainstream dances. The probability for success is minimal.

**ROLL PROMENADE:** When a couple promenade is called just before completing a *do paso* or any call terminating in a courtesy turn, the dancers will do a *wheel around* action to promenade instead of switching from a courtesy turn handhold. Put simply this means that the courtesy turn action would make use of the promenade handhold instead of the courtesy turn hold where the man's right hand would be placed in the small of the woman's back. That action makes the courtesy turn to promenade much smoother. Please note that this term applies to any call ending with a courtesy turn but you must make certain the beginning formation is proper. For example, a *ladies chain to roll promenade* from static square or facing lines is right, but not from *eight chain thru* formation.

**STEP THRU:** This term indicates that when dancers are in an ocean wave, mini-wave or tidal wave, they release handholds and take one step forward, passing the adjacent dancer to await the next call. This term might well be called the "mother" of *extend the tag*, but it can be given in places where *extend* would not apply, such as a tidal wave. It can be freely used from a quarter tag formation instead of using *extend* by simply calling *step thru* and following with an ocean wave call such as *swing thru*. A thorough understanding of the facing

Continued on Page 93



by Bob Howell

# easy level

*For a warm September evening try cooling off with this smooth trio dance.*

## TEXAS SCHOTTISCHE FOR THREES

**FORMATION:** Circle of rows of three facing LOD. Center person joins hands with the outside hands of the other two. They join their other hands behind the center's back.

**FOOTWORK:** Identical throughout; all start with L.

**MUSIC:** LSF 227/228

**MEASURES:**

- 1-2 Step, close, step; step, close, step (2 forward two-steps).
- 3-4 Walk 4 steps forward in LOD.
- 5-6 Point L heel diagonally forward to L (Heel); point L toe to instep of R foot (Toe); outside two walk forward (outsides drop hands with each other while retaining handhold with the center person and walk forward, turning to face center person).
- 7-8 Heel, toe; walk 3 steps forward to a new set of three (centers walk forward in LOD; outsides walk in RLOD and quickly turn to assume position with new center).

*Many times you will have extra persons at a dance. Here is a good square dance that utilizes extra people.*

## NINE PINS

**FORMATION:** Square, with one extra person in the center.

**DANCE:**

Heads slide across the center and back (Face partner, hands joined in butterfly, men pass back to back as the couples slide, center person between the sliding couples)

Sides slide across the center and back

Heads circle left (center person stands in middle of circle)

Heads circle right, sides circle left, sides circle right,

Ninepin (center person) swings #1, #2, #3, #4. (Swing the person of the opposite sex; caller may substitute a do-sa-do for a swing at times)

Circle five hands round (The 5 people of the same sex circle in the center of the set)

Find a new partner (When the caller signals, the circling people break and swing with someone on the outside; the person left without a partner is the new ninepin)

**NOTE:** This dance is good when you have more of one sex than the other or, if you don't have the right number of couples for even squares, you may split up the extra couples and put them in the centers.

*I have been calling the Camp Russell Jig Contra for several years. I first learned it from Carol Kopp of Streetsboro, Ohio, in 1978, but never knew what the name signified. Well, it finally dawned on me at Oglebay, that the area in which the dance camp was located was called Camp Russell. Bill Herman, the camp director, informed me that the dance was written by Bruce MacClure, a Scottish Dance teacher.*

## CAMP RUSSELL JIG

**FORMATION:** Alternate duple; 1,3,5,etc. and every other couple active and crossed over.

**MUSIC:** Any lively jig

**INTRO:** With the one below heel and toe (With corners do a heel and toe with the outside feet and a two-step out, then a heel and toe with the inside feet and two-step in.)

- — — — — Do it again
- — — — — Same girl do-sa-do
- — — — — Pass by and swing the next.
- — — — — Put her on the right and circle left
- — Go all the way — — Right and left thru
- — — — — — — Right and left back
- — — — — — — Star left
- — Go all the way Heel and toe new one below.





Steve Moore

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David Henry, who hails from New York City, is an excellent folk dance teacher. He taught the "Gay Gordons" mixer at the Memorial Weekend at Oglebay Institute in Wheeling, W.V.

**GAY GORDONS MIXER**

RECORD: "Barn Dance" EFDSS BR1 or any nice reel. I frequently use singing call music.

FORMATION: Couples face counterclockwise round the room and take inside hands.

**PATTERN:**

A1 (4 bars) Walk forward 3 steps, turn in and walk backwards in the same direction.

(4 bars) Repeat in the opposite direction.

B1 (4 bars) Keeping inside hands joined, balance towards and away from partner and change places. (Woman in front of Man.)

(4 bars) Repeat the balance, then the Man passes his partner under his L arm to the outside of the Man behind.

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### FLIP SIDE/SQUARES, Continued

and left thru, pass thru, swing thru, boys run, bend the line, forward and back, square thru, swing, promenade.

### AMERICAN MADE— Chicago Country 2

Caller: Jack Berg

This second release has a super good sound and good reproduction of the original sound of the Oakes. If you play around with this, you can find ways to make it the highlight of your dance. FIGURE: Heads promenade  $\frac{1}{2}$ , right and left thru, square thru, right and left thru, swing thru, boys run and roll, girls tag, swing, promenade.

### DON'T THINK TWICE— Blue Star 2208

Caller: Vernon Jones

Blue Star gives a good country sound on their renditions of this not-so-long-ago popular tune. A good beat, good rhythm, nice figure by Vernon made this enjoyable. FIGURE: Heads promenade  $\frac{1}{2}$ , right and left thru, square thru, do-sa-do, made a wave, ladies trade, boys run, boys trade, couples trade, promenade.

### BAR ROOM BUDDIES— Chaparral 3511

Callers: K. Bower, B. Main, J. Haag, G. Shoemaker

Again the Chaparral gang joined for the dancers' pleasure on this release made popular not long ago by a movie star and country singer. As usual, you get what you expect from Chaparral: good beat,

good rhythm, good sound, well-timed figure. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, reverse the flutter, star thru, swing, promenade.

### LOOKIN' BACK TO SEE— Grenn 12167

Caller: Ed Fraidenburg

Ed went back to the 50's to get this novelty tune. This has a more modern sound bordering on Dixieland. FIGURE: Heads promenade three, sides curlique, walk and dodge, cloverleaf, double pass thru, track two, swing thru, boys trade, turn thru, boys trade, turn thru, left allemande, swing, promenade.

### SANTA DOMINGO— Longhorn 1039

Caller: Mike Bramlett

How about a little Latin rhythm? This Longhorn had a nice sound and has two key changes. Unless we did them wrong, Mike's breaks do not work. FIGURE: Heads square thru, right-hand star, left-hand star, right and left thru, touch  $\frac{1}{4}$ , walk and dodge, partner trade, reverse flutter, promenade.

### SOME DAY SOON— Square Tunes 204

Caller: Ted Frye

This is a smooth going change of pace record, good for a hot summertime dance (we hope those are behind us!). The instrumental makes for good listening and Ted's figure for good dancing. FIGURE: Heads square thru three, separate around one to a line, forward and back, star thru, zoom,

Continued on Page 47

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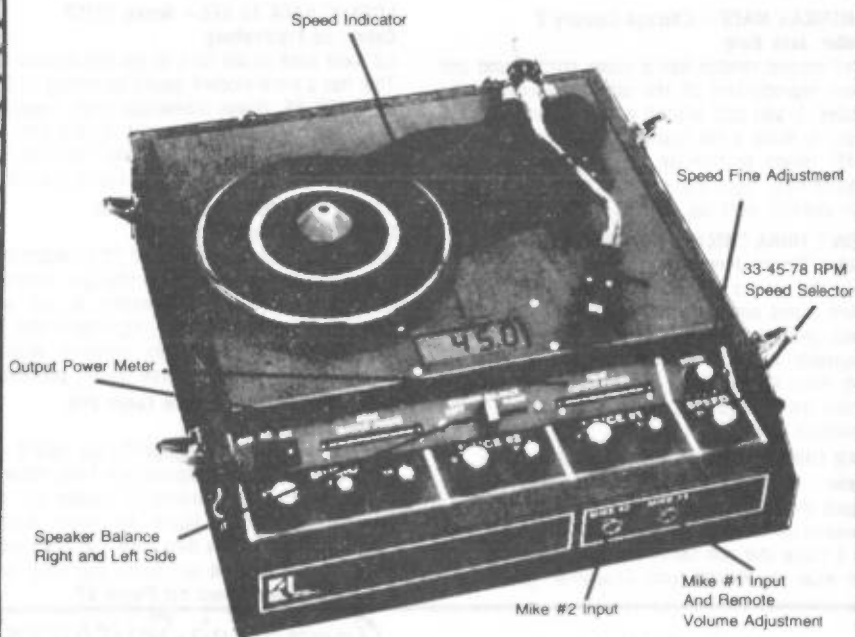
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## FLIP SIDE/SQUARES, Continued

square thru three, left allemande, turn thru, swing, promenade.

### BELLES OF SOUTHERN BELL— MarLet 502

Caller: Jerry Hill

This is sure to be a hit for dancers who work for Southern Bell. The review dancers enjoyed it and none work for Ma Bell. Nice sound and good dancing figure. FIGURE: Heads promenade 1/2, square thru, right and left thru, veer left, ferris wheel, square thru, swing, promenade.

### SHAKIN' A HEARTACHE— Panhandle 100

Caller: Bill Barnette

This second new label this month is a division of Lamon Records. There are good sounds and a danceable beat on this release. Watch this label—it has super good possibilities. FIGURE: Heads promenade 1/2, sides right and left thru, flutter wheel, sweep 1/4, pass thru, do-sa-do, eight chain four, swing, promenade.

### YOU'RE OUT DOING WHAT I'M HERE DOING WITH-OUT— Petticoat Patter 113; Toots Richardson

A really peppy number with that get-up-and-go sound, a good beat and some good licks throughout. FIGURE: Heads square thru, do-sa-do, make a wave, spin chain thru, girls circulate twice, turn thru, left allemande, walk by one, swing, promenade.

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### WHEN I'M 64— Chinook 056

Caller: Daryl Clendenin

### PENNIES FROM HEAVEN— 4 Bar B 6057

Caller: Bill Owsley

### I WONDER— Chicago Country 3

Caller: Jack Berg

### OLD GANG OF MINE— Rawhide 109

Caller: Doug Saunders

### SHOW ME THE WAY TO GO HOME— Rawhide 107

Caller: Dick Waibel

### JACKSON— Ponderosa 001

Callers: Johnny Kozol, Mike de Sisto, Wayne Easton

### MEMORY GO ROUND— Square Tunes 206

Caller: Jim Lee

Continued on Page 58

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A2, 20-WEEK PROGRAM . . . . . WITH (10) RECORDS

These manuals are designed to enable the caller to teach or call any program from Basic through A2, using Callerlab's approved list of each program. They contain an automatic, built-in review and reteach system. Any or all five (5) programs or any part thereof can be called or taught in any one evening, using only the COMPOSITE MANUAL.

All five (5) manuals can be bound in one (1) COMPOSITE MANUAL or manuals can be purchased singly (to provide for students in classes).

Manuals and records correspond—the movements are presented in the same order in the manuals as they are on the records. These are particularly useful to areas or regions not fortunate enough to have a regular caller. All records are choreographed and called by JACK LASRY.

The BASIC, MAINSTREAM and PLUS manuals are **CALLERLAB ENDORSED** and reflect all the changes that were made at the Callerlab Convention in Philadelphia, Pa. in March, 1983.

For each lesson the right-hand page gives the movements to be reviewed, the movements to be retaught, the movements to be taught for that lesson with definitions, styling, timing and possible starting formations. The left-hand page has a list of all movements in the program that previously have been taught, so that the caller has, at a glance, a ready list of movements that can be used for that class— without having to depend upon memory or a checklist of movements previously taught.

The BASIC manual contains definitions of square dance formations, square dance "rules," definitions of styling terms, dancing hand positions and a glossary of square dance terms. All FIVE (5) contain diagrams of formations for that particular program, a large-print list of all the movements for that particular program, as well as for the preceding program (on the left-hand page to enable the caller to have two programs at a glance).

These manuals are designed by TED FRYE and critiqued by one of the nation's most knowledgeable callers and choreographers, JACK LASRY. These spiral-bound manuals will lie flat when opened. Once opened to the proper lesson, the caller will not have to turn a page. The clarity and precision of these manuals cannot be overemphasized.



## Speaking of Singles

The *Intercom*, newsletter of Single Square Dancers U.S.A. reports the following items:

The 1983/84 *Yellowrock Directory*, listing all singles-oriented S&R/D clubs in the U.S. and Canada will be on sale Sept. 1 for \$3.50.

SSDUSA dancers are requested to wear their singles outfits and be "visible." The outfits consist of red vest and blue pants for men; blue vest, red skirt for women. Outfit information is available from SSDUSA secretary Joy Smith, 2883-B2 So. Abingdon St., Arlington VA 22206.

The Baltimore Chapter of Bachelors 'n Bachelorettes is approaching its requirement for 32 members in order to apply for a formal charter and for membership in the Mason-Dixon S/D Federation. Since Baltimore is the host city for the 1984 National Convention, it is important that new singles clubs in that area become strong and well-established as soon as possible.

New Mexico has organized a state-wide singles association which will assume sponsorship of the Singles Fiesta, slated in 1984 for Los Cruces.

Georgia Singles Assoc. held its first convention in Macon with about 160 dancers present. Current officers are Elaine Davis, Marvin Boland, Evelyn Phelps and Lowell Jones. For information, contact M. Boland, 2372 Bristol Dr., Macon GA 31201.

Upcoming events for singles include:

October 21-22, 5th Annual Single-Rama, Kiwanis Island Rec. Center, Merritt Island, Fla. Info from Bill Deason, 1050 Bristol Dr., Cocoa FL 32922.

November 11-13, First Fontana Singles Convention, Fontana Village, N.C. Info from George Watson, 307 Bethune Way, Huntsville AL 35806.

March 1-4, 1984, 10th Roundup of Texas Assn. Single S/D, LeBaron Hotel, Dallas. Info from TASSD Roundup, 2819 Creekwood Ct., Grapevine TX 76051.

March 23-24, 1984, Heart of America Singles, Wichita, Kans. Info from Darlene Spratlen, 316-264-8502.

March 23-25, 1984, Lehigh Valley B 'n B Weekend, Holiday Inn, Bartonsville, Pa. Write PO Box 742, Bethlehem PA 18016.

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- TRR-202 OLD JOE CLARK/JUST BOBBY (Hoedown)
- TRR-110 OKIE FROM MUSKOGEE
- TRR-109 OKC IS MY HOME TOWN
- TRR-108 SIMPLE SONG
- TRR-107 BLUE EYED BLOND
- TRR-106 GOLD AND SILVER
- TRR-105 CALL ME UP
- TRR-104 HONKY TONK SATURDAY NIGHT
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- BM057 HIGHWAY 40 BLUES by Mac McCullar
- BM058 YOU'RE OUT DANCING WHILE I AM HOME ALL ALONE by Ron Mineau (correction of previous ad)

### RECENT RELEASES

- BM054 WHATEVER HAPPENED TO OLD FASHIONED LOVE by Jay Henderson
- BM053 WHO'S SORRY NOW by Mac McCullar

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# SHINDIG II

by Wally I  
Elkhorn, V

## A "Plumb Line" Feature

The James Baker family of Darien, Wisconsin, put up a new quarter-million-dollar barn recently, and decided to throw a square dance in the haybarn. It was very large and would provide ample room for the dancers.

Sons Carl, 23, and Mike, 30, and their wives are members of the Limber Timber S/D Club in their section of the state. It's one of the oldest square dance groups in southern Wisconsin. Members are from many nearby cities.

"The 200-foot long hayloft would provide ample room for the square dancers, so we also invited other square dance clubs to come," said Mike. "We put up a lot of posters in the area and everyone in our club pitched in to help with the work involved. There was the decorating committee who decorated the walls with large, patchwork quilts made by members during the winter months. They drew much attention from the women attending the event. They admired the designs and the tedious work involved in sewing the patches individually into place.

Bushel baskets filled with straw and containing handmade, cloth chickens were scattered about the loft. In the baskets were placed blown out chicken eggs, so it appeared that the chickens were setting on nests. They two drew much attention and good comments. Horse saddles and farm vegetables also were used to decorate the loft in an attractive manner.

The calling twins, Doug and Don Sprosty, age 24, of Davenport, Iowa, were hired as callers along with Joe McKoen of Janesville, Wisconsin. The Sprostys started calling at the early age of 12, and today they travel the states of Wisconsin, Illinois, Indiana, Iowa, Missouri, Minnesota and Ohio calling square dances. It's rare to see twins calling, and they're one of the few pair in the U.S. "We graduated from St. Ambrose College majoring in accounting and mi-



# IN THE BARN

ly E. Schulz  
n, Wisconsin

noring in business," said Doug. "We sometimes call six or seven nights a week. It gets to be a strenuous pace." The twins grew up on their parents' dairy farm. Today the elder Sprostys like to travel and square dance at some of the cities where their sons are calling.

It was an ideal night, weather wise, and square dancers came from miles around to attend the special dance. There were 25 squares going all the time.

Large pans of popcorn were placed on tables in the haybarn so the dancers could enjoy it with soft drinks sold at a bar. When the twins took a break, Joe McKoen took over and dancing was continuously in progress all evening. Dancers rested on bales of hay along the sides of the barn.

Quite a sight filled the eye if you climbed a ladder to the top of the hayloft and gazed down at the dancers. The girls' brilliantly colored skirts twirled. The men were all decked out in colorful shirts, ties and cowboy boots.

At midnight the callers took a break and a tasty meal was served to the dancers, with coffee, and milk direct from the farm. The haybales were covered with quilts and blankets to make sitting more comfortable. Then the dancing continued into the early morning hours. As couples started to drift slowly away and head for home, the James Baker family stood at the door and bid them farewell. Everyone told them how exciting and enjoyable the old time square dance in the barn had been. A barn dance is something that is slowly fading from the American scene.

"We sure had a lot of fun and so did the club members from Limber Timbers," said Mike Baker. "A bit of hay sprinkled on the new floor made it even more adaptable. Club members pitched in to help and each had individual jobs to perform. Everyone cooperated and that's the secret of our successful barn square dance. We look forward to trying it again sometime in the future."



Pictures, CCW from upper left: Setting hen decor; midnight lunch break; resting on hay bales and blankets; the Sprostys twins calling; the last goodnight; caller Joe McKoen; the Mike Bakers enjoying the dance; eye-catching quilt made by club members.



## CHALLENGE CHATTER

Russ & Nancy Nichols

Summer is over and it's back to clubs and classes. For the Advanced Challenge community it means supporting your local clubs. It means reaching back with a helping hand, for no one knows better than the A/C dancer what it means to have a guardian angel. For the thousands of you out there who don't have an A/C program in your area, tape sessions, still remain the back bone of our activity. If you don't have an organized tape group, get four to six couples together and start your own. You will need a recorder and tapes, along with Burleson's Encyclopedia, Kopman's Glossary, and/or any useful encyclopedia. Another very successful and useful tool is *How to Run a Successful Workshop* by Ed Foote. This book is available by mail from Ed Foote, 140 McCandless, Wexford PA 15090. You can start your own workshop at whatever level you prefer, from the Advanced basics up through the "C's;" however, we have found that it is best not to overdo a good thing. The ultimate goal for any tape workshop is practice for the live dance. When you can take what you have learned out on the live dance floor and can execute 70 to 80% of the time you have accomplished what you set out to do. When you can consistently dance 80% of the material at a live dance then it is time to consider moving to the next level. Not all will want to advance at the same time, however, that is the beauty of the level system, an individual can determine at what level he prefers to maintain. For those of you fortunate to have live caller clubs in your area, be sure that they are getting 100% support from your local dancers. We realize you may not feel obligated to an Advanced club if you are a C-II dancer, but that is the backbone of our activity. Under no circumstances should a tape workshop supercede a live dance with a scheduled program within one level below your workshop. (Example: C-II workshop to a C-I dance, etc.)

\*\*\*\*\*

We received a nice letter from Australia, reporting on their Advanced dancing, with a thousand miles between

workshop groups. They also are interested in getting good Advanced level tapes. If any of you are interested the letter came from Gordon and Daph Gellweiler, 14 Brisbane St., Cairn 4870, Australia. They would welcome your correspondence.

\*\*\*\*\*

Tapes of the American A/C Convention are available from RHC Enterprises, 9054 Eden Oaks Ave., Orangevale CA 95662. This should be a special interest to the Advanced and C-I dancers, in helping fill the void of quality tapes at these levels.

\*\*\*\*\*

We received the final edition of *Chain Reaction*. *Chain Reaction* provided Advanced and Challenge news and information from Canada. It is a shame to witness an end to such an informational source; however, the increasing costs of composing, printing and especially mailing, mean that they no longer can put out the newsletter at a nominal cost to the subscribers. This is a growing problem all over and should serve as a reminder that you should renew your subscription to this magazine or if you are reading this article in someone else's magazine, perhaps you should send your subscription in today. We will miss *Chain Reaction* and we wish the best to the Gardiners, Alan Harvey and to the Thomsons.

\*\*\*\*\*

Finally, a letter criticizing some of our terminology in the June issue. We would never deliberately try to hurt anyone within the A/C community, however, we are writing this from a dancer's viewpoint. The word *bumped* should have read *will replace*, however, in our Hoosier slang the words are interchangeable or at least meant to be. Also the words, *best challenge callers* probably can only be understood by Challenge dancers. It is meant to be reserved for the callers, who work the hardest to prepare the smoothest, most interesting, and the most variety of flowing choreography within a given program. Any caller can stop a floor but it takes a professional to consistently be *par excellence*.

\*\*\*\*\*

Two years have passed since Callerlab has updated the Advanced program list. September 1983 is the month Callerlab members, directly related to

Continued on Page 94

# 8th ANNUAL HOLIDAY HAPPENING Jekyll Island, Ga.

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Kim Hohnholt

- H-112 SIDESTEP BY Gordon
- H-111 SOMEONE COULD LOSE A HEART by Kim
- H-110 THE STEAL OF THE NIGHT by Bill
- H-109 YOU DON'T KNOW ME by John
- H-108 YOU'LL BE BACK by Dan
- H-107 THINKING OF YOU by Bob

## IN MEMORIAM

### WILLIE HARLAN

It happened at the National Convention in Louisville in June. Long-time veteran caller Willie Harlan from Vinita, Oklahoma (Tulsa area) had just completed his calling spot and came down from the stage to sign autographs. It was over in the blinking of an eye. His wife Dee told us later, "He died as he had wanted to go sometime— with his boots on, and doing the thing he loved."

Memories come flooding back. He was the first Oklahoma caller we ever knew. He was a long-time advertiser (15 years). We shared clinic responsibilities at the National Convention in Indianapolis. We watched the smooth performance of his exhibition group at an Arkansas festival. More than once he gave us a real Indian-style welcome in the Tulsa area. "What a war-hoop he could conjur up, and his splendid choreography could really tie you in knots," one dancer said. He was one of the greats.

Willie's smile was bigger than a whole

square  
line



Does one reader have experience in teaching a blind person to square dance in a club where all others are sighted? A request came from Paul Williams who has a friend he is helping to square dance. She has been experiencing a problem with *circulates* and several other figures, in determining her facing direction at completion. Would anyone with insights or solutions to this situation contact Paul Williams, Rt. 1 Box 92, Engadine MI 49827?

reservation, and his friendly spirit carried forth the very best tradition of a thousand peace pipes before him, representing a generation of good people with whom he has found perpetual peace.

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Tue. June 26	Columbus to Washington, D.C.— Welcome Dinner
Wed. June 27	All day in Washington, D.C.— Evening Trails End Dance in Baltimore
Thur. June 28	Convention and afternoon tour of Baltimore attractions
Fri. June 29	Convention and a night on the town with dinner
Sat. June 30	Convention and tour to Annapolis, Maryland
Sun. July 1	Baltimore to Williamsburg— Fredericksburg, Chancellorsville, Wilderness and Spotsylvania Civil War Battlefields
Mon. July 2	All day at Jamestown and Colonial Williamsburg
Tue. July 3	Williamsburg to Natural Bridge— Thomas Jefferson's Monticello, Natural Bridge, and evening program beneath the bridge
Wed. July 4	Natural Bridge to Columbus— Appalachian Mts., Charleston
Thr. July 5	Columbus to St. Louis

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California, La Habra 90631, Let's Go Travel, 1301 S. Beach Blvd. (213)947-2587

Massachusetts, Dedham 02026, Colpitts Travel, 908 Prov. Highway, (617) 326-7800

Massachusetts, Boston 02110, Federal Travel, 140 Federal St. (617) 482-8159

New Hampshire, Jaffrey 02352, Venture Travel, PO Box 331, 2 Stratton Rd., (603) 532-8707

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Caller: Gary Kincade**

**HALLELUJAH MEDLEY— Square Tunes 205  
Caller: Randy Dougherty**

**WORKSHOP RECORDS— All on Square Tunes**

**A-1 SERIES, Caller: Jack Lasry**

705— Side A: Review Patter. Side B: You're the Best Break This Old Heart Ever Ha

706— Side A: swap around/quarter in/quarter out. Side B: cast a shadow/horseshoe turn.

707— Side A: half breed thru/ double triple star thru. Side B: square chain thru/ arky allemande/ arky grand.

708— Side A: split transfer/lockit. Side B: fractional tops (1/4, 1/2, 3/4)/left wheel thru.

709— Side A: all 8 swing thru/3/4 thru. Side B: Review/Singing the Blues (ST 197).

**A-2 SERIES, Caller: Jack Lasry**

802— Side A: pass and roll/split counter rotate. Side B: motivate/scoot and dodge.

803— Side A: trade circulate/switch to a diamond. Side B: in roll circulate/pass and roll your neighbor.

804— Side A: scoot chain thru/trail off. Side B: scoot and weave/slip slide.

805— Side A: Review. Side B: Review/Good Friends (ST 196).

806— Side A: checkmate the column/beaus & belles concept. Side B: switch the wave/remake the set-up.

807— Side A: peel and trail (completed DPT)/peel and trail (from columns). Side B: out roll circulate/recycle (facing couples).

808— Side A: swing sither/Arky star thru. Side B: zig zag/zag zig/all four couples move.

809— Side A: Review. Side B: Review/(ST200).

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**HH5054 TIE YOUR DREAMS TO MINE by Ernie Kinney**

**HH5053 LOVE'S FOUND YOU AND ME by Joe Johnston**

**BRAND NEW ON HI-HAT:**

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**by Jerry Schatzer**

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DISTRIBUTORS: Corsair-Continental Corp., P.O. Box 644, Pomona CA 91769

Twelgrem Inc., PO Box 316, Bath OH 44210

Jim's Record Shop, 163 Angelos, Memphis TN 38104

**Choreo Ratings**

*by Dave & Laurie Fleck*

**SQUARE DANCE: 61-125**

Bluegrass Two Step	Grenn 14247B	P2-92/0=92
A Little More Like Heaven	Rebound 261	P2-97/0=97A
Singing in the Rain	Grenn 14186	P1-98/0=98
Embraceable You	MacGregor 5025	P2-99/0=99
I'm In Love All Over Again	Chrchll CR94013A	P2-100/0=101
Look Me Over	Grenn 15014	P2-103/0=103A
MacNamara's Band	MCA 65011	P2-119/0=119A
Keep On Going Crazy	RCA PB 13391	P2-91/30=121A*
You're the First Time #3	Merc 2-56687	P2-122/0=122A
Happy Two Step	Grenn 14274	P2-60/0=60
Moonlight Tango	Hi-Hat 966	P2-72/0=72
I Wouldn't Change You	Epic 34-03482	P1-76/0=76A
My First Taste of Texas	MCA 52156	P2-72/5=77A**
Blue With Envy	Chrchll CR94020	P2-82/0=82A

**EASY INTERMEDIATE: 126-175**

Frenesi	Roper JH413A	P2-130/0=130
In Times Like These	MCA 52206	P2-106/30=136A
In Love	Telemark 886	P2-150/0=150
Dream Baby	MonWSB-03452	P2-141/25=166A

**INTERMEDIATE: 176-250**

Doing Without	MCA 52191	P2-156/25=181A
Wonderful Memories of You	Hi-Hat 811	P2-183/16=199
You Take Me For Granted	Epic 34-03723	P3-204/0=204
Jolly Cha	Grenn 14247	P2-180/25=205
I'll See You Again	Hector 1621A	P3-239/0=239

**HIGH INTERMEDIATE: 251-299**

Again and Again	GP589	P2-197/25=223A
Lucille	RCA PB 13465	P3-235/25=260A
Happy Jivin'	Grenn 14272	P2-259/25=284
Rockin' Chair	Timrk 940	P3-260/25=285

**ADVANCED: 300-349**

Golden Tango	EP 604	P4-273/30=303
Hello Muddah	Syd Thom EP605	P4-292/35=327

**2nd**

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**INFO & RESERVATIONS: Janice Haslett, PO Box 513, Sewickley PA 15143**

**Tel.: 1-412-741-2529**



# Creative Choreography

by Ed Fraidenburg

## CHOREOGRAPHY

An unusual application of some "basic" calls is to direct calls to only part of the dancers, such as; *heads square thru, sides rollaway, four men (or ladies) pass thru*. This results in an odd and unfamiliar formation for Mainstream dancers and can provide them with a unique experience. From the caller's standpoint, the symmetry of the square is not affected, so it is relatively easy to get-out and achieve a more standard formation. Some other ways of getting into this type of formation are:

- Heads touch  $\frac{1}{4}$ ...girls only pass thru.
- Heads touch  $\frac{1}{4}$ ...girls only touch  $\frac{1}{4}$ .
- All rollaway...heads touch  $\frac{1}{4}$ ...boys only pass thru.
- All rollaway...heads touch  $\frac{1}{4}$ ...boys only touch  $\frac{1}{4}$ .

From columns: head or side men run.

### SAMPLE CHOREO:

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , side men run, right & left thru  
Pass thru, centers in, cast off  $\frac{3}{4}$   
Head men run, all pass thru, boys fold  
Star thru, promenade.....

Heads lead right and circle to a line  
Touch  $\frac{1}{4}$ , head men run,  
Centers box circulate, others cloverleaf  
Walk and dodge, cloverleaf  
Centers square thru  $\frac{3}{4}$ , touch, girls trade  
Swing thru, right and left grand.....

Heads touch  $\frac{1}{4}$ , girls touch  $\frac{1}{4}$ , girls walk  
And dodge, boys circulate, boys trade

And roll, girls fold, boys left turn thru  
Star thru, half circulate, bend the line  
You're home.....

Heads touch  $\frac{1}{4}$ , girls pass thru  
All four boys run, centers hinge  $\frac{1}{4}$   
Recycle, others cloverleaf  
Centers pass thru, all pass thru  
Left allemande.....

Heads touch  $\frac{1}{4}$ , walk and dodge  
Right and left thru, flutter wheel  
Original heads pass thru, all hinge  $\frac{3}{4}$   
Step thru, boys fold, star thru  
Promenade home.....

Heads touch  $\frac{1}{4}$ , girls pass thru  
Side men run, trade by, star thru  
Pass thru, wheel and deal,  
Centers pass thru, left allemande.....

Sides touch  $\frac{1}{4}$ , girls touch  $\frac{1}{4}$   
Girls walk and dodge, boys circulate  
Girls trade, boys box circulate, trade  
And roll, all pass thru, girls fold  
Star thru, wheel and deal, left allemande.

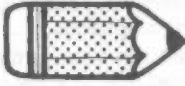
Heads right and left thru  
Four ladies chain, sides touch  $\frac{1}{4}$   
Girls pass thru, right and left thru  
All girls run, centers walk and dodge  
Right and left grand.....

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Centers swing thru, step thru  
Boys pass thru, all trade and roll  
Centers right and left thru, all star thru  
Zoom & pass thru, swing thru, boys run  
Girls trade, ferris wheel, square thru  $\frac{3}{4}$   
Left allemande.....

Heads rollaway, sides touch  $\frac{1}{4}$   
Box circulate, boys touch  $\frac{1}{4}$ . boys walk  
And dodge, girls circulate, girls trade  
And roll, boys run, all pass thru  
Boys fold, star thru, ferris wheel  
Square thru  $\frac{3}{4}$ , left allemande.....

American Squaredance Magazine's choreography section features original material submitted to the editor. New ideas are presented each month. Mail creative material to Ed Fraidenburg, American Squaredance, PO Box 488, Huron OH 44839.

# REVIEW



## HINGE FAMILY

### (COUPLES, SINGLE, PARTNER)

**CALLERLAB DEFINITION:** A hinge is a half of a trade. Any two adjacent dancers who can trade can also hinge.

**A. COUPLES—** From lines or two-faced lines: working as a unit, each couple does a half of a couples trade to end in a two-faced line at right angles to the original line.

**B. SINGLE—** From mini-waves: dancers do a half of a trade with each other to end in a mini-wave at right angles to the original mini-wave.

**C. PARTNER—** From couples: dancers do a half of a trade to end in a right-hand mini-wave at right angles to their original starting positions.

### SAMPLE CHOREO:

Heads lead right and circle to a line

Pass thru, couples hinge

Each foursome wheel and deal (zero line)

Pass thru, couples hinge

Center four wheel and deal

Others bend the line

You've stirred the bucket.....

Heads pass thru go round one to a line

Pass thru, couples hinge

Each foursome wheel and deal, star thru

Partner trade, zoom and square thru  $\frac{3}{4}$

Left allemande.....

Heads square thru four, swing thru

Boys run, couples hinge

Center boys trade, all wheel and deal

Star thru, swing thru, boys trade

Right and left grand.....

Heads lead right and circle to a line

Spin the top, boys cross run, fan the top

Girls cross run, boys trade, boys run

Partner trade, couples hinge

Promenade home.....

Heads lead right and circle to a line

Swing thru, single hinge, circulate

Single hinge, pass thru, boys trade

Split circulate, boys run, pass thru

Wheel and deal, zoom and pass thru  
Left allemande.....

Heads square thru four, ocean wave

Girls trade, all single hinge

Scoot back, boys fold, girls turn thru

Star thru, wheel and deal

Left allemande.....

Heads pass thru go round one to a line

Touch  $\frac{1}{4}$ , circulate, single hinge

Pass thru, girls fold, touch  $\frac{1}{4}$

Boys circulate, single hinge

Split circulate, boys run, pass thru

Wheel & deal, zoom and square thru  $\frac{3}{4}$

Left allemande.....

Heads lead right and touch  $\frac{1}{4}$

Split circulate, scoot back, single hinge

Right and left grand.....

Heads pass thru, partner hinge, recycle

Pass thru, star thru, pass thru

Partner hinge, swing thru

Right and left grand.....

Heads square thru four, pass thru

Partner hinge, ladies trade

Right and left thru, pass thru

Wheel and deal, centers pass thru

All partner hinge, boys trade, boys run

Wheel and deal, reverse flutter wheel

Pass thru, wheel and deal, pass thru

Left allemande.....

Heads square thru four, swing thru

Boys run, boys circulate, boys trade

Bend the line, partner hinge

Right and left grand.....

Heads lead right, right and left thru

Flutter wheel, spin the top, boys run

Couples hinge, partner hinge

Single hinge, right and left grand....

Heads square thru four, swing thru

Boys run, couples hinge, partner hinge

Single hinge, boys trade, boys run

Wheel and deal, reverse flutter wheel

Sweep  $\frac{1}{4}$ , pass to the center

Square thru  $\frac{3}{4}$ , left allemande.....

Heads lead right and circle to a line

Pass thru, couples hinge, partner hinge

Single hinge, boys run, wheel and deal

Left allemande.....

Heads lead right and circle to a line

Pass thru, couples hinge

Sides partner hinge, heads promenade

One -quarter, sides walk and dodge

Sides cloverleaf, heads bend the line

Zoom and crosstrail thru, swing thru

Right and left grand.....





### CHANGE LANES

by Kip Garvey

**DESCRIPTION:** From parallel waves/lines with centers in mini-waves: centers hinge, very centers trade and cast off  $\frac{3}{4}$  (remake), then spread to become ends of the final formation; meanwhile, the ends circulate where the end facing out does a cross run and the end facing in does a diagonal circulate (cross over circulate).

Fig. 1

Parallel waves



Fig. 2

Centers hinge, very centers trade  
As ends circulate

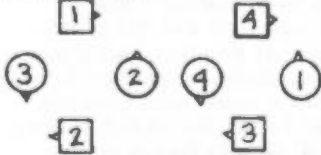
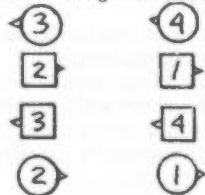


Fig. 3

Wave dancers cast off  $\frac{3}{4}$  and spread, as end facing out does a cross run and end facing in does a diagonal circulate.



### SAMPLE CHOREO:

Heads square thru four, ocean wave  
*Change lanes*, trade the wave

Swing thru, right and left grand.....

Heads lead right and circle to a line

Flutter wheel, pass the ocean

*Change lanes*, left allemande.....

Heads lead right and circle to a line

Dixie style to a wave, *change lanes*

Girls trade, recycle, pass thru

Trade by, left allemande.....

Heads square thru four, circle half

To a two-faced line, *change lanes*

Tag the line right, wheel and deal

Ocean wave, *change lanes*, trade wave

Girls trade, recycle, pass to the center

Square thru  $\frac{3}{4}$ , left allemande.....

Four ladies chain  $\frac{3}{4}$ , heads lead right

And right and left thru, rollaway

Ocean wave, trade the wave

*Change lanes*, right and left grand.....

Heads square thru four, swing thru

Boys run, girls walk and dodge

Girls cross run, *change lanes*

Girls pass the ocean

All diamond circulate, flip the diamond

Pass thru, trade by, ocean wave

Girls cross run, boys trade (mix)

Left allemande.....

Heads lead right and circle to a line

Touch  $\frac{1}{4}$ , coordinate, *change lanes*

Half tag, boys run, star thru, pass thru

Left allemande, right and left grand but

On the third hand, promenade.....

Heads pass the ocean, ping pong

Circulate, extend, swing thru

*Change lanes*, centers trade, trade wave

Boys circulate, boys run, half tag

Trade and roll, left allemande.....

Heads pass thru, go round one to a line

Pass the ocean, *change lanes*

Centers trade, trade the wave

(Girls go twice), reverse flutter wheel

Crosstrail thru, left allemande.....

Heads pass thru go round one to a line

Pass thru, wheel and deal

Centers pass thru, ocean wave

*Change lanes*, trade the wave

(Boys go twice), pass the ocean

Boys trade, right and left grand but

On the third hand, promenade.....

From Bill Davis, SCVSDCA

Heads square thru four, right & left thru

Swing thru, boys run, bend the line

Right and left thru, Dixie style to a wave

Swing thru, *change lanes*

Right and left grand.....

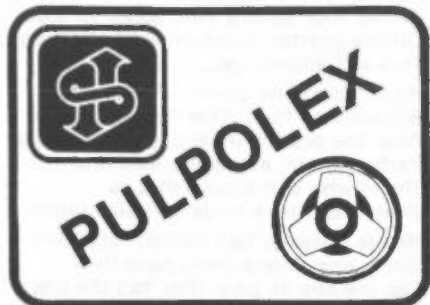
Heads square thru four, right & left thru

Swing thru, boys walk & dodge, girls run

*Change lanes*, left allemande.....

Heads square thru four, right & left thru  
Swing thru, *change lanes*  
Eight circulate, trade the wave  
Right and left grand.....

Heads star thru and spread, curlique  
Circulate, all trade and girls only roll  
*Change lanes*, girls swing thru  
Flip the diamond, right and left grand.....



### SPIN CHAIN & EXCHANGE THE GEARS by Carl Hanks

**DESCRIPTION:** From parallel ocean waves: tell the out-facing center in each wave that he/she is the leader. Have the leaders raise their hands for identification. Start the figure just like a *spin chain the gears* (half right arm turn,  $\frac{3}{4}$  left arm turn, wave centers trade, ends U-turn back, star left  $\frac{3}{4}$ ). At this point leader now goes to the right (have leader raise hand) and the trailing three follow (trailers should place their hands on the shoulders of the persons in front for security) to normal columns. The # column dancer (the leader) does a right-face U-turn back and single hinges with the #2 column dancer, #3 column dancers  $\frac{1}{4}$  right, #4 column dancers  $\frac{1}{4}$  left to end in parallel ocean waves.

#### EXAMPLES:

Heads star thru, pass thru, touch  
*Spin and exchange the gears*, recycle  
Pass thru, trade by, star thru  
Crosstrail thru, left allemande.....

Sides right and left thru  
Heads lead right and circle to a line  
Pass the ocean, *spin chain and Exchange the gears*, recycle  
Left allemande.....

Heads square thru four, swing thru  
Single hinge, centers trade, *spin chain And exchange the gears*, single hinge  
Centers trade, walk and dodge  
Partner trade, star thru, pass thru  
Trade by, star thru, left allemande.....

Heads pass ocean, slip (centers trade)  
Extend, *spin chain and exchange gears*  
Recycle, veer left, chain down the line  
Pass thru, wheel and deal, zoom and  
Square thru  $\frac{3}{4}$ , left allemande.....

Heads square thru four, touch  
Acy deucey (ends circulate,  
Centers trade) *spin chain and Exchange the gears*, recycle, star thru  
Pass thru, wheel and deal, square thru  $\frac{3}{4}$   
Left allemande.....

Heads pair off (face corner), swing thru  
*Spin chain and exchange the gears*  
Boys run, bend the line, crosstrail thru  
Left allemande.....

Description & Figures from  
*Square Dance Digest* by John Strong



Heads pass thru go round one to a line  
Touch  $\frac{1}{4}$ , track to a diamond  
Diamond circulate, flip the diamond  
Boys run, ferris wheel, zoom and  
Square thru  $\frac{3}{4}$ , left allemande.....

Heads lead right and circle to a line  
Pass thru, wheel and deal, zing  
Pass thru, wheel and deal, zoom  
Girls swing thru, turn thru  
Boys courtesy turn them, pass thru  
Wheel and deal, square thru  $\frac{3}{4}$   
Left allemande.....

Allemande left, allemande thar  
Forward two and form a star  
Remake the thar, slip the clutch  
Right and left grand.....

Sides rollaway, heads square thru four  
Girls box the gnat, all double swing thru  
Centers run,  $\frac{3}{4}$  tag the line  
Right and left grand.....

Heads lead right and circle to a line  
Ocean wave, grand swing thru, hinge  $\frac{1}{4}$   
Triple scoot, hinge  $\frac{1}{4}$ , triple trade  
Boys run,  $\frac{1}{2}$  tag, boys run, trade by  
Swing thru, same sexes trade  
Right and left grand.....

Heads square thru, circle half  
To a two-faced line, girls follow neighbor  
And spread, diamond circulate  
Flip the diamond, girls trade, recycle  
Pass to the center, square thru  $\frac{3}{4}$   
Left allemande.....

**P.S.: MS/QS**  
by Howie Shirley

Heads right and left thru, rollaway  
Half sashay, slide thru and swing thru  
Cast off  $\frac{3}{4}$  to a new wave, centers trade  
Ends circulate, centers circulate  
Swing thru, boys run, right and left thru  
Ladies lead, flutterwheel, pass thru and  
Partner trade, slide thru, pass thru  
Trade by, left allemande.....

Heads square thru, touch, boys trade  
Girls trade, girls circulate, boys trade  
Boys run, wheel and deal, square thru  $\frac{3}{4}$   
To a left allemande.....

Heads lead to the right and veer left  
Half tag the line, walk and dodge  
Partner trade, right and left thru  
Pass thru, bend the line, pass the ocean  
All eight circulate, scoot back  
Girls circulate, boys trade, boys run  
Wheel and deal, right and left thru  
Veer left, ferris wheel, square thru  $\frac{3}{4}$   
Left allemande.....

Sides lead to the right, swing thru  
Boys run, couples circulate  
Bend the line, curlique, all eight circulate  
Center four walk and dodge,  
Boys facing out run right, all swing thru  
Scoot back, all eight fold  
Go right and left grand.....

Sides touch a quarter, boys run  
Right and left thru, rollaway half sashay  
Touch  $\frac{1}{4}$ , boys run, pass the ocean  
Boys trade, girls trade, scoot back  
Girls circulate, boys trade, spin the top  
Don't stop, crosstrail to the corner  
Left allemande.....

Sides star thru, California twirl  
Circle four and head gents lead to lines  
Right and left thru, pass thru  
Wheel and deal, double pass thru  
Lead couples only, cloverleaf  
Others partner trade and  $\frac{1}{4}$  more (roll)  
Turn thru to a left allemande.....

Head ladies chain right  
Now heads rollaway half sashay  
Up to the middle and back, lead right  
Circle four, two ladies break, line up four  
Pass thru, wheel and deal  
Outsides crowd in to a line of four  
Pass thru, partner trade,  $\frac{1}{4}$  more (roll)  
Go right and left grand.....

Sides curlique, walk and dodge  
Circle four and make your line, pass thru  
Tag the line, cloverleaf, double pass thru

Peel off, bend the line, pass the ocean  
Swing thru, boys trade, turn thru  
Left allemande.....

Sides flutterwheel, square thru, circle 4  
Make lines, pass thru, tag the line in  
Center four square thru, others star thru  
California twirl, all slide thru to lines of 4  
Pass thru, tag the line in  
Center four square thru, count to four  
Others quarter in, do an eight chain one  
To a left allemande.....

Heads pass the ocean, linear cycle  
Square thru four, slide thru to lines of 4  
Pass the ocean, linear cycle, pass thru  
Partner trade, all square thru four  
Those who can square thru  $\frac{1}{4}$   
While the others trade, left allemande....

Heads rollaway half sashay, star thru  
Circle four, make lines, pass thru  
Tag the line in, pass thru, tag the line in  
Center four square thru, others star thru  
All do-sa-do, swing thru, walk and dodge  
California twirl, star thru, pass thru  
Trade by, pass thru, left allemande.....

Sides lead right and veer left  
Chain down the line, flutter wheel  
Pass thru, wheel and deal  
Centers pass thru, swing thru, boys run  
Couples circulate, bend the line  
Pass thru, U-turn back, slide thru  
To a left allemande.....

Sides rollaway, half sashay  
Four boys go forward and back, turn thru  
Step forward, separate, walk around one  
Make lines of four, pass thru, tag the line  
Right, girls trade, wheel and deal  
Square thru  $\frac{3}{4}$  to a left allemande.....

Sides square thru, curlique, scoot back  
Split circulate, cast off  $\frac{3}{4}$ , recycle  
Touch and girls cross run, boys trade  
Left allemande.....



**IN MEMORIAM**

Milt Neidlinger of Reistertown, MD, had been calling since 1957. He was senior vice president of Alleghany Beverage Corp. of Baltimore. A member of Callerlab, he attended ten national conventions, called for three clubs, taught classes, and worked on the staff for square dance weekends. Milt and his wife, Hilda, are parents of four children and have eight grandchildren. Sympathy is extended to them.



# DANDY IDEA



## CONVENTION DISPLAY FIGURES

It all started with some stylized square dance figures that appeared on an ASD cover in April of '81, designed by Norma House of St. Catharines, Ontario, given to us by caller Orphie Easson. Wes and Alvira Schulz of Waterloo, Iowa, decided those figures could decorate a whole convention, and sure enough, the 21st Iowa State Convention in March of 1983 was a colorful event due to the talents of Alvira in particular, but with display help also from Don and Betty Cavanaugh, shown in the photo.

Lots and lots of large 22"x28" figures and many 11"x14" figures adorned the



dancing area, created out of strips of construction paper pasted on cardboard, both flat for the walls and triangular for suspended mobiles, turning with the air currents. Alvira writes that after the convention the small ones were gobbled up like hotcakes by dancers, and "it all started with a little magazine cover."

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Caller **Harold and Lil Bausch** report a full house at their recent annual Dance-O-Rama weekend out in eastern Nebraska, which also featured caller/cuers **Bruce and Roberta Bird** of the Kansas City area. Photos are by **Ken Clinefelter**, showing candid of dancing, round dance learners class, and weiner roast. **Bill and Dorothy Stewart** were there to cue a round also. **Harold** says his Caller College has an all-time high enrollment of 31 callers from six states and Saudi Arabia. "Things look good," he says.

At the recent National Square Dance convention in Louisville, *ASD* magazine sponsored its first annual Trail-End dance the night before the convention opened, and the crowd was extremely rewarding. Callers who took part were: **Ed Fraidenburg, Bob Howell, Gene Trimmer, Stan Burdick, Eddie Ramsey, Walt Cole, Tim Tyl and Johnny Kozol**. Cuers were **Frank & Phyl Lehnert** and **Dave and Lonnie Fleck**. Arrangements have already been made for a Trail End dance to precede the convention in Baltimore at the convention center there on Wednesday, June 27.

The new board of directors of WASDA (Washington Area S/D Assn.) are as follows: **George and Dottie Smith**, president; **Jim and Elyl Draper**, vice president; **Helen and Law Henderson**, secretary; and **Joe and Lee Lee Law**, treasurer.

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Dan and Ann Henry of Westerville, Ohio, pointed out that in addition to **Walt and Virginia Brennerman** having won the prestigious central Ohio Leprechaun award in 1983 (See July ASD, p. 27), it should be noted that **Ed and Lois Kane** won it in 1982, and in preceding years the award went to (most recent to earliest): **Webb and Elsie Mills, Ted and Lannie McQuaide, Helen and Larry Long, Bob and Betty Kral, Jim Teal, Dewey Hart, Bill Burnside and Bud Swisher, and Sara Carrol.**

On the "best wishes for speedy recovery list" are **Erna (Herb) Egender (CO); Alice (Gene) Webster (OH); Bob (Marge) Throndsen (WI); Roger (Mary Jane) Chapman (FL).**

The 1983 Dance Off saluted two Indiana square dance callers, as reported in *IDA News*. **Gene and Dixie Haley** are retiring after contributing 25 years to calling and to their club, Laughing Squares.



**Gene & Dixie Haley**

The other caller saluted was **Johnnie Wykoff** who is one of Indiana's top nationally known callers, and has been calling for 34 years. **Tony and Lela Bleda** surprised Johnnie when they announced his name; his son, **Jeff**, and daughter-in-law, **Holly**, and his grandchildren had been kept hidden behind the scenes.





### TELEGRAMS TO CONGRESS DAY

The National Folk Dance Committee is asking, "Will you spend \$4.25 to indicate to the 98th Congress that there are millions of square dancers desiring permanent designation for the square dance as The National Folk Dance of the U.S.A.?" The 20-word message might read: "Please cosponsor HR1706 permanently designating the square dance the national folk dance of the United States. Introduced by Congressman Mineta." If your congressman is already a cosponsor, send him a "Thank you" the same day. Celebrate "Square Dance

Week" in a positive way and make Sept. 21 "Telegrams to Congress Day."

On June 10, Senator Robert C. Byrd, West Virginia, introduced S.1448 in the Senate with approximately the same wording and with 30 co-sponsors. Please contact your senators also.

For a list of congressmen and senators who are cosponsors, write the National F/D Committee, PO Box 5775, San Jose CA 95130.

### S/D FOUNDATION OF NEW ENGLAND

Reported at the annual membership meeting in May was the raising of \$75,000 toward the \$175,000 purchase price of Kramers Hayloft, the future home of the foundation. Board members of the foundation are Ernest and Ellie Chase, president; Art and Marge Dugas, Mil and Anna Dixon, Pete and Bette Stem, Ray and Carole Aubut, Augus and Helen Kerr, Dick and Judy Severance, Gene and Dot DePalma, Dick and Averill Blatchford, Skip and Shirley Russell, Ernie and Rita Musgrove, Tom and Barbara Potts, Ted and Jean Sannella; Charlie Baldwin, Doug and Judy Wynn, advisors. Area representatives are Joe Kachinski, Walter Niederlitz, Russ Morehouse,



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Harold Lewis, Donna and Ross Fisher, Jack and Joy Kelly. Veronica McClure is in charge of volunteer demonstrations and John Peckham of the newsletter. Further information is available from Dick and Judy Severance, 105 Oak Hill Ave., Manchester NH 03104.

#### BALTIMORE WITH BLACKWOOD

Jim Blackwood of Quincy, Illinois, has put together a package bus tour departing from St. Louis, Mo. (11 days), with a pickup point in Columbus, Ohio (9 days). Besides spending four nights in Baltimore and attending the 33rd National Convention, the group will tour Washington, D.C., Annapolis, Williamsburg, Jamestown, Natural Bridge and Charleston, WV, enjoying a glimpse of colonial, civil war and political history of the U.S. For more information, contact Jim Blackwood, 2217 Hampshire St., Quincy IL 62301.

#### DAVE'S DANCE

The Tea Cup Chains S/D Club of Orange, Cal., are planning "Dave's Dance" on October 15 starting with ROM at 7:30 p.m. Caller will be Dave Rensberger, with rounds by Della Downs, and the dance will be at Peralta Jr. High School.

Write Leonard and Anita Gardner, 1400 S. Douglas #201, Anaheim CA 92800.

#### GOLD TRAVELER BADGES AWARDED


A couple from California and a single dancer from Arkansas are the first recipients of *gold* traveler badges presented by the National Square Dance Directory. Dick and Cleo Shore of Pomona, Ca. and Mary Rogers of Mountain Home, Ar. earned their free fun badges by dancing with a total of 85 different clubs. The purpose of the traveler badge is to promote visiting different clubs and to provide additional club information for future editions of the National Directory.

By having an officer or regular caller of ten different clubs complete a form found in the Directory, a green and white traveler badge can be earned. Dancing with twenty-five additional clubs and sending this information on the appropriate sheet will qualify a dancer or couple for a *silver* traveler badge. Then by dancing with fifty more clubs and obtaining the necessary signatures, the *gold* badge is earned.

The information deadline for the 1984 edition of the National Directory is October 31, 1983. Each club listing in the



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Directory is a free service provided by the Directory. The current edition is available at many local square dance and western shops. For further information, please write the National Square Dance Directory, P.O. Box 54055, Jackson, MS 39208 or phone (601)825-6831.

### FRIENDSHIP FESTIVAL

On September 18, a Friendship Festival will be held in Waltham, Mass. schools to celebrate the beginning of S/D Week. Two local dancers' associations, the North Shore S&R/D Association and the Southeastern Mass. Coordination Assoc., are sponsoring the event. Funds raised will be donated to the New England S/D Foundation for the purchase of their center at Kramer's Hayloft in Weymouth, Mass. Three halls (MS, Plus and A-1) will be available, with rounds varying from easy to intermediate. Write Paul Kelley, PO Box 1517, Wakefield MA 01880.

### THE PLACE TO BEE IN '83!

This is the slogan for the 22nd Delaware Valley S&R/D Convention in Philadelphia, Sept. 22-24. Dancers will dance to ten nationally known callers: Lee Kop-

man, Dick Bayer, Skip Smith, Tim Scholl, Carl Hanks, Bob Gambell, Art Springer, Norm Poisson, Rusty McLean and John Marshall, calling MS, Plus, Advanced and Challenge. Round dancers will have a full program under the direction of Irv and Betty Easterday, Bob and Maryanne Rother, Bill and Carol Goss.

Write Harry and Doris Evans, 10 Stevens Dr. Voorhees NJ 08043.



### THE BOTTOM LINE

This month and this year marks the fifth and final ASD-WGT (That's American Squaredance and World Group Travel cooperating) fall tours to Switzerland, which have set a record of sorts. One thousand (1,000) persons have visited Switzerland and neighboring countries through this tour program. Twenty-five callers from fifteen states and Canada have been involved. Lots more ASD Tours are coming (See another page for information on '84 tours to the Caribbean, Hawaii, China, and Spain.); and there will be other WGT tours, but no ASD-WGT (joint) tours are presently planned.



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Steve & Jackie Wilhoit started square dancing in 1977 and round dancing in 1978. Due to the need for a round dance program in their Greenville, Tennessee area, they started teaching rounds in fall of 1981. This home program now includes one square dance club and an easy-intermediate round dance club, with beginner classes taught yearly. The Wilhoits cue for a club in Asheville and are on the staff at KSDA in Knoxville. They are members of East Tenn. R/D Teachers Assoc., Dixie R/D Council and associate members of Roundalab. Steve and Jackie have written three rounds, one of which, *Jacalyn's Waltz* is currently on the Pulse Poll. Steve is the manager of Red Boot Record Co. and business manager for the Red Boot Boys quartet. Jackie is the secretary of a contracting firm, and sews for both of them,



making both her dresses and Steve's shirts and suits. The Wilhoits enjoy square and round dancing "thoroughly," they say.

## C & C ORIGINALS



# 111

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# Steal a Little Peek



## BOB BOSWELL

Just half a dozen years ago Bob Boswell and his wife, Colleen (who does duet calls with him), formed the Highland Twirlers (Plus) club in the town of Romney, West Virginia. Their home is in Cumberland, Maryland, but travels take them to a number of states, including Ohio and Pennsylvania.

At home with daughter Tina (15), they keep busy with classes for three clubs, regular workshops, and Bob's work at the Kelly-Springfield Tire Company. Bob's choreography has appeared from time to time in this and other publications. He finds time to do occasional one-night-stands, and calls at the West Virginia state convention each year.

There are no surprises in Bob's steady popularity growth, only sometimes in his *allemandes*.



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by Frank & Phyl Lehnert

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Choreography by Eva Hankins

Good music (Grenn 14074) and a good, easy two-step featuring *point side*, *close*; cued by Eva.

### HOT & SPICY— Grenn 17042

Choreography by Jack & Carol McLaughlin

Good "ricky ticky" music (Grenn 14039) for *Too Much Mustard*; a fun-type two-step with a Charleston flavor, cued by Jack

### OK BOOGIE— TNT 206

Choreography by Obee & Kathy Hobbs

Good "boogie" music and a nice three-part easy two step cued by Obee.

### POLLIWOGS— TNT 205

Choreography by Wynne & Vic Mahler

Cute music and a good three-part easy two-step cued by Wynne.

### TAMMY— Roper 133

Choreography by Hap & A. J. Wolcott

Pretty music and a good solid intermediate-to-high-intermediate waltz routine.

### YOUNG WORLD— TDTA 7

Choreography by Carmen & Mildred Smarrelli

Pretty music and a nice high-intermediate-to-challenging international waltz features same foot *lunge*, *whiplash*, *Rudolph* and *swivel*.

### DINEY'S WALTZ— Hocoer 1621

Choreography by Jim & Bonnie Bahr

Pretty (Diane) music— flowing intermediate waltz with *right and left fallaways* and *contra check*.

### GONNA BOOGIE TONIGHT— Bell 45-601

Choreography by Bob & Rosemary Holiday

Great Tony Orlando *Steppin' Out* music and a good fun-type intermediate two-step.

### I'LL SEE YOU AGAIN— Hocoer 1621

Choreography by Vern & Doris Reilly

Pretty music and an interesting, solid intermediate waltz.

### RUN FOR THE ROSES— Epic 14-02821

Choreography by Geo. & Mady D'Aloiso

Very pretty music (Dan Fogelberg); interestingly different high-intermediate waltz.

### STRANGERS AGAIN— Mercury 812214-7

Choreography by Geo. & Johnnie Eddins

Country music (Merle Haggard & Leona Williams); comfortable, easy-to-easy-intermediate waltz.

### PRIMROSE LANE— Goldfish G3049

Choreography by Bob & Barbara Wilder

Good Jerry Wallace music; three-part combination jive and two-step that is easy-intermediate.

### TENNESSEE BIRD WALK— Epic 275

Choreography by Neale & Arthurlyn Brown

Catchy music and a good easy two—part two—step.

### OLD FASHION LOVE— Columbia 38-03492

Choreography by Ted & Janice Reeder

Good BJ Thomas music and an easy-intermediate three-part combination two-step and jive.

### CHATTANOOGA SHOE SHINE BOY— Belco 301

Choreography by Bill & Virginia Tracy

Good toe-tappin' music for a three-part easy two-step using mostly basic figures and cued by Bill.

### LITTLE WAHINE— Belco 301

Choreography by Mary Jane Falk & Ben Conklin

Music with Hawaiian flavor and an easy two-step cued by Charlie Proctor.

### NATASHA— Telemark 937

Choreography by Phil & Norma Roberts

Unusual, pretty music; a nice-feeling, high-intermediate international waltz.

### MOONGLOW— RCA 447-0881

Choreography by Tom & Dottie Dean

Good Artie Shaw music and a good high-intermediate foxtrot with some jive.

Continued on Page 94

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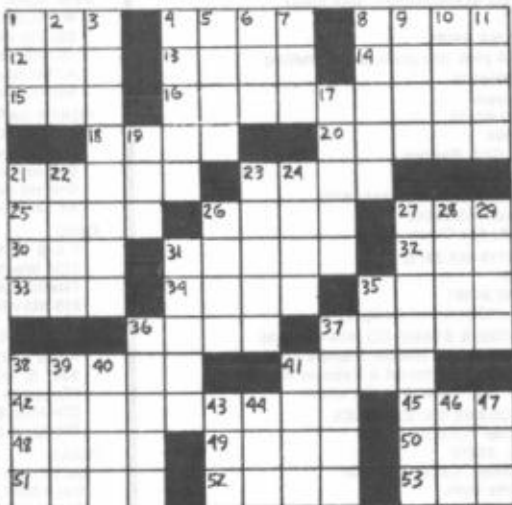
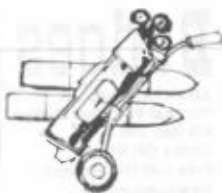
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# Puzzle Page



**ACROSS**

1. Ladies to center and back to be ---
4. Slang for a S/D record
8. Peel
12. Poem
13. Caller Dunn from Oklahoma
14. Biblical name
15. "... We Have No Bananas"
16. Layers of marquisette worn by S/D laws
17. Swing thru with ---
20. Alle----
21. ---- the deucey
23. Horse
25. Virginia ----
26. What some callers do well
27. Mrs. Vic Willis (NCC)
30. French pronoun
31. Girl's nickname
32. "... You From Dixie?"
33. Yeses
34. ---- to riches
35. "Come Back to ----"
36. S/D groups of eight
37. Musical composition
38. Kind of Italian food
41. Eastern state was named for this man
42. ----- thar
45. Callers Foote and Fraidenburg
48. "Left Footers' One ----"
49. Many clubs obtain halls this way
50. Australian mammal (slang)
51. Squares of grassy lawn
52. Caller Frye et al.
53. 8 square dancers

**DOWN**

1. ---s run
2. Refreshment drink
3. "Young And ----"
4. One of 7 dwarfs
5. One thing
6. Square Thru Time (Abbr.)
7. Small bed
8. A nut
9. Soon
10. "On the ---- Again"
11. Spanish pronoun
17. Calling system
19. Caller Dodson
21. Rural Revels In America (Abbr.)
22. Slithery
23. Circles
24. Individuals
26. Chair
27. S/D mates
28. Lake on which your editors live
29. S/D male
31. "All I Do Is ---- of You"
35. Long time
36. Dance movements
37. ---- your partner (plural)
38. ---- thru
39. Kind of singing voice
40. Winter vehicle
41. Past Dancers of North Dakota (Abbr.)
43. Caller Springer of Fla.
44. Born
46. Dosa-- (Var.)
47. Drunkard

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**California**— 10th Anniversary, Peralta Jr. High, Orange, Sept. 17; John Reitmajer, Della Downs (rds.). Phone 714-634-8512 or 879-4621.

**Kentucky**— 15th Annual S/D Festival, new convention ctr., Gilbertsville, Sept. 17-24; J. Berkley, L. Swain, B. Wickers, Betty & Clancy Mueller, F. Bedell. Write The Berkleys, 231 N. 41st St., Mayfield KY.

**Pennsylvania**— 22nd Delaware Valley S&R/D Convention, Philadelphia, Sept. 22-24; L. Kopman, D. Bayer, S. Smith, T. Scholl, C. Hanks, B. Gambell, A. Springer, N. Poisson, R. McLean, J. Marshall; Rothers, Easterdays, Goss's (rds). Phone Doris & Harry Evans, 609-784-1770.

**Nebraska**— 13th Annual Nebraska State S&R/D Convention, Hastings, Sept. 23-24. Write Elmer & Arletta Hatch, 912 West 4th, Grand Island NE 68801.

**Minnesota**— Shindig, Arena - Auditorium, Duluth, Sept. 23-25. Contact Bob Ness, 1921 E. 8th St., Duluth, MN 55812.

**Arkansas**— Annual N.A.S.D.O., Craighead Cty. Fairgrounds, Jonesboro, Sept. 21. Write Anne Seiter, 840 E. Main, Apt. 21, Blytheville AR 72315.

**Kansas**— Southwest Kansas Fall Roundup, Civic Ctr., Dodge City, Sept. 24. Contact Richard Evans, Kalvesta KS 67856.

**California**— "Special" Saturday Dance, Conf. Bldg. Balboa Park, San Diego, Sept. 24; Jerry Barnes.

**New Jersey**— 25th Anniversary Celebration Dance (NNJSDA), Bayonne, Sept. 30. Write Doc & Peg Tirrell, 3 Churchill Rd., Cresskill NJ 07626.

**West Virginia**— 3rd Annual North Bend Plus Level S/D Retreat, State Park, Cairo, Sept. 30-Oct. 2. Contact Jack Hoffman, 211 Pine Circle, Dunbar WV 25064.

**West Virginia**— Oglebayfest, Oglebay Pine Room, Wheeling, Oct. 1; Al Horn, Tom Miller, Dick & Gail Blaskis, Dan & Emma Lou Riskey. Phone 304-242-8118.

**Hawaii**— 4 Islands, Oct. 6 (13 days); Jim & Nita Ford, Gene & Katie Beard. Write Carol's World Travel, 434 Ridge Rd., Port Richey FL 33568.

**Alabama**— Alabama-Druid Promenaders Annual Fall Festival, Shelton State Community College, Tuscaloosa, Oct. 7-8; Lee Kopman, Richard & Jo Anne Lawson (rds). Write Don Ashcraft, Rte 4, Box 7, Tuscaloosa AL 35404.

**Pennsylvania**— Ed Foote Advance Weekend, Village Square, Downingtown, Oct. 7-8. Phone 215-269-2821.

**Alabama**— 24th Annual Peanut Festival Dance, Dothan Civic Ctr., Oct. 7-8; Sonny Cook, Jack Lasry, Jim & Dottie McCord. Write Goobar Gamboles, P.O. Box 1976, Dothan AL 36302.

**Wisconsin**— Oktoberfest Square Dance, U. of WI, La Crosse, Oct. 7-9; Dick Bayer, Dave Hussey, George & Joyce Kammerer & Fritz & Lou Parins (rds). Write Happy Twirlers, P.O. Box 1501, La Crosse WI 54601.

**Pennsylvania**— 15th Annual Fall Festival, Keystone Oaks H.S., Pittsburgh, Oct. 8; J. Wykoff, S. Kopman, T. Mohney, Geo. & Mady D'Aloiso, Jim Hume & Lois Wolfson. Write Paul & Mary Ann McDunn, 122 Sycamore Dr., Pittsburgh PA 15237.

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Continued on Page 95

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Linear cycle  
Chain down the line  
Red hot  
Grand spin  
Divide to a column

## PLUS QS

Track and anything

## ADVANCED QS

Mini-busy  
Linear action  
Cross double your  
pleasure  
Change lanes  
Zing

## PLUS PROGRAM

All eight spin the top  
Anything and roll  
Anything and spread  
Chase right  
Coordinate  
Crossfire  
Diamond circulate  
Dixie grand  
Explode family  
a. waves  
b. and anything  
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

40 callers contribute monthly

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

ASD— Not a Callerlab level

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3. Relay the gears
4. Patch
5. Ripple

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# Round Dance



## PULSE POLL



### ROUND DANCERS' ROUNDS

1. Pop Goes the Movies
2. Crazy Eyes
3. Taste of the Wind
4. 'Til Tomorrow
5. Girl In My Arms
6. Don't Cry For Me Argentina
7. Here Comes Burlesque
8. Itsy Bitsy Cha
9. Frenesi
10. You Don't Know Me

### SQUARE DANCERS' ROUNDS

1. Hush
2. Blue Heaven Whistler
3. New York, New York
4. Could I Have This Dance
5. Good Old Girls
6. Jacalyn's Waltz
7. Nobody But You
8. Japanese Soft Shoe
9. Slow Poke
10. Swing of the Road

40 cuers contribute monthly

### ROUNDALAB CLASSIC LIST

#### EASY

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

#### ADVANCED

1. Elaine
2. Riviere de Lune
3. Let's Dance
4. Fascination Waltz
5. Autumn Leaves
6. Marie Elena
7. Singing Piano Waltz
8. Melody Waltz
9. Twelfth St. Rag
10. Waltz Tramonte

### INTERMEDIATE

1. Answer Me
2. Birth of the Blues
3. Folsom Prison Blues
4. Feelin'
5. Green Door
6. Continental Goodnight
7. Roses for Elizabeth
8. Dream Awhile
9. Spaghetti Rag
10. My Love
11. Moon Over Naples
12. Hold Me
13. Maria
14. In the Arms of Love
15. Patricia

### TOP ROUNDS

(Courtesy Carousel Clubs)

### HIGH INTERMEDIATE

1. Don't Cry For Me Argentina (Palmquist)
2. A Penny Thought (Landoll)
3. The Girl In My Arms (Agler)
4. Minnesota Blues (Humphreys)
5. Ber Mir Bist Du Schon (Bradt)
6. West of the Moon (Palmquist)
7. Isn't She Lovely (Goss)
8. In Apple Blossom Time (Agler)

### ADVANCED

1. Sam's Song (Shawver)
2. Cavatina (Barton)
3. PA 6-5000 (Glover)
4. Years May Come (Rother)
5. Pepito (Rother)
6. Spanish Eyes (Rother)
7. Miss You Too (Barton)
8. Matilda (Barton)

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# UNDERLINING

## THE CALLER NOTE SERVICES

Bill Davis, in **SCVSDCA Notes**, covers these figures, new and old: *change lanes, zing, shape/convert, trade circulate, scoot and dodge, swerve and anything, short track, countertrack*. The story on *zing* is interesting in that it was selected as an AQS call for the last quarter of '81. Then the Plus committee selected it in '82, at which point it was dropped from the AQS list, as it was in the plus program. The Plus committee voted to drop *zing* at Callerlab in April 1983. Clearly the advanced callers wanted it to remain in the program and they voted it back on the AQS list along with *change lanes*. Both of these calls are receiving significant action at dances and workshops. They were strong choices by the over 100 callers voting for the AQS via Callerlab.

In **Mainstream Flow**, Gene Trimmer says, "One of the 'tricks of the trade' used by many callers on the road to produce that 'something different' is Progressive Squares." Here are a couple of singing call progressives from Gene:

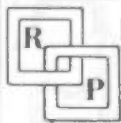
Heads lead right & circle to make a line  
 Break to make the line go forward up and back  
 Pass thru, move on and pass thru  
 Forward and back you do  
 Square thru three hands & you're facing out  
 Move on and pass thru, then you crosstrail thru  
 Swing that corner girl & promenade her too (Tag)

Heads lead right and circle to a line right there  
 Make the line & pass thru, move on & pass thru  
 Do the right and left thru and turn your girl  
 Two ladies chain across and when you do  
 Pass thru, move on and pass thru, crosstrail thru  
 Allemande left, come back, promenade (Tag)

(Ed. Note: The latter figure, although not credited to us, was used in the only example ever put on a disc that we know of, *Progressive Kansas City* (Red Boot 183) called by the Meandering Man.

Ed Fraidenburg's **Choreo Connection** presents a most unique choreographic innovation with a round dance flavor by the author of the new book *Choreo Guideline*, Orlo Hoadley. It is called "Circle Fancy" and is equivalent to circle eight half way. From a circle of eight, women step to the left with right foot, step forward around the circle while turning to face back in, cross right behind left, step left (so far this is a vine four), repeat steps 1 and 2, do a fast two-step swirl. Men step side left, cross right behind left, side left, cross right in front of left, side left, repeat steps 2 through 4 not forgetting to release handholds so the women can complete their twirls, and then rejoining hands.

John and Evelyn Strong in **SDDS** comment: "Generally, the newer caller does not start as a sight caller, but applies that technique at some later time. Al-



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though the number of sight callers is increasing, there are still many experienced callers who prefer to use other methods (reading, modules, memory) to a greater degree in their own programming...I utilize a combination of sight, memory and notes. The order in which they occur would vary on each occasion according to purpose and dancer capability. Sight and memory are talents that are used on the spot. Notes rely on both of the above and should include some measure of preplanning. However, this is not always possible and having a reliable set of notes available to use "on the spur of the moment is...helpful."

**Toronto & District Notes** presented an excellent article on teen dancing by Tim Crawford with these thoughts: Teens learn quickly, they like to be in their own groups. Problems: in good weather, the turn-out is rather limited, some kids are forced to dance, the old "Boyfriend-girlfriend breakup syndrome," brothers and sisters who won't dance together, and squabbles among the teens. Solutions for the caller: let them know they are the bosses, and that only they can make the fun; teach at a fair pace

because they can become bored very quickly which leads to horsing around and eventually to mass confusion.

**News 'n Notes** from Earl Johnston suggests some solutions to current problems by John Saunders of Florida: Before taking dancers into a higher level workshop or dance, make it mandatory that they continue to dance at their lower level club regularly. This would make sure that they dance at least twice a week and that they not lose contact with other dancers who could not devote the extra time.

When a dancer applies for membership in a closed level club, it should be mandatory that the dancer retain an active membership in an open club at the Plus program or below.

Select a committee to go through the list of calls and drop those which are identical but have different names in different programs, thereby making it easier for the dancer to learn. One such call is *centers trade* or *slip*.

Square dancing has survived many ups and downs and still it continues. I guess that any activity that can survive *flip the henhouse* can survive anything.

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### BOB:

- JP110 ONCE IN MY LIFE
- JP109 SEE YOU IN MY DREAMS
- JP108 MATADOR
- JP107 SHE BELIEVES IN ME
- JP106 HEARTBREAK MOUNTAIN
- JP105 I DON'T KNOW WHY
- JP104 SOMEONE IS LOOKING
- JP103 SELFISH
- JP102 RHYTHM OF RAIN
- JP101 BLUE MOON OF KENTUCKY
- JP401 TENNESSEE SUNSHINE  
(with Joe)

### HOEDOWNS:

- JP501 JOPAT/JOLEE
- JP502 COUNTRY CAT/CITY SICKER  
(Both excellent for ringging)
- JP503 SUNSHINE/MOONSHINE

### NEW RELEASES:

- JP215 LITTLE RED WAGON— Joe
- JP114 YELLOW RIBBON— Bob
- JP214 SWEET GEORGIA BROWN— Joe
- JP113 ANGRY— Bob
- JP213 YOU TAKE THE LEAVING  
OUT OF ME— Joe
- JP112 BOBBY McGEE— Bob
- JP212 ROLL OUT THE BARREL—Joe
- JP504 UPTOWN/DOWNTOWN  
(Hoedown)
- JP111 NEVERTHELESS— Bob
- JP503 SUNSHINE/MOONSHINE  
(Hoedown)

### ROUNDS:

- JP301 ALL OF ME— Loehrs
- JP302 NO LOVE AT ALL— Loehrs

### JOE:

- JP211 FIGHTIN' SIDE OF ME
- JP210 BLOW UP THE T.V.
- JP209 COUNTRY WASN'T COOL
- HP208 FRIDAY NIGHT BLUES
- JP207 LOVE HAS MADE A WOMAN  
OUT OF YOU
- JP206 I FEEL BETTER ALL OVER
- JP205 I DON'T DRINK FROM THE RIVER
- JP204 GONNA HAVE A BALL
- JP203 ALL AT ONCE IT'S FOREVER
- JP202 TULSA TIME
- JP201 WHEN YOU SAY LOVE
- JP1977 ALL I EVER NEED IS YOU
- JP402 FOUR IN THE MORNING  
(with Bob)





## 33<sup>RD</sup> National Square Dance Convention<sup>®</sup>

### CRUISIN' DOWN THE CHESAPEAKE

If you're a few days early for the 33rd National Convention, or you need a break from the dancing, or you're unwinding after the three-day event and you want to sightsee, there's *plenty* to do in Baltimore. Whether your thing is history, culture, sports, food— or anything that's fun and interesting, "Anthem City" will keep you entertained.

Within walking distance of the Civic Center, you may cruise the harbor with a stopover at Fort McHenry to watch artillery and infantry drills or have a picnic, captain your own paddle boat around the breezy Inner Harbor, stroll Harborplace Promenade, or join in the festivities there. (Hey, they're square dancing!)

Relax to music (country, symphonic or pops); visit the National Aquarium, the Maryland Science Center and Davis Planetarium; stop at the Maritime Museum and climb aboard the U.S. Frigate Constellation, the World War II submarine U.S. Torsk, the Lightship Chesapeake or a real bay skipjack; ride to the "Top of the World," the 27th floor observation deck of the World Trade Center to see a panoramic view of the Baltimore area and the fascinating Maryland Firsts exhibit; stop for a gourmet dinner in Little Italy; listen to music and dance 'til dawn at Harborplace.

When you are ready to cruise a little farther down the Chesapeake Bay, take a day excursion to historic Annapolis and visit the Naval Academy. Or sail across the Bay to savor Chesapeake Bay seafood or Maryland fried chicken at a fine old inn.

Baltimore is proud of its historic

heritage, and you don't have to be a history buff to appreciate its many famous places: The Flag House (Mary Pickersgille made the Star Spangled Banner there); the Shot Tower; the B&O Museum (the finest locomotive and railroad car exhibit in a century-old roundhouse); the Fire Museum; the Baltimore Streetcar Museum (ride an antique trolley); Carroll Mansion, built by a signer of the Declaration of Independence; the homes of Babe Ruth, H.L. Mencken and Edgar Allan Poe; Poe's grave, in the catacombs beneath Westminster Church (it's included in a midnight tour!); Federal Hill, Otterbein and Fells Point restorations with art galleries, restaurants, pubs and markets dating back to 1730; the Basilica of the Assumption, the first Catholic Church in English America; Lloyd Street Synagogue, the first in Maryland; Lexington Market; the US Army Ordinance Museum and the Lacrosse Hall of Fame.

What's to do in Baltimore? A lot! Give yourself plenty of time. For more information write to Baltimore Office of Promotion and Tourism, 110 W. Baltimore St., Baltimore MD 21201.

For after the convention, a two-week tour is planned that will include Germany, Switzerland and Austria and conclude at Oberammergau with the Passion Play, which will be celebrating its 350th anniversary in 1984. Cities included on the tour are Frankfurt, Lucerne, Munich, Salzburg, Rothenberg and Heidelberg, along with the Rhine area and Oberammergau. Tour dates are July 2-15, 1984. Write Joseph and Norva Pope, 15 Melville Rd., Pasadena MD 21122.

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Sept. 11-17, 1983	Dale McClary, Skip Smith— PLUS
Sept. 18-24, 1983	Elmer Sheffield, the McCords— PLUS
Sept. 25-Oct. 1	Al Brundage, the Reeders— PLUS
Oct. 2-8, 1983	Sam Mitchell, the Jaynes— PLUS
Oct. 9-15, 1983	Roger Chapman, the Lovelaces— PLUS
Oct. 16-22, 1983	Art Springer, Johnny Walter— C-1
Oct. 23-29, 1983	Ernie Bass, Jack Flanders, Stockfeders— Plus
November	Ask about our special weekend dance programs
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## Silver Jubilee

### 25th Australian National Square Dance Convention

April 20-23, 1984

Canberra, Australia

You are cordially invited to "come Down Under" to attend the Silver Jubilee of the Australian National Square Dance Convention, to be held in Canberra, Australia's national capital.

**Canberra** is one of the world's few truly "planned" cities, whose design was created in 1912 by the famed American architect, Walter Burley Griffin. Canberra is also a city of distinction, unusual variety and unexpected contrasts. It is ideally situated between Australia's two major population centers — Sydney and Melbourne — and serves as a base for exploring some of Australia's most fascinating regions.

Exclusive trips have been developed to offer U.S. and Canadian attendees ground arrangements and special low air fares (at a savings of 30-40% compared to tourist class) through group travel. Highlights of these trips are shown below:

#### Travel Program #1 • Basic Square Dance Convention • April 19-26

**Program includes:** 5 nights in Canberra to attend the Convention; 2 nights in Sydney; City sightseeing tour of Sydney; airport/hotel transfers.

#### Travel Program #2 • Australia and New Zealand Highlights • April 18-May 4

**Program includes in Australia:** Sydney; 5 nights in Canberra to attend the Convention, Melbourne. **In New Zealand:** Christchurch; Queenstown, on New Zealand's South Island; Auckland, on New Zealand's North Island; full program of sightseeing in each city visited.

Information on the above programs, the Convention and the registration/reservation form, will be included in the Travel and Housing Brochure, available in Fall of 1983. To receive your copy, please fill in below and return to:

Travel Planners, Inc., P.O. Box 32366, San Antonio, Texas 78216, (512) 341-8131.

Please send me information on the **Silver Jubilee • 25th Australian National Square Dance Convention**

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Home Phone ( ) \_\_\_\_\_ Business Phone ( ) \_\_\_\_\_



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## MAINSTREAMER, Continued

dances, you can have the bank president, a farmer, the school principal and the garage mechanic all in one square."

The curly-headed caller gave us red heart-shaped badges reading "Bill Everhart Fan." He wore a lemon yellow jumpsuit, and said, "I bet you'll tell everyone you meet about the crazy caller who wears a jumpsuit!"

The following day we were in Decatur, Indiana. Clem phoned my sister from a gas station to see if there was a dance Friday, figuring we'd be home on Thursday.

"Yes," she replied. "Carver Swingers, the club you'll be joining."

"We'll be there!" Clem declared.

A business appointment took the better part of Monday. We were 433 miles from home. At 4:30 a.m. on Tuesday, Clem started up the motorhome, drove through Chicago tollway traffic, stopped at several Wisconsin rest areas for our collie to stretch her legs, and at 2 p.m., pulled into our driveway.

"Let's wait with the unpacking," said Clem hoarsely, unlocking our back door. "I just want to sleep."

I phoned family members to announce our homecoming. When I talked with my sister, she said, "Carver Swingers are having a dance tonight in North St. Paul."

"Clem's crawling for the bedroom," I told her. "But we'll make the Friday night dance."

I told a dozing Clem what my sister had said. His eyelids shot up. "Call her back. Find out where. And what time."

By the fourth tip, Clem's feet didn't know which way they were going, his eyes were hazy and he couldn't hear the caller. We went home. Clem walked in his sleep all the way to bed.

Two nights later we were dancing with Carver Swingers at another North St. Paul school. "If anyone had told me four months ago I'd feel like this about square dancing," confessed Clem between tips, "I'd have told them they were crazy."

"Amen!" reiterated my sister and her husband. And me.

Clem still loves to fish. But he checks the national directory first to see if there's a square dance near the lake, stream or ocean.

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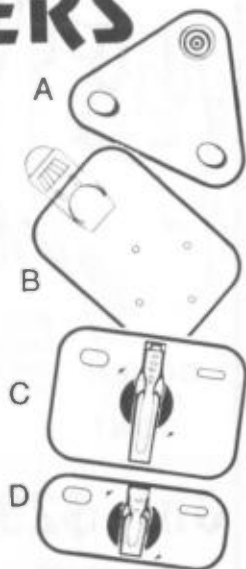
The clip swivels a full 360°—permitting badge to be clipped to any style garment.

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## CALLING TIPS, Continued

couples rule can best orient you toward what can next be called. We will cover this rule later on.

**THOSE WHO CAN:** Refers to those who are so situated that they can execute intelligently the given call. This is to assume that some of the dancers are not in the proper position and cannot follow the call given.

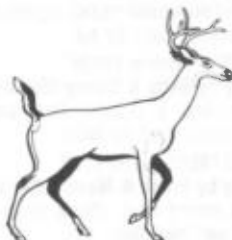
**WRONG WAY:** The opposite from the normal or accepted direction. This is primarily applicable to *promenade, right and left grand* and *allemande thar*, and is so explained in the body of their definitions. Dancer comprehension is imperative.

**FLIP** (as used in *flip the diamond*): An action where the designated dancer(s) will roll 180° in either direction, assuming the position that was originally adjacent to him/her. It is the same direction that would occur if the designated dancer (the "flipper") was asked to do a run around an imaginary adjacent dancer and into the imaginary dancer's position on the floor. The insertion of this term has long been overdue and can now aid in dancer comprehension.

Next month we will continue the series with discussion about rules governing dancers. These should all be a part of your lesson plan toward well-educated dancers.

## MEANDERINGS, Continued

first apple fritter to the last bag of peanuts. Cathie picked me up in Albany and we headed up over the mountains to our special hideaway cottage on Lake George. Time to relax and learn how to be lazy for a month. Time for this turkey to quit gobbling and listen to some chattering chipmunks, jobbering jays, howling owls, and laughing loons. Time to swap the *emote habit* for a *remote habitat*. Time to leave for the leaves, forage in the forest, and hush to a thrush.



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MAR502 BELLES OF SOUTHERN BELL by Jerry Hill  
LM146 COUNTRY AS CAN BE by Larry Letson  
LM147 THEN I'LL BE HAPPY by Mac Letson



BOB FISK

### RECENT RELEASES:

- LM145 PRETTY LITTLE WOMAN— Larry Letson  
LM144 WALKING DREAM— Tom Miller  
LM143 ONLY ONE YOU— Mac Letson  
LM142 SQUARE DANCE IS ON, Mac & Tony Oxendine  
LM141 SHORT ROAD— Bob Fisk  
LM140 BABY'S WAITING— Bill Claywell  
LM139 THINK I COULD LOVE YOU— Mac Letson  
LM138 WHO'S CHEATIN' WHO— Larry Letson  
LM137 9 TO 5— Tom Miller



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## FLIP SIDE/ROUNDS, Continued

### WABASH STOMP— Grenn 17034

Choreography by Ernie & Kit Waldorf

Good *Wabash Cannonball* music; a good easy two-step with a stomp, cued by Kit.

### SNOW FLOWER— Grenn 17035

Choreography by Betty & Clancy Mueller

Pretty music and a flowing three-part easy-intermediate waltz cued by Betty.

### STRAY CAT STREET— Em1 8122

Choreography by Frank & Mavis Ketterer

Music has a strong beat; dance is an easy intermediate 3-part two step.

### OLD SONGS— RCA 13728

Choreography by Bill & Marie Brown

Smooth music (Louise Mandrell vocal); comfortable intermediate waltz.

### ROOM FULL OF ROSES— Epic 15-2376

Choreography by Tom & Jan Kannapel

Pretty Mickey Gilley vocal; an interesting three-part intermediate foxtrot and jive.

### Special Pressing

### LA PALOMA— Reeves Records

Choreography by Gordon & Betty Moss

Good music and an intermediate two-step with the Moss flavor.

### KNOCK THREE TIMES— Reeves Records

Choreography by Gordon & Betty Moss

An intermediate routine with good music and dance, a previous hit in Feb. 1971.

### CHALLENGE CHATTER, Continued

The Advanced program, will be asked to make their selections. After the Advanced program has been selected, then those related to C-I will select that program, then C-II and finally C-III. The current C-I program was released in October 1981 with C-II in December 1981 and finally C-III in May 1982. You can expect the new program lists on approximately the same time table. If you have an opinion, now is the time to let your Callerlab representative know.

### THIS MONTH'S PUZZLE ANSWERS

bar disc pare  
ode otto enos  
yes petticoat  
them mande  
relay roan  
reel sing peg  
ils denee are  
ays rags erin  
sets motel  
pasta penn  
allemande eds  
step rent roo  
sods teds set



Robert Shuler



Bill Knecht



Linda Carol Forrest

ROC-101 ANOTHER HONKY-TONK NIGHT ON BROADWAY by Robert & Linda Carol

ROC-102 ONE IN A MILLION by Bill

ROC-103 JUST LIKE THE WHITE WINGED DOVE by Robert

ROC-104 ZIP-A-DEE-DOO-DAH by Robert

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# THUNDERBIRD



ROUND:  
TR3001 WALKIN' AFTER MIDNIGHT



Bob Shiver



Will Larson



Chuck Myers



Bud Whitten

- TB224 SHE THINKS I STILL CARE— Will
- TB225 MY BUNDLE OF SOUTHERN SUNSHINE—  
Chuck
- TB226 IF YOU JUST WIN ONE TIME— Bob S.
- TB227 TEXAS TEA— Bud
- TB228 KANSAS CITY— Bob Bennett
- TB229 I HEAR KENTUCKY CALLIN' ME  
Duet: Gabby Baker/Chuck Mashburn
- TB230 MAN IN THE LITTLE WHITE SUIT— Bud
- TB231 MORNING SKY— Mike
- TB232 WALKIN' THROUGH THE SHADOWS OF MY MIND—  
Tommy Russell

HOEDOWNS

- TH526 DOWN HOME BOOGIE/  
DUBLIN' BANJOS
- TH527 DANCE A LITTLE LONGER/  
JUST RIDIN' ALONG



Mike Seas



Chuck Mashburn



Gabby Baker

NEW CLOGGING ROUTINES AVAILABLE:

- TH520 BUCK SNORT, Janice Lowe
- TH526 DOWN HOME BOOGIE/  
DUBLIN' BANJO'S
- TH527 DANCE A LITTLE LONGER
- TB160 MY SAN ANTONIO ROSE

All these by Janice Lowe, Quilman GA

## DATELINE, Continued

**Oklahoma**— New Callers College, Holiday Inn, Stillwater, Oct. 9-13; Carl Anderson & Cal Golden. Write Cal Golden, 300 Elmhurst, Hot Springs, AR 71913.

**Kansas**— Fall S&R/D Festival, Convention Hall, Wichita, Oct. 14-15; Jerry Story & Herb & Erna Egender. Contact Ted & Babe Mueller, 2659 N. Dellrose, Wichita KS 67220.

**West Virginia**— 1st Annual Mtn. Magic S&R/D Festival, Marshall U. Student Ctr., Huntington, Oct. 14-15; Tony Oxendine, Jack & Genie Whetsel, Roger Deal. Write Lance Dixon, 1715 Woodward Ter., Huntington WV 25705.

**Kentucky**— Dream Weekend, Executive Inn, Owensboro, Oct. 14-16; Johnnie Wykoff, Russ & Wilma Collier, Pat Barbour. Write Jim & Becky Long, 328 Indiana Ave., Sullivan IN 47882.

**California**— 9th Annual All States Dance, Hayes Gym, 29 Palms CA, Oct. 14-15; Mark Clausing, Johnnie Scott. Write Monty Montgomery, 72726 El Paseo, 29 Palms CA 92277

**North Carolina**— Fontana's Universal Clogging Championships, Fontana Village, Oct. 14-16. Write Fontana Village Resort, Fontana Dam, NC 28733.

**Canada**— E.O.S.A.R.D.A. 6th Fall Fest, Kemptville College of Agricultural Technology, Kemptville Ontario, Oct. 15; B. Jaffray, R. O'Hara, B. Cathcart, H. Peterson, T. Spratt, Bill & Irene Morrison, Jacques & Helene Labelle. Write E.O.S.A.R.D.A., Box 5251, Sta. F, Ottawa Ont. Canada K2C 3H3

**California**— Dave's Dance, Peralta Jr. High, Orange CA, Oct. 15; Dave Renzberger, Della Downs (rds) Write 714-634-8512 or 879-4621.



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Mike Trombly

- TNT187 SWINGING DOWN THE LANE, RD by Betty Mueller
- TNT188 ROW ROW ROW by Al Brundage
- TNT189 IF I WERE A RICH MAN by Ken Crowley
- TNT190 HAPPY GO LUCKY MORNING, RD by Jerry Packman
- TNT191 RING ON MY FINGER by Jim Harris
- TNT192 MAKE SOMEONE HAPPY by Jack O'Leary
- TNT193 MOLLY'S TWO STEP, RD by Phil Gunthner
- TNT194 LITTLE ROCK by Gene Trimmer
- TNT195 LUDWIG HOEDOWN/BLACK MT. RAG
- TNT196 SOMETIMES by Jerry Seeley
- TNT197 THE MERRY 88, RD by Dave Fleck
- TNT198 ROUND LITTLE ROCK, RD by Gene Trimmer
- TNT199 I'LL FLY AWAY by Mike Trombly
- TNT200 BABY FACE by Al Brundage
- TNT201 STAR PROMENADE CONTRA by Al Brundage
- TNT202 GOOFY SONG, RD by Gene Trimmer
- TNT203 ZIPPEE-DO-DA by Michael Johnston
- TNT204 DEAR HEARTS & GENTLE PEOPLE by Gordon Fineout

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 Berea (Cleveland) OH; Sept. 12, Dave S. & Stan call  
 Sheldon MO; Sept. 18, Don Malcom (1/2)  
 Niag. Falls, Ont.; Sept. 22, Tiny & Margie McBurney (1/2)  
 Ennismore, Ont; Sept. 24, Bob & Jane Jaffray  
 Johnstown PA; Sept. 25, Dave Wolfhope  
 Cape Girardeau MO; Sept. 28, Dale & Betty Phillips  
 Belleville IL; Sept. 30, Joe & Marilyn Obal  
 Corder (K.C.) MO; Oct. 1, Gary Mahnken (1/2)  
 Lansing MI; Oct. 9, Lloyd & Linda Catey  
 Lancaster MN; Oct. 12, Thor Sigurdson & Elsie Berg  
 North Platte NE; Oct. 16, Millers & Rosenblads  
 Toledo OH; Oct. 30, Jack & Lil May (Jack & Stan call)  
 Topeka KS; Nov. 1, Mike & Shirley Banks (1/2)  
 Royal, NE; Nov. 2 (Tent.)  
 W. Point, NE; Nov. 3 (Tent.)  
 Berlin PA; Nov. 13 (aft.) Roy & Ruth Romesburg  
 London Ont.; Nov. 18, Ken & Mary Brennan (1/2)  
 Dundalk MD; Nov. 27, Joe & Mary Baker  
 Virginia Beach VA; Jan. 13, T. Ingledue & S. Stragand  
 Altha (Marianna) FL; Feb. 4, Paul & Edith Griffith  
 Sebring FL; Feb. 5, Bud & Hilda Speaks  
 Deerfield Beach FL; Feb. 12, Jerry & Pat Seeley  
 Key West FL; Feb. 13, Don & Marguerite Wiley  
 Arcadia FL; Feb. 15, Everett & Jenny Martin  
 Gulfport MS; Feb. 17, Chuck & Flo Holcomb  
 Mission TX; Feb. 25, Dean & Peg Robinson (1/2)  
 Harlingen TX; Feb. 27 (Tentative)

Springfield MO; Feb. 28, Bob & Mona Carmack  
 Augusta GA; Feb. 29, Dan & Mary Martin  
 Los Alamos NM; March 15, Bob & Marilyn Gill  
 Artesia NM; March 16, Raiford & June Hamrick  
 Gallup NM; March 17, Charlie & Liz Cooper  
 Alamogordo NM; Mar. 18 aft., Lennie & Sheila Ludiker  
 Columbus OH; Mar. 25, Roberta & Dick Driscoll  
 Cincinnati (area) OH; March 29, Lee Beran  
 St. Louis MO; Mar. 30, Mark Hasemeier  
 Dalton NE; April 1, Mal & Shirley Minshall  
 Estevan, Sask.; April 3, Jim & Irene Woodhouse  
 Chicago IL; April 8 (Tent.)  
 Parkersburg WV; April 13, Keith & Karen Rippeto  
 Bristol TN; April 24, Wayne McDonald  
 Charleston WV; April 25, Erwin Lawson  
 Altoona PA; April 26, Julia McIntire  
 Minden NE; April 29, Elliot & Suzie Krutzfield  
 Memphis TN; May 30, Eddie & Sally Ramsey  
 Knoxville TN; June 2, Don & Mary Walker (1/2)  
 Carrollton (Bowden) GA; June 5, Jimmy Moore (1/2)  
 Gillette WY; June 8, Bill & Irene Moser  
 Baltimore MD; June 27, all ASD staff (1/2)  
 Salida CO; July 6 (Tentative)  
 St. Albans VT; July 22, Mike & Ernie Trombly



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N-24 Nylon  
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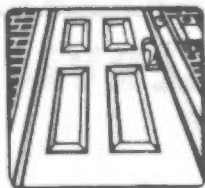
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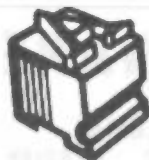
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# Book Nook



by Mary Jenkins

## MAINSTREAM SQUARE DANCING Compiled by Stan & Cathie Burdick

This 30-page booklet should be of interest to dancers as well as callers. It includes definitions, diagrams and styling points. I especially like the "Passing rule" which says, "Whenever two dancers are walking toward each other and are about to collide, they pass right shoulders and continue." (Hope the caller reminds them to stop, lest we lose them forever!)

This booklet includes not only definitions, diagrams and styling points, but also a page and a half on Timing for the Basic Program, the Extended Program and the Mainstream Program.

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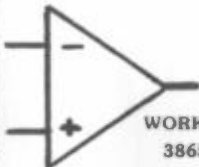
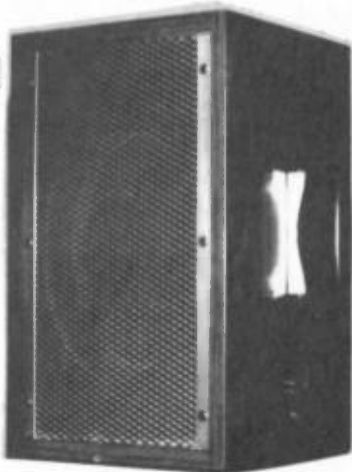
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# SHINDIG IN THE BARN

by Wally E. Schulz  
Elkhorn, Wisconsin

## A "Plumb Line" Feature

The James Baker family of Darien, Wisconsin, put up a new quarter-million-dollar barn recently, and decided to throw a square dance in the haybarn. It was very large and would provide ample room for the dancers.

Sons Carl, 23, and Mike, 30, and their wives are members of the Limber Timber S/D Club in their section of the state. It's one of the oldest square dance groups in southern Wisconsin. Members are from many nearby cities.

"The 200-foot long hayloft would provide ample room for the square dancers, so we also invited other square dance clubs to come," said Mike. "We put up a lot of posters in the area and everyone in our club pitched in to help with the work involved. There was the decorating committee who decorated the walls with large, patchwork quilts made by members during the winter months. They drew much attention from the women attending the event. They admired the designs and the tedious work involved in sewing the patches individually into place.

Bushel baskets filled with straw and containing handmade, cloth chickens were scattered about the loft. In the baskets were placed blown out chicken eggs, so it appeared that the chickens were setting on nests. They two drew much attention and good comments. Horse saddles and farm vegetables also were used to decorate the loft in an attractive manner.

The calling twins, Doug and Don Sprosty, age 24, of Davenport, Iowa, were hired as callers along with Joe McKeon of Janesville, Wisconsin. The Sprostys started calling at the early age of 12, and today they travel the states of Wisconsin, Illinois, Indiana, Iowa, Missouri, Minnesota and Ohio calling square dances. It's rare to see twins calling, and they're one of the few pair in the U.S. "We graduated from St. Ambrose College majoring in accounting and mi-

noring in business," said Doug. "We sometimes call six or seven nights a week. It gets to be a strenuous pace."

The twins grew up on their parents' dairy farm. Today the elder Sprostys like to travel and square dance at some of the cities where their sons are calling.

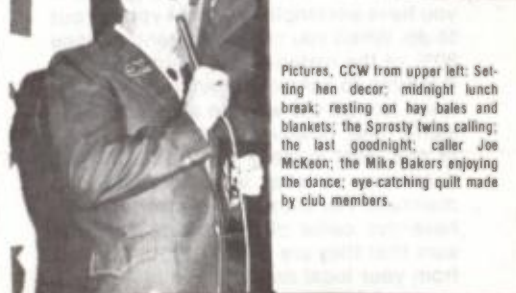
It was an ideal night, weather wise, and square dancers came from miles around to attend the special dance. There were 25 squares going all the time.

Large pans of popcorn were placed on tables in the haybarn so the dancers could enjoy it with soft drinks sold at a bar. When the twins took a break, Joe McKeon took over and dancing was continuously in progress all evening. Dancers rested on bales of hay along the sides of the barn.

Quite a sight filled the eye if you climbed a ladder to the top of the hayloft and gazed down at the dancers. The girls' brilliantly colored skirts twirled. The men were all decked out in colorful shirts, ties and cowboy boots.

At midnight the callers took a break and a tasty meal was served to the dancers, with coffee, and milk direct from the farm. The haybales were covered with quilts and blankets to make sitting more comfortable. Then the dancing continued into the early morning hours. As couples started to drift slowly away and head for home, the James Baker family stood at the door and bid them farewell. Everyone told them how exciting and enjoyable the old time square dance in the barn had been. A barn dance is something that is slowly fading from the American scene.

"We sure had a lot of fun and so did the club members from Limber Timbers," said Mike Baker. "A bit of hay sprinkled on the new floor made it even more adaptable. Club members pitched in to help and each had individual jobs to perform. Everyone cooperated and that's the secret of our successful barn square dance. We look forward to trying it again sometime in the future."



Pictures, CCW from upper left: Setting hen decor; midnight lunch break; resting on hay bales and blankets; the Sprosty twins calling; the last goodnight; caller Joe McKeon; the Mike Bakers enjoying the dance; eye-catching quilt made by club members.