

AMERICAN SQUARE DANCE



MARCH 1975



COX



CO-EDITORIAL



Political issues have no place on this page, and most have little or no connection with square dancing. The current proposals concerning energy conservation and gas consumption do have a direct bearing on the activity. The controversy stems from gas rationing plans versus higher taxes (prices) for gas. Which proposal would be better for square dancing? It's hard to tell, but from where we sit, here's how it looks to us.

Take rationing first. If a dancer couple is allotted a certain amount of gas per week, this would be used for transportation to work and for necessary trips first. If both work, or one must travel even a small distance to a job, there will be little "extra" gas left for driving to the club dance.

If, however, prices are higher per gallon, but gas is available, economy-minded dancers will car-pool to events, as well as to work, and there will be ways to reach that favorite club dance or special event without searching for extra rations of gas.

So far we've only looked at the dancers' use of gas for entertainment, but the plight of the caller is more serious, especially for those who have made calling a professional career. Most callers have expended time and money in getting their calendars booked a year or two in advance. It seems sad that their livelihoods should be jeopardized when many other phases of entertainment are flourishing.

Only in a real state of national emergency should there be a ban on recreation and non-essential businesses.

Let's admit it. Gas rationing will spell disaster for even the "weekend" callers who travel a limited area. It will be catastrophic for "traveling" callers. Few callers will be able to manage honestly on the amounts of gas now being proposed for rationing. Dance bookings will have to be cancelled outright.

The situation if prices are raised looks slightly better. Callers will pass along the increased costs of gas in their fees, and some clubs will not be able to meet the increases, but some will. Agreements to book or cancel can be negotiated by clubs and callers. Callers will have time during which they are fulfilling current commitments, to book judiciously a schedule they can live with. Clubs will take another look at callers and fees, and book those they know will be successful in calling a good dance to a full hall.

What do you think? Do let us know, but don't forget to let your congressman know, too. He's where the decision will be made.

AMERICAN
**SQUARE
DANCE**

*"THE NATIONAL MAGAZINE
WITH THE SWINGING LINES"*

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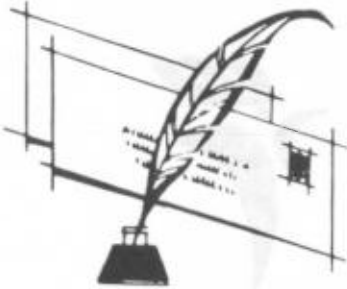
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Grand Zip



Thank you for the coverage in the December issue about the European College. We sure do appreciate it. We'll try and let you know the outcome once it's all over.

*Tom Crisp
APO New York*

On behalf of our British square dancing friends we want to thank you for mentioning their forthcoming European Dance Jamboree in the January 1975 issue of *American Squaredance*.

We are sending the President of the British Association of S/D Clubs a copy of the article. We know he will be very pleased to learn of your cooperation in promoting their Jamboree.

Our thanks also for the report of our visit to England. We hope that our hosts will say, "By jove, those Yanks really did enjoy themselves."

Congratulations on the thirtieth anniversary of *American Squaredance*. May the years ahead continue to be as fine as the past.

*Steve and Dorothy Musial
Philadelphia, Pennsylvania*

We have as of September 1974 organized a square and round dance club for Cumberland County, Nova Scotia. Our club dances every Tuesday, except the third one) at the Experimental Farm, Nappan, Nova Scotia. The caller for the club is Mr. Ancil Mills who also conducts class square dancing on Thursdays. We would like your readers to know about our club. We welcome square and round dance tourists to join us when in the area. Telephone:

902-667-8886.

*Vivian & John Warwick
Amherst, Nova Scotia*

We hope you will forgive us for being so late with our Thank You for the lovely page you gave Y Circle 8 in the January issue under your special feature, "Best Club Trick." This gave YO8's endeavors an unexpected and most appreciated prominence.

Thanks a million for the complimentary copy — this delighted the President, Bob and Janet Fremont, Paul and Gerry Wahl, General Chairmen for the '75 Cancer Benefit Dance, as well as the entire membership. It made Jim and me happy 'cause we could keep our copy for our library. The magazine is proudly displayed on our club bulletin board, for all to see.

Again, please accept our warmest thanks and regards for a tremendous magazine that truly aids and abets the square dance movement in the finest tradition.

*Jim & Mickey Morris
St. Louis, Missouri*

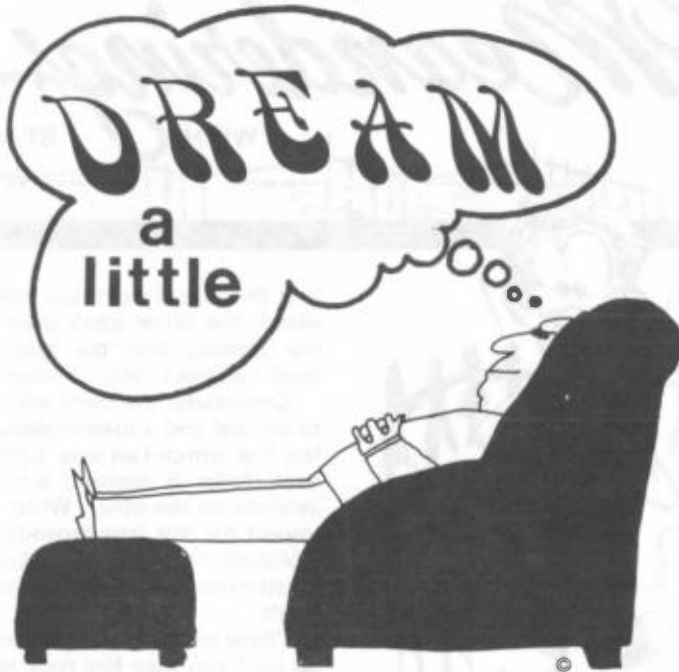
I am wondering if you can help us find out how many Flutterwheel Clubs there are across the country, and how we can find the address of someone in the clubs. We know of two Flutter-wheels clubs here in Pennsylvania, and have set up a weekend visit with them. We really had a ball on the last one. We have talked about trying something like it on a national level if we can get anything in the way of correspondence going.

*Carolyn Smith
210 Winter St.
Duboistown, Pennsylvania 17701*

Can anyone anywhere help us in locating an old square dance singing call record, with calls either written or sung? We are anxious to get "Buttons and Bows" to use as a theme song for our club. Possibly it may be on a 78 rpm, as it was way back!

*Bobbie Rowland
Billings, Montana*

SIT BACK AND THINK



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SUMMER IS JUST AROUND THE CORNER

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Meanderings...

WITH STAN



RING AROUND THE CALLER..... RING AROUND THE CALLER.....

If we may corrupt a phrase from TV (the corruption of phrases is not new to this column) we'd like to theorize from the ringing soap ad jingle and say that the whole circular square dance activity is like a "ring around the caller".

The caller is the axle around which the wheel turns. He's the focal point, and a kaleidoscope of patterns gyrates in an orbit around him. He's the driver, and the dancers are the "moving parts" surrounding him that propel the vehicle in an orderly fashion. He's the teacher/leader, and the "school children" are playing a spirited game at his direction.

From the viewpoint of the caller, we must occasionally remind ourselves

that the axle is worthless without the wheel, the driver can't drive without the vehicle, and the teacher can't teach without the children.

Conversely, the circle would flatten to an oval and a meaningless, motionless line without an axis. Each component (caller & dancers) is equally dependent on the other. When a mutual respect for this interdependence is established, harmony and balance and a "systemized symmetry" is the happy result.

"Now what the devil are we leading up to?" you may fire back at us, leeringly.

Nothing of any earth-shaking consequence.

There is one thing we're sure of, however. There was a delightful deluge of letters in response to our Caller Caricature Contest in the center pages of our last issue. Whether it was an interest in the callers themselves or the idea of winning a prize, we're not sure, but it took HOURS to check the STARS, OURS against THARS.....

Now that the deadline has come and gone (unless you happened to get this issue early) we'd like to offer some clues to those caller identities, and at the same time point out what a splendid variety of skills and diverse personalities exists within that group. Believe me, it's fun to "collect" callers, folks. Want to trade two "Flip" cards for a Smith and a Taylor?

Take a second glance at that double page spread of an illustrious "forty-five".

Callers are generally hard-working, ingenious, usually pleasant, opportu-

nistic, friendly, and have just enough ego to thrive on flattery in lieu of sizeable incomes.

Look a little deeper and you'll find a very human human being.

One by one, there is

The caller who "sticks to his guns" and always calls a dance using under 75 basics to the delight of thousands and the consternation of dozens.

The caller who has a brogue thick enough to cut with a knife, who is loved in two continents.

The handsome silver-haired caller who has a resemblance to Charlie Rich, the country-western star, and once was mistaken for him on a plane by a stewardess. Says he never had such good service on any flight before or after.

The young fast-rise caller who almost overnight got booked into seven regular monthly far-flung clubs to which he had to fly seven times a month.

The gold-record caller who, after entertaining millions on the road and through his pulsating plastic platters, finally parked his car.

The big bearded one whose lovely wife appeared at a banquet wearing an "Oh" and "Awe-full" turquoise and silver necklace worth an annual caller's salary plus half a hundred-gallon oil boom.

The guy who looks over his crowd most every night and says, "Golly, we're down a bit — only fifty squares".

The sharp, PDC caller and sound expert who knows his ohms, his V's & W's, and works as a CPA.

The short caller who chose to go "longways".

The eastern caller who built a reputation around a gourmet theme.

The brave guy with Indian blood whose turntable still retains a kind of rhythmic tomtom beat.

The warbler who has so much magic in his singing calls he makes the dancers literally climb the walls and walk across the ceiling.

The fellow voted by a thousand female fans to be "most cuddly".

The generous "country boy" who'd

give you the "shirt off his back", sequins and all.

The "swift" guy who seems to be teaching the whole U.S. Air Force to dance.

The lad who has a wonderful way with "coconuts".

We could go on and on.... but we won't. Long may the swinging ring be rung around the caller!

Last fall we picked up the phone to dial Western Union to send a telegram to Marshall Flippo. You know how it is these days. To get Western Union you dial an "800" number, which (we suppose) could relay you to any point in a large geographic region.

We started the conversation like this: "We'd like to send a telegram to Marshall Flippo, who's in"

The operator interrupted us ".....in Kirkwood this fall season, probably..."

"But operator", we said, picking ourselves up from the floor, "How did you know"?

EVERYONE
KNOWS
"FLIP"



"Nothing to it," came the smiling answer. "I'm from a square dance family. Keep smiling. I'll take your message now."

Saints preserve us! What a small world after all!

Although it is proportionately non-spectacular, we wince a bit, nevertheless, to see some leading "name" callers doing a little RE-MATE the thar (that's subtle, but not exactly a dance figure). Just a realistic reflection of the times nowadays, right, Zachariah? In the "olden" days we thought the "ship" sailed better with a FIRST mate than a SECOND mate. To each his own. Check. Check-mate.

Didn't John Ward say, poetically, in this magazine, "Chain those ladies to the opposite man? — Would you

like some opposite lady CHAINED to you?"

For my "druthers", I'll stay "chained" to my co-ed, if you please! Whoever would put the polish on this magazine, otherwise? The little red hen? (Keep thinking that way — co-ed.)

Bumper sticker — "Librarians make NOVEL lovers."

Better bumper sticker — "Square dancers have HOOF and MOUTH disease — HOOF all night, MOUTH about it all day" — Harris.

Traveling through Pennsylvania, I saw a barn sign, printed boldly — "MOO-tel".

Later on the same trip, I saw a mailbox set up ten feet high, labeled "AIR-MAIL".

Why? Wry. Dutch wry, that is.



Just returned from a fabulous Florida tour in balmy 80° temperature — for February that is mighty nice!

The tour got kicked off in Tifton, Ga. ("peach" of a subscription dance, thanks to Ed & Wilma Hawkins); then in Orlando (callers clinic and dance for Saunders, Robinson and the gang); a chance to ride the elephant in Barnum City (see Jan. issue, p. 38); fun with the Promenaders of West Palm; great date with Art Springer's good bunch at Seminole (near St. Pete); another subscription dance near Port St. Lucie (east coast) set up by transplanted Clevelanders Jack & Betty Hosken (Wow — I can't wait to retire to a beautiful spot like Spanish Lakes); quick yak-fest with Jack Lasry (Miami) and a first-hand look at his fabulous hall and festive fare (see April, '73, p. 36); and finally, a swing into Virginia Beach again, where the unimitable Riptides, waved on by Larry & Mary Lawson, broke all attendance records to date for a subscription dance.

Speaking of records, I'm at the final groove of my long-play disc for the month. I'll needle you again in about thirty days.

Let's go Dancing

American Squaredance Subscription Dances

PETERBOROUGH, ONTARIO, Mar. 1

Contact: Bob & Jane Jaffray

WESLACO, TEXAS, Sunday, March 9

Contact: Charles Lillagore

SAN ANTONIO, TEXAS area, March 11

Contact: Dave Allen

CHARLESTON, WV; Friday, March 14

Contact: Erwin Lawson

BURLINGTON, IOWA; Mon, April 14

Contact: Charlotte & Bill Kunze

LAKE PLACID, NY; April 15

Contact: Phil & Mary McKinney

MUSKEGON, MICH., Thurs. April 17

Contact: Ken & Dot Gibson

BLUEFIELD, WV; Fri., April 18

Contact: Harry McColgan

ERIE, PENNSYLVANIA, April 24

Contact: Bob & Lorrie Morrison

ALTOONA, PA., Thursday, April 29

Contact: Charles & Doris Blair

SPRINGDALE, ARKANSAS, May 22

Contact: Dub Hayes

WATERTOWN, SD; Wednesday, May 28

Contact: Perry Bergh

GOODLAND, KS; Sunday, June 8

Contact: George & Marie Edwards

KIRTLAND, OHIO, Tuesdays, June 17

Contact: Russ Perfors

WEAVER, ALABAMA; Fri., June 20

Contact: Ralph Curry

CANON CITY, COLO.; Fri., July 10

Contact: Roy & Billie Gawthrop

MEMPHIS, TENN. area, Wed. July 23

Contact: Eddie Ramsey

MINERVA, NY; August 13

Contact: Mary & Bill Jenkins

MANILA, ARK., Thurs. Sept. 13

Contact: Gene Trimmer

CHARDON, OHIO, Sept. 12

Contact: Ray Marsch

SMYRNA, GA; Thursday, Sept. 18

Contact: John Swindle

BROCKVILLE, ONT. CAN. Sept. 25

Contact: Mary & Irwen Abrams

DOROTHY, NJ; Friday, Oct. 10

Contact: Ralph Trout

TOLEDO, OHIO, Sunday, Oct. 12

Contact: Jim & Mary Batema

WYOMING, MI, Tuesday, Oct. 14

Contact: Frank Randall

DENVER, COLORADO, Fri., Oct. 24

Contact: Harold Davis

LYNCHBURG, VA; Thurs. Dec. 4

Contact: Paul & Nancy Childers

TIFTON, GA; Fri, Dec. 5 (tent.)

Contact: Ed & Wilma Hawkins

MACON, GA; Fri, Jan. 9, 1976

Contact: Jim Tyler

ALTOONA, PA; Thurs. Mar. 17, 1976

Contact: Charles & Doris Blair

COMMUNICATIONS



by Bill Stone
Bremerton, Washington

Given at Washington Seminar, 1974

The subject I would like to cover has to do with communications between the square dance caller and clubs, both his home clubs and the clubs for which he is hired to call special dances. Communication between these people is a must. As Ernie Kinney said, "People are our product." Without people, we as callers, or club members, have no square dancing. We must have people. So, keeping people in mind, we must now look toward communication.

As all callers know, without communication a square dance caller doesn't exist. He has to communicate with the people with clarity both of voice and meaning. He also has to be understood, both in what he thinks and in what he says. His speech has to be such that it carries well.

Person to person communication: If you tell a child to run or an adult to run, and they run, they understand,

and you have communicated with them. If you tell a caller, "We would like you to call for us the fourth," have you communicated? I don't believe you have. You made it plain you would like to have him call for you, but too much has been left out. It is poor communication. The fourth of what? Saturday. Well, that helps, but no where near enough. It's a Saturday, let's see, the fourth is on a Saturday. Also, there is a fourth Saturday in the month. The club we are talking about dances on the first Saturday, so that must fall on the fourth. This is the type of communication we can well do without.

We must have precise communication. We must communicate on the actual "date." We must have the time, the hour, the length of break time, the length of tips the caller is anticipated to call. Where a caller is involved with out-of-town clubs, or clubs that he does not call for on a permanent basis with a contract, we must have total communication or we have a breakdown in programming. Date and time, alone, don't mean anything. Twelve o'clock. Does that ever get us into trouble! We anticipate Sunday at twelve o'clock noon. July 19th sounds good. However, it turns out that the dance started Saturday night, and we were to call from twelve midnight to two Sunday morning. That is quite a miss, so total communication is the thing we must have.

Communications in the form of books and flyers we have. There is communication between clubs, between clubs and callers, between one caller and another. We have state magazines. These are all good, and these means of communication must be constantly used and improved. We have to use both visible communication and audible communication. These are a necessity in square dancing, but our main interest is to cover communication between club and caller. Here I have very strong feelings, brought about by past disappointments both

of clubs in my performance, and my feelings about past performances of clubs. Yet all that was lacking was total communication.

Examples of communications media are all around us. We deal with them all the time. One of the poorest is the telephone. We soon forget half of what was said on the phone. We have no reference to the subject, except memory, to hold a date until further communication by letter where particulars can be put into writing or a contract. The phone is good communication to this point.

Poor communication often causes missing dates, being late for a dance, teaching a round at the wrong time, or workshopping a figure at the wrong time. Be sure and get the evening completely lined out by communicating in writing.

I have been overpaid for a dance and I have been underpaid because of verbal arrangements. Without a written agreement, you never know what to

expect. The yearly change of officers in a club and the booking of dances from one to two years in advance contribute to the complexity of communication between caller and club.

A contract should be in formal or in letter form, and should be precise as to date (day, date, month and year); time (hour of day, a.m. or p.m. and from start to finish); place (address, street, town, zip and type of building, such as barn or school, with a map if the caller is not familiar with the area); fee (in dollars and cents, such as \$50 plus \$5 per square over ten squares or \$100 for the dance); if you are to furnish a place to stay while there; program (if the caller or the club is to furnish the rounds); when to teach round of the month, if it is to be taught; what rounds to play and in what sequence, or if there is a round dance teacher for the dance; time of break for coffee; any other thing to do with programming of the dance; the level of your dancers, and if a new



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TOP

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ADMIRATION/TORRENT

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figure should be taught during the evening. Include any other information to help the caller give your club a great evening of dancing.

A contract should always be in duplicate, sending both copies to the caller or club with the information on it and signed by you. The other party can then review it and write about particulars, sign it and return one copy. The club knows the caller has then accepted the contract, and can review it and see what he needs from the club at the dance.

This is true communication at its best, because no one wants for information. It is important that there is no information withheld as secrets do not help either party. Secrecy often leads to problems when someone takes over the officer's job at the end of the year.

A regular contract should be discussed and renewed before the start of each dance season. If the club and caller have a meeting together and talk over the year just ending and the com-

ing one, the past year can be evaluated and any needed changes can be made. Frankness in these communications at this time is an ongoing factor in the success of a club and caller!

Communications at lesson time are most important to both caller and club. Once again, a contract or letter should be passed between the club and caller, spelling out the duties of each. Often the club has someone other than the club caller teaching lessons. Then there is a third party with whom to communicate about club business. If each party gets a copy of the contract, communications will be complete. Be sure to include all the details: time, date, place, who collects the money, who makes and furnishes the coffee, how long lessons are, how much the cost, fee for caller, and how many lessons in the series (if that is possible).

To have complete communication with club and caller is certainly the greatest feeling there is in square dancing!

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The Rev. Harold Billnitzer is now publicity director for the Northwest Ohio Chapter of the National Multiple Sclerosis Society. He asks, "Why not hold a square dance benefit dance for MS?" Why not?

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OUTCOME

by Harold Billnitzer

A new world was before me. I had just become the pastor of Victory Lutheran Church in Detroit. There were so many new faces and behind each face was a unique personality. How could I ever get to know them all in a parish where both the men and women worked during the day and I often had meetings with church officials in the evenings.

"Pastor, do you know what?" said Ralph B., "I was thinking. Quite a number of us here at the church like to square dance. We belong to a club. . . but we have that fine fellowship hall under the church sanctuary. There are a few pillars in the way, but I'll bet you that we could have some mighty fine socializing and you could get to know a lot of people if we square danced there. We never asked the other pastor about it, but you are new. It just seems a shame to let fellowship hall go so unused."

Although one of my brothers in

Texas is a square dance caller and told me many times about the wonderful social and physical benefits in square dancing, I had only tried it once. "Why not" I said to Ralph, "It might be a fine way to meet people."

"Pastor," said a lone female dissenter when she heard of the idea, "This building was built for religious purposes. Let's keep it for the purpose for which it was intended."

I spent days in turmoil over the question. Would I really be encouraging a devilish precedent? I had never heard of square dancers causing any trouble. Besides, it seemed to be a source of good clean fun. As far as religious purposes are concerned keeping the body in shape through exercise is surely a "spiritual imperative." On many other occasions I thought of the Bible verse about Miriam dancing for joy. I could see no fault in square dancing.

After some discussion at the next church council meeting, permission

was granted. A token rental fee that all outside groups paid was agreed upon. Square dancing was underway at Victory Lutheran Church — and my wife and I joined in at the very first session.

Allemande left and do-sa-do may not sound as holy as "Let us pray" or "Glory be to God," but I have heard a lot worse on church grounds. During the rest periods or whenever we would sit out a dance, there were always people to meet — not only parishioners, but guests and even prospects for church membership. Whoever thought square dancing was such an evangelistic tool!

And it was couples together, smiling and laughing! I remember a few police officers and their wives. The strains just seemed to leave them as they danced and laughed. How different it was than a pastoral call on a home made in the afternoon. "Oh, pastor," a wife would usually mutter, "I just wish my husband was here so

you could meet him, too."

Square dancing and Ralph really helped us get our feet off the ground in that church. (No pun intended.)

Several years later I said to Ralph, as I grabbed his hand in fellowship hall during the coffee hour following a church service, "Boy, Ralph, I have really appreciated your faithfulness these past few years." He was wearing an apron; it was his day to help make coffee and serve doughnuts.

At four a.m. two nights later, his wife called tearfully. My wife and I arrived as fast as we could. Ralph was lying dead on the upstairs bathroom floor following a heart attack. I had to call his only daughter in California and break the sad news.

Shortly thereafter I preached his funeral sermon. It was a sad day. Ralph was loved by many people; And I will always remember him for showing me that we can square dance to the glory of God and to the enrichment of the Christian fellowship.

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The next one will infuriate!
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It's not even in the English dictionary!

by Lannie McQuaide
Columbus, Ohio

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DROP-OUTS

by the Perrys
Batesville, Arkansas

Today my husband and I had to make one of the most difficult decisions in our life. Tho I know in my heart we could do nothing else, I'm sad and in utter turmoil because it had to come to this. I feel as if a part of me is gone or that I've lost a very dear friend. It's not something that just happened. There has been a gradual build up. We've known it was coming for a long time and we've tried to ward it off, correct or contribute something to change what we knew would be the outcome — our resignation from our square dance club.

What I'm wondering is how unique is our problem? Articles are being written recognizing that there is a dropout problem. Our Arkansas State Federation Newsletter states that our state carries over only a 30% retention of dancers each year and asks, "How can we keep our experienced dancers"? Perhaps if we explore together what prompted our decision, a little light will be shed on the subject and surely someone, some club will benefit.

We started dancing two years ago, a little reluctantly, I admit, but after that first lesson a lifetime love affair with the art and aims of square dancing began. We couldn't (and still haven't) get enough of it. When we started the club had eight couples and our class numbered thirteen couples. Because our number one caller was driving 150 miles to call for us, he started one of the members to teach and call for the club and teach the class. No real training. I guess you'd say our

caller no. 2 learned right along with us.

By the time our class graduated cliques (villain no. 1) had formed. Our inexperienced caller (villain no. 2) was baffled and didn't know what to do. Caller no. 2's mom and dad were related to the president, who in turn was related to the club's treasurer, who in turn was related to someone else so you add family problems (villain no. 3). At this point we started class number two. Ten couples graduated in June; by Christmas only two graduating couples remained. A third class was started with no cooperation, plenty of feuding and fussing and ended up with only one single graduating.

The club divided itself into two warring sides with only two or three couples remaining truly neutral. The two factions had another go-round. Our president and treasurer resigned along with several couples. Nine couples left. Villains no. 4 and no. 5 entered the picture — boredom and financial trouble. We cut our dance nights down to two a month. New officers were elected but we still suffered from lack of organization, planning, fun and true fellowship. "For the good of the club" were just empty words. A visitor would get royal treatment but a member would only get a nod. Thus villain no. 6 raised its ugly head — abuse, mis-use and the ignoring of club structure, rules and by-laws.

They have started a new class with 3-1/2 squares. One square consists of teenagers or children of the couples en-

Continued on Page 68

REJECTS

by Fred Jones
Duchesne, Utah



Picking up the receiver, I gave the usual "hello", and the voice at the other end of the line answered:

"Hello Fred, this is Dottie."

"No kidding; you sound more like Dracula."

"Alright, alright, you don't have to give me a bad time, you asked me to keep you informed. If you want the news, apologize. I didn't have to call you, you know."

"Sorry Dottie, but I know you're a good sport or I wouldn't have said it. What's the news?"

"Well, you know Blackburns have been having a rough time in Rob's class; now Rob is going to ask the board of directors to ask them to drop out. He says the other dancers won't dance in their square and they're just holding up progress for everyone."

"When does the board meet?"

"Friday night at Baylors' house."

"You going to be there, Dottie?"

"Sure am, what about you?"

"Don't want to but this time I think they're pushing too hard. I think we owe it to all the beginners to try to stop this sort of thing, even though it won't do much good."

"From what I hear, the board will do whatever Rob asks."

Our conversation took place on Wednesday evening the day after the regular class. The news was not a big surprise, but it was the first time that anyone had ever considered asking a couple sincerely interested in learning to square dance to drop out of a class. It didn't seem right. Blackburns were

never late to class, had never missed a class and really wanted to learn. Something was wrong and I resolved that that Friday night I would go to the board meeting, and even though I was not a member, speak my piece.

It was interesting to reflect on the changes that had come to pass since the club had been organized back in 1964. For its first five years we had danced to records, with a professional caller coming once or twice a year. We paid a dollar a dance and used the money for records and a Newcomb record player. Our dances were held in a garage, liquor store, furniture store, or anywhere we could beg or rent a hall. Our numbers were few, two or rarely three squares, but we always had fun.

Several years ago, Rob had moved to the valley and, after joining another club, joined ours and became very active. He had, at his disposal, the largest hall in the valley; although he said it would cost us \$125 a night to rent the hall, after he became a member of the club he rented it for \$25 a night for big caller dances. Then he told the club that they could use it for free if they would let him teach the beginners' class. This, of course, the club did and I lost the job of teaching the beginners, a job I really enjoyed.

I remember when Rob talked the club into buying a new record player. He said the old 25-watt Newcomb didn't have the power and was getting too old. We needed at least 80 watts of

Continued on Page 69

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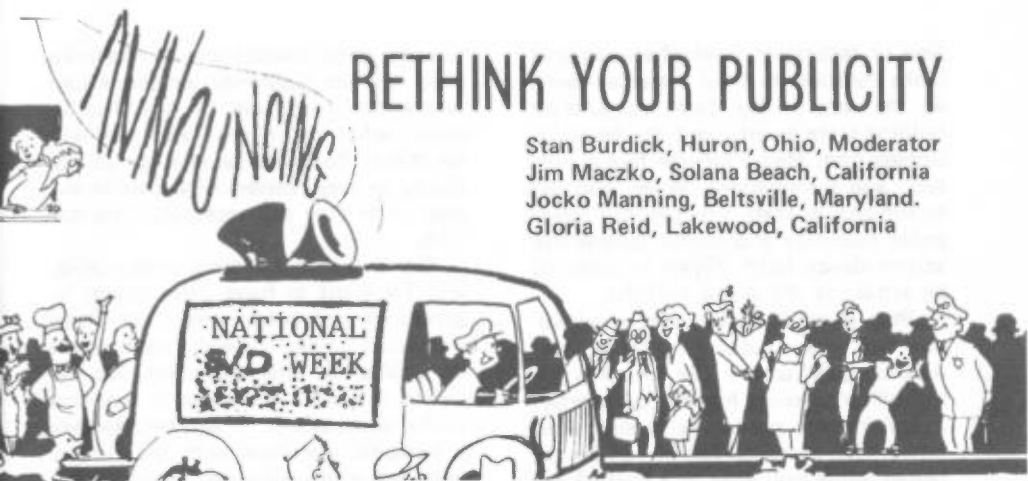
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RETHINK YOUR PUBLICITY

Stan Burdick, Huron, Ohio, Moderator
Jim Maczko, Solana Beach, California
Jocko Manning, Beltsville, Maryland.
Gloria Reid, Lakewood, California



Hidden in the panel resumés from San Antonio are many gems to be used by clubs to their advantage. Here are some ideas from the "Publicity" discussion group:

Jocko Manning advises the use of professional-looking flyers, and accuracy in making them. "Use the five W's—what, who, when, where and why. Publicize square dancing, not yourself. A caller who is not publicizing square dancing is doing square dancing a disservice. Have benefit dances to help people like the blind, the cancer society." (See Page 13. — Ed.)

Gloria Reid added later that it is very important that every printed flyer have the name of the organization, the time of the dance, the place of activity, the day of the week, the date and the hour. Including a phone number is good if further information is needed.

Another gimmick to be used when we are on our jobs is a little badge to be worn as a civilian which has a little circle and a square, and says "JOIN," just enough to attract someone's interest. It will give you the opportunity to tell people what square dancing is, why you are doing it, and why it is so much fun. You can also tell them how it will give them an opportunity to meet other people.

In Gloria Reid's club, the Bachelors and Belles, there are different problems or experiences than in regular clubs. Publicity has to be a little bit

different to appeal to a vast group of individuals of various races and nationalities. Membership lists are not available to all club members. She has one of the few lists and she is called for information. She does not give out phone numbers but tells the individual calling that if he will give her his phone number, she will contact the girl and have her return his call. Many girls do not want their phone numbers given out or posted on bulletin boards.

Want-ads in newspapers have brought them many single dancers. The ads read: "Wanted: Men to dance with, good place on weekends."

All publicity does not come from the printed word. Sometimes, from doctors' offices, square dancing is prescribed as therapy. In shopping malls, square dancing is used for promotion of sales. It is wise to have flyers and posters at these demonstrations for advertising classes, but word of mouth should be used too.

Radio and television are excellent if plans can be worked out. Gloria gave an account of her last-minute television appearance in California without preparation, which was very hectic, but worked out well and was good publicity for the California State Convention. Preliminary plans should be made if at all possible.

Jim Maczko stated that publicizing special events range from fund-raising dances, anniversary dances, to associa-

tion or federation level where regional clubs combine to hold a special event, all the way to the state organization holding state events, and the National Convention. Media include flyers, posters, and publications. When you get to regional or state, you get into newspaper publicity and media outside the square dance field. Flyers in order to be attractive should be colorful.

Stan Burdick stated that a revolution has taken place: the cost of printing has gone down. The invention of the off-set process has helped greatly. A quick-print process is cheaper and faster. One hundred copies can be obtained while you wait at a cost of \$5. The copy is laid out and camera-ready. One thousand copies may cost only \$10 or one cent a copy. Some people are going to supermarkets and asking the manager if a stack of flyers can be put on the checkout counters where one can be placed in each grocery bag.

Herman Insall pointed out that newspapers want the unusual angle that will make for good publicity.

Holiday Inn agreed a few years ago to distribute square dance brochures nationwide. No one followed through on a national basis. It was pointed out that this offer still stands. Inn personnel will put a standard sheet in their display racks, especially if you tell the manager that you have been authorized to put these in the racks.

It is never too early to start publicizing events which are scheduled usually a year in advance. Keep furnishing material to the media from

time to time. Overall general chairmen need to let publicity people know where the event will be, specifically when, what it will cost, and who will be there. Publicity people are at the mercy of every other committee chairman until they get necessary information.


Don't forget the local press, radio, and TV want to have information to announce just before the event. Send individual copies for each; carbons are an indication that everyone has received the same copy and it may end in the wastebasket. It will help to seek a personal interview with the person involved with your event, who may arrange a special feature if you go several weeks ahead of time.

Remember the two national S/D magazines have vacation issues and will list special events regularly; so do local magazines. Note their deadlines and send information early.


Concerning publicity in weekly papers, it was pointed out that when a person takes an article with a picture to the newspaper, he is doing that paper a favor. Instead of begging them to include the information, he should state that this is material they will be interested in, and he is giving it to them to help them out.

Radio is sometimes a neglected medium. A personal visit to the station and a talk to someone on the news staff is important.

Publicity is the life-blood of square dancing. All square dancers are their own publicity agents.



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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO – March 1950

Ruth Britton plugged her amplifier in at a new dance the other night but it wouldn't work right. It kept going off and on. Ruth searched for loose connections but could find nothing wrong. Finally she asked the janitor if the circuit was all right. "The circuit's all right", he informed her, "but you happen to have your set plugged in the Christmas tree blinker socket."

From Guy Merrell's Standardization of Square Dancing:

Allemande left – the starting point of the tangle.

First couple – that empty space in each set nearest caller.

Corner man – any man who will look her way.

Right hand lady – totally unknown factor in square dancing for first year.

Hand positions – "windmill" your arms, keep them guessing whenever possible.

Mistakes – (No joke.) Mistakes are bound to occur. Don't take them too seriously. Square dancing will survive, never fear.

Remember these prices? Advertised in American Squares: Records, \$.89; Custom-made SD shirts, \$4.00; Summer square dance camp on Cape Cod, \$50. for one week including cost of tuition, board, lodging, entertainment, swimming, boating and everything; and American Squares still sells for \$.10 a copy, \$1.00 a year.

10 YEARS AGO – March 1965

The 16th annual Fall Fun Fest at Fontana Village Resort in North Carolina was highlighted when eighty-nine

avid square dancers from California chartered a plane to fly to the Smokey Mountains for the week-long resort festival. Next fall plans call for two chartered jets to make the flight from California to North Carolina. Two hundred tentative reservations have already been made.

Side by side articles, one by a full-time square dance caller and one by round dance leaders, discussed the current tendency of square and round dancing to part company. Harry Lackey begins, "When I was first introduced to this hobby of ours I was strongly impressed with the idea that square and round dancing were one and the same....both were necessary for dancers to achieve a solid background....callers used both to program an evening of enjoyable dancing....a successful combination seemed to insure that new dancers would remain in the total dance picture for years". In his cross-country calling, he has noticed some definite trends, with the "extremists" of both round and square dancing moving off center, each shunning the other activity. He prophesies, "If square and dance extremists continue to grow in numbers, the two activities will go their separate ways. This has already happened in some areas, but it does not have to spread". The middle-of-the-road dancers are the most important and still are the majority. "It is with the moderates that we must work to achieve a well-balance recreational form."

Bernice and Carl Wagner in the companion article pull no punches. They

Continued on Page 72

Kansas City Missouri



for the fun of it all

SPECIAL FEATURES

YOUTH PROGRAM — Trail End Dance will be held in the Royal Hall of the Muehlbach Convention Center, with square dancing from 8 to 10 p.m., followed by rock music until 2 a.m. A swim party will splash every day from 2 to 4 p.m. The third annual Buck Buck Championship of the World will be held on the parking lot green, June 28, with the New Jersey champions defending their title.

FASHION SHOW— Theme of the June 28 Fashion Show will be "City of Fountains and Fashions." Two identical shows will be presented, one at 11 a.m. and one at 2 p.m., with models from all over the country and across the water, directed by Gregory and Ann Leaming and Ed and Jacki Jackson.

SEWING WITH CENTS — The sewing clinic will have a representative from Stretch and Sew to show how to measure and alter men's trousers and answer questions. Mini-sessions will feature circular skirts and designing men's western yoke shirts, as well as designing and trimming square dance dresses.

TRAIL DANCES— June 20, 21, 22, 23; Highland S/D Hall, Harrison Arkansas featuring Cal Golden and Ray Richardson.

The Colorado State S/D Festival will sponsor a trail dance on June 13 and 14 at Snowmass, Colorado, with caller Warren Rowles.

CHALLENGE DANCING— Now released is a list of the challenge callers who are registered and will be present: Lee Kopman, Dick Boesch, Bob Vinyard, Dave Lightly, Keith Gulley, Chuck Stinchcomb, Deuce Williams, Ed Foote, Leon Shattell, Joe Taylor. For information on challenge dancing, write Jim and Georgia Earp, 6609 Harvard, Raytown, MO 64133.

TOURS— Two tours are offered to Silver Dollar City, a settlement which offers the opportunity to see a slice of life from the Ozark frontier days. Twenty-four rare and historic crafts can be seen in action. For the young at heart, there are fascinating adventures: an Ozark float trip, an exploration of a flooded mine, an excursion aboard the last of the steam trains and a visit to Marvel Cave, a U.S. landmark, existing on the world's only cave railway. Write to Tours Committee, Box 9317, Kansas City, MO 64134.

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It was a beautiful sunny day in 1958 when eight square dancers were sharing the companionship of complete relaxation in a camp ground at the lake resort of Alberta Beach, watching our young families play off their energy and chatting about the good time we'd had at the dance the night before. Frank and I were then living and calling just west of Edmonton. We believed in get-togethers in the off-dance season and here we were — two dancer couples, Jerry and Lily Dreger and Jim and Jo Harris and two caller couples, Ivan and Eileen Sheppy and Frank and Dorothy Dorward — reluctantly nearing the end of a very satisfying weekend. Who knows which of us voiced the words that put the bee in our bonnets, but by the time to pull up the tent pegs, hitch up the trailers, gather up the youngsters and wend our way homeward, we had agreed that there was only one thing better than square dancing and that was camping and dancing together. We were going to do something about it! As of then, "The Wandering Squares" came into being.

We are a loosely knit group, organizationally speaking, but closely-knit in friendship. From four couples in 1958, the Wandering Squares are going into their seventeenth summer with some 500 families. From one long weekend,

it soon grew to the four long summer weekends in May, July 1st, August and September. The only requisites of membership are that you be a square dancer and camp and dance with us at the "official" Saturday night dance. On the Sunday, we have a non-denominational church service and a pot luck dinner (both outdoors, weather permitting). A corn roast is a special event of each September campout. Everything else is a happening, be it horseshoes, swimming, riding, weiner roasts, more dancing or especially lots of visiting. Everyone sloshes with coffee! We expect our members to be considerate campers and take pride in always being welcomed back to a campsite. Our badge is a camping-dancing couple — the *Taw* is a Tent and Paw is a Trailer. We duplicate our badge in a small car decal, a large trailer decal and a jacket crest. May has become our annual "do" (with a minimum of business) and, held centrally, is always the biggest of the season. The other three weekends are held hither and yon throughout Alberta so everyone can attend at least once or twice. A satisfying side-effect has been the activating of non-dancing, or reactivating of slumping areas. There are a lot of miles to travel in Alberta and even a long weekend sometimes seems not long enough, so for those who find this a problem, the Wandering Squares encourage the formation of other groups to find the fun we have had in camping and dancing together. We also have a winter meeting designed to select feasible sites for the coming summer weekends. Don't tell anyone we said so but perhaps equally high in priority is the scrumptious pot luck dinner and visiting.

Continued on Page 80

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FEEDBACK

Read with interest, "Country Dancing in the Connecticut Valley, in the January, 1975, issue of your fine magazine. Not wanting to sound petulant or to present myself as an expert, I would nevertheless like to make a statement to perhaps clear up what may be a misconception.

Eastern or Traditional dancing long ago ceased to be exemplified by the "Duck for the Oyster" type of dance. You gave an excellent review to "Square Dances From a Yankee Caller's Clipboard." Anyone can readily see, from this sampling alone, that Eastern or traditional square dancing has continued to grow within its own unique sphere.

Would you be interested in printing some of the squares being called today by those few Eastern callers who still promote and love this type of dancing?

Roger Whynot

Pride's Crossing, Massachusetts

ED. NOTE: Mr. Whynot has been invited to send the above-mentioned material to us for publication.

The "Country Dancing in the Connecticut Valley" by Richard E. Wylie brings fond memories to Marjorie and me. We danced the traditional or eastern style from 1940 to 1960 and then

picked up the western style since coming to Florida for six months each year.

Coming from Montreal we were influenced by the French square dancing where there was no central caller; each No. 1 gent calls for his square. The orchestra plays for twenty minutes. Swinging ten times was commonplace. It was quite a spectacle to see twenty squares all doing different figures, traditional style, of course.

In Montreal we had great help from Ed Durlacher. He would come from New York at any time and was invaluable in instructing teachers of Physical Education of the English schools. Up to my retirement in 1958 as Supervisor of Physical Education, we had square dancing from kindergarten through high school. We found we had to have some competition to influence the boys. Mixed P.E. classes became popular. I used Ford's "Good Morning" book, also Dr. Lloyd Shaw's.

While reading Wylie's article I was hoping I would see some credit given to Ed Durlacher.

*Marjorie & Jack Lang
Port St. Lucie, Florida*



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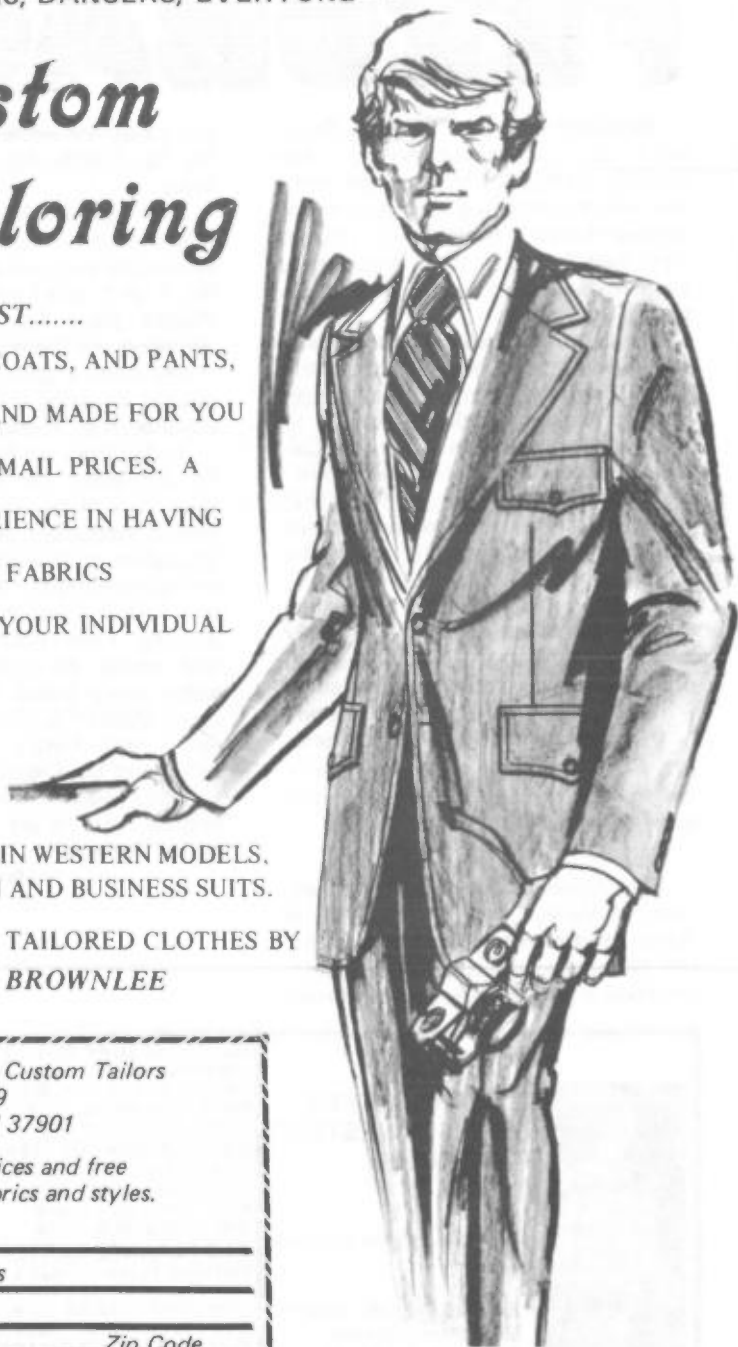
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NOTE FROM JACK LASRY— Although this month (March) would normally be the time to release the next quarterly selections of Callerlab-approved experimental movements, the committee decided to wait one extra month, until April first, so that the quarters will henceforth coincide with the calendar year (April-June, July-September, October-December, and January-March). So, callers, take another look at the great amount of workshop ideas (not just NEW movements) available presently, and watch this page next month for the new selections.

A further suggestion from Jack is that he'd like to hear from many of you callers about the effectiveness of the choices to date, both pro and con opinions, please.

CHICAGO, HERE WE COME! This is the month. On March 24, close to 700 callers and partners will converge on the Marriott Hotel near O'Hare Airport to kick off the second annual International Square Dance Callers Convention. It will be the largest gathering of its kind in history. Most of the "greats" who staff the big conventions as well as the equally important "greats" of local calling fame from the most remote corners of the continent will be there.

For a full three days the "hash masters" will be involved in discussions, and will hear speakers to improve professional skills, and will try to resolve some of the key issues of the square dance activity.

Matters of styling, standardization, list of basic movements, an identification system, training of callers, accreditation, and promotion will be on the agenda. No actual dancing will take place.



Resolutions are expected to result from this event that will undoubtedly have an effect on the activity for some two and a half million square dancers coast to coast and internationally.

Previous to the convention opening at 2 o'clock on Monday, twenty-three members of the Board of Governors will meet on Sunday to discuss organizational matters. The convention theme is "Time for Action." A special highlight of the event will be the Tuesday night banquet, at which time three special "Milestone Awards" will be presented to three callers who have made an outstanding contribution to the activity.

The convention chairman is Dave Taylor, and others working closely with him are Frank Lane, Marshall Flipppo, Angus McMorran and Stan Burdick. A full report will appear in the May issue.





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STRAIGHT TALK

Readers are invited to send opinions, suggestions and thoughts for publication in this new regular feature. Opinions expressed in this column do not necessarily reflect those of the editors.

Something is happening in square dancing that I am not sure I like or understand. In fact, if what I am being told is correct, I am not even sure it's legal.

It seems that many record distributors are going out of business due to their inability to get records for distribution. Now I am saying many, but I'm not really sure that's true. The situation does, however, affect every one of the distributors with whom I am familiar.

It seems that an organization called "Corsair" has somehow managed to corner the market on square dance record distribution and other distributors can only get records on specific orders from them. Added to this, I am told, Corsair apparently holds orders from distributors until they feel that the quantity warrants shipment.

I guess what I am saying is that I am having difficulty getting records and I am not sure why. Certainly an exclusive dealership for all record companies may be good business for the companies in that they then have the ability to keep or put out of business whomsoever they please, in addition to having absolute control over prices

and whether or not a caller will get a record distributed.

Either I just don't understand the situation correctly, or something is drastically wrong. Perhaps you could enlighten me. *Mike Litzenberger
Slidell, Louisiana*

What is going on in the record distribution business. Do we see collusion developing between a West Coast agent (Continental Corsair) and an eastern agent (Twelgrenn)? Are they planning to put a strangle hold on the cost of calling and teaching?

It appears that they have already effectively dealt out previously established distributors which means in turn that many small dealers are now forced to raise their prices and this means greater costs for many callers and teachers. When there will be only two distributors and corresponding costs to all have gone up, how many small independent businesses will cease? Why should callers have to pay \$2 or more per record? Have we become so mercenary that we have lost sight of square dancing as a fantastic recreation and must capitalize on the commercial aspects of it?

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Dancing Tips

by Harold & Lill Bausch

Confidence is the name of the game. If you are afraid to do something for fear of making a mistake, then you will never accomplish much. This holds true in square dancing as much as it does in your life's work. The road to success just has to be paved with errors, for we learn by our mistakes — at least we should. How do we acquire confidence? By doing. So don't hold back, get in there and give it a try.

I tell class members they can build their confidence by doing certain things. When squaring up, stop to think if you are heads or sides, what your number is in the square, who your corner is, etc. These then are things you won't have to worry about later when there is no time to stop and think. Knowing these things helps build your confidence. Take time when not dancing to analyze some of the calls, for it helps to understand what they do, and figuring some of these out ahead of time builds your own confidence.

Most callers will tell you that they would rather have a new dancer go ahead and attempt a call several times, even though he doesn't make it every-time, rather than to have him stand there and say, "I can't do it!" Try — better to try and fail — than not to try at all. You may surprise yourself and succeed.

Another thing, enjoy life! Be happy, things aren't really so bad. There are many who haven't accomplished as much as you, and many who would like to be as fortunate as you are.

An article in a daily newspaper just recently points up a sad state of af-

fairs. A man was purchasing some groceries and made the remark that everything was sure going up. The grocer replied, "Yes but that's not the worst of it, people are worried and distrustful. No one enjoys life any more." When you look around at people you do see many people like that. However, we still have a few people around that are always happy and smiling, and boy, we can appreciate these people today! Maybe you could work at it a bit and be one of them!

As the first of the year arrives many areas are graduating their square dance classes. This is the time when experienced dancers can be of so much assistance. Please ask these people to come dance in your square. Give them a pat on the back and tell them how well they are doing. Exchange partners with the new dancers when you can and really make them welcome. Every little bit of assistance you can give them, each word of encouragement, will pay dividends, not only for the good of the club, but for the good feeling of doing something nice that it will give you. Most of us can remember when we were the new dancers, and we welcomed the help we received. Now is the time to return those favors, ten fold.





SPARKLING TIES

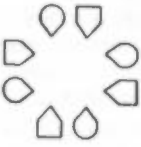
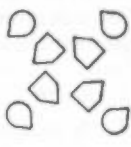
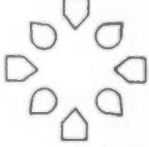
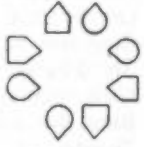


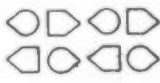
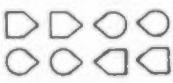
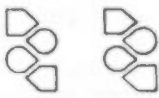
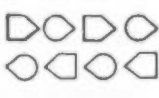

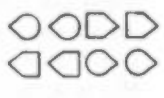




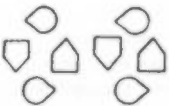
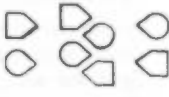

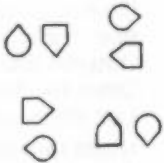
by *Arlyn*

4055 W. 163rd STREET
CLEVELAND, OHIO 44135



This month we borrowed a page (with grateful acknowledgement) from Bill Davis' "1975 Top Ten" book, showing all major formations we can now experience (more now than ever) in square dancing. Just for fun, callers, sharpen your pencils and practice "getting 'em in" each position, and then "get 'em out." It's not a contest for the magazine, but mighty good mental gymnastics to improve your choreo knowledge.

FORMATIONS

 <p>SQUARE SET</p>	 <p>PROMENADE</p>	 <p>ALAMO RING</p>	 <p>INVERTED SQUARE SET</p>
 <p>PARALLEL LINES</p>	 <p>BOX</p>	 <p>TRADE BY</p>	 <p>DOUBLE PASS THRU</p>
 <p>PARALLEL O/W</p>	 <p>SINGLE FILE COLUMNS</p>	 <p>2-FACED LINE</p>	 <p>DOUBLE PASSED THRU</p>
 <p>TIDAL WAVE</p>	 <p>INVERTED 2-FACED LINE</p>	 <p>3 AND 1 LINE</p>	 <p>T-BONE</p>
 <p>TWIN DIAMOND</p>	 <p>O/W BETWEEN & PARALLEL TO FACING COUPLES</p>	 <p>O/W BETWEEN & PERPENDICULAR TO FACING COUPLES</p>	 <p>FANTOM</p>

KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks
Interesting choreography arrangements
using no more than the 75 Extended
Basics plus 10.



Not too easy —

Heads square thru
On the third hand, curlique
Boys run, all square thru
Third hand, spin chain thru
Girls circulate double, boys run
Bend the line, square thru
Third hand, curlique, boys run
Trade by, square thru $\frac{3}{4}$
Left allemande.....
Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, leaders cloverleaf
Others turn back, square thru four
Swing thru three hands, boys run
Pass thru, wheel and deal
Double pass thru, peel off,
Square thru, third hand curlique
Boys run, first go left, next right
Right and left thru, slide thru
Square thru, third hand curlique
Scoot back, boys run, left allemande...
Heads square thru four, square thru
Third hand, spin the top, square thru
Third hand swing thru
Grand swing thru, spin two tops
Square thru, third hand curlique
Eight circulate, split circulate
Scoot back, boys run
Left allemande.....
Sides star thru, double pass thru
leaders cloverleaf,
Others California twirl,
Square thru four, swing thru
Boys run, tag the line right
Boys trade, girls run, pass thru
Outsides promenade left $\frac{3}{4}$
Other two lead right,
Left allemande.....
Heads spin the top, others divide
Grand swing thru, turn thru
Wheel and deal, square thru $\frac{3}{4}$
Left allemande.....

Heads square thru four, spin the top
Boys run, couples hinge
Couples circulate, wheel and deal
Star thru, pass thru, wheel and deal
Centers right and left thru, zoom
Square thru $\frac{3}{4}$, left allemande.....
Heads square thru four, swing thru
Couples hinge, triple trade
Couples hinge, wheel and deal
Pass thru, left allemande.....
Heads lead right and circle to a line
Pass thru, ends trade, ends run
Centers trade, ends run, all turn thru
Centers trade, same sex trade
Centers trade, all partner trade,
Slide thru, square thru $\frac{3}{4}$
Left allemande.....
Heads lead right and circle to a line
Pass thru, heads partner trade
Boys trade, boys run, swing thru
Boys run, bend the line
Square thru $\frac{3}{4}$, wheel and deal
Centers spin the top, others divide
And star thru, centers pass thru
Spin the top, pass thru, wheel and deal
Zoom, centers turn thru
Left allemande.....
Heads lead right and circle to a line
Pass thru, wheel and deal, swing thru
Pass thru, swing thru, pass thru
Swing thru, pass thru, centers in
Cast off $\frac{3}{4}$, flutter wheel, star thru
Double pass thru, first go left,
Next right, crosstrail thru
Left allemande.....
Heads curlique, walk and dodge
Circle four, heads break to a line
Spin the top, pass thru, swing thru
Pass thru, centers in, cast off $\frac{3}{4}$
Centers turn thru, cloverleaf
Other four half square thru,
Box the gnat, change hands
Left allemande.....

Heads swing thru, boys trade
And star thru, swing thru, boys run
Boys circulate, girls scoot back
Bend the line, crosstrail thru
Left allemande.....

Heads lead right, circle half
To a two-faced line, boys circulate
Girls scoot back, wheel and deal
Dive thru, pass thru, square thru $\frac{3}{4}$
Trade by, left allemande.....

Heads roll away, circle eight
Men square thru four, spin the top
Slide thru, first go left, next right
Left allemande.....

And some easy —

Heads lead right and circle to a line
Swing thru (one long wave)
Those who can swing left half way
Pass thru, bend the line
Pass thru, bend the line
Left allemande.....

Heads flutter wheel, sweep $\frac{1}{4}$
Pass thru, swing thru, box the gnat
Hang on and half square thru
U-turn back, pass thru
Wheel and deal, double pass thru
Centers in and cast off $\frac{3}{4}$, star thru
Double pass thru, centers in
Cast off $\frac{3}{4}$, pass thru, wheel and deal
Double pass thru, men turn back
Left allemande.....

Head ladies chain,
Sides right and left thru
Heads square thru four, swing thru
Partner right, right and left grand.....

Heads half square thru,
Right and left thru, dive thru
Centers half square thru
Separate round one to a line
Inside two half sashay, all half sashay
Star thru, all California twirl
Left allemande.....

Four ladies chain, heads star thru
Pass thru, do-sa-do to a wave
Scoot back, ends trade
Centers turn back, bend the line
Star thru, centers right and left thru
All California twirl, star thru
Do-sa-do to a wave, scoot back
Ends trade, centers turn back
Bend the line, star thru
Left allemande.....

Heads pass thru, separate round one
To a line, pass thru, wheel across
Pass thru, ends trade, centers turn back
Now centers fold and pass thru
Left allemande.....

Heads lead right and circle to a line
Swing thru, girls run, centers trade
All cast off $\frac{3}{4}$, swing thru
Boys run, centers trade, all cast off $\frac{3}{4}$
Cross trail thru, left allemande.....

Four ladies chain, heads square thru
Ocean wave, all eight circulate
Swing thru, all eight circulate
Swing thru, right and left thru
Left allemande.....

Four ladies chain, heads square thru
Ocean wave, boys (or girls) circulate
Right and left thru, square thru $\frac{3}{4}$
Left allemande.....

Four ladies chain $\frac{3}{4}$
Four ladies chain across
Heads square thru four, swing thru
All eight circulate, swing thru
Square thru $\frac{3}{4}$, left allemande.....
Four ladies chain $\frac{3}{4}$, heads square thru
Ocean wave, all eight circulate
Swign thru, all eight circulate
Swing thru, square thru $\frac{3}{4}$
Left allemande.....

From the Pulse Poll and Callerlab —

Heads lead right and circle to a line
Flutter wheel, curlique
Coordinate, wheel and deal
Left allemande.....

Heads square thru four, ocean wave
Girls trade, recycle, sweep $\frac{1}{4}$
Ocean wave, recycle, star thru
Pass thru, trade by, square thru $\frac{3}{4}$
Left allemande.....

Heads roll away, curlique
Walk and dodge, swing thru
Girls run right, ladies in, men sashay
Left allemande.....

Heads lead right and circle to a line
Pass thru, boys run, walk and dodge
Partner trade, curlique, coordinate
Wheel and deal, ocean wave, recycle
Sweep $\frac{1}{4}$, curlique, coordinate
Bend the line, left allemande.....

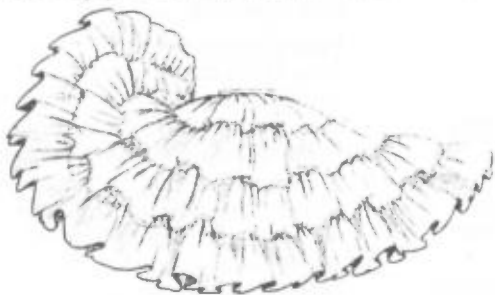


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by Bob Howell



easy level

GREETING THE IRISH

A circle mixer sent in by Wilson Scott of Cleveland, Ohio.

MUSIC: Slaunch to Donegal, Windsor 4183

FORMATION: Single circle of partners, gents left, ladies right.

ACTION:

- 1-4 All to the center four steps.
- 5-8 All back out four steps.
- 9-12 All to the center four steps again
- 13-16 All back out four steps again.
- 17-20 Ladies into the center four steps and clap on fourth
- 21-24 Ladies back out four steps.
- 25-28 Men into the center four steps.
- 29-32 Men back out four steps.
- 33-48 Face partner, do a grand right and left seven persons (using two counts for each hand clap), turn to promenade on the last two counts.*
- 49-64 Promenade new partner.



*Patter to be used during grand right and left: name or call your favorite Irish for each one you meet, i.e. Uncle Mike, Sister Kate, Brannigan, Flannigan, McLafferty, Mahone, Mulligan, Gilligan, Duffy, McGuffy, McLarky, McGillis, O'Brien, etc.

BETTY'S FAVORITE

Glen Nickerson of Kent, Washington, sends this little beauty along. It is a slight variation of Don Armstrong's "Betty's Favorite," which he prompts to "I'm Forever Blowing Bubbles." It flows beautifully.

(CONTRA)

RECORD: Bubbles - Top 25175

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

- INTRO:
- Do-sa-do the one below
 - Same girl swing
 - Allemande left new corner -
 - Actives into the middle and swing
 - Actives down the center -
 - Turn alone, come on back
 - Cast off and the ladies chain
 - Chain back
 - Ends trade to a do-sa-do.



This dance involves a double progression.

ORANGE AND THE GREEN

(Easy Level Variation)

RECORD: Orange And Green — Scope 525

INTRO, BREAK, ENDING:

Join hands and circle, to the left around you go
All the way around, take your colleen home
Allemande left your corner, do-sa-do your own
Men star left, once around you go
Turn your partner by the right and corner allemande.
Do-sa-do your partner, promenade to Ireland.
It was the biggest mix-up that you have ever seen
Me father he was orange, and me mother she was green.

FIGURE: (Twice for heads, twice for sides)

One and three go forward and back right out you do
Go forward again and face the sides, split them, around one will do
Separate and go back home, sashay your sweet colleen.
Right elbow swing the corner and you come back home again
Turn your partner by the left, your corner lady swing
Swing that lady high and low and promenade the ring
Oh, it was the biggest mix-up that you have every seen
Me father he was orange, and me mother she was green.



GRAND COLONEL MIXER

Sam & Opal Clements of Wichita, Kansas, suggest trying a smooth little dance overlooked by many. This mixer was written by John and Wanda Winter.

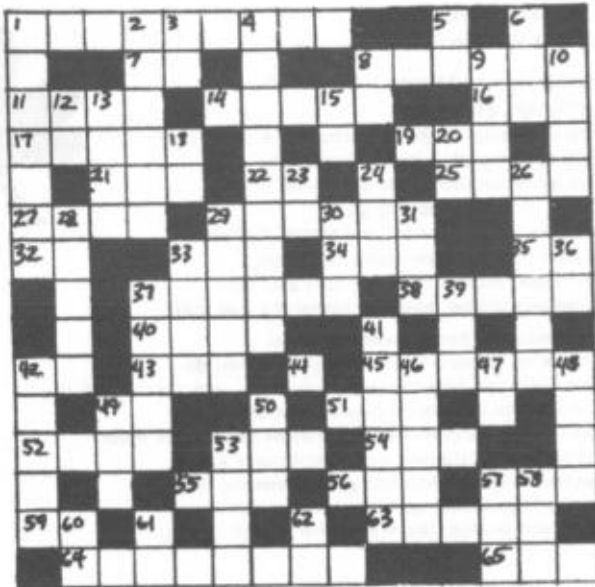
RECORD: The Grand Colonel Spin, Kalox K1112

- 1-4 Walk, 2,3,4 (Face); Side, close, side, close; Walk, 2,3,4 (Face);
Side, close, side, close;
5-8 Back up, 2,3,4; Side, close, side, close; Walk out, 2,3,4; Side,
close, side, close;
(M backs into center of hall, W walks forward—Meas. 5)
(M walks forward toward wall, W backs out — Meas. 7)
9-12 Repeat Meas. 1-4 end facing partner, M facing wall.
13-16 Right elbow turn, 2,3,4; (Face) back away, 2,3,4; Do-sa-do
2,3,4; 5,6,7,8;
(Do-sa-do with W to right of original partner (new ptr.)

Full directions for this smooth mixer will accompany the record.



ACROSS



ACROSS

1. _____ her home
7. Beast of burden: -en
8. Ray ---- (S/D Caller)
11. Is there ---- for me?
14. ---- thru
16. --- cup chain
17. One, two, ----
19. Railroad Association (Abbr.)
21. Finish
22. Pa's partner
25. "Cab driver, ---- more round
the block
27. North, south, ----, west
29. Square ----
32. Littlest state (Abbr.)
33. Boys -- left
34. Past tense of eat
35. 7th note in musical scale
37. Dispatcher
38. Wheels and ----
40. Trim for lady's dress
42. Down (Prefix)
43. Lemon---
45. Combining form: four
49. Opposite of off
51. Let's have some --
52. Opposite of entrance.
53. Opposite of daughter
54. Opposite of subtract
55. Short for Thomas
56. Am, --, is, was, were
57. Signal for help
59. Therefore
63. Mistake
64. ----- S/D Campers Assoc.
65. Domesticated animal

by Lauri Morrison
Erie, Pennsylvania



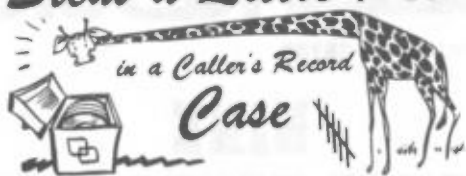
Spring



DOWN

1. Your ---- is on your right
2. Just a ----
3. Prefix meaning out of
4. Left ----
5. Opposite of either
6. High card
8. I, -, mine
9. --- Burdick
10. To --- and to hold
12. Exclamation
13. Metals
15. --sa-do
18. -- Dunkel
20. -everse the -ther way
23. One
24. Past tense of meet
26. Square dance ----
28. Passageway
29. ---- cap
30. Automobile
31. "---- River Valley"
33. To study
36. For example
37. Lying at an angle
39. -- Gabor
41. ---- dance
42. Costume
46. Beneath
47. 1st note of scale
48. Colored part of the eye
49. -- and vinegar
50. -- and dad
53. One alone
57. Softened by a liquid
58. Metal
60. Not off
61. He, she, -
62. 4th note of musical scale.

Steal a Little Peek



Irwin Dorfman, from Whitesboro, New York, has been teaching and calling for about twelve years. He has been employed at Griffiss AFB, New York, for thirty years but has managed to find time to travel in all but four of the United States, including two tours to Hawaii. He currently calls for two clubs and travels extensively around the central New York area. Irwin is a charter member of the Central New York Callers Association, the Central New York S/D Association and the New York State S&R/D Federation. He has also been nominated for membership in Callerlab and he and his wife, Alice, will attend the Chicago meeting this month.

HOEDOWNS

- Jim-Jam – SIO
- Railey Special – Grenn
- Banjo Contra – Blue Star
- Something Else – MacGregor
- Monomahela – Top
- Ticklin' Banjo – Thunderbird

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- Sing Sing A Song – Blue Star
- Behind Closed Doors – Red Boot

- Darlin' Raise the Shade – Wagon Wheel
- Ride Ride Ride – Grenn
- Tie A Yellow Ribbon – Blue Star
- Green River – Grenn
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What are some dances other than squares that might be used for bi-centennial programs?

The report from the Round Dance panel at the 24th National Convention in San Antonio included the following suggestions:

1. Virginia Reel, said to be George Washington's favorite dance.
2. Petronella — Folk Dancer 10067
3. Lancers: Blonde Lancers, Loomis

- Lancers — Lloyd Shaw Foundation
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Gypsy Carnival



by Bud & Betty Wolf
Springfield, Pennsylvania



The Y-Knots Club of Chester, Pennsylvania, have two callers, and have searched for successful means of coping with double-barrelled expenses. Noting that dance attendance was always up at the annual Halloween affair when the program, refreshments and decorations were extra-special, the club now concentrates on a fall spectacular with a special theme carried out throughout the evening. The Y-Knots' reputation for gala celebrations is keeping their club treasury flourishing.

Last fall, the Y-Knots' theme was "Gypsy Carnival." Bob Sanderson, club member and amateur artist, designed the back drops, 12 feet high and 36 feet long. The callers were dressed as barkers, and the program started with "Gypsy Woman" and continued with other enjoyable specialties. An authentic gypsy wagon was brought into the hall, with a mannequin dressed as a fortune teller. Suspended from the ceiling was a life-sized replica of a gal, sawed in half (two boxes, suitably decorated with head and feet). Members dressed in gypsy tradition, with the presidents, Joe and Helene Maylie, sparing no effort in spreading good fellowship.

The Y-Knots' Valentine dances and Christmas dances follow similar designs. Each theme is carried through by the enthusiastic members, which has greatly solidified the club. The special dances say "Welcome" with a great deal more than a hospitality couple. As proof of the club organization, a number of vice-chairmen and committee members for the 1977 National in Atlantic City are from the Y-Knots Club.

OF SPECIAL INTEREST TO THE
HIGH FREQUENCY DANCER
& ADVANCED PROGRAM
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CHALLENGE CHALLENGER

by Jim Kassel

I liked the following article written by Carl and Donna Dunaway in the "Zipcoder" which is the newsletter of the mid-Atlantic Challenge Association. "As Donna and I become more acquainted with challenge dancing — what it really is — how it got started — who's in the movement — and how the movement is growing — we become more and more impressed. Even the outsiders cannot be blind to the genuine concern and enthusiasm now growing within the movement. The movement has become aware of problems and is trying in many ways to correct them. The advanced level and challenge floors are mixing, and as a result, the overall dancing level is improving. Better yet, the atmosphere is becoming cleaner and healthier. The movement is even making some progress bridging that demoralizing chasm between ourselves and club level dancers. If we can continue the current trend, we will have a chance to grow and grow and become an accepted part of the overall square dance movement."

More and more there is a feeling of togetherness and mixing of all levels of square dancing in so many parts of our square dance world. Especially so are weekends which are now being planned to include both advanced and challenge levels. Good reports from many areas are indicative of this and the spirit of helpfulness and cooperation is much more in evidence than in the past.

DAYTON, OHIO

From Jerry and Carolyn Yantis comes the following letter: "I must agree with you concerning interest in

advanced and challenge dancing increasing when an area is fortunate enough to have a good challenge caller.

Dayton, Ohio, has been "blessed" with Dave Hodson. Dave is involved in calling several challenge and advanced level clubs in the area. Dancers have the opportunity to advance as high as they would like, as these advanced clubs are stepping stones to challenge dancing. It is not necessary for everyone to achieve this level. Each must find his own level.

For the past three years Dave has taught challenge basics to advance interested people to the challenge level and has been extremely successful in this.

We are fortunate indeed to live in an area such as Dayton and to have a caller such as Dave."

SUMMER WEEK VACATIONS

There are many advanced and challenge weekends throughout the year, but for those who wish to do hi-level for a week in the summer, there are three choices:

Cherry Ridge Campground near Scranton, Pennsylvania, in the Pocono Mountains, opens a challenge event the third weekend in July with Keith Gully, and continues through the following week with Deuce Williams, Ed Foote and Lee Kopman. Each caller calls two and a half days. The level ranges from high advanced to easy challenge, with special advanced challenge segments.

Dancers have the option of attending the full ten days or for any combination of callers they wish. Those who do not camp can stay in cabins or rooms on the campground or in nearby motels.

1975 will be the fifth year for this event. Ten to twelve states are usually represented; in the past dancers from Florida, New England, and as far west as Chicago have attended.

Rainbow Lake Lodge, Brevard, North Carolina, will feature Ed Foote and Ralph Pavlik for a week of combined calling at this beautiful resort south of Asheville.

The week begins the first Sunday in August and runs through the following Friday. Dancers stay in well-furnished cabins, but also have the option of bringing trailers or staying at area motels when the cabins are filled. Meals are served family-style in the Lodge.

The level is relaxed advanced with considerable workshop. Dancers from Florida and Ohio usually predominate, but in addition 1974 found dancers from seven other states and Canada.

Rainbow Lake Lodge has weekly square dance vacations throughout the summer, but this is the only week at an advanced level.

Scott's Oquaga Lake House is a beautiful resort in southeastern New York that features Lee Kopman, Keith Gulley and Dewey Berry during the third week in August. Dancers are pampered with luxurious accommodations and meals, and the calling is high-

advanced to easy challenge with special advanced challenge tips.

Most of those attending are from New York, New Jersey and New England, but other states are also represented.

Scott's has square dancing throughout the summer, but this is the only advanced week.

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WORKSHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

We have been questioned about the term "Mix." Burleson's S/D Encyclopedia says:

"Mix (from lines, waves or thars): Centers cross run and new centers slide together and trade."

This is correct! Some other sources say from Dixie style waves or two-faced lines, centers cross run and circulate while the ends slide together and trade. This is "Mix the Deuce," i.e. (Burleson No. 737) First all do a Mix (as above), then all do an Acey Deuce (centers trade, ends circulate).

Is this a legitimate call from a squared-up set?

All four ladies chain

Heads pass thru, U-turn back

Sides pass thru, U-turn back

Partner tag, right and left grand.....

ED. NOTE: It is if all circle eight after the pass thrus, U-turn back. Then all men have new partners with which to

do Partner tag, and go right into a right and left grand. When the heads/sides pass thru, they are a pair (partners). The U-turn back does not change this truth. If two men or two ladies, as couples, had passed thru and done a U-turn back, wouldn't they still be partners? Of course they would!

In this figure, the same thing is true with the heads/sides set-up UNTIL all join hands in a circle of eight. Now the basic rule of "lady on your right is partner, lady on left is your corner" applies. The September 1971 issue figure was updated in a later issue to include the circle-up-eight situation as we did here.

We still think "easy" things are sometimes the most challenging — and satisfying when accomplished. Here is a figure from NCR back in November 1964 which exemplifies this thought (updated, of course).
Head couples half square thru
Right and left thru the outside two
Quarter left, spin the top, slide thru
Quarter right, wheel and deal
Quarter left, spin the top, slide thru
Quarter right, all-8 circulate
Swat the flea, same lady left allemande.

CALLERS' QUESTIONS

CLIFF LONG, Mars Hill, Maine: Please define "wheel around." I have two versions of it. The S/D Encyclopedia says the left person of a couple will back up, person on the right will walk forward half way, the pivot point being between them. I read somewhere that the rule on wheel arounds from promenading is that the "hub backs out, rim goes in." Please advise on this as it comes up during teaching a class and I would like to be sure.

ED. NOTE: The S/D Encyclopedia rule is for a normal moving promenade position or from a standstill or passing thru situation. Here is the complete rule for all situations as given by your editor in "Smooth Dancer." (Page 35.) **WHEEL AROUND**— A command given to a couple to reverse their facing direction without changing relative positions. From a standstill or pass thru position, couples wheel around in the direction of a courtesy turn toward the left 180° around. From a promenade position, right way or wrong way around, the "hub (centers) back out, the rim (outsides) go in" rule always applies. In all other cases, the body flow determines the direction in which the wheel around is to turn 180°. Example: Wheel and deal, wheel around, or wheel across (couples trade in 1P2P) then wheel around, etc. One couple wheels right while the other couple wheels left 180° around. In all cases, it makes no difference how the couple is formed: boy-girl, girl-boy, two boys, two girls.

So states the wheel around rule for comfortable dancing conditions. The

wheel around in promenade position is especially critical for dance flow and timing. By having the "hub" back out, the set stays closer together, plus the fact that the wheeling couple only travels about 150° in order to face the trailing couple (who usually adjust if a line is called for). If the "rim" or outside person (which could be the left person) backs out, the set spreads out and the wheeling around couple travels about 210° to face the trailing couple. It is much smoother to dance the rule pattern. If a caller has doubts, dance it yourself and have a rude awakening to what dancers sometimes have to experience because their teacher was not aware of the difference. But please — don't be too hard on your teacher; maybe his teacher didn't know or use a wheel around with any imagination.

KEN BOSS, Rochester, New York: As an instructor of square dance classes, I have been very unhappy about double terms for basic calls. One in particular is Cast off which can be done two ways: the original with two people facing same direction and casting as a couple; and the new use of cast off with adjacent dancer (who faces in opposite direction). I use "turn ¼, ½, ¾" by whichever hand is used, instead of "cast off ¼, ½, ¾." Let's have Callerlab work on terminology and choreography together and help everyone.

ED. NOTE: You're right, a stand should be made about the terms to be used universally. Our square dance choreography has progressed a bit past the original Cast off days in general usage. Your term of "turn ¾ by the right," for example, is not the best either. "Turn" is too close to "turn thru" and "swing ¾ by the right" is too close to "swing thru" or swing partner, etc. We have suggested and used constantly the term "cast ¾" which is not the same as "cast off ¾." We now have these casting terms:

1. Cast off (or out)— away from center towards ends.
2. Cast In— away from ends toward center.

3. Cast left/Cast right— in order to form two-faced lines.
4. Cast $\frac{3}{4}$, $\frac{1}{2}$, $\frac{1}{4}$ — to mean a Cast In for each dancer in a curlique position. There is no confusion of "turn" (turn thru) or "swing" (swing thru) by the right or left mentioned because this cannot always be determined, i.e.
 - a. Swing thru and cast $\frac{3}{4}$ to a new wave.
 - b. Left swing thru and cast $\frac{3}{4}$ to a new wave.
 - c. From a tidal wave, cast $\frac{3}{4}$ to a column.
 - d. From a line with ends facing out, centers facing in, cast $\frac{3}{4}$ (using which hand?)

EXAMPLE SET-UPS:

- A. From a finished double pass thru position: Centers in and cast off $\frac{3}{4}$ (normal couples)
- B. From an 8-chain thru position: Centers in and cast $\frac{3}{4}$ (curliqued couples). Two use right hands while two use left hands.

All of the above has evolved over the last few years of exploration and experimentation with new and old established basics. We tried to put all these thoughts together in our Smooth Dancer booklet, but since it doesn't have the latest ideas in it, it can't be very good, right? Wrong! Learn your basics first, then on to new idea exploration.

LU SOMERS, St. Petersburg, Florida:

The year-end index of articles in American Squaredance is greatly appreciated. Why can't all note services have an index each year? I for one would be willing to pay for such a service in order to save two or three hours of searching to find a certain figure.

ED. NOTE: Any note service not indexing all reported movements can be recorded in Burleson's S/D Encyclopedia. Use his index to look up the movement and put the note service page number at the movement itself. In this way, the Encyclopedia index may be changed every year without affecting your record of the page number reference. It works!

AL BASTEAN, Quincy, Illinois:

I think Callerlab is something we needed for years but I don't know how they can push the "hands up" idea. Arm turns make better pivot points, avoid spreading apart, etc. Rough dancers are rough no matter how they dance. Ocean wave and Alamo style balances a problem? Who needs the balance? National callers come through here pushing the "Hands up" theory to people in this area who don't like it, and not calling the basics properly, i.e. all-8 circulate from an 8-chain thru position, call crosstrail for crosstrail thru. This bothers us. Sure hope Callerlab changes its position on "Hands up."

ED. NOTE: It is a thorn in the side of some areas, and is still about a 50-50 split in popularity. We still remember the push for this by some square dance leaders in Ohio fifteen years ago. Results? Ohio still generally uses forearm grips while its neighbor Michigan went to hands up. "Ground rules" have to be agreed upon at dances of mixed natives every time they meet. Perhaps Callerlab will have more acceptable suggestions to offer if they stick to traffic patterns of basics instead of hand holds.



LOCK THE HINGE

(from several sources)

From a wave, centers cast $\frac{1}{4}$, ends move up (Lock it) plus a single hinge. Parallel waves become single file columns.

HINGE THE LOCK

A single hinge plus a lock it. Single file columns become ocean waves.

NOTE: Lock the hinge + Hinge the lock = Scootback.

EXAMPLES by Will Orlich:

Head couples do-sa-do to a wave
LOCK THE HINGE, girls run
Slide thru, left allemande.....

Heads square thru four hands to wave
LOCK THE HINGE, boys run
Trade by, dive thru, pass thru
Left allemande.....

Heads square thru four hands
Swing thru, LOCK THE HINGE
Boys run, pass to center, pass thru
Swing thru, LOCK THE HINGE
Boys run, left allemande.....

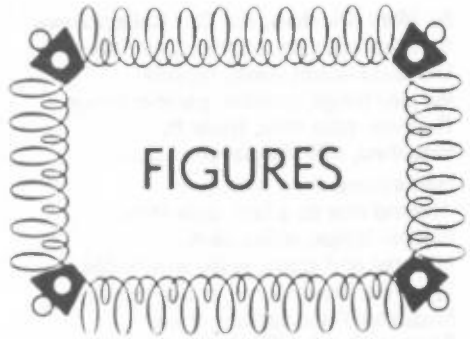
Heads lead right circle to a line
Spin the top, LOCK THE HINGE
All-8 circulate, girls run, swing thru
LOCK THE HINGE, boys run,
Partners trade, left allemande.....

Heads square thru four hands,
Swing thru, trade the wave
LOCK THE HINGE, all-8 circulate
Girls run, clover and curlique
Star right $\frac{3}{4}$ to your corner
Left allemande.....

Heads lead right circle to a line
Spin the top, LOCK THE HINGE
Then HINGE THE LOCK
Right and left thru, dive thru, pass thru
Swing thru, LOCK THE HINGE
HINGE THE LOCK, boys run
Cast off $\frac{3}{4}$, crosstrail thru
Left allemande.....

Heads lead right circle to a line
Curlique, HINGE THE LOCK
Boys run and bend the line
Pass thru, girls run
LOCK THE HINGE, all-8 circulate
Girls run, centers square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line
Curlique, HINGE THE LOCK
Recycle, swing thru, trade the wave
HINGE THE LOCK,
Four girls left swing thru
Everybody single hinge and circulate
HINGE THE LOCK, left swing thru
Recycle, center four roll back
Pass thru, right and left grand.....



FIGURES

by Ted Wegener, So. Cal. Callers Assn.
Heads lead right and circle four to a line
Pass thru, fold the girls, star thru
Wheel and deal, make a wave
Girls trade, swing and promenade.....

Heads lead right circle four to a line
Pass thru, fold the girls, star thru
Bend the line, right and left thru
Fold the girls, star thru
Promenade.....

Heads lead right circle four to a line
Pass thru, fold the girls, star thru
Bend the line, right and left thru
Pass thru, wheel and deal
Swing thru, turn thru
Left allemande.....

Heads square thru, make a wave
Recycle, swing thru, boys run
Boys fold, box the gnat,
Right and left thru, dive thru
Square thru $\frac{3}{4}$, left allemande.....

Heads swing thru, girls trade
Girls fold, left hand star to the corner
Swing thru, boys trade, girls fold
Circulate one place, boys turn back
Left allemande.....

Heads square thru, move to a wave
Recycle, curlique, walk and dodge
Bend the line, curlique, coordinate
Girls circulate, cast off $\frac{3}{4}$
Join eight hand, circle left
Rollaway, left allemande.....

Heads curlique, walk and dodge
Partner trade, square thru five hands
Move to a wave, recycle, curlique
Walk and dodge, California twirl
Curlique, coordinate, wheel and deal
Right and left thru, dive thru, pass thru
Star thru, square thru $\frac{3}{4}$
Left allemande.....

by Mick Sheehan, So. Cal. Callers Assn.

Side ladies chain, heads square thru
Do-sa-do ocean wave, recycle
Partner hinge, recycle, partner hinge
Recycle, pass thru, trade by
Pass thru, left allemande.....

Half square thru, split two
Around one to a line, pass thru
Partner hinge, scoot back,
Half tag and trade, walk and dodge
Bend the line, centers flutter wheel
Ends star thru, partner trade
Flutter wheel, left allemande.....

by Bill Harrison, Woodbridge, Virginia

Heads square thru four, curlique
Scoot back, boys fold
Ladies chain, courtesy turn 'em
Into lines, pass thru, tag the line
Lead boys only zoom, cloverleaf
Girls pass thru, left allemande.....

Heads lead right circle to a line
Center four curlique
Same four scoot back, walk and dodge
Ends star thru, swing thru
Girls trade, spin the top
Do a right and left allemande.....

Heads lead right circle to a line
Pass thru, tag the line
Lead boys only zoom, peel off
Pass thru, girls fold, curlique
Boys run, sides make an arch,
Substitute back over the heads
Bend the line, left allemande.....

Heads square thru four, curlique
Spin the top, curlique, boys run
Girls U-turn back,
Single file circulate double, cast $\frac{3}{4}$
Step thru, wheel and deal
Girls square thru three hands
Left allemande.....

Heads square thru four, star thru
Right and left thru
Ladies lead Dixie style to ocean wave
Left spin chain thru
Ends circulate double, left swing thru
Slip the clutch, left allemande.....

by Will Orlich, Bradenton, Florida

Bow to your partner, all-8 chain
Four ladies star across the land
That's your corner, left allemande.....
Heads lead right circle to a line
Turn thru, girls run

Swing thru double, turn thru
Girls pass thru, cloverleaf all 8 of you
Boys square thru $\frac{3}{4}$ around
Slide thru, girls run, circulate to
Left allemande.....

Heads lead right circle to a line
Pass thru, bend the line, boys run
Turn thru, boys left spin the top
Turn thru, girls clover, star thru
Wheel and deal, pass to the center
Square thru $\frac{3}{4}$, left allemande.....

Heads lead right circle to a line
Turn thru, ends bend and curlique
Centers in, cast off $\frac{3}{4}$
Those who can right and left thru
Rollaway, other two girls run right
Girls arch, boys duck thru, turn back
Dixie chain, on a double track
Ladies left and boys right
Left allemande.....

Heads square thru four hands
Swing thru, eight rollaway half sashay
Cast off $\frac{3}{4}$ around, boys run
Spin the top, eight rollaway half sashay
Cast off $\frac{3}{4}$ around, girls run, star thru
Pass to the center and substitute
Square thru $\frac{3}{4}$ to left allemande.....

from Bill Peters' Choreo Breakdown

Heads right and left thru
Lead right, circle to a line of four
Curlique, coordinate
Couples circulate, bend the line
Half square thru, trade by
Swing thru, spin the top, curlique
Coordinate, wheel and deal
Swing thru, boys run, tag the line
Lady go left, boys go right
Left allemande.....

Heads square thru, split two
Line up four, curlique, coordinate
Couples circulate, bend the line
Pass thru, tag the line in
Pass thru, wheel and deal
Double pass thru,
Lead two partner trade, curlique
Centers trade, centers run
Tag the line in, curlique
Coordinate, couples circulate
Wheel and deal, swing thru, girls run
Pass thru, tag the line in, pass thru
Wheel and deal, centers square thru $\frac{3}{4}$
Left allemande.....

Couple No. 1 face corner, box the gnat
 Square your sets, heads crosstrail thru
 Separate go round two
 Hook on the ends and line up four
 Curlique, coordinate, bend the line
 Pass thru, wheel and deal
 Centers swing thru, step thru
 Left allemande.....
 Four ladies chain, heads lead right
 Circle to a line, curlique
 Center four only box circulate
 Everybody coordinate
 Couples circulate, tag the line in
 Curlique, and center four only
 Box circulate, everybody coordinate
 Couples circulate, tag the line in
 Pass thru, wheel and deal,
 Centers slide thru, curlique
 Walk and dodge, left allemande.....
by Jack Lasry, Miami, Florida
 Heads lead right circle to a line
 Curlique, eight circulate
 Center four walk and dodge
 Other boys run right, swing thru
 Turn thru, left allemande.....
 Heads lead right circle to a line
 Pass thru, tag the line, cloverleaf
 Double pass thru, peel off
 Bend the line, crosstrail
 Left allemande.....
 Heads square thru four hands to a wave
 Eight circulate, swing thru, spin the top
 Curlique, eight circulate, boys run
 Square thru $\frac{3}{4}$, trade by, Pass thru
 Left allemande.....
 Heads lead right and circle to a line
 Right and left thru
 Dixie style to a wave, trade the wave
 Recycle, swing thru, spin the top
 Curlique, coordinate, bend the line
 Star thru, dive thru, square thru $\frac{3}{4}$
 Left allemande.....
 Heads lead right circle to a line
 Pass thru, half tag, trade and
 Split circulate, swing thru, spin the top
 Curlique, transfer the column,
 Swing thru, boys run, crosstrail
 Left allemande.....
by Al Rude, So. Cal. Callers Assn.
 Heads crosstrail thru around one
 To a line, right and left thru
 Flutter wheel, pass thru
 Half tag, trade and roll, swing thru

Boys run, pass thru, wheel and deal
 Zoom, square thru $\frac{3}{4}$
 Left allemande.....
 Heads square thru, swing thru
 Boys run, half tag, trade and roll
 Right and left thru, star thru
 Square thru $\frac{3}{4}$, left allemande.....
 Ladies chain $\frac{3}{4}$, sides right and left thru
 Heads square thru, do-sa-do ocean wave
 Girls trade, girls run,
 Half tag, trade and roll
 Go right and left grand.....
 Heads square thru, swing thru
 Boys run, half tag, trade and roll
 Square thru $\frac{3}{4}$, trade by, swing thru
 Boys run, half tag, trade and roll
 Dive thru, zoom, pass thru
 Left allemande.....
 Heads square thru
 Right and left thru, swing thru
 Boys run, half tag, trade and roll
 Do-sa-do ocean wave, girls trade
 Girls run, half tag, trade and roll
 Star thru, partner trade
 Slide thru, left allemande.....
 Sides pass thru around one to a line
 Pass thru, half tag, trade and roll
 Swing thru, girls trade, boys trade
 Centers trade, boys run, centers fold
 Left allemande.....
by Wayne Simpson, So. Cal. Callers
 Heads curlique, walk and dodge
 Circle four to a line, spin the top
 Spin chain thru, recycle, pass thru
 Trade by, left allemande.....
 Heads square thru, swing thru
 Spin chain thru, boys circulate
 Recycle, pass thru, trade by
 Left allemande.....
 Heads square thru, star thru, pass thru
 Tag the line, clover leaf
 Go right and left grand.....
by Don Varner, So. Cal. Callers Assn.
 Four ladies chain, couple No. 1 rollaway
 Heads pass thru, separate around one
 To a line, if you can right and left thru
 Same pair rollaway,
 If you can right and left thru
 Same pair rollaway
 If you can do a right and left thru
 Same pair rollaway
 Eight to the middle and back,

Pass thru, U-turn back
 If you can right and left thru
 Dive thru, pass thru, left allemande.....
 Heads curlique, box circulate
 Walk and dodge, slide thru
 If you can, pass thru, tag the line right
 Wheel and deal, slide thru
 If you can pass thru, bend the line
 Pass thru, wheel and deal
 Centers slide thru
 If you can, allemande.....
 Heads star thru, U-turn back
 Slide thru, cast off ¾
 Centers run, bend the line,
 Box the gnat, ends slide thru
 Left allemande.....
 Heads swing thru, boys trade
 Square thru, slide thru, ends trade
 Right and left thru, square thru 4 hands
 Trade by, left allemande.....
 Heads curlique, box circulate
 Walk and dodge, flutter wheel
 Star thru, couples circulate
 Tag the line, face in, pass thru
 Wheel and spread, star thru

Square thru ¾, trade by
 Left allemande.....
 Heads rollaway, square thru
 Flutter wheel, star thru,
 Couples circulate, tag the line in
 Bend the line, flutter wheel
 Star thru, cloverleaf
 Centers square thru ¾
 Left allemande.....
 Heads right and left thru, partner tag
 Flutter wheel, star thru, tag the line in
 Flutter wheel, star thru
 Square thru ¾, left allemande.....
 Heads star thru, rollaway, pass thru
 Swing thru, centers trade, cast off ¾
 Box circulate, boys run,
 Couples circulate, girls circulate
 Girls trade, couples trade
 Bend the line, crosstrail
 Left allemande.....

by Jack Lasry, Miami, Florida

TRANSFER THE COLUMN

Heads lead right circle to a line
 Curlique, transfer the column,

Continued on Page 80



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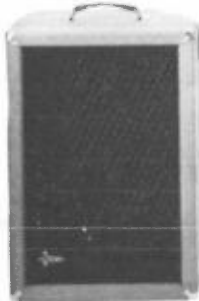
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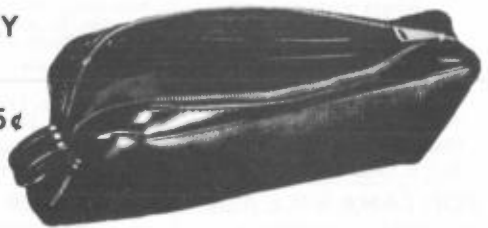
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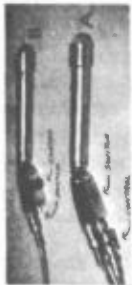
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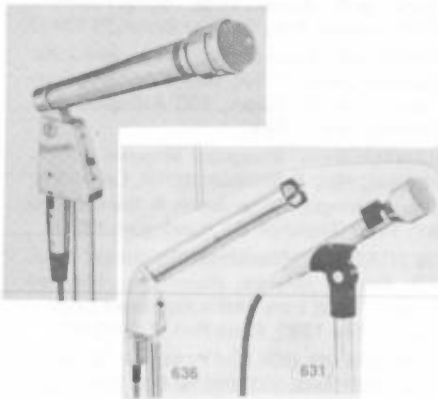
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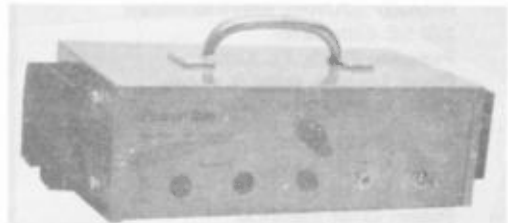
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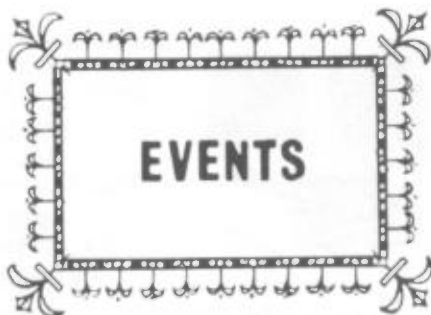
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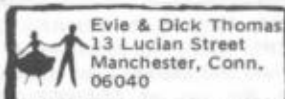
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MONTHLY RECORD PREVIEWS

EVENTS, Continued

NORTH CAROLINA— 16th Tar Heel Square-Up, Mar. 21-22, Benton Convention Center, Winston-Salem; Ken Bower, Vaughn Parrish, Jack & Darlene Chaffee, Write Ken Springs, 2600 Starnes Rd., Charlotte 28214.

FLORIDA— S/D Spectacular, Circus World Showcase, Haines City; Sam Mitchell, Roger Chapman, Mar. 23. Write Glenn J. Graves, PO Box 2006, Haines City, FL 33844.

KANSAS— 11th CKSDA Spring Jubilee, Manhattan City Auditorium, Mar. 29. Write Jerry & Lorraine Huff, Rocky Ford Trailer Ct., No. 63, Manhattan, KS 66502.

MISSISSIPPI— S/D Assoc. Dance, Mar. 29; Fred Drouant. Write M.B. Parker, 3407 Kites Dr., Jackson, MS 39208.



EXPERIMENTAL BASIC

PULSE POLL



We must apologize for an oversight and thank those who wrote us about our error. Partner trade is very definitely described as part of the trade "family" in the SIO/ASDS group of 75 basics, and should not have appeared in our PLUS-10 group (left hand column) each month. It has been deleted. The others aren't changing very much, and that is as it should be. (Last month's position is shown after each one, in parenthesis.) More shifting takes place in the right hand column, of course. Callerlab selections (walk and dodge, coordinate, and recycle) still maintain high positions in the estimation of our twenty key leader/pollsters, reflecting the current, up-to-the-minute dancing tastes of North Americans. Callerlab selections will be announced next month, because of an adjusted quarter (see Callerlab Confab, p. 27).

MAINSTREAM

1. Curlique (2)
2. Flutter wheel (3)
3. Scoot back (5)
4. Sweep a quarter (6)
5. Walk and Dodge (1)
6. Zoom (4)
7. Spin chain the gears (9)
8. Fan the top (8)
9. Cloverflo (10)
10. Partner tag (AR)

Also ran: Circle to two-faced line, Turn and left thru, Split/box/single file circulate.

EXPERIMENTAL

1. Ferris wheel (2)
2. Coordinate (1)
3. Transfer the column (4)
4. Recycle (5)
5. Lock It (3)
6. Half tag, trade, roll (8)
7. Motivate (6)
8. Cast a shadow (7)
9. Right on (N)
10. Flip back (9)

Also ran: Grand Parade, File to a line, Peel the toptivate.




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HAT**
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by Bob Wickers Hi-Hat 446

I'VE BEEN EVERYWHERE

by Ernie Kinney Hi-Hat 445

New Hoedowns:

MOLOKAI — MAUI

New Islanders Hi-Hat 627



Bob Wickers



OVERSEAS DANCERS REUNION

The Thirteenth Annual Reunion of Overseas Square and Round Dancers will be held in Las Vegas, Nevada, August 6-9, 1975. Headquarters will be the beautiful Stardust Hotel, and dancing will be at the Las Vegas Convention Center, air-conditioned, with room for 100 squares or more.

The Welcome Dance at the Center, August 6th, will be open to local dancers and the public.

Qualifications for membership in the Overseas Dancers Association and eligibility rules for attending the reunion are: dancers must have belonged to and danced with an overseas club, including Alaska, Hawaii or Puerto Rico.

*Steve & Fran Stephens
San Antonio, Texas*

LOUISIANA ACTIVITIES

The following officers were elected at the General Meeting of the Metropolitan New Orleans Area S&R/D Association, held at the International American Hotel in January: President, Bob Clinton; 1st Vice-president, Elbert Singer; 2nd Vice-president, Johnny Creel; Recording Secretary, Rose Marhay; Corresponding Secretary, Herb Ackerman; Treasurer, Roxie Mount.

The association will hold its annual festival on August 15-16, with Melton Luttrell and Jim Mayo, Wayne and Norma Wylie. The organization applied for and filed all necessary forms with the government to volunteer the callers and dancers of the association to help in any way possible to promote the Bicentennial Celebration and square dancing.

New officers for the New Orleans Callers Association are: Mike Koehl, president; Jim Moore, Vice-president; Don Wilcox, secretary; Bob Sams, treasurer. The association will sponsor a seminar for callers in the state of Louisiana this month, conducted by Jack Lasry. The annual Callers Dance will be held Oct. 18 at Bar None Ranch.

*Johnny Creel
Metairie, Louisiana*

IN MEMORIAM

Max Hindes, proprietor of Twin Lake Plastics, passed away in Muskegon, Michigan. His wife Ida announces that the badge and ribbon business will be carried on by their son and son-in-law.

FONTANA FROLICS

The square dance season will begin in Fontana Village, the Great Smoky Mountains' largest resort, with the opening session of the spring Swap Shop on April 26. Since this is the oldest established square dance festival of its kind held in the United States, Fontana Village Resort lays claim to being the world's square dance capitol. This year will mark the 44th time the semi-annual event has been held. With eighteen staff members and eight guest staff assisting, we are confident that reservations will result in some 800 dancers attending. The Village will re-sound with the activities of the dancers until the Festival concludes on May 4.

For the 22nd time, Rebel Roundup will be held May 4-11 with a staff from seven states to assure that the dancers will have a week chock full of activities. Last spring, more than 500 dancers showed up for the week-long event, and this year's attendance will almost equal that of Swap Shop.

Accent on Rounds with Squares, traditionally a "different" festival featuring round dancing, gets underway May 18-25. It is limited to 200 round dancers on a first-come, first-served basis. The staff of this festival consists of Al (Tex) Brownlee, John and Vic Lavery, and Carl and Pat Smith, assisted this spring by Jerry and Barbara Pierce.

Fun Fest, traditionally as large as Swap Shop with its own following of dancers, begins May 24, and the Village will play host to this group until June 1, when regular guests take over square dancing in the resort's Recreational Hall.

An unusual feature of Fontana Village's square dance festivals is the use of live music, for the resort has its own square dance band, the Fontana Ramblers, led by Vance Trull, famous

mountain fiddler who has been with the Ramblers organization for more than ten years. The only exception to this is Accent on Rounds, which uses recorded music.

The recreation director of the sprawling resort is Tex Brownlee, a well-known national caller on the square dance scene for more than 25 years. He is host caller for all the festivals, and with his wife, Jean, is a year-round resident of Fontana Village.

Square Dance CLOTHING



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SINGLE SQUARE DANCERS, U.S.A.

The host club, Spares and Pairs, of Minneapolis, Minnesota, invite single dancers to the fifth Annual Dance-A-Rama of Single Square Dancers, U.S.A. to be held August 29 to 31 in Minneapolis.

What is Single Square Dancers, U.S.A., Inc.? It is a national organization established to promote and stimulate interest in square dancing among unmarried people of all ages. A single square

dancer who is eighteen or older is invited to attend the annual festival.

Readers interested in more information should write to Marlene B. Hansen, 1217 Grand Ave., St. Paul, MN 55105.

FLASH! ANNOUNCEMENT!

Stan and Cathie Burdick will be hosting a tour for ten days to Hawaii, February 2 through 12, 1976, to include three islands: Kauai, Waikiki,

Continued on Page 72

NEW JERSEY

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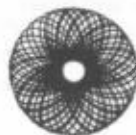
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DANDY IDEA



We believe it was Harold Sharp of Coldwater, Michigan, who handed us this novel promotional card at a clinic. We think the idea of promoting club visitation this way is a good one, but the caption could be reworded and the dog used to promote any club dance or special event.

The caption reads:

"Feeling sad . . .
 Are you lonely and blue?
 You can have a "doggone" good time
 If you go SQUARE DANCING tonight!
 Look over the ads and pick
 A new club to visit
 It'll perk you up!"



John Hendron



Ken Anderson



Jim Coppinger



Elmer Sheffield

Rt. 8
 College Hills



Greeneville, Tn.
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Ralph Silvius



Al Brundage



Bob Vinyard



Allen Tipton

- RB 181 BRING BACK YOUR LOVE
by Ralph Silvius
- RB 182 I CAN'T HELP IT IF I'M STILL
IN LOVE WITH YOU
by Al Brundage
- RB 179 BACK HOME AGAIN
by Bob Vinyard
- RB 178 LOVE TRAIN
by Elmer Sheffield
- RB 177 SWEET BABY JANE
by Jim Coppinger
- RB 175 LOVE'S GONNA LIVE HERE
by Allen Tipton

*RED BOOT has purchased JAY-BAR-KAY.
 Ken Anderson will remain on the label.*

RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

DOMINO – Roper 306

Choreography by Hap & A.J. Wolcott

Pretty music and a nice intermediate three-part two step.

DADDY'S LITTLE GIRL— Capitol 6225

Choreography by Mary & Frank Seidelmann

Pretty music with Al Martino vocal; flowing intermediate waltz routine.

ADIOS – RCA 447-0716

Choreography by Bob & Jane Norman

Very pretty music with Jim Reeves vocal; an interesting high-intermediate waltz routine.

LEAVING IT UP TO YOU— MGM 14735

Choreography by Germaine & Clarence Timm

Pop tune by the Osmonds; easy intermediate two step.

FORGETTIN BOUT YOU – MGM 14758

Choreography by Ann & Andy Handy

Jim Glaser vocal; intermediate two step using mostly basic steps.

WOLVERTON MOUNTAIN— Columbia 4-

33076; Choro by Ray & Joyce Bloom

Good music and an interesting easy intermediate two step.

SLEEPY TIME GAL – Grenn 14206

Choreography by Lloyd & Maizie Poole

Good music and a good easy level ROM-type two step. Repress of a classic.

RHUMBA GUITAR – Grenn 14206

Choreography by Paul & Laura Merola

Good music and a different four-part challenging rhumba.

ROOM FULL OF ROSES— MCA 40314
Choreography by Smitty & Marguerite Smith
Excellent music and a good intermediate two step.

LOVE STORY TANGO – Telemark 897

Choreography by Paul & Laura Merola

A fast-moving interestingly different high intermediate to challenging routine.

IN LOVE AGAIN— Grenn 14205

Choreography by Max & Nancy Nosker

Very pretty music and a good flowing easy intermediate waltz.

OUT THERE – Grenn 14205

Choreography by Jim & Ethel Sudborough

Good peppy music; an easy intermediate two step routine with a slow sand step.

MELANCHOLY BABY – Hi Hat 932

Choreography by Joe & Opal Cohen

Good music; intermediate two step routine, most of which is "one step."

RHUMBA BASICO – Hi Hat 932

Choreography by Norman & Gladys Cook

Good colorful music and a pleasant easy intermediate routine.

STARLIGHT SERENADE— London 11021

Choreography by Art & Ruth Youwer

Very pretty music and a nice unusual high-intermediate two step with a "lower and rise."

BROADWAY JOE – ABC 11403

Choreography by Bob & Betty Dean

A flowing easy intermediate two step; vocal by Johnny Carver about Joe Namath.

ARE YOU LONESOME TONIGHT— Roper

137; Choreography by Ron Rumble

Pretty music; high intermediate international waltz routine.

I WISH I HAD LOVED YOU BETTER--

MGM 14734; Elwood & Laura LeBlanc

Intermediate-plus two step with vocal by Eddie Arnold.

Continued on Page 73



CROSS ROADS



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DROPOUTS, Continued

rolled. The class is the most important thing right now and rightly so, to a point, but certainly not at the expense of the members who had stayed in there working hard to keep the club going.

I predict that out of the 3-1/2 squares in the class, eight couples will graduate. Three of these couples will be inactive participants or drop out within six months and from this class, a year from now, only three couples will remain.

As an ex-dancer I would recommend that these things be done: callers be callers. Be trained and do your "homework". Plan your night's calling and learn to recognize the "danger" signals. It takes much more than a pretty voice to be a caller.

Clubs, choose your leaders carefully, not just because they dance well or are a good friend. Develop rules and by-laws that you can live with, and stick to them as if the life of your club depended on it. It does.

Members, let your officers know what you want and need. Contribute suggestions. Don't sit back and complain or politic.

Officers, forget what you want, and always remain open and neutral. Plan, plan and plan. Put fun and fellowship in the year's plan as well as dancing.

The club is a unit and composite of all members. Make the words "for the good of the club" mean what they do or should.

In closing, with tears in my eyes, I ask this question. What do you do with a has-been couple of square dance nuts with the nearest club fifty miles away? Oh, I guess we can visit them occasionally and on special occasions and go to special dances once in awhile until we can no longer compete for lack of practice and lack of knowledge. To think that just a few short weeks ago we had been harboring ideas of serving in some capacity on the state or national level. Another great dream of ours was to organize the clubs in the northern district of our state as the southern half has done.

Records ●

MODERN ALBUMS FOR INSTRUCTION— "The Fundamentals of Square Dancing" (SIO Label) Level 1; Level 2; Level 3. Write for descriptive literature to Bob Ruff, 8459 Edmaru, Whittier, California 90605.

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ANSWERS TO LAST MONTH'S PUZZLE

C	L	U	B	Y	N	O	I	T	B	I	H	X	E	P	
C	O	N	T	R	A	S	N	O	S	S	E	L	L	E	P
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E	E	E	V	E	T	V	E	R	Y	P	R	U	R	S	O
S	D	F	R	E	E	R	D	M	O	M	O	E	D	U	O
V	I	N	E	G	N	O	P	H	U	S	U	H	F	B	G
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E	I	L	G	E	D	D	I	N	G	S	L	T	V	R	T
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N	R	D	O	O	O	D	L	B	A	D	G	E	S	O	
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M	O	L	F	A	S	I	O	N	R	E	D	O	M	P	

COVER TALK

Calvin Cox, occasional contributing artist for American Squaredance, splashes a bit of well-arranged color on our cover this month and hints pictorially that March is *grand* for a *Grand March* to your favorite dance doin's.

REJECTS, Continued

power to do the job; however, the club didn't have the money to buy a new one, so everyone chipped in a little, pledged a little, and I bought the old Newcomb to raise enough money. I still have that old machine, use it almost every day, and outside of changing needles and giving it a few drops of oil, it has been trouble free with plenty of power to handle the largest halls. Meanwhile, the 80-watt job has been in for repairs several times.

At Rob's urging, the record dances were dropped, amid much hard feeling, and callers from far away were brought in about once a month for dances. Refreshments were purchased so members could go to dance without the bother of bringing anything. Needless to say, the goodies just weren't as good as they used to be. Round dancing between tips was enjoyed only when another club had enough round dancers and their dance instructor brought the records.

The club had been staggering financially for several years because the caller, the hall, and refreshments cost more than the club took in. Dues were raised from \$10 to \$25 a year, and in spite of everything they were doing to bring in more money, the treasury had dropped from more than \$200 to a mere one dollar and seventy-two cents. The only dance that had showed a profit was a wildcat dance attended by some members still wishing to continue the old record dances at a dollar a couple, and using the club records for dancing, with donated refreshments.

That Friday, at the board meeting, Rob's request came up and was read by the secretary. One board member immediately commented: "Mr. President, it isn't that Blackburns don't get help; we stand by their square and show them what to do; we try to help but it's getting so there's no one who will dance with them. Rob has offered extra help to anyone who wants it but they haven't asked. It's just ruining the class and there's no other way. Some people can't learn to square dance!"

It was then that the meeting showed some feelings. One board member said: "Instead of just asking, why doesn't Rob spend some time working with them and helping them instead of dancing with his friends to records 'til midnight every night after the beginners' class?" Another member suggested: "He could call them in and ask them to come a half hour early. There are plenty of members who would be willing to come early too, to make a square and give them some extra help."

Of course, I had to make a speech about how fast Rob was teaching, how some clubs require two years of lessons before they go into regular club dancing, that they would be setting a precedent and other beginners would drop rather than take a chance on being told to leave; that there was no one who could not learn to dance, given the time and help needed; that some of the present board members had had their troubles when learning and no one had ever suggested that they drop out; and, of course, that Blackburns would be darn good members once they were dancing.

However, Rob's supporters were adamant and his request was carried by a big majority. The person who had told Blackburns about the class now had the dubious job of telling them not to come anymore. Let's face it, when Mrs. Blackburn told me they had been "kicked out" she was hitting the nail right on the head and here is where their unbelievable determination became apparent. We all expected Blackburns to disappear from square dancing forever. I'm sure 99 out of 100 people would never turn back again, but somehow a comment I had made got back to them. It was simply that I had said, "Rob may not want them, but by golly I do. There's no one who understands English who can't learn to square dance." The national convention at Salt Lake had really impressed me.

As we expected, another couple dropped out of Rob's class and two

Continued on Page 77

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- TB 105 HONEYMOON FEELING by Glenn Walters
- TB 110 WALK RIGHT BACK by Singin' Sam Mitchell
- TB 111 THE OLD MAN FROM THE MOUNTAIN IS COMING HOME by Bill Volner
- TB 112 SHE CALLED MY BABY by Singin' Sam Mitchell
- TB 113 YOU'LL HAVE SUNSHINE WHERE YOU GO called by Jim Deeter
- TB 114 RAMBLIN BILL by Bill Volner
- TB 115 DELTA DIRT by Bill Volner



Glenn Walters



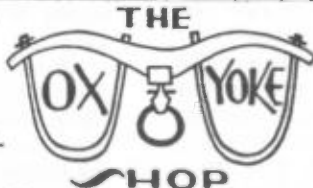
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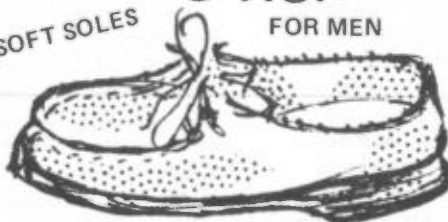
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ROLLIN' HARP, Key G/LOWDOWN HARP, Key G, Kalox 1170. A better than average hoedown, but not to be classed with some of the really great hoedowns that have come out on the Kalox label.

JACK'S SPECIAL— Square Tunes 161

Caller: Jack Lasry

This record has a fine hoedown on the flip side. The called side by Jack Lasry is the first workshop record in a series which is based upon the quarterly experimental figures selected by Callerlab. This record features the new basic "Coordinate" and we believe both the new record and the new figure will be an asset to callers and dancers in getting better acquainted with figures selected by Callerlab. The hoedown is in the key of G.

BOB CAT RAMBLE— Bob Cat 101

Caller: Bob Augustin

Great music and a fine fast-moving easy dance. All bobcats are fast-moving if you holler scat at 'em and get out of the way. FIGURE: Heads square thru four hands, corner do-sa-do, swing thru, spin the top, right and left thru, square thru three quarters, corner swing and promenade.

IT'S A GOOD DAY— Windsor 5056

Caller: Andy Rawlinson

It certainly is a good day for hunting up some of these grand old tunes that everyone loves, yet have not been done much on the square dance scene. This is a fine record, great tune, good dance and fine music. Andy puts in an alternate break which features the Grand Parade. FIGURE: Heads square thru four hands, corner do-sa-do, curlique, walk and dodge, partner trade, right and left thru, flutter wheel, slide thru, swing the corner and promenade.

GET ON MY LOVE TRAIN— Red Boot 178

Caller: Elmer Sheffield, Jr.

Good music with a fast-moving intermediate

figure. Elmer gives us an alternate figure which features "Coordinate," the same featured basic as on Jack's Special described above. FIGURE: Heads promenade half way, in the middle do-sa-do, star thru, pass thru, swing thru, boys trade, box the gnat, left allemande, do-sa-do your own, swing corner and promenade.

I'VE GOT MY BABY ON MY MIND—USA 502; Caller: Shelby Dawson

Good music with an excellently timed dance. FIGURE: Heads promenade half way, down the middle and square thru four hands, do-sa-do, join hands and circle left, pass thru, trade by, swing, left allemande, come back and promenade.

JACK IN THE BOX— Blue Star 2001

Caller: Nate Bliss (Key G)

(Jane's Pick of the Month.) Shades of Rodney Allen Rippy. Excellent record with fine timing, cute figure. There are a couple of tricky spots which callers will have to watch or they can blow the whole deal. FIGURE: Heads promenade half way, lead right and circle to a line, up and back, right and left thru, pass thru, tag the line, peel off, corner swing, left allemande, promenade.

WALK RIGHT BACK— Dance Ranch 628

Caller: Barry Medford (Key B Flat)

This is a great record, but last month the same title was picked on another label as one of the top five records of the month. Usually when the same title comes out on two records a month or so apart, the first one gets the breast of pheasant while the second gets the part that went over the fence last, even if it is just as good a record. FIGURE: Heads square thru four hands, corners right and left thru, do-sa-do, make a wave, ladies trade, ladies run, tag the line, face right, wheel and deal, circle half way, swing the corner, promenade.

DRIFTWOOD— Full Time Caller 32005

Caller: Cal Golden

Bouncy music; good moving figure, well-timed. FIGURE: Heads square thru four hands, curlique with the outside two, walk and dodge, partner trade, right and left thru, slide thru, do-sa-do ocean wave, recycle, swing corner, allemande new corner, promenade. Recycle is explained on call sheet.

DELTA DIRT— Kalox 1169

Caller: Bill Peters

Two recordings of Delta Dirt this month; this is the best one. FIGURE: Heads square thru four hands, do-sa-do the outside two, swing thru, boys run right, tag the line, face right, boys cross run, girls trade, wheel and

deal, corner swing, promenade.

MAC NAMARA'S BAND— FTC 32006

Caller: Joe Uebelacher

A good bouncy tune for St. Pat's Day, this was made many moons ago on MacGregor and since it has been unavailable for a number of years, it should go over very well. **FIGURE:** Heads promenade half way, lead right and circle to a line, up and back, right and left thru, square thru four hands, corner swing, left allemande, promenade.

NELLIE— LouMac 118

Caller: Mac Letson

Nice moving dance, music fair; the tune is "Seeing Nellie Home." **FIGURE:** Four ladies chain, heads pass thru, cloverleaf, sides pass thru, curlique, scoot back, boys run right, square thru three hands, corner swing, promenade.

MORNING AFTER— Bogan 1263

Caller: Wade Driver

FIGURE: Heads square thru, swing thru, boys run, couples circulate one time, wheel and deal, swing thru, boys trade, turn thru and trade by, swing corner and promenade.

HASTA LA VISTA— Windsor 5054

Caller: Dick Parrish

Good music, fair dance. **FIGURE:** Heads square thru four hands, corner do-sa-do, swing thru, boys run right, couples circulate one time, wheel and deal, pass thru, trade by, corner swing, left allemande new corner, promenade.

TE QUIERO— Bogan 1264

Caller: Lem Smith (Key B Flat)

FIGURE: Heads promenade half way, sides star thru, pass thru, do-sa-do, ocean wave, fan the top, pass thru, wheel and deal, centers square thru three-quarters, swing corner, left allemande and promenade.

WHY DON'T YOU LOVE ME— USA 503

Caller: Shelby Dawson

FIGURE: Heads square thru four hands, right and left thru, pass thru, trade by, swing thru, boys run right, couples circulate one time, couples trade, wheel and deal, swing corner and promenade.

DELTA DIRT— Thunderbird TB115

Caller: Bill Volner

FIGURE: Four ladies chain three-quarters, heads promenade three quarters, sides flutter wheel, pass thru, square thru three quarters, swing corner and promenade.

LOVE'S GONNA LIVE HERE— Red Boot 175

Caller: Allen Tipton

FIGURE: Heads promenade half way, sides half square thru, swing thru, boys trade, turn thru, left allemande, weave the ring, do-

sa-do and promenade.

IDA, SWEET AS APPLE CIDER— Windsor 5055; Caller: Marlin Hill

FIGURE: Heads square thru four hands, right and left thru, rollaway, single circle to a wave, ladies trade, ladies run right, tag the line, all face right, wheel and deal, swing corner and promenade.

SWEET BABY JANE— Red Boot 177

Caller: Jim Coppinger

FIGURE: Head couples square thru four hands, corner do-sa-do, ocean wave, recycle, face em there and then, curlique, walk and dodge, partner trade, square thru three quarters, corner swing, promenade.

RAMBLIN' BILL— Thunderbird TB114

Caller: Bill Volner

FIGURE: Heads up and back, flutter wheel, sweep a quarter, pass thru, right and left thru, star thru, flutter wheel, reverse the flutter, promenade.

ENCORE, Continued

say round dancing has "grown up" and could and will stand alone if square dancers and callers want it that way. Each activity has become so advanced that neither one depends wholly on the other. If, as frequently expressed by leaders and callers, round dancing in an integral part of the square dance movement, then they should practice what they profess. Time for teaching and dancing must be given ungrudgingly, and round dancing must be allowed to grow beyond the two-step and waltz just as square dancers welcome the challenge of more involved figures. "We feel that leaders in both groups should persist in their endeavors to give dancers the full measure of fun to be had in complementing both activities."

NEWS, Continued

and Maui. Square dancers will have the opportunity to attend the 12th Aloha S/D Convention in Honolulu. The tour is sponsored by Continental Squares—U.S.A. (Bob Page Travel), and is open to any square dancers and their friends. Write P.O. Box 788, Sandusky, Ohio 44870, for information.

places to dance



7th ANNUAL SEPTEMBER FEST S/D Festival; Sept. 20-27, 1975, in two air-conditioned halls at Kentucky Dam Village State Park, Gilbertsville, Ky. Bob Wickers, Allen Tipton, Muellers, F. Bedell. Write Box 190, Murray, Ky. 42071.

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August 15-17. Headquarters: Buccaneer Motor Lodge. Bob Bennett, Rod Blaylock, Marty & Byrdie Martin. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta, GA 31601.

Annual KELLEY'S ISLAND KAPER: boat cruise and dance on island in Lake Erie; Sun. June 15, 1975. Callers: Gene Webster & Stan Burdick. Write 216 Williams St., Huron, OH 44839.

R/D REVIEWS, Continued

I WONDER WHOSE BABY - MGM40321
Choreography by Bill & Marie Brown
Good easy intermediate two step with some different wrinkles; good music with Jerry Wallace vocal.

MOON RIVER - Telemark 4002
Choreography by Max & Nancy Nosker
Pretty music; high intermediate international waltz routine.

STAY AS SWEET AS YOU ARE - Dancealong P6085; Emmet & Monette Courtney
Good music and a flowing intermediate-plus two step.

TENNESSEE SATURDAY NIGHT - HI 5N-2273; Choreography by Beth & Bob Foust
Good swinging music and a good intermediate two step.

THERE GOES MY EVERYTHING - HI 5N-2273; Choreography by Beth & Bob Foust
Good Ace Cannon music; a flowing challenging waltz routine.

WALTZ ROULETTE - Telemark 1870
Choreography by Frank & Iris Gilbert
Pretty music, "It's All In The Game;" flip of "Still;" flowing challenging international waltz.

THAT'S MY BABY - Hi Hat 933
Choreography by Dorothy & Ian Hay
Good Dixieland music and a spirited easy intermediate two step.

HOW MANY HEARTS - Hi Hat 933
Choreography by Lou & Pat Barbee
Pretty music and a good easy intermediate waltz routine.

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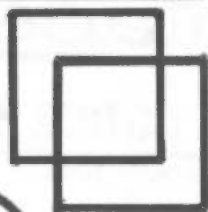
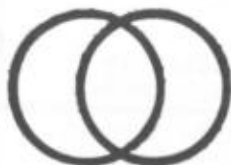
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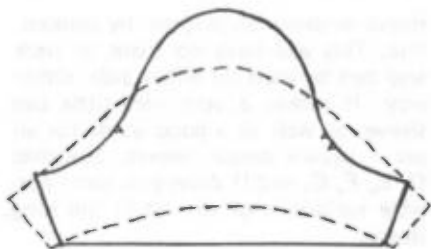


by Judy Ross Smith
from "The New England Caller"

Judy Ross Smith is the author of "Needle Notes," which contains all you ever wanted to know about sewing square dance clothes. "Needle Notes" is available from this magazine for \$5.00.

Every winter season, I have noticed more and more long sleeves on the ladies at our dances. I think they look very "elegant," and I have found they feel good, as long as they fit right. By fit right, I mean they should fit loosely, and not bind in the shoulder when the dancer moves. The easiest solution to this, of course, is to use the puff sleeve (which you can now find in any commercial pattern book), varying the cuff treatment to suit your own taste. You can use a tailored button cuff (A); a ruffle (B); a banded edge (C); or an elastic gathered edge (D).

If the puff sleeve is not for you, use



a set-in sleeve, widening it as you go down the arm so that it becomes quite full at the wrist. Do not use a commercial set-in sleeve for this as it would not be cut for action. Instead, make your own pattern by laying a standard sleeve pattern (in your size) down on a smooth surface, over which you place a piece of tracing or tissue paper. With a soft crayon, trace off a cap



A.



B.



C.

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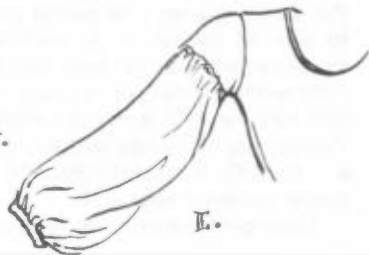
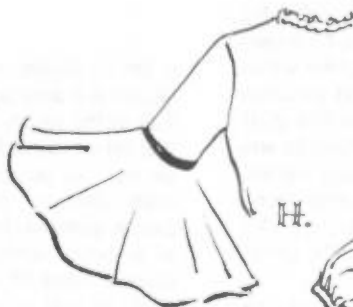
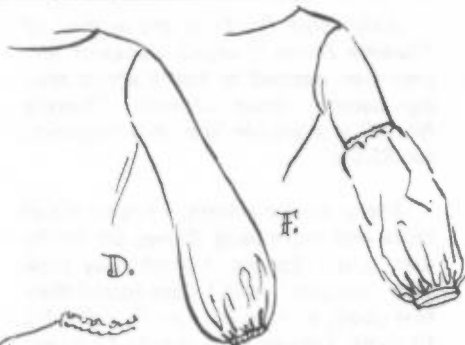
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sleeve as shown in diagram by broken line. This will have no front or back and can be used on either side, either way. It makes a very nice little cap sleeve, as well as a good guide for all set-in square dance sleeves. Sketches D, E, F, G, and H show you some possible variations of the set-in full long sleeve.



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REJECTS, Continued

more couples were found who wanted to learn. I just couldn't believe it. Here was a beginner class, enthusiastic and ready to go. I wanted to be a caller someday and they wanted to dance. One couple said their dream was to be able to go to San Antonio. We started in January, right from the beginning, and met every Tuesday 'til the end of March, and darn if we didn't get through the first 50 and move into the last 25. Then, as much as I hated it, we had to bid them all a fond farewell because my wife and I were ready for our last trip to Utah where we are now living.

It just wasn't right leaving one square of dancers, on the threshold of club level dancing, with no club to join and no one to help them over the hump. I tried to get a friend to carry them a little further but he wasn't able to. Of course, Mr. Blackburn, who enjoyed a little kidding, always referred to our group as the "Rejects". It was the painful truth, but had that ring, "We'd rather fight than switch", so after some joking about it, we all ordered "Reject" badges so everyone would have an honest name tag to wear.

It's been over nine months since we last saw our determined square of dancers, but informers tell us that the one couple did go to San Antonio and are now independent dancers while Blackburns are back in Rob's beginner class and enjoying every minute of it. They wear their "Reject" pins but have put a piece of tape over the "Reject". Everyone asks what's under the tape but they're not going to tell until they've come all the way and can prove to anyone that "Rejects" can dance with the best.



Sketches I and J show two possible uses of braid, and K shows lace or ruffle on a buttoned cuff. L shows a raglan sleeve which I have seen on several blouses in the pattern books, and M shows a nice use of elastic thread in Simplicity pattern 3011. (The Empire waistline of this pattern is not suitable for square dancing, however, unless someone were looking for a maternity square dance dress. Then it might work very well, provided the skirt could be made fuller, possibly tiered.)

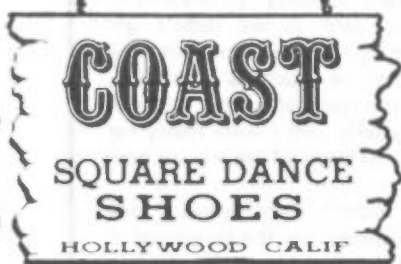
The long full sleeves can be made in any light-weight material but the sheers are exceptionally pretty, and soft chiffon drapes beautifully, as does light-weight jersey.



REJECT
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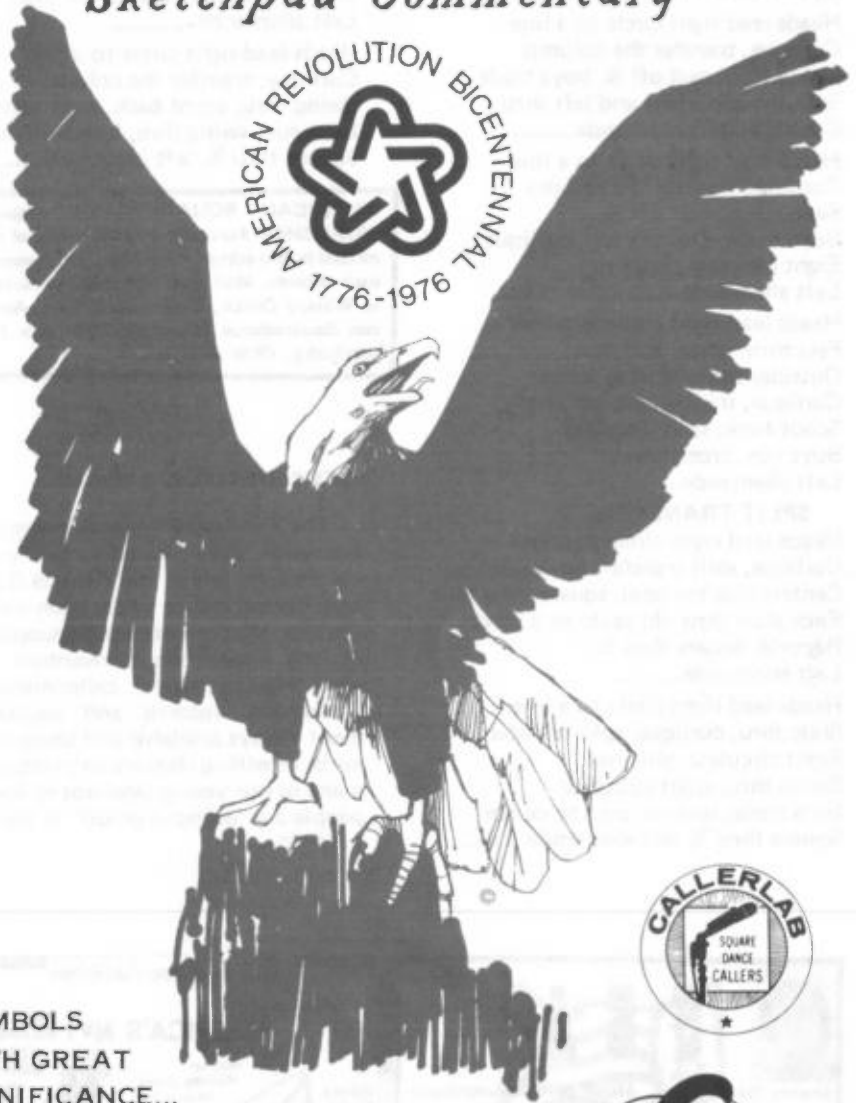


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WORKSHOP, Continued

Swing thru, cast off 3/4, boys trade
Boys run, wheel and deal
Square thru 3/4, left allemande.....

Heads lead right circle to a line
Curlique, transfer the column
Swing thru, cast off 3/4, boys trade
Spin the top, right and left thru
Crosstrail, left allemande.....

Heads lead right circle to a line
Curlique, transfer the column
Swing thru, cast off 3/4
Boys trade, spin the top, curlique
Eight circulate, boys run
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal
Outsides squeeze in to a line
Curlique, transfer the column
Scoot back, split circulate
Boys run, crosstrail
Left allemande.....

SPLIT TRANSFER

Heads lead right circle to a line
Curlique, split transfer, boys run
Centers box the gnat, square thru four
Ends slide thru, do-sa-do to a wave
Recycle, square thru 3/4
Left allemande.....

Heads lead right circle to a line
Slide thru, curlique, split transfer
Eight circulate, girls run
Swing thru, eight circulate
Girls trade, recycle, pass to center
Square thru 3/4, left allemande.....


Heads lead right circle to a line
Right and left thru, rollaway
Curlique, split transfer
Walk and dodge, California twirl
Left allemande.....

Heads lead right circle to a line
Curlique, transfer the column
Swing thru, scoot back, split transfer
Boys run, swing thru, box the gnat
Square thru 3/4, left allemande.....

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