

AMERICAN

MAY 1975

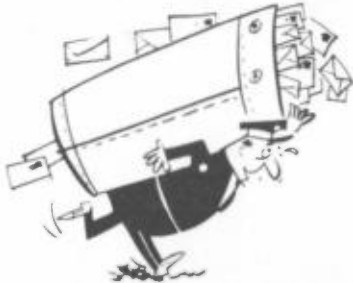


SQUARE DANCE

Callerlab Convention—
A MILESTONE event



CO-EDITORIAL



Subscription dances for American Squaredance are listed in each issue and readers will note that the list has doubled in length during the past year.

Callers and dancers who schedule and sponsor these dances in widespread areas across the continent do so because they believe it is to the benefit of the dancer to subscribe to a national magazine and be informed about the overall square dance picture. Several are calling for subscription dances themselves, donating their services.

One of these was asked why he wanted to run a subscription dance and make money for Stan Burdick. He repeated the reason given above. Just to get the record straight, we'd like to discuss the facts of subscription dances. Consider that a couple enjoys an evening of dancing and receives a year's subscription for about five dollars. Compare this with four dollars admission to a dance plus a six dollar subscription rate, and the answer is obvious. The subscription dance is a real bargain.

These dances are a promotional device to introduce American Squaredance to new readers. Like sample copies for graduates and discount certificates, the dances result in increased subscriptions. More dancers read about dancing across the nations, special events, particular problems and solutions, and they grasp a sense of the universality of dancing and the American heritage of which it is a part.

Of course, there is a business side of subscription dances and we won't deny it. First, increased circulation means more advertisers, and second, many dancers from subscription events renew year after year, becoming confirmed magazine readers.

New dancers *should* be introduced to the square dance media. What better way than during a fun-filled evening with a special caller or callers? Subscription dances are a service provided by this magazine, and the good word continues to spread. **SERVICE** is the key word. Pardon us if we set it proudly in "caps" — bold-face Gothic 132 picas high!

AMERICAN
**SQUARE
DANCE**

*"THE NATIONAL MAGAZINE
WITH THE SWINGING LINES"*

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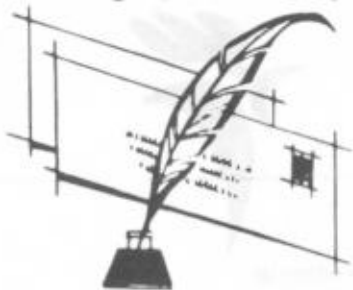
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Grand Zip



. . . Thank you for the great picture and peek into Paul Marcum's record case. He is a great caller.

*Betti Walsdorf
Gary, Indiana*

Where does the time go to? Thank you for the reminder. Always looking forward to each copy, so renew my subscription for two years please. (A bargain, of course.)

*Herb Partington
Stoney Creek, Ontario*

Finding our Y-Knot Club as the centerfold in your March issue was nothing short of sensational! We are very proud of our organization and its reputation for fun and sociability. This proves once again that when square dancers work together, the impossible dream soon becomes a reality. . . . The article remains on display at all our club functions. We are looking for a method of permanently preserving it as future incentive.

We are sincerely grateful and wish you many years ahead of continuing success. Your publication is solid enjoyment.

*Bud & Betty Wolf
Springfield, Pennsylvania*

We are round dance leaders in Maryland . . . We enjoy your magazine so much, but could someone possibly put in a bit more on round dancing? We, as new leaders, would especially like to see articles by well-known round dance leaders on styling and teaching. It

seems the older, more experienced leaders know all these things and think it unnecessary to discuss them. However, there must be someone willing to pass along helpful hints to newcomers in the field. I think there would be many who would benefit by such articles, just as Bill and I are always grateful for any suggestions we get. Would you consider this, if you haven't already?

*Rosella Bosley
Baltimore, Maryland*

ED. NOTE: Hear that, round dance leaders? We'll welcome more articles on rounds and the teaching of them. Round dancers, will you ask your leaders to contribute? This type of article is least often submitted for publication, at the present. Let's correct the situation.

On the back cover of the March 1975 issue of American Squaredance you used the name of our club "in jest." After all, it isn't every club that has derived its name from a sound in a song but fits very well with its caller.

We didn't merit this name by the amount of dancing but rather by a lack of memory. A lady in our first class couldn't remember the title of her favorite singing call, "Summer Sounds," so she always asked to "do the ding-a-ling" song. The rest of the group thought it a good name for a club, and naturally the bell was the shape of the badge agreed upon.

Seriously, though, it is amazing the number of people who saw this cartoon of yours and told us our badge made your book. But all in all to show you our hearts are in the right place—we are making you an honorary "Ding-A-Ling" and sending you a badge to prove it. . . . Having met you on three occasions, we know you possess a sense of humor and sincerely hope you take this letter in that vein.

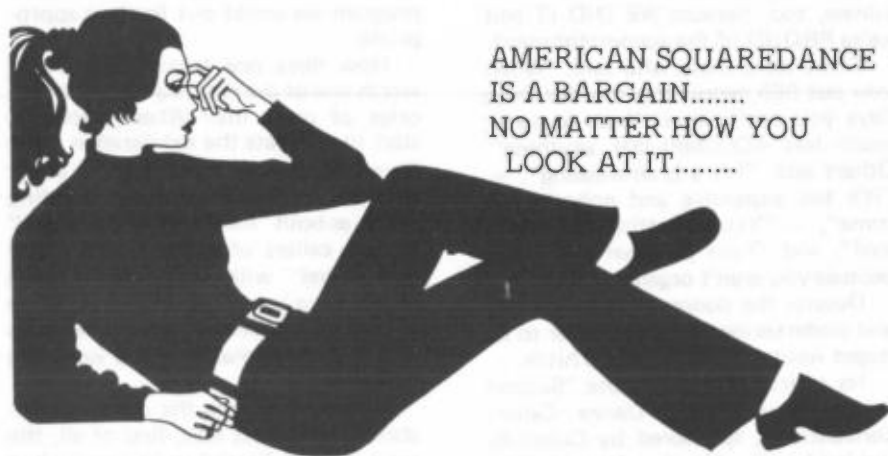
*Mr. & Mrs. Howard Wills
Delran Ding-A-Lings, New Jersey*

. . . The cartoon spread and my write-up look so nice! (Hey! I made the center-fold!)

Your magazine is interesting. The

Continued on Page 80

FIGURE IT OUT...



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Meanderings...

WITH STAN

You could have knocked me down with a feather.

It was a magnificent affair.

I say this with a touch of humility because I was there, along with four other helmsmen on the top deck, pointing the ship.

But I say it with a touch of boastfulness, too, because WE DID IT and we're PROUD of the accomplishment.

There were those who said, "When you put 565 people together for three days you can't expect them to agree, much less ACCOMPLISH anything". Others said, "It's a brainwashing", — "It's too expensive and nobody will come", — "You're getting too organized", and "Your program will FLOP because you aren't organized enough".

Despite the doompeddlers, the biggest undertaking of its kind ever to be staged went off with hardly a hitch.

Its official name was the "Second International Square Dance Callers Convention", sponsored by Callerlab, and held at the Marriott Hotel in Chicago March 24, 25, 26, 1975. Historians take note. Although there were somewhat less than 400 callers in attendance, the total calling experience was 5,240 years. All states and Canadian provinces were represented except three states and four provinces. Furthest callers from home were Bob Fyfe, Yellowknife, Northwest Territory, Canada and Vern Wood, Wasilla, Alaska.

Before I put one more tiny curlique into a colon to make it a semi-colon in this mini-manuscript, I must publicly thank the other "helmsmen", Dave Taylor (general chairman), Frank Lane, Marshall Flippo, and Angus McMorran. We wrestled a hundred mighty and minute obstacles together to create a program we could put forth as appropriate.

How does one begin to put into words one of the most significant memories of one's life? Where does one start to translate the exhilaration to be found in friendly "shop talk" in every corridor, in every spacious meeting room, as both "local" and "nationally" known callers of many diverse opinions "level" with other callers, hash over the big issues of the day, argue up a "storm", and resolve their differences in a firm handshake over a workable blueprint?

Some would say the most remarkable achievement was, first of all, the total lack of discord to be heard when about 400 "calling birds" are thrust into the same "cage". Maybe it was a small miracle. At any rate, some extremely valuable work got done. Committees had been forging the raw products long before convention time, and delegates helped to hammer out the finished pieces.

A good example of this forging process was the development of a new, updated list of "Mainstream" basics,





numbering 68 but including close to 125, considering the individual units of all "family" groupings. It was overdue. It was historic. It was the pride of Callerlab — 1975. Congratulations, Johnny LeClair.

The new "Mainstream" list does not replace the well-established "75" list. It is experimental for a one-year period, and presents a guide for a revised teaching order, including all of the current "plus-10" group (see p. 46).

Like the adoption of this "Mainstream" list, other official actions of Callerlab were of the "meat and potatoes" variety.

A resolution was passed calling for the provisional accreditation of those who teach callers. A definite caller-training curriculum was approved as a guideline for use in callers' schools (see p. 28). A code of ethics for callers was adopted (see p. 37). And behind the scenes, in a marathon series of meetings, the Callerlab organization itself was being revamped. Theory was transformed to structure.

Bob Osgood of California was named as the new Executive Secretary for 1975-76, and will become the first salaried Executive Secretary. Jim Mayo of Massachusetts was named chairman of the Board of Governors. The new Executive Committee is now regionalized. Board members will soon go on a rotating term plan, and replacements will be sought. The four-fold growth of the organization evident this year will be checked, and held below the thousand level, with a two-for-one invitation system.

There was a lavish "smorgasbord" of ideas and issues for each delegate to sink his teeth into. Subjects covered this kind of range, under multiple "Time for Action" theme banners:

Our Professional Organization; Callerlab, Past and Present; The Basics — Tools of Our Trade; Dance Standards; An Identification System; A Good (Rounds) Mix; International Exchange; The Record Tune Clearing House and Problems of Taping;

Continued on Page 57

Let's go Dancing

American Squaredance Subscription Dances

- 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, Tuesday, 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
- OZARK AREA, ARKANSAS; Thurs., July 24
Contact: Glenn & Tommie Turpin
- MINERVA, NY; August 13
Contact: Mary & Bill Jenkins
- 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
- MACON, GA; Fri, Jan. 9, 1976
Contact: Jim Tyler
- VIRGINIA BEACH, VIRGINIA; Jan. 16
Contact: Larry & Mary Lawson
- WESLACO, TEX. Sun. Jan. 18
Contact: Charles & Dot Lillagore
- APPLETON, WISCONSIN; Coming, Jan.
Contact: Bruce & Bonnie Busch
- ALTOONA, PA; Thurs. Mar. 17
Contact: Charles & Doris Blair
- CHARLESTON, W.V., Friday, April 9
Contact: Erwin Lawson
- EDWARDS, NEW YORK area; April 23
Contact: Dick & Barbara Brown
- SAN ANTONIO AREA, May 4
Contact: Dave Allen
- LAKE PLACID, N.Y., Friday, May 28
Contact: Phil & Mary McKinney

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May is for Mothers

by Doris Erickson
Oneida, Illinois

If there were to be a Mother's Day Square Dance Tribute, I know a good nominee. I am twenty years old, and have been square dancing for almost seven years. Of that time, I have been calling for the last three years. Before I was even out of high school I was signed up with Carl Sandburg College to teach a square dance class, and whatever progress I make as a caller I owe to my parents, Laura and Vincent Erickson, especially Laura.

Square dancing began in our family when a friend insisted my parents were going to square dance lessons. If they didn't show up, he said he was going to drive down and get them, which was a sixty mile round trip for him. So, they decided they had better give it a try. Those were the first square dance miles of thousands for the Ericksons.

Laura was soon scrubbing up the basement and mixing up cookies, and our first square dance workshop began. Since that first night, baking cookies, fixing lemonade, and buying supplies has been almost a continuous activity for Laura. We averaged one to four new dancers per series of workshops, so well over a hundred people have been introduced to square dancing in our basement or on the feedlot.

In the summertime, the cattle would be moved out to the pasture, and a process of scooping, washing, scrubbing and brooming would begin. This was a family project which ended with a few blisters well rewarded by the fun to follow. Christmas lighting and scenery would go up around the feedlot and soon the barnyard would be full of cars and laughter.

In June of '74, we attended Cal Golden's Callers College. It was to be a family vacation, but the weather didn't cooperate for farmers, so Vincent thought it best to stay home and catch up on the farm work. One of Cal Golden's topics was "Who Motivates the Motivator?" That was an easy question for me to answer — Laura.

Square dancing is something Laura really loves to do. Our club is mainly singles and normally the girls outnumber the boys. For seven years Laura has gone to dances and sat on the sidelines saying, "Take so-and-so out; she hasn't gotten to dance." Maybe she would only dance one tip the whole night, but she didn't want the others to miss out on the fun. She would have Vincent take turns dancing with those who did not get a chance to dance. Vincent would also drop his plans in order to go to my dances, carry in, set up, and help carry out my equipment.

If it hadn't been for Laura's motivation, I probably would never have started calling. Our house is almost a library of square dance literature. Laura keeps the sewing machine buzzing with new square dance clothes for the whole family, and I find mysterious packages of new records frequently appearing on my dresser.

When God passed out parents, my sister and I must have been at the top of the line!

IT REALLY HAPPENED

from "Square Dance Tips"
Shelby, North Carolina

OR DID IT?

An unsuspecting square dance caller accidentally dropped a cue card as he carried his paraphenalia into the recreation building. A small boy came along, picked it up, looked it over, and was puzzled over the foreign looking drawings, figures and symbols. Taking it over to the concession stand, the attendant glanced at it and promptly handed the lad two hot dogs and a coke, and sent him on his way. After eating his food, the confused lad was making his way home, when he stopped at the local movie house and showed his find to the manager and was about to ask him what it was when the manager took one look at it, promptly showed the boy to a seat, where he sat and watched the show

for a time. Already late for supper, the lad got up and rushed home. As he entered the house, he showed his card to his mother who was busy in the kitchen. A quick glance indicated to her it was an excuse from his athletic director for being late, thereby saving the lad from a thrashing.

The card was placed on a table near the father's papers. Every morning for six months the man used it for a commuter pass. Twice it got him into the ball park, once into a symphony concert. It got two parking tickets fixed; he got a raise from the cashier who thought it was a note from the boss. His daughter picked it up, carried it to classes, played it on the piano and won a scholarship to a noted conservatory of music.



It's A BOY! KENNETH HOWELL

Born March 27, 1975—7 lbs. 4½ ounces

To Sandy & Roger Howell of Iowa City, Iowa
Mom and Baby Doing Fine!

PAID ADV.

THE HOW & WHY OF NEW BASICS

by Paul Hartman
Wheaton, Maryland

The one single thing that probably represents the only significant controversy in modern square dancing concerns the new movements, sometimes also called new basics, that flow into square dancing at a rate of about one hundred and fifty per annum. This article is designed to discuss this phenomenon, to bring out various aspects, and to dissect it. It is not, however, intended to take one side or the other, and should not be so interpreted. So, just stretch out your tired, aching dancing feet, relax, and think along with us. Maybe, just maybe, you will hit upon the thought that will put aside this divisiveness in our favorite pastime and thus help bring into it millions of people who would enjoy it immensely. What is equally as important — we need the ingredient that will help us prevent most of these people from leaving square dancing within a relatively short period of time.

Nobody can really say when the influx of new movements began. Theoretically we could suggest that there must have been a time when *Allemande left* was new to square dancing. Essentially in this analysis, we are not concerned with the happenings preceding 1947 or 1948. That time is crucial because it ushered in a type of square dancing wherein the entire square, or as many persons in it as possible, moved at the same time, executing basic movements in a rather extemporaneous manner, a kind of square dancing which today we call modern western square dancing. The preceding

type is now known as old-time square dancing.

How would you like to be square dancing today without *square thru*, *spin the top*, *swing thru*, *curlique*, *star thru*, *wheel and deal*, *trade*, and *Dixie style to an ocean wave*? Almost every dancer who has been in the activity five years or less would say he could not imagine square dancing without these basics.

Yet most of these basics, and many more in constant use today, were not known or generally used about fifteen or twenty years ago. It would take very little space on this page to list all the basic movements in existence in 1957. Consider that at that time within twelve weeks a non-dancer was able to master square dancing and dance to any caller anywhere.

Why, then, did we have to complicate things to such a degree that a person must have a traffic engineer's degree to attend any everyday club dance which is supposed to be fun? What made it necessary today for people to attend a course of at least thirty-five weeks (an entire square dance season) to learn the rudiments? Why is it that even after graduating they cannot attend a normal dance with any degree of confidence?

What has caused this situation to develop, and should it be permitted to prevail? Moreover, should the square dance movement allow this trend to continue and to encourage even greater complexity? If not, can anything be done about it? How is it possible to

stop it? Finally, will putting on the brakes be beneficial or will we be throwing the baby out along with the bath water? These are questions that have been, and are, plaguing all responsible professional, as well as amateur, leaders in the movement.

Up until the western movement began, we danced essentially the way our forefathers did for many, many decades. The only new thing before that time was an occasional new tune to which callers set some of the existing, familiar, very simple basic patterns. One was the song *Bell Bottom Trousers*, used so successfully by the late Chuck Zintell of New Jersey right after World War II. This new thing caught on, not because there was anything new in it, rather because the song was very popular, particularly with returning servicemen, and so it was a natural rouser at dances.

Shortly thereafter, at the popular International Folk Dance Festival in Chicago, many visiting callers were exposed to a brand new thing, a contraction called the *Allemande Thar*. When visiting local callers introduced it at home, it met with a great deal of opposition from folks who had been square dancing for many years, doing fine without any such devilish concoction.

The late Dr. Lloyd Shaw provided a number of innovations (new basics, if you will) which resulted in many cat-calls by conservative groups all over the country. The same applies to the late Ed Durlacher, who was not so much an originator of new basics as a popularizer of them, through his many records, appearances in eastern schools, and immensely popular dances in New York City. But it took the genius of the versatile and inventive Joe Lewis to come up with that magic something to set fire to the new basic of all basics — the modern square dance movement. He did it by writing a singing call to *Alabama Jubilee*, a tune that was hitting all popularity peaks around 1948. The figure he used required that

each of the eight dancers in the square perform simultaneously through the entire dance — a rather novel innovation at that time. Thus the diminutive Joe Lewis of Dallas, joined the ranks of the immortal greats, Ed Gilmore, Jim York, Les Gotcher, and numerous others, all undisputed leaders of their time. When there were some occasional new things to introduce — maybe one or two a year at most — they did not hesitate to do so. Other callers followed eagerly, as soon as they heard of it in those days of very limited communications among the leaders. One peculiar contortion comes to mind in this connection: an indescribably awkward, arm-twisting, back-jerking thing called *Dosi Mountain Style*, and Joe Lewis used it even in the singing call to the song *Down Yonder* on his own label.

In the early days of innovation in western square dancing, the term new basic (or just plain basic) was not known as such. New basics as such often just happened. They were the unintentional product of the imagination of a caller who was creating a patter call figure or who was writing a singing call and needed some words to fit the rhyme in the patter or to fill a few measures of a particular piece of music. The most vivid example of this is the creation of the *ocean wave*. In about 1949, when Bob Hall of Glendale, California, wrote a very fine patter call entitled *Riptide*, the square dance term *ocean wave* had not been created. He had no inkling he was creating a new basic, but he did use the expression, "Like an ocean wave you hang on tight" as fill-in patter to describe a line of dancers who finished doing the *do-sa-do* all the way around and ended in a line facing alternatively. Such positioning in square dancing was so radical at that time that five lines of fine print were required to explain how to get into it.

Riptide became the tried and true hot-rodgers' figure and was used in its entirety for a number of years until

Continued on Page 21

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PLEASE TALK TO CALLERS

by Jim Mayo
Magnolia, Massachusetts



HERE'S A "CLASSIC"
FEATURE BY THE
NEWLY-ELECTED
CHAIRMAN OF THE
BOARD OF GOVER-
NORS OF CALLERLAB

Over the past several years we have heard with increasing frequency a general plea from dancer groups to "control" workshoping and cut down the flood of new material. The magazines and caller associations have expended considerable effort toward a response to these pleas but still we hear of many cases of callers' workshoping all evening at dances. Individual dancers come to me as their club caller and complain about what other callers have done. My response is always the same. "Did you tell the caller you were unhappy?" and always the answer is no.

I would like to suggest to dancers that the quickest and surest way to influence what callers do is to talk to them and use judgment in handing out applause. One of the most discouraging moments in my twenty-five years as a caller was at a festival where another caller had just completed two full minutes of calling during which only one set of the sixty-two sets on the floor was dancing. Finally he called "allemande left, grand right and left, promenade" and he was done. The roar of the applause was deafening and far exceeded that given to the several other callers that day who had allowed these same dancers to dance successfully.

At the after-party I asked the members of the club I call for why they had been so generous with their applause

and they assured me that it was only that they were so happy he was done. Perhaps that's true, but that caller and most of the eight or ten others who watched this performance will believe, forever, that the way to get applause is to stop most of the floor and keep them stopped. And, furthermore, it's true. The biggest crowds and the loudest cheers go to the caller who stops the floor and does the most workshoping. If dancers are not happy with what a particular caller is calling, why do they keep going back for more?

The answer is obvious to me. They like what he (or she) is doing. They not only like it but they tell the caller so every time the floor breaks down with louder applause than when everyone makes it through smoothly. Dancers not only applaud wildly when the floor breaks down, they also ask for more and more challenge. In the last ten years I think that, of the dancers (away from my own regular groups) who have spoken with me about the dancing, 90% have indicated a desire for more challenge or more workshop. Seldom does anyone suggest that they would just like to dance without being constantly challenged to learn new terms. Only a few comment on their enjoyment of the fact that I personally do not workshop new calls at dances and even those few have only been in the past couple of years. I believe,

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t question, that almost all call-
what they think dancers want. If
s a problem, it's only in how
allers understand what dancers
Perhaps it would help if more
s talked to more callers. Usually
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m the front row of sets. They
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eople ask for and that is prob-
ore challenge.

ie great silent majority from the
ind middle of the hall would
to the stage and say to the cal-
ve hope you're not going to
op us to death tonight," "The
at was here last week didn't let
ice very much. We hope you
like that," "We really enjoyed
rst tip. It was so smooth and
use any calls we didn't know;"
hear you have a reputation for
dancers through the dance. We
do appreciate that attitude;" or
mber of similar comments, think
that might do to the dance. Com-
such as these might go a long
ward offsetting the opposite
e that is so often sent by the

applause.
I would urge that the strong and
confident dancers go even one step fur-
ther. Complain to the caller who ig-
nores the identification of dances and
spends the evening teaching. Callerlab
has given you the ammunition. Use it.
Callerlab recommends that callers limit
their teaching at events which are
called dances to the one or two terms
that are selected each quarter. When
callers do more than this they should
be asked why. If enough people ask,
they'll get the message because they
are really up there to please you. If
you want to dance, not workshop, at
a dance, let the caller know. And then
don't applaud when extra workshop-
ping is done.

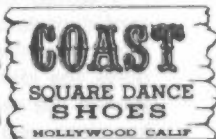
Dancers should talk to callers. They
are people and are paid to provide
good dancing. Most do what they think
you want. If you don't talk to them,
then they do what is wanted by those
who do talk to them. Make your wish-
es known and say thanks to the callers
who do what you like. If you do, and
persuade others who agree with you to
do likewise, you'll soon find dancing is
more to your liking. If you find it un-
comfortable to go alone to talk with
the caller then take your friends with
you. You'll find it's easier when you
have support for your comments, and
when you go with a group it makes
more of an impression.

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INTRODUCING ROUND DANCING

by Chuck Lisle
Blue Mountain Council, Washington



*From a Speech given at the
Washington State Seminar, 1974*

One of the things we would like to emphasize is the lack of round dance advertising. We have received flyers from all over the country advertising a big square dance, name caller, workshop Saturday morning, Friday afternoon, and dance Saturday night, with no mention of round dancing. I am sure rounds were on the programs, Saturday night, so why not give it equal billing on the flyers? Round dancing has always carried its own weight, so why not have a round dance clinic? You'll get round dancers as well as square dancers. Everyone should keep this in mind: If your club is planning a big dance, be sure the flyer reads square and round dancing.

Introducing round dancing into the square dance club is very important. Here in the Northwest we don't have as big a problem as some places, for the simple reason that most of the callers are very capable round dance teachers. In their basic square dance classes they teach mixers at various rhythms and some of the basic round dance movements. This is the way it should be. The caller gets a group of new dancers together, he is in contact with this group first and if he does a good job, keeps it a fun class, these people have had a good time and they learn square

dancing. Now if the caller hasn't taught some basic rounds or some mixers, the round dance teacher has to start this group in another learning period. This isn't going to make any difference to some, but others are going to say: "I think I'll wait until next year, 'til I get the square dancing down a little better." If the square dance caller already has them doing easy mixers they don't feel round dancing is a completely new field. They already are doing some things and most of them then want to continue.

Most of the callers are like the rest of us. There is a time element to consider and it takes time to prepare for each lesson. If the caller doesn't feel he has the time for both, have a round dance teacher come and get the class started on some mixers and simple basics. The class would probably have to run a little longer but I am sure there would be fewer drop-outs in both square and round dancing.

The biggest percentage of round dancers come from square dance clubs and basic classes and the caller is in touch with the new dancers first. If he has given those new dancers a good time just about everything he says will be okay with them. If he tells them that round dancing is just as much a

part of this wonderful hobby as square dancing, and that they should do both, they will no doubt give it a chance.

Programming rounds at the square dance is very important. One should keep them on easy level and play ones the basics class has learned. Perhaps some of the eager beavers will gripe about this but they can dance more advanced rounds at the round dance clubs, and they will. If you discourage the new dancers by not having anything they can dance, you may lose them.

Now a little bit about round dancing. Round dancing is stepping in time to the music. Everyone has rhythm but sometimes it takes a little longer to find it. In teaching rounds after the basics are learned, we try to help people blend smoothly from one step to another. We think smoothness is essential to good dancing. A movement of dancing includes the entire body, not just the movement of the feet. The shoulders are important; they ex-

press a direction to let your partner know what you are going to do next. When men learn to lead and ladies to follow the lead, dancing is much smoother. When a lead is not strong, each can be taking off in different directions, making it very hard to keep a smooth pattern. When we learn to move gracefully, together, the dance is a joy to watch. Arm positions are also very important. Keep arms light, don't let your weight fall on your partner, let arms move in a natural way. When waiting for the music to start, the man should have their weight on their right foot and the lady on her left. Leaving the foot you are going to start with free to move. If you are standing with the weight on both feet, by the time you decide which foot to use, you are behind the music. Here again we have to be alert and think a little ahead.

Notice that round dancers make beautifully smooth square dancers and work the basics of both into your learning groups.

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A GRAND SQUARE dancer OR TWO...



We're reminded of the lines of an old singing call:

"Now you lead right down in the valley,
And you circle to the left and to the right . . ."

Charles and Dot Lillagore were motivated to "lead right down in the valley" — that's the Rio Grande valley in the southernmost tip of Texas — way back about eight years ago, and they got the whole "valley" circling to the left and right.

More friendly and unselfish promoters of our square dance activity would be hard to find anywhere. They hail from New Jersey, but the balmy breezes of the fertile valley appealed to them and they retired to plant "seeds" for square dancing where the activity had been more or less nebulous, around Weslaco.

They organized a club — Mid-Valley Squares — and continue to perform as perpetual presidents. The club is the largest of a good number of clubs in that area today, averaging over twenty squares at dances in the busy "northern invasion" months, fall to spring.

The Lillagores dance most every night and twice on Sundays. They have worked constantly to upgrade the dancing in every way, through tape groups, workshops and classes. Although Charlie is not a caller, he is a strong advocate of thorough teaching of the basics, and actually works with classes and workshop groups, keeping a busy schedule that would soon tire a truckload of callers/leaders half his age.

In the summer months the Lillagores take to the road in their mini-camper and travel the northern square dance circuit, visiting Kirkwood, Septemberfest at Kentucky Lakes, and other locations, picking up new ideas to bring back to the valley from many square dancing communities.

An added square dance boost in the area has come from Jerry Haag's appointment as resident caller at El Valle del Sol park, and Ray Smith's similar appointment at Fun 'n Sun Park, but the Lillagores really got the ball rolling and the circles circling way down there in the valley. A tip of the Stetson to two terrific instigators in the tip of Texas!

FEEDBACK

In response to Mr. Litzenberger's letter, we would like to describe Corsair Continental Corporation's function in the square dance record market. Corsair has been in the business as a factor for several labels and as a distributor for nearly all labels since 1958. Our sales are all wholesale, to dealers, or to distributors who do not have a retail sales outlet.

Selling to distributors who also had retail outlets and could underprice competing retailers was creating a dwindling dealer network. A dealer who would set up a shop, buy an inventory, advertise, maintain hours convenient to the caller, and then see the caller buy his records from a source which had a better price, not because of efficiency, but because of an arbitrary "distributor" designation, had very little incentive to stay in the record business. Good dealers are the backbone of the square dance record industry and the more there are, the better everyone will be served. Of the distributors affected by being reclassified into the more realistic "dealer" category, all but one had been advertising themselves in one or more national publications' "Local Dealers" ad. Corsair does distribute nearly all square and round dance labels but we do not control any label. We do not

have financial interest in any label and we are not involved in the production of any record label. The owners and producers of square and round dance records are largely a very independent group and they will maintain us as a distributor for their products only as long as we do a good job of getting their records out to dealers. We invite inquiries from any one interested in becoming a dealer and can assure them that that will be able to purchase records on the same basis and terms as any other legitimate retail dealer in the United States.

Larry W. Berger
Corsair Continental Corporation

In the March issue of American Squaredance you had a notice that asked the question: "Why not hold a square dance benefit dance for Multiple Sclerosis?" This is to inform you that we here in St. Louis had one on July 12, 13 and 14, 1973.

In April of 1973 at our Federation's Silver Anniversary Festival, of which we were chairmen, my father was approached by a man who said he had given my father's name to the Chase-Park Plaza in order to obtain information on holding a benefit square dance there.

The Chase-Park Plaza had a charity

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in mind: three neighborhood churches and their youth groups. However, the youth groups realized that this would be too much work, so they dropped out. After this, the hotel said that our local square dance federation could have the profits. That was fine as long as we could pick the charity to which the profits would go. Multiple Sclerosis was chosen.

Mr. Alvey, director of the local MS chapter, was then contacted in order to let them know of the plans. They were happy and gave a good deal of help. An auction planned by the Chase for Thursday was turned over to the Chapter and within ten weeks they accumulated enough items for a \$6,000 profit. Then square dancing took over. On Friday, twelve local callers donated their time to call one tip each. On Saturday, Max Forsyth called a workshop and square dance ball.

The highlight of the ball was the presentation of a \$1000 check to MS by the McDonnell-Douglas Corporation, through the efforts of Charles and Margaret Bills who work there. The square dance made almost \$1000 and in all over \$8000 was turned over to the St Louis Chapter of MS.

This could not have been done without the help of square dancers, the MS chapter, and the Chase-Park Plaza, which gave complimentary rooms to committee members and Max Forsyth, complimentary meals to Friday night callers and round dance leaders, and donated the Khorrassan Room where

the dance was held, which rents for \$1000 a night.

St. Louis has held a benefit dance for MS and would not hesitate to do so again if asked.

*Elmer, Eileen & Art Kruse
Kirkwood, Missouri*

HOW AND WHY, Continued

some enterprising caller, somewhere, realized that such a line of four people facing alternately could also be used as an individual item in other figures. The *Ocean Wave* then became a basic which has not only endured for years, but without which we would not have the current multitude of other basics requiring the wave's positioning.

When Bob Hall wrote *Riptide*, the majority of people who were square dancing had never heard of him or his invention. His figure was extremely complicated and only the hot-rod crowd of the day was able to get through it flawlessly (on the third or fourth try). But it was the "in" thing of the day. The group that had sparked the new western movement accepted it, and therefore those who did not take to it were either "not with it" or considered poor dancers. The conservatives of the day shouted, "You're ruining square dancing," but the "in" crowd just waved them aside and said they didn't understand where the future of square dancing lay.

In next month's article, Paul Hartman talks about the advent of *Square Thru* on the square dance scene, and its effect on dancing.


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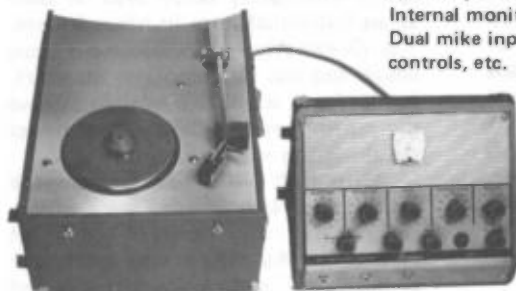
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The Bows 'n Beaux Club of Kansas City, Missouri, danced in a prime-time afternoon spot for the Leukemia Radiothon in that city in February. The twenty-four hour radiothon collected locally over \$20,00 and nationally over \$336,000. Featured were senators, professional athletes, radio, TV and night club entertainers and musicians.

Shown in the photo above are caller Bo-Bo Pike, Miller and Norma Brooks, Jackie and Lowell Hay, Velta and Dick Kunz and Jim and Mabel Zumwalt.

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.

How can you be a happy and successful caller or square dancer?

Someone said that success is the attainment of a desired goal. Another said success is the attainment of wealth, favor, or eminence. It seems to me that success is being happy and pleased with what you have and what you are doing.

Step off life's escalator of hustle and bustle at a goal that you can attain. Step off at a place in life that you can reach. Don't reach for that thing that cannot be attained. Be happy and content with what you have and what you are.

Sure, everyone who calls would like to be another Marshall Flippo or Manning Smith. However, we are not all endowed with talent enough to be the very best. It is certainly adequate to be "the best" that you as an individual can be. Some of us can only be instructors, some club callers, some area callers, and some traveling callers, but only a few can be the real top-notch professional caller. Just don't try to be bigger than you really are. Get off the escalator at your level and enjoy what you have.

There was a fine caller, who had six clubs to call for. He traveled over much of his home state and surrounding state calling. He taught lessons for all six clubs and called their dances. In fact he called or taught every night of the week, except Sunday. He also held down a full time job. Was he successful? Many would think so. However, he was not satisfied. He even made records on two different labels. Was he happy? No, he was not. He wanted to be a nationally-known traveling caller. He wanted to have bookings for two or three years in advance, like the big

time callers. He set his goal too high to reach. Well, what did all this gain him? First, it almost caused his wife to have a nervous breakdown. She was completely worn out traveling, trying to keep up with the washing and ironing, dancing with students, listening to the problems of dancers and all the other thousand and more things that a caller's wife must do. Second, he almost became a stranger to his children, because he never had any time for them. Third, his regular job suffered because he was often tired and sleepy from late hours. Fourth, after expenses, he really didn't have a great financial gain. In fact he could clear more money with a good paper route.

Now this is the point. The caller's health suffered, his wife and children suffered, his regular job suffered, he wore out his car; still he wasn't really happy, because he had failed to reach the top. However, he already had more than many callers ever get. Why do we drive ourselves so hard? Why was he not satisfied? It seems that we have too many caller couples getting divorced. Wonderful couples, whom we all love, suddenly break up their home. It must be that too much ambition and drive to get to the top as a caller, cause a caller to neglect his wife and family in many ways. Is it really worth the sacrifice?

This same caller has since dropped all of his clubs, except two. He takes no more than one out-of-town engagement per month. He is still quite busy, but he teaches only two classes each year, and now he has time to spend with his family. He is doing better work on his regular job. His calling has actually improved. Most of all, he is a

Continued on Page 80

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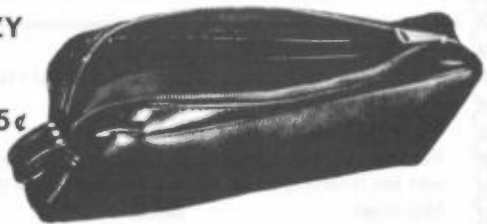


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Heads lead right, circle to a line, curlique, transfer the column
Swing thru, cast off $\frac{3}{4}$, boys trade, boys run, wheel and deal
Square thru $\frac{3}{4}$, left allemande.....

Heads lead right, circle to a line, curlique, transfer the column
Swing thru, cast off $\frac{3}{4}$, 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 $\frac{3}{4}$, 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, cross trail, left allemande.....

A FEW MORE CONVENTION HIGHLIGHTS

So many important developments came out of the recent convention it is difficult to record everything properly and not miss any items. Much of this issue is devoted to Callerlab (Notice our cover, several pages of Meanderings, this "Confab" section, "Calling Tips" on P. 37, and even the ad on page 46, if we may be permitted to be "commercial" to a point).

As the convention closed, Arnie Kronenberger made a plea for all members to plan special CALLERLAB DANCES in the coming year, with proceeds helping to carry out the important work of the organization. Guidelines are available from this magazine or from Bob Osgood's office in California to spell out these dance planning procedures.

The convention will again be held at the Marriott in Chicago, April 12 - 14, 1976.

Here is a document, now officially adopted, to guide ALL trainers of callers:

LEADERSHIP

This subject is to cover the basic responsibility that a caller has to the square dance activity and should provide guidance in such things as personal and professional ethics, philosophy, human relations, public relations, and basic leadership techniques.

THE MECHANICS & TECHNIQUES OF CALLING

The curriculum should include training and instruction in the areas of Timing, Rhythm, Phrasing, Voice and Vocal Technique, Techniques of Command, the Duties of a Master of Ceremonies, and Showmanship (appearance, proper dress, stage presence, personal delivery and style).

TEACHING

A caller school should provide the opportunity for each student to improve and upgrade his knowledge of square dance choreography and the mechanics of dance movements — every caller should thoroughly understand at least the 75 basics before he can say he is a caller. He should be provided with training and guidance in teaching methods (verbal, show and tell, etc.) and in learning how to organize and conduct his own beginner class so that he may build his own program — rather than wait for bookings or try to reshuffle present groups.

PROGRAMMING

The curriculum should include a detailed study of basic programming techniques to include programming for one call, one evening, one week-end — or an entire season.

CHOREOGRAPHY

This is defined as the techniques of constructing dance patterns and deals with such things as body mechanics, flow of movements, standard or uniform execution, position dancing, hand sequences, simplicity or complexity of material, patter techniques as opposed to singing call techniques. In this category, the curriculum should provide training and guidance in sight calling, memory calling, (including the use of zeros, equivalents, set ups, get outs, etc.) A caller's school should NOT teach a caller to read.

BUSINESS ASPECTS

The curriculum should include a discussion of fees, taxes and accounting, contracts, insurance, and the importance of good business ethics. There should also be a comparison of the business aspects of conducting a caller-operated program as opposed to a dancer-operated program.

ROUND DANCING

Every caller should have a knowledge of the basic round dance movements and terminology and the curriculum should cover this subject. There should be some guidance in teaching simple rounds and mixers. A knowledge of contras and their use should also be included.

EQUIPMENT

This subject deals with a caller's ability to use and operate public address equipment with maximum effectiveness and deals with such things as equipment, acoustics, etc.

THE CALLER'S PARTNER

The curriculum should include some discussion of the role of the caller's partner — the partner's opportunities and responsibilities should be discussed.

RESOURCES

Each student should be provided with information about sources of additional training and training material such as books, magazines, archives, standards, publications, etc.

HISTORY, HERITAGE & TRADITION

Each student should be provided with key information so that he may interpret the history and heritage of the movement. He should understand the over-all history and background of modern square dancing, i.e., what makes it tick and how we came to where we are today.

ONE NIGHT STAND

The curriculum should include training and guidance in the techniques of conducting a successful one-night stand type of square dance evening.

Continued on Page 77

Serve and Follow

by Julie Hyslop
Nampa, Idaho



Leadership is a learned technique, not a God given gift. Leaders are made, not born. When elected to an office in your club, keep the above in mind. If elected to serve as president, remember that the words "to serve", are more important than the word "president".

Quite often officers in square dance clubs have never held an office in another organization, have never worked in group projects, have never conducted a meeting, and have not yet learned the responsibility of leadership. But one can learn to be an effective leader.

Leaders must first follow. Follow the wishes of the majority of the board or club. Follow the practice of good manners. Follow the example of someone considered to be a good leader.

Let us now consider the two words "to serve" and "to follow".

Officers must *serve* club members, each and every one. If one needs the encouragement of a hearty welcome, give it. If one needs a sympathetic ear, take the time to listen. If one needs help in the kitchen or decorating, or

planning a special event, be there to help. Do all these little jobs cheerfully. Be thankful that you are there to help. Think of all the people in this world who are no longer needed, and, are sitting lonely and forgotten. Be glad you are needed! Be glad you can serve!

Officers must *follow* directives. Take your other officers, board members, or committee into your confidence. Discuss with them, first, the projects you have in mind. Discuss all the aspects of the project or problem; only after you have worked out a direction to go, bring the idea to the club as a whole. Remember, if you haven't convinced a small group of the soundness of an idea, you will never gain the approval of the entire club. I'm not speaking now of just votes, I'm speaking of wholehearted approval. I'm speaking of dissenting ideas worked into the plan, so that all members can fully approve the final decision.

If this has been done, frankly facing the problems, taking the time to discuss and review decisions reached, being able to amend your own special ideas, then you will find approval and

commitment in the club.

If you run into unexpected resistance from even a minority of the club members, you may be better off to forget the idea or at least review it before proceeding further. A dissenter will feel better and will be able to accept a decision if he knows his feelings, ideas and wishes have been carefully considered. You are in a better position to explain why the officers feel they must go against his wishes.

In square dancing as in all areas of our lives we need to know that our thoughts and feelings are important. We don't have to be right each time.

If there is a club near that never seems to be having trouble, look for the leader, study that person's actions, and words. Follow the example of that person. I expect you will find he is hard working, works on any assignment given him, works hard even if he has reservations about a project, is friendly to everyone, is fair, gives credit to others, calls attention to others' ability;

and, never, never, complains! He may speak his mind forcefully but when a decision is made he goes cheerfully along with the group. He will be able to forget past differences and does not dwell on his mistakes.

Do unto others — how often we forget that good manners, are the ingredient that makes any group, society, or nation, function smoothly. "Please" and "Thank You" are words that can stand a lot of use. One club has only two by-laws. One is to serve on the kitchen committee when your turn comes and the second is to trade one dance, each evening, with a visitor or a new member. As each couple makes a point to exchange that one dance, new friendships are made, and the reputation of a friendly club is being built.

While you serve as club leader, your actions and words speak for your group. Your smile, your friendliness and your leadership will be followed and remembered by your club. As you go — so will go your club.

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25 years ago — May 1950

The square dancer's Bill of Rights was formulated by Guy Merrill, outlining what he felt a square dancer should have the right to expect of himself, other dancers, and especially the caller. Here are excerpts from the list of fourteen. One "right" is to be able to dance, not run, to a call. In "western style" you are supposed to take one step to each beat of the music. The caller will then weave a geometrical pattern so that each person will be reasonably close to his proper position at the end of each figure. If his calls do not permit you to "dance" to that position, he must accept responsibility for an inadequate call.

Square dancers are also entitled to a clear meaning in the call. When patter, rhyming and "vaudeville acts" encroach upon the clarity of calls, the caller is violating a basic right.

Most important of all is the right of the mass of square dancers, the average of each group, to dance at a level they can enjoy. The caller, Guy says, is often to blame for dancers losing this inalienable right. The caller, an "expert" now, views with alarm the simple little dance that you enjoy. He feels he must brighten it up. More and more fancy frills are added and you can hardly keep up. But to keep ahead of a rival choreographer, he adds still more. Only the few star dancers can dance with comfort now. You rebel, but you are ticketed as unfeeling people with no soul for art. Guy sympathizes, "All you ever wanted was to do some dancing and have some fun. Your expert forgot that. All experts are like that.... For-

tunately, most of them are held in check by wiser people. Some hold themselves in check". If not, Guy warns, there is a real danger of the expert killing his own vehicle.

Elisha Keeler, known throughout the east as "Westchester's Famous Square Dance Expert", was featured in this issue. Son of Thad Keeler who was a caller and fiddler for many years, Elisha has called for twenty years and specializes in preserving and popularizing the old dances which originated in his area. In addition to being a professional caller, he instructs children in public and private schools, with enthusiastic response from teachers, parents and children. Recently he could be seen in the RKO-Pathe Screenliner feature, "Square Dance Tonight", in which he starred as caller for three groups of dancers whom he trained.

10 years ago — May 1965

The theme for this month was one-night stands and the great potential these introductions to square dancing have in drawing vast numbers of people into the square dance movement. Chock-a-block full of tips for the caller, program plans, easy singing calls and mixers, this issue would make a good reference manual for one-nighters. Marshall Flipppo emphasized the opportunity of the caller to better or downgrade the image of square dancing. Whether a participant emerges pleased and ready for more, possibly to become an avid square dancer, or saddened and indifferent, vowing never to try it again, depends on, the caller. He advises careful preparation.

Continued on Page 45

LEE KOPMAN has two more albums and tapes of INTRODUCTION TO CHALLENGE DANCING. Albums are Nos. 1027, 1028, 1030, 1031. Albums are \$7.95 each, plus 26¢ per album; tapes are \$8.95 each, plus 18¢ postage per tape.



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- 2001— Jack In The Box, Caller: Nate Bliss*
- 2000— Somebody Else's Date, Caller: Marshall Flippo*
- 1999— Old Monterey, Caller: Dave Taylor*
- 1998— Jessie Polka Square, Caller: Vaughn Parrish*

DANCE RANCH RELEASES

- 628— Walk Right Back, Caller: Barry Medford*
- 627— On A Highway Headed South, Caller: Ron Schneider*
- 926— I Think I'm Going To Make It All The Way, Frank Lane*

BOGAN RELEASES

- 1267— Winding Mississippi, Caller: Lem Gravelle*
- 1266— Alice Blue Gown, Caller: Lem Smith*
- 1265— If You Knew Susie, Caller: Wade Driver*
- 1264— Te Quiero, Caller: Lem Smith*
- 1263— Morning After, Caller: Wade Driver*

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- 1148— Call Me Baby, Caller: Johnny Creel*
- 1147— That Song Is Driving Me Crazy, Caller: Stan Ruebell*
- 1146— Mama Don't Allow, Caller: Johnny Creel*

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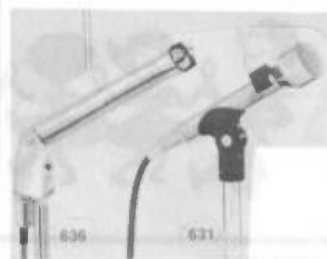
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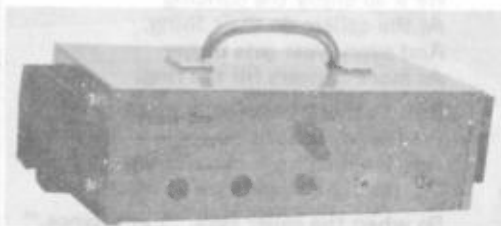
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Dancing Tips

by Harold & Lill Bausch

Harold must have been so busy with Callerlab and calling that the May deadline slipped by, so we're substituting two poems which have been sent in. Ben Baldwin submitted the first one, written by Norm Zech, a dancer from Central Illinois.

WESTERN SQUARE DANCE

It started many years ago,
With a very tiny group.
They kept it going through the years,
Their interest never drooped.

They organized their tiny group
To help the interest grow.
Once it started, it mushroomed
As everybody knows.

Today there is a federation
In every single state,
That promotes the bond of interest
For you and for your mate.

Then the states all formed a union
To promote the national theme.
They planned a national convention
Where the dancers rule supreme.

Now every year since 'fifty-one,
The national dance is set.
Dancers come from round the world
To enjoy themselves, you bet.

We'll all enjoy the dancing
As the callers do their thing,
And every year gets bigger
As more dancers fill the ring.

But it's more than just a place to go,
It's friends that never fade,
And we'll come back next year again,
To meet the friends we've made.

So when the caller says, "Let's dance,"
We're out upon the floor,
To meet new friends and have a ball,
And dance forevermore.

George and Elaine Potts of Conshohocken, Pennsylvania, sent a parody composed for George by Malone and Heze Cobb, who have danced with the Potts for seven years and are now moving back to Kentucky.

TWENTY-THIRD TIP

(With Apologies To David)

George is our caller; we shall not fail.
He maketh us to square up
in sets of eight;
He leadeth us into new calls.
He restoreth our energy;
He leadeth us in the paths of cooperation
for the club's sake.
Yea, though we dance to Lee Kopman
or to Frankie Lane,
we will fear no calls;
For George's training is with us;
His workshops and hot hash,
they comfort us.
He preparast us to dance the basics
and even the extended basics.
We spin chain the gears,
and we box the gnat.
Surely, George's teaching shall follow us
all the days of our lives;
And we shall do-sa-do in Kentucky
forever.



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One of the resolutions passed at the Callerlab Convention in Chicago established a Code of Ethics for all members of Callerlab. We reprint the entire text of the Code, in case area associations might like to study it and adopt similar codes for their members.

CODE OF ETHICS

CODE:

The professional caller must wholeheartedly prescribe to the established standards of relationships to accomplish the declared purpose and objective for callers in the square dance profession.

I acknowledge

1. That I have an obligation to the dancers; therefore I shall provide information, instruction and leadership to enable and encourage the dancer to develop to his full potential so that he may derive the maximum satisfaction and pleasure from the activity.
2. That I have an obligation to club organizations. therefore, I shall participate in the development and maintenance of a sound and respected club organization, and shall endeavor to discharge this obligation to the best of my ability and to advise them wisely and honestly.
3. That I have an obligation to the profession; therefore, I shall respect the dignity of the leaders, teachers and callers as persons, and shall maintain a good reputation for personal integrity.
4. That I have an obligation to the activity as a whole; therefore, in my personal, business and social contacts, I shall be conscious of its heritage and its future, and conduct myself accordingly.
5. That I have an obligation to continue to work for professional growth, to adhere to uniform nomenclature, to learn, to lead and to contribute to the total square dance movement to the maximum of my ability.
6. That I have an obligation to all associations dealing with the activity; therefore, I shall promote a spirit of cooperation between the various elements of the association.

I accept these obligations as a personal responsibility and solemn pledge both in spirit and in fact, in a manner consistent with the highest standard of professional services as a member of Callerlab, the International Association of Square Dance Callers. I shall discharge these obligations and dedicate myself to that end.



KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks

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Heads square thru, swing thru
Boys run, tag the line right
Fan the top, boys cross run
Wheel and deal, sweep $\frac{1}{4}$
Left allemande.....
Heads lead right and circle to a line
Ocean wave, fan the top
Spin the top, boys cross run,
Fan the top, girls cross fold
Single circle half, ocean wave
Fan the top, spin the top
Boys cross run, fan the top
Girls cross fold, single circle half
Crosstrail thru, left allemande.....
Heads square thru, swing thru
Boys cross run, fan the top
Girls cross run, fan the top
Swing thru, right and left thru
Dive thru, square thru $\frac{3}{4}$
Left allemande.....
Heads square thru, swing thru
Girls cross run, fan the top
Girls cross run, fan the top
Boys run, wheel and deal
Left allemande.....
Heads square thru, ocean wave
Fan the top, step thru
Tag the line in, ocean wave
Fan the top, boys run
Couples circulate, bend the line
Star thru, pass thru, trade by
Ocean wave, spin chain thru
Girls double circulate, boys cross run
Fan the top, girls cross run
Fan the top, boys run, bend the line
Left allemande.....
Heads curlique, girls run
Double pass thru, centers in, cast off $\frac{3}{4}$
Pass thru, ends trade
Centers U-turn back, all star thru
Centers in, cast off $\frac{3}{4}$
Pass thru, ends trade

Centers U-turn back,
All right and left thru, slide thru
Left allemande.....
Heads right and left thru and rollaway
Circle eight, four girls pass thru
U-turn back, four boys pass thru
Turn left, first round two
Next round one, star thru
California twirl, left allemande.....
Heads flutter wheel, curlique
Boys run, circle four to a line
Pass thru, wheel and deal
Centers slide thru, flutter wheel
Curlique, boys run, left allemande.....
Heads square thru two, square thru four
Wheel and deal, double pass thru
Peel off, pass thru, wheel and deal
Peel off, bend the line, pass thru
Ends cross fold, left allemande.....
Heads right and left thru, swing thru
Box the gnat, square thru two
U-turn back, pass thru, swing thru
Men step ahead, swing thru
Square thru $\frac{3}{4}$, girls trade
Left allemande.....
Four ladies chain three-quarters
Heads square thru two
Swing thru, spin the top
Pass thru, partner trade
Pass thru, partner tag, left allemande.....
Heads lead right and circle to a line
Pass thru, wheel and deal
Centers turn thru, left swing thru
Centers run, bend the line
Pass thru, wheel and deal
Centers turn thru, left swing thru
Boys run, bend the line, turn thru
Crosstrail, left allemande.....
Heads lead right and circle to a line
Star thru, swing thru, cast off $\frac{3}{4}$
Girls U-turn back, pass thru

Bend the line, star thru, swing thru
 Cast off $\frac{3}{4}$, girls U-turn back
 Star thru, eight chain three
 Left allemande.....
 Head ladies chain and roll away
 Circle eight, four girls pass thru
 Turn left, first round two and
 Next round one, left allemande.....
 Head ladies chain and rollaway
 Sides right and left thru, circle eight
 Four girls pass thru, turn left
 First round two and next round one
 Crosstrail thru, left allemande.....
 Head ladies chain, heads pass thru
 Turn left, first round two
 Next round one, four girls pass thru
 Separate round one, circle eight
 Boys pass thru, turn right,
 First round two, next round one
 Star thru, pass thru, left allemande.....
 Four ladies chain $\frac{3}{4}$, sides flutter wheel
 Heads box the gnat, hold on and
 Curlique, Four boys left hand pull by
 Centers curlique, four boys fold
 Four ladies chain, left allemande.....
 Head ladies chain, sides roll away
 Heads curlique, four girls left hand
 Pull by, centers curlique, all cast off $\frac{3}{4}$
 Four girls U-turn back
 Square thru four, trade by
 Left allemande.....
 Head men and corner forward and back
 Curlique, girls run, curlique
 Boys run, left allemande.....
 Heads lead right and circle to a line
 Pass thru, tag the line
 Leaders U-turn back, curlique
 Scoot back, boys run
 Left allemande.....
 Heads lead right and circle to a line
 Pass thru, girls trade, curlique
 Swing thru, boys run
 Couples circulate, boys run
 Boys trade, swing thru, square thru $\frac{3}{4}$
 Trade by, pass thru, left allemande.....
 Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, centers in,
 Cast off $\frac{3}{4}$, pass thru, wheel and deal
 Centers pass thru, centers in, cast off $\frac{3}{4}$
 Ends trade, all pass thru
 Wheel and deal, zoom, left allemande....

Sides roll away, heads square thru
 Split two and make a line
 Curlique, boys run
 Centers pass thru, left allemande.....
 Heads roll away, curlique,
 Girls run, circle four
 Ladies break to a line, pass thru
 Girls fold, curlique,
 Right and left thru, square thru $\frac{3}{4}$
 Trade by, slide thru, pass thru
 Wheel and deal, centers curlique
 Left allemande.....
 Heads roll away, curlique, boys run
 Double pass thru, centers in, cast off $\frac{3}{4}$
 Pass thru, ends trade, centers turn back
 Right and left thru, slide thru
 Left allemande.....
 Heads curlique, girls run,
 Double pass thru, centers in
 Cast off $\frac{3}{4}$, star thru, trade by
 Pass thru, trade by, left allemande.....
 From the Pulse Poll:
 Heads flutter wheel, sweep $\frac{3}{4}$
 Pass thru, circle four to a line
 Curlique, walk the plank
 Left allemande.....
 Heads square thru four
 Square thru $\frac{3}{4}$, swap by
 Circle four to a line
 Crosstrail thru, left allemande.....
 Heads square thru four, pass thru
 Swap by, circle half to two-faced line
 Boys circulate, girls trade
 Wheel and deal, square thru $\frac{3}{4}$
 Trade by, left allemande.....
 Side ladies chain, heads flutter wheel
 Sweep $\frac{3}{4}$, pass thru, right and left thru
 Square thru $\frac{3}{4}$, swap by, swap around
 Left allemande.....
 Four ladies chain, heads square thru four
 Pass thru, swap by, swap around
 Left allemande.....

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by Bob Howell

easy level

HYLL'S MIXER

Mona Cannell of Dayton, Ohio, sent in this circle mixer written by Lou Hyll of Dayton. It's a delightful little mixer to a very "spring-y" tune.

FORMATION: Double circle, lady on man's right, both facing line of dance.

RECORD: Phrase Craze, SIO X2114A

COUNTS:

- 1-8 Walk eight steps forward with partner in open position.
- 9-12 Face partner and back away four steps, M towards center of circle, L toward wall.
- 13-14 Stamp your feet three rapid steps.
- 15-16 Clap your hands three times quickly.
- 17-24 Walk diagonally to the right to new partner and do-sa-do.
- 25-32 Swing your partner twice around.

Repeat from the beginning. Mona states that she likes to dance this mixer, reversing the stamping of feet and clapping of hands. She prefers to clap first and then stamp.

I DON'T KNOW WHY

Mona also sent this pretty quadrille along. It was adapted from an original idea by Elsie Jaffe and Ed Gilmore.

RECORD: "I Don't Know Why" MacGregor 2059B

INTRO:

- - - - Sides face, grand square
- - - -
- - - - Reverse
- - - -
- - - - Four ladies chain
- - - - Chain back
- - - - Promenade
- - - -

FIGURE:

- - - - Four ladies chain
- - - - Chain back.
- - - - Heads right and left thru
- - - - Sides right and left thru
- - - - Four gents star across
- - Turn opposite left - -
- - New corner box the gnat, right and left grand
- - - - Promenade
- - - - Four ladies chain (or sides face, grand square.

SEQUENCE: Intro, twice for heads first, intro, twice for sides, intro.

SLUSH

Here is a hilarious line dance contributed by Mary D. Walsh of Ft. Worth, Texas, hilarious for those dancing it, as well as those observing. Use plenty of "body English" as you dance this one.

FORMATION: No partners necessary. Dance anywhere on the floor. All participants should begin by facing the music, however.

RECORD: "Ya Ya" on Oldies Label by Lee Dorsey, F-2005.

INTRO: Wait until after slow interlude.

COUNTS:

- 1-4 Grapevine left.
- 5-8 Grapevine right.
- 9-12 Grapevine left
- 13-15 Grapevine right, moving to the right as follows: step right with right foot on count 13, step behind with the left foot on count 14, again step to the right with the right foot.
- 16 On this last count of the grapevine, you lift the left arm up and arch it over your head, while you lift the left heel up behind the right knee and slap it with the right hand. (Old soft-shoe tap technique.)
- 17 Step on left foot while bringing the right knee up waist high in front of you. At the same time assume a "Thinker" pose by placing the right elbow on the right knee while touching your right fist to your forehead.
- 18 Step on right foot while turning $\frac{1}{4}$ to the right and lifting the left leg straight out in front while you clap your hands under the raised leg.

Repeat, dancing in new direction $\frac{1}{4}$ to right of original starting direction.
This one is fun, fun, fun!

OYSTER RIVER HORNPIPE

RECORD: "Winster Galop," Folkraft 337R-1141A.

FORMATION: Uncrossed duple. Uncrossed the right and left thrus are same sex type. Crossed, they become standard mixed-sex type. For a combination dance, we start out uncrossed, then in place of "turn alone" we call "couples wheel" or "crosstrail and U-turn back" every other sequence. This makes every other set of "right and left thru and back" a same sex, or mixed sex, movement. It's fun — try it.

- * Actives balance the gent below (8 counts)
Those three circle left (8 counts)
Actives balance the lady below (8 counts)
Those three circle left (8 counts)
Actives down the center, turn alone (8 counts)
Come back (4 counts), cast off (4 counts)
Right and left thru (8 counts)
Right and left back (8 counts)
- * Actives balance new gent below, etc.

DANCE-A-ROUND AND HAVE FUN

Round dance words

Abbreviations

R/D Positions

Terminology

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A DREAM

Houston has its first regional jet airport and now has a quarter-century-old square dance hall. Melton Luttrell (right) and his wife, Christine Cox (bottom left), have a floating square dance club for kids, a kite club and a square dancing.

CE

SWINGTIME



Popular caller Melton (and Sue) Luttrell opened the hall in early December and, understandably, square dance classes and clubs have **DOUBLED** since the opening. The address is 5100 S.E. Loop 820, Ft. Worth, TX (at Anglin Dr. exit).



TEAM THAT BECAME A REALITY . . .

... has its Astrodome, Dallas-Ft. Worth have their
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... a quarter-million dollar square dance hall, SWING-
... CENTER, built exclusively for square dancing. Mel-
... trell (right) had a dream, and John and Jo Cathe-
... x (bottom left) were helpful, in addition to many
... members, in making it a reality. Truly a dream hall, it
... floating floor with "no nails," a balcony, a TV room
... s, a kitchen, and 6600 square feet of floor space for

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HIGH FREQUENCY DANCER
& ADVANCED PROGRAM
ADVOCATE

CHALLENGE CHALLENGER

by Jim Kassel

WESTERN PENNSYLVANIA

Advanced and challenge dancing in western Pennsylvania holds the spotlight this month. We have two challenge clubs, two advanced clubs and some challenge workshops, advanced workshops and advanced classes. In addition, there are some tape groups meeting weekly. Ed Foote's *Foot-liters* and Jim Davis' *Dum Dums* are the challenge clubs in the Pittsburgh area. They are also conducting workshops and classes. Jim Kassel and Tom Mohney are now in their fifth season with the *Salem Whirlaways* advanced club which now meets first and third Saturdays at the Grove City Armory. John Steckman's *Town and Country Squares* dance on Tuesdays near Elwood City. The average attendance at these various groups is from three to six squares. One encouraging factor is that they are all on sound footing and growing.

We must mention here that there are two challenge Pittsburgh weekends and the National Challenge Square Dance Convention will be at Pittsburgh in June.

CHERRY RIDGE

We have been informed of a change in staff at Cherry Ridge in July. The callers on the staff will be Kopman, Gulley, Howell and Poisson.

NEW CHALLENGE ALBUMS

After much success throughout the entire country with albums one and two of the "Introduction to Challenge Dancing," Lee Kopman now has available new albums three and four to complete the series. The series is great

and leads dancers directly into challenge workshop tapes. The new records also contain some of the newer calls such as File to a line, Coordinate, etc. These records are obtainable through regular outlets or direct from Lee at 2965 Campbell Ave., Wantagh, NY 11793 at \$7.95 each plus 80 cents postage. Get 'em and get ready for the challenge part of the program at the National in Kansas City.

NATIONAL CONVENTION CHALLENGE DANCING

There will be a complete program of hi-level and challenge dancing at the 1975 National. There will be a challenge trail-end dance, a challenge room at the convention with several hours of challenge provided every day, and a challenge after-party each evening.

Director of challenge activities at the National is Jim Earp, who has been instrumental in the organizing and promoting of challenge dancing in the Kansas City area for several years, and who is considered one of the top area challenge leaders in the country.

The level of dancing in the Challenge Room will assume that those participating have a complete knowledge of Advanced Dancing's Basic 50 Calls, and are working toward mastering Challenge Dancing's Basic 100 Calls, as well as knowing the currently popular challenge calls. There will be ample workshop and review of material so as to provide enjoyable dancing for all.

Only callers who have a proven reputation for calling higher level material will be programmed. The callers were listed on page 22 of March American Squaredance.

If your hat should feel too small
and you have trouble buttoning your
vest, take time out to read the follow-
ing:

Sometime when you're feeling impor-
tant

Sometime when your ego's in bloom
Sometime when you take it for

granted
You're the best qualified in the room,

Sometime when you feel that your
 going
 Would leave an unfillable hole,
 Just follow this simple instruction
 And see how it humbles your soul.
 Take a bucket and fill it with water,
 Put your hand in it, up to your wrist.
 Pull it out! And the hole that's re-
 maining
 Is a measure of how you'll be missed.
 You may splash all you please when
 you enter,
 You may stir up the water galore.
 But, stop, and you'll find in a minute
 That it looks quite the same as before.
 The moral in this quaint example
 Is, do just the best that you can.
 Be proud of yourself, but remember
 There is no indispensable man.



ENCORE, Continued

To dispel the old barn dance image, the caller should be careful to choose material that represents modern square dancing accurately. Use several popular songs for singing calls and teach some easier modern basics rather than resorting to outdated figures. But fun and sociability are the primary objectives, so keep teaching to a minimum and avoid a "hard sell" for square dancing. Do have material available for those who are interested.

A word of caution to the square dancers attending a one-night stand: The impression you make, whether pushing and shoving or one of friendly help, will be a lasting one. The square dancers present can easily make a one-nighter the first and last acquaintance with square dancing, or the first of many more.



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• DANCERS

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BY WILL ORLICH

History has been made! At the second International Square Dance Callers Convention in Chicago in March, 550 delegates approved a new list of 68 square dance basics (including family groups, for a total of over 125 basics or components) with suggested teaching order, on trial for a year. EVERY CALLER MUST HAVE THIS BOOK! Every dancer OUGHT to have a copy. Discounted multiple copies for handouts or resale can be obtained. Each basic is fully described by the well-known choreographer, Will Orlich. BE CURRENT. Be a "MAINSTREAM" CALLER/DANCER. BUY THIS BOOK NOW.

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WORKSHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**

CHOREOGRAPHY

For the callers who are currently using the Callerlab-suggested idea of *Half tag, trade and roll*, we would like to offer these thoughts. From a dancing viewpoint, it is more comfortable to tag the line from a two-faced line than from an ocean wave. Body flow also seems to add to the comfort of a Tag the line movement.

"Swing thru, centers run, tag the line" seems to flow much better than "Swing thru, tag the line" by itself. Do you also realize that this "centers run" idea for flow can be carried one step further? From lines of four, a centers run plus a tag movement seems to work well with responsive dancers.

EXAMPLE:

Heads lead right and circle to a line
Pass thru, centers run and tag the line
Peel off, turn thru and crosstrail
Left allemande.....

For callers using equivalents to vary their figures, here are two which are



extremely valuable especially since they do not depend upon sex identity. From any two-pairs-facing set-up:

Swing thru, centers run) = R&L thru
Half tag, trade and roll)

Spin the top, centers run) = Star thru
Half tag, trade and roll)

And from these two equivalents you have:

- Right and left thru, star thru, pass thru = square thru.
- Star thru, right and left thru, pass thru = square thru.
- Right and left thru, star thru, partner trade = half square thru.
- Star thru, right and left thru, partner trade = half square thru.

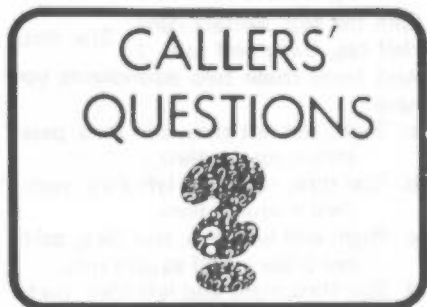
And from here one could work up a whole "family" of *half tag, trade and roll* equivalents and zeros. Working with what we have above, let's substitute it in the following figure for the same end results:

Head couples half sashay, circle eight
Four boys forward and back
Square thru, right and left thru and
Who turns who, then square thru
Tag the line left, bend the line
Left allemande.....

Using *half tag, trade and roll* into the same figure, we have one which all

can do and will be interesting enough to please advanced level dancers:
 Head couples square thru $\frac{3}{4}$ around
 U-turn back and circle up eight
 All four boys forward and back
 Square thru four hands to outside two
 Swing thru, centers run
 Half tag, trade and roll, spin the top
 Centers run, half tag, trade and roll
 Swing thru, centers run
 Half tag, trade and roll, pass thru
 Tag the line left, bend the line
 Left allemande.....

The above *half tag, trade and roll* analysis was taken from your editor's Guideline Note Service pages. Callers using the 75-Basic program without delving into the Experimental stuff should be receiving this sort of help from some outside source in order to supplement their dance programs. This will offer exciting variations to please the dancer and keep him in the square dance picture with a minimum of frustration. This is what Callerlab leadership training is all about.



LEW CONLEY, Southport, N.C.: I have been interested in your analysis and use of *flutter wheel*, etc. If I understand you correctly, then the following figure doesn't work?

Heads lead right circle to a line
 Turn thru, bend the line, flutter wheel
 (Repeat four times)
 Star thru, square thru three-quarters
 Left allemande.....

ED. NOTE: The figure does work so evidently my choreographical analysis of flutter wheel wasn't clearly stated. I did say that a flutter wheel was equal

to a boys chain. This is meant to specify boys' *position* is chained across and not actually *people* used, as you possibly did when various conditions were encountered in the above figure.

SEVERAL SOURCES: Why didn't we use the *Transfer the column* idea in general across the country before trying *Coordinate*?

ED. NOTE: Callerlab committees have to gain this type of experience by trial and error, I guess. We hope to improve quickly.

PIERCESON K. CARGILL, Peterborough, Ontario: I wonder where you found proof of the use of *Trail thru* to mean *Crosstrail thru*? Burleson's Encyclopedia is only a record of terms and being listed there means only that some one dreamed it up and not that it was used to any great degree or that it was either workable or useful.

ED. NOTE: Your explanation of Burleson's S/D Encyclopedia is fairly accurate and Bill himself will be the first to tell you that he only reports the explanations of the S/D movements as accurately as he can, directly from the author if possible. He will also hasten to say that he is not to be considered an authority on how each figure is to be used. Constant exploration of movements has a way of making them clearer in meaning than the author's original one-track-thought or example he submitted.

Now, getting back to your proof of *Trail thru* usage — Bill probably picked up the term from California's use of it for many years. It actually was a part of the Southern California Callers Association teaching list at one time. For actual proof of usage, see SIO Yearbook No. 1, page 7 and 171, plus many other figures sprinkled throughout the Three Year Collection of Square Dance Figures (1954, 1955, 1956). We have also danced many old 78 rpm records using the term to mean today's *Crosstrail thru*.

Don't be too shook up about the term *Trail thru* though. It was only a suggestion as a compromise to show

that there is a difference between
Crosstrail and *Crosstrail thru*.



SPLIT THE DIFFERENCE

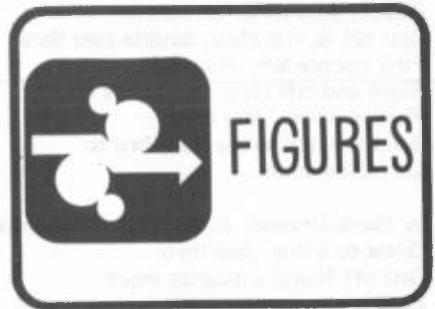
by Ray Vierra, Ogden, Utah

From parallel waves, all split circulate then cast $\frac{3}{4}$ to form temporary waves. Centers of new waves trade and again all cast $\frac{3}{4}$ to end movement in parallel waves. (Equals Zero.)

EXAMPLES by Will Orlich:

Heads square thru four hands
 Curlique, cast off $\frac{3}{4}$ around
SPLIT THE DIFFERENCE, swing thru
 Boys run, tag the line right
 Wheel and deal, curlique, cast off $\frac{3}{4}$
SPLIT THE DIFFERENCE, fan the top
 Curlique, boys run, do-sa-do to a wave
 Recycle, left allemande.....
 Heads curlique, walk and dodge
 Curlique, **SPLIT THE DIFFERENCE**
 Walk and dodge, cast right $\frac{3}{4}$ around
 Couples circulate, bend the line
 Left allemande.....
 Heads lead right, circle to a line
 Spin the top, **SPLIT THE DIFFERENCE**
 Turn and left thru, eight chain two
 Swing thru, **SPLIT THE DIFFERENCE**
 Boys run, bend the line
 Crosstrail thru to left allemande.....
 Head couples star thru, double pass thru
 Peel off, spin the top
SPLIT THE DIFFERENCE, boys run
 California twirl, heads lead
 Dixie style to an ocean wave
SPLIT THE DIFFERENCE, boys run
 Bend the line, half square thru
 Right and left grand.....
 Heads lead right circle to a line
 Pass thru, girls run
SPLIT THE DIFFERENCE,
 Trade the wave, swing thru
SPLIT THE DIFFERENCE
 Centers trade, centers run

Bend the line, slide thru
 Those who can star thru
 Others turn back and star thru
 All bend the line, pass thru
 Partners tag to left allemande.....



Hinge Figures by Jack Lasry, Miami, FL

Heads square thru four hands
 Swing thru, boys run, couples hinge
 Girls trade, wheel and deal, star thru
 Dive thru, square thru $\frac{3}{4}$
 Left allemande.....
 Heads square thru four hands
 Swing thru, boys run, couples hinge
 Girls trade, couples hinge, bend the line
 Right and left thru, slide thru
 Left allemande.....
 Heads lead right circle to a line
 Pass thru, partner hinge, girls trade
 Swing thru, turn thru
 Left allemande.....
 Heads lead right circle to a line
 Pass thru, partner hinge
 Swing thru, spin the top,
 Right and left thru, crosstrail
 Left allemande.....
 Heads square thru four hands
 Swing thru, boys run, partners hinge
 Walk and dodge, California twirl
 Right and left thru, slide thru
 Left allemande.....
 Heads lead right circle to a line
 Pass thru, partner hinge
 All-8 circulate, swing thru, boys run
 Couples circulate, partner hinge
 Walk and dodge, California twirl
 Crosstrail, left allemande.....

MOVE OUT

by Jim Congleton, Sheffield, Alabama

Heads lead right and circle to a line
Ladies chain, right and left thru
Flutter wheel, pass thru
Wheel and deal, double pass thru
Centers in, cast off $\frac{3}{4}$, star thru
Double pass thru, centers in
Cast off $\frac{3}{4}$, star thru, double pass thru
First couple left, next right
Right and left thru, two ladies chain
Flutter wheel, pass thru
Bend the line, cross trail thru to
Left allemande.....

by Hank Drumm, Errol, New Hampshire

Circle to a line, pass thru
Cast off $\frac{3}{4}$ and a quarter more
Ends trade, centers fold
Double pass thru, centers in
Cast off $\frac{3}{4}$ and a quarter more
Ends trade, centers California twirl
Star thru, double pass thru
Centers in, cast off $\frac{3}{4}$ and a quarter more
Centers California twirl, ends fold
Middle two right and left thru
Full turn, centers in,
Cast off $\frac{3}{4}$ and a quarter more
Ends trade, centers trade
Boys trade, girls trade
Centers trade, ends fold
Slide thru, crosstrail thru
Left allemande.....

Heads star thru, California twirl
Centers in, cast off $\frac{3}{4}$
Middle two California twirl,
Wheel and deal, Dixie chain double track
Cloverleaf, Dixie style to a wave
Cast off $\frac{3}{4}$, girls run left
Lines pass thru, wheel and deal
Middle two right and left thru
Full turn, centers in, cast off $\frac{3}{4}$
Middle two California twirl
Wheel and deal, just the girls U-turn back
Box the gnat, change hands
Left allemande.....

Heads star thru, California twirl
Everybody half sashay
Boys walk, girls dodge
Circulate two places, girls run
Reciprocate, circulate two places
Boys run, reciprocate
Circulate two places, boys run

Swing thru, box gnat, change hands

Left allemande.....

Sides promenade half way
Side ladies flutter wheel, sweep $\frac{3}{4}$
Reciprocate, partner trade
Walk and dodge
Cloverflo, slide thru
Crosstrail thru, left allemande.....

by Santa Clara Valley Assoc. Callers Notes
by Harold Fleeman

Heads curlique, boys run
Do-sa-do to an ocean wave
Half tag, trade and swing thru
Scoot back, walk and dodge
Tag the line, centers in, cast off $\frac{3}{4}$
Pass thru, wheel and deal,
Swing thru, step thru
Right and left grand.....
Sides right and left thru
Heads do-sa-do to a wave
Half tag and cast off $\frac{3}{4}$
Spin the top, pass thru
Do-sa-do to a wave
Half tag and men run
Wheel and deal, left allemande.....
Sides star thru, pass thru
Circle half, couples veer left
Half tag and all eight circulate
Walk and dodge, tag the line
Centers in, cast off $\frac{3}{4}$, pass thru
Wheel and deal, zoom, centers pass thru
Left allemande.....

Sides slide thru, do-sa-do to a wave
Recycle, pass thru, step to a wave
Half tag trade and roll, right and left thru
Do-sa-do to a wave
Half tag trade and walk and dodge
Half tag and box circulate
Boys run, wheel and deal,
Dive thru, swing thru, turn thru
Left allemande.....

by Arlan Wight

Heads pass thru, separate around one
To a line of four, pass thru, tag the line
Peel off, tag the line in
Slide thru, square thru $\frac{3}{4}$
Left allemande.....
Heads right and left thru
Crosstrail around one to a line
Pass thru, tag the line, peel off
Tag the line in, slide thru
Left allemande.....

Heads square thru, swing thru
Men run, tag the line, peel off
Tag the line right, couples circulate
Wheel and deal, left allemande.....

Heads square thru, right and left thru
Swing thru, scoot back, girls run
Tag the line, peel off,
Tag the line left, couples circulate
Wheel and deal, left allemande.....

Heads lead right circle to a line
Right and left thru, pass thru
Men run right, scoot back, men fold
Double pass thru, peel off,
Tag the line right, couples circulate
Bend the line..... (1P2P)

Heads lead right circle to a line
Pass thru, men run right, girls fold
Double pass thru, peel off,
Tag the line left, couples circulate
Bend the line..... (1P2P)

Heads lead right circle to a line
Right and left thru, pass thru
Wheel and deal, double pass thru
Peel off, tag the line, cloverleaf
Double pass thru, first couple left
Next right to lines..... (1P2P)

Heads lead right circle to a line
Curlique, peel off, tag the line right
Couples circulate, wheel and deal
Sweep a quarter, pass thru
Bend the line.....(1P2P)

by Gil Crosby, Gainesville, Florida
Four ladies chain, heads square thru
Slide thru, pass thru, tag the line
Centers in, cast off $\frac{3}{4}$
Square thru, trade by, pass thru
Right and left grand.....

Heads spin the top, step thru
Spin the top, step thru
Tag the line, cloverleaf
Centers spin the top, step thru
Cloverleaf, new centers pass thru
Star thru, girls circulate, boys trade
Promenade.....

Heads swing thru, step thru
Separate around one to a line
Spin the top, all eight circulate
Cast off $\frac{3}{4}$, girls fold
Double pass thru, peel off
Spin the top, centers trade
Girls run, box the gnat
Same girl curlique, all eight circulate

Boys run, right and left thru
Dive thru, square thru $\frac{3}{4}$
Left allemande.....

by Will Orlich, Bradenton, Florida
Heads lead right circle to a line
Turn thru, centers trade, turn thru
Boys trade, wheel and deal to face girls
Star thru, wheel and deal
And once more star thru
Ends only pass thru, go around two
Left allemande.....

Heads lead right, circle to a line
Box gnat, center four right and left thru
Same two partner tag, centers in
Centers run, all star thru
Those facing out separate around one
Circle up eight til you get straight
Two ladies who can rollaway
Head couples crosstrail thru
Left allemande.....

Heads square thru four hands
Pass thru, clover and partner tag
Pass to the center, double pass thru
Clover and partner tag, pass to center
Double pass thru, clover and
Partner trade, partner tag
Left allemande.....

Heads square thru four hands
Pass thru, cross clover and partner tag
With a half sashay, pass thru
Cross clover and partner tag
With a half sashay, box the gnat
Pass to the center, pass thru
To left allemande.....

Heads lead to the right and circle half
Veer left, centers trade
Wheel and deal, star thru, circle $\frac{3}{4}$
Veer left, ends run, swing thru
Centers run, bend the line, star thru
Clover and spin the top, turn thru
Pass to the center, square thru $\frac{3}{4}$
Left allemande.....

Head couples star thru, all peel off
Partner trade, partner hinge, swing thru
Ends fold, peel off, couples circulate
Partner trade, partner hinge, swing thru
Right and left thru, pass to the center
Pass thru to left allemande.....

Heads square thru four hands
Swing thru, centers run
Partners hinge, swing thru, centers run
Partners hinge, swing thru, centers run

Bend the line and circle eight
 Two ladies rollaway,
 Right and left grand.....
by Gene Pearson, Groves, Texas
 Heads square thru, right and left thru
 Roll half sashay, spin the top
 Triple tradé, curlique, coordinate
 Couples circulate, wheel and deal
 Left allemande.....
 Heads spin the top, boys run
 Wheel and deal, pass thru
 Swing thru, boys trade, spin the top
 Triple trade, curlique, coordinate
 Bend the line, square thru, boys run
 Coordinate, wheel and deal, star thru
 Right and left thru, crosstrail to corner
 Left allemande.....
 Heads square thru, swing thru
 Boys run, couples circulate
 Bend the line, curlique
 Coordinate, bend the line
 Right and left thru, flutter wheel
 Star thru, pass thru
 Left allemande.....
 Heads roll half sashay, curlique
 Boys run, pass thru
 Single circle to a wave, scoot back
 Fan the top, triple trade, curlique
 Coordinate, couples circulate
 Bend the line, pass thru
 Wheel and deal, left allemande.....
 Heads right and left thru, star thru
 Pass thru, swing thru, boys trade
 Swing thru, girls trade, spin the top
 Triple trade, curlique, coordinate
 Couples circulate, wheel and deal
 Pass thru, U-turn back,
 Left allemande.....
 Heads spin the top, swing thru
 Right and left thru, pass thru
 Swing thru, girls circulate, boys trade
 Curlique, boys run, curlique
 Coordinate, bend the line, pass thru
 Tag the line, leads turn back, curlique
 Cast off $\frac{3}{4}$, scoot back, fan the top
 Spin the top, eight circulate
 Swing thru, boys run, wheel and deal
 Square thru $\frac{3}{4}$, trade by, curlique
 Girls run, curlique, boys run
 Left allemande.....
 Heads square thru, swing thru
 Scoot back, fan the top

Right and left thru, star thru
 Square thru four hands, bend the line
 Swing thru, spin the top,
 Right and left thru, swing thru,
 Scoot back, fan the top
 Right and left thru, pass thru
 Partner trade, pass thru
 Left allemande.....
 Heads spin the top, swing thru
 Step thru, swing thru, girls circulate
 Boys run, boys circulate, wheel and deal
 Star thru, pass thru, partner trade
 And a quarter more, turn thru
 Trade by, swing thru, boys trade
 Girls trade, boys run, wheel and deal
 Slide thru, half square thru
 Trade by, left allemande.....
 Heads flutter wheel, spin the top
 Boys run, wheel and deal, pass thru
 Swing thru, turn thru, trade by
 Swing thru, boys run, couples circulate
 Wheel and deal, pass thru
 Left allemande.....
 Head ladies chain,
 Same two right and left thru
 Roll half sashay, curlique, boys run
 Pass thru, circle four
 Head gents break to a line of four
 Pass thru, tag the line right
 Bend the line, pass thru
 Tag the line left, bend the line
 Pass thru, tag the line right
 Wheel and deal, swing thru
 Boys run, partner trade, pass thru
 Wheel and deal, centers slide thru,
 Curlique, walk and dodge, swing thru
 Boys run, tag the line right,
 Wheel and deal, swing thru, girls run
 Tag the line right, wheel and deal
 Left allemande.....
 Four ladies chain, heads flutter wheel
 Spin the top, boys run, wheel and deal
 Pass thru, circle four
 Head gents break to a line of four
 Pass thru, wheel and deal
 Double pass thru, first couple right
 Next left, right and left thru
 Slide thru, swing thru, boys run
 Boys circulate, girls trade,
 Bend the line, square thru four
 Right to mother, pull by
 Left allemande.....



SQUARE DANCERS ARE THE FRIENDLIEST FOLKS WE KNOW

by Jim & Carol Hill
Newcomerstown, Ohio



Where can a couple go for an evening of fun and fellowship and pay less than \$5? Modern — western square dancing, of course! There you will find the friendliest people in the world. My husband and I found that out after we went through lessons in 1968.

One year Jim and I went to Cadiz, Ohio to participate in a street dance at the International Mining Festival. During one of the breaks, we began talking to a woman who wrote a square dance column for an area newspaper. She invited us to visit the club to which she belonged. So, on New Year's Eve, we visited the club and had a great time. After the dance she invited us to her home for coffee and sandwiches. Other couples were invited too. Shortly before we left, she asked us if we were driving back home (it was two or two-thirty a.m.). We said "yes" and thanked her for inviting us to her home. Then she did something that most people wouldn't think of — outside of square dancing, that is! She asked us to spend the night with them rather than drive back home that night. Where, but in square dancing, would people invite strangers to stay in their home? We have been good friends ever since.

A few months later, the man who had called for the street dance was killed in an automobile accident. He was on his way to call a club dance. After his death, area clubs had a benefit dance with the callers donating their time and all proceeds went to his family. One more example of kindness!

Once, after Jim and I had been danc-

ing a year or two, Jim got laid off. The East Central Ohio Federation Spring Festival was coming up. We weren't going because of the work situation. One caller we were close to knew how we loved to dance. At our dance, the night before the federation dance, he asked us if we were going and we said "no". He said he knew our love for dancing and he hated to see us miss the dance because Jim was laid off. He asked us if we would be offended if he let us go as his guests. He even offered us transportation to the dance. There's unlimited friendliness to be found in square dancing.

Perhaps the most memorable experience we've had since dancing happened in 1973. We had gone to Nashville, Tennessee on vacation. On a Saturday afternoon, we had gone shopping. When we returned to our car, we found a note on our windshield. It read "Come dance with the Barnlofters at the Madison Community Center, 8:00 to 10:30 p.m.". The writer gave us his name and phone number in case we wanted more information. He evidently saw our out-of-state license and our square dance flag. The strange thing was that I had written to the Chamber of Commerce and asked for the name and location of clubs in that area. We had planned on visiting the Barnlofters, anyway. At the dance that evening we got to meet the man who had written the note. It seems he did this sort of thing quite often.

Jim and I were going to sit out the first tip to see if they danced at a

Continued on Page 74



EXPERIMENTAL BASIC

PULSE POLL



Again the Callerlab choices (Transfer the Column and Half tag, Trade and Roll) have moved quickly to the top of the Experimental column, but it is interesting to note that good ol' Coordinate is still hanging in there. In the mainstream group, we're not concerned about the fluctuation between last month's report and the one this month. Often our reporters aren't very concerned about the order when they jot those choices down. It is more significant that each one listed last month is also listed this month.

Incidentally, we have a private "hunch" that Number 10 of the Experimentals is going to move upwards rather quickly. The only drawback is that most callers are changing the name as shown, which may retard its popularity.

MAINSTREAM

1. Walk and dodge (4)
2. Zoom (5)
3. Fan the top (6)
4. Curlique (1)
5. Flutter wheel (2)
6. Scoot back (3)
7. Sweep a quarter (7)
8. Spin chain the gears (8)
9. Split/Box/ Single file circulate (9)
10. Cloverlo (10)

ALSO RAN: Partner tag (AR), Turn and left thru (AR), Circle to two-faced line (AR)

EXPERIMENTAL

1. Transfer the column (2)
2. Coordinate (3)
3. Half tag, trade and roll (6)
4. Ferris wheel (1)
5. Recycle (4)
6. Lock It (5)
7. Cast a shadow (8)
8. Motivate (9)
9. Walk the plank (AR)
10. (RH) Star chain circulate (Orig: star chain thru)

ALSO RAN: Grand parade, Drift apart (AR)



Continental Squares U.S.A. PRESENTS:

AMERICAN 
SQUARE DANCE

HAWAII SHOWCASE

10 Days - FEBRUARY 2 - 12, 1976

3 Islands

\$679. FROM CLEVELAND, OHIO

STAN & CATHIE BURDICK
 American Square Dance
 P. O. Box 788
 Sandusky, Ohio 44870

ACROSS

ACROSS

1. 16th letter of Greek alphabet
3. Metal fastening
7. Small stringed instrument used by ancient Greeks
10. That's - -- no (2 words)
12. Against (Prefix)
13. State (Abbrev.)
14. Civilian Conservation Corps (Abbrev.)
15. Musical note
16. Stringed instrument, whose body is shaped like half a pear.
17. Musical instrument; forerunner of the piano
20. Rough grating sound
21. Over (Poetic)
22. --- Brady (Part of 7 Down) (2 words)
24. - -- carte (2 words)
25. Exclamation
28. Forbid
29. ----dion (instrument)
31. Sound of a raven
32. A collection of anecdotes
33. Man's nickname
34. Blow one's own ----
35. Lunar module
36. Ill-mannered person
37. Instrument played by shaking and hitting with the knuckles (2 words)
42. Percussion instrument
43. College degree (Abbrev.)
44. Snakelike fish
46. Large brass wind instrument

47. "Whatever ---- Wants"

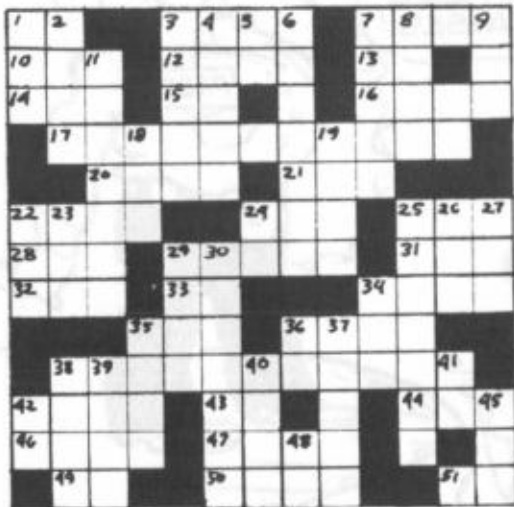
49. College degree (Abbrev.)

50. Observed

51. Myself

DOWN

1. Pacific (Abbrev.)
2. Measure of length
3. Stringed musical instruments
4. -- ---- Poisonous snake (2 words)
5. Saint (Abbrev.)
6. Small instrument of the flute family
7. A Diamond --- -- (Part of 22 across)
8. Pronoun
9. Stretch out
11. The sweet potato instrument
18. A male sheep
19. Listen
22. Sleeveless robe worn by Arabs
23. Month (Abbrev.)
24. Alternating Current (Abbrev.)
25. - ---- Musical instrument of the trumpet class (2 words)
26. --monica
27. Beard on the head of barley
29. A cough in the throat
30. They clang
34. --ty-toity
35. Tibetan monk
36. Boston University (Abbrev.)
37. The pipe instrument
38. A plant
39. Large open containers
40. Woodwind instrument
41. Electrical Engineer (Abbrev.)
42. Double time (Abbrev.)
45. A little white one
48. Small (Suffix)



by Ruth Adler
Wanamassa,
New Jersey

NOTE: This Musical Crossword Puzzle contains the names of 15 musical instruments.

Sketchpad Commentary

ANTAGONIST TO PROMOTER

We've always been intrigued by the amazing transformation that takes place "before" and "after" learning to square dance. Attitudes, social habits, friendships, and total life styles are considerably altered in most cases. Cartoonist Bill Teagarden has aptly portrayed this phenomenal character modification in the April issue of "Open Squares" from California. Special permission to reprint the cartoon was given by Louis Rumbaugh, editor.

LAST YEAR

BEGINNERS CLASS



SAME GUY - THIS YEAR

IT IS OUR PATRIOTIC DUTY TO FIND NEW SQUARE DANCERS FOR OUR BEGINNER CLASSES!

AIN'T HE THE GRANDEST MAN!



Halls — Their Problems and Solutions; Creating a Dynamic and Functional Local Callers Organization; History/Heritage/Archives/Legacy; The One Year Dancer; Economic Survey and Standards; The Two Year Dancer; Our Benefits Program; and The National Convention — Let's Talk It Over.

Special meetings were held of all Note Service publishers in attendance, all record producers in attendance, and the lady callers (eight of them) had a special meeting, too.

It was not a matter of "work and no play". At the banquet the star of stage and TV, "Jethro" of Homer & Jethro fame, backed up by a country - western band, had many of the assembly doubled over with laughter during his monologue/mandolin performance.

Other banquet features were demonstrated points of styling by Frank Lane and a set of dancers; plus the awarding of "Quarter-Century Club" certificates to forty-five callers in attendance who have called more than 25 years.

Finally, the highlight of the evening was the awarding of "Milestone Award" trophies to four callers who have made a lasting contribution to the calling profession and the square dance activity.

These individuals were Joe Lewis of Texas, Al Brundage of Connecticut, the late Lloyd Litman of Ohio, and Les Gotcher of Florida. Those presenting the awards were Dave Taylor to Joe Lewis (received by Ray Smith for Joe); Earl Johnston to Al Brundage; Will Orlich to Lloyd Litman (received by Myrtis Litman); and Cal Golden (M.C. for the evening program) to Les Gotcher.

Since this column has always been an informal one (you'll notice I've been quite "straight" this month), I must add a personal note of appreciation for the set of luggage given to Cathie and me in recognition for my volunteer service as Executive Secretary this past year (Cathie was recognized rightfully for her Herculean resolve in merely

tolerating my busy "Callerliberation" for a solid year).

I can't remember a time when I was SO BUSY in any three-day period. No matter how well things are planned in advance there are a thousand and one little items to attend to as the program unfolds. But I loved it sincerely. Old and new friends to greet for every few feet of floor space made it almost impossible to go down the hall to get lunch, I remember.

Certain "classic" remarks will be cherished by those of us who were there. The one alleged to have been said previously by Jean Parrish concerning hand-holds was typical, and Dave Taylor's quip about a bomb blasting the Marriott off the map to eliminate all those "big name" callers would surely "set square dancing back for.... well, at least a week".

But the comment that really "made my day" at the end of the convention came from a caller who had been less than enthusiastic for months before the event. That caller came to me and said, "Stan, I was wrong. It was a GREAT convention". At that moment I could have hugged that caller with a big bear hug, but I kept my "cool". Better yet, I could have hugged all 565 delegates. Darn it. I wish my arms were big enough!

NOTE: MORE INFORMATION WILL BE COMING NEXT MONTH INCLUDING LIST OF DELEGATES, NEW LIST OF 68 "MAINSTREAM" BASICS, ETC.





CAMP AND DANCE

Whispering Oaks Campground has been developed by dancers Ken and Doris Schaffer just north of Manchester, Tennessee. In this rural scenic area is a barn with finished hayloft where square dances will be held the second Saturday of each month until October. The summer schedule will feature Don Belvin, Bill Steiner, and other Nashville area callers every Saturday, with a full program for the three holiday weekends.

Traveling dancers will be welcomed

and the Schaffers promise to locate an area dance any Monday, Thursday, Friday or Saturday the year round.

For address, see ad on Page 60.

S.O.S. — PLEASE HELP

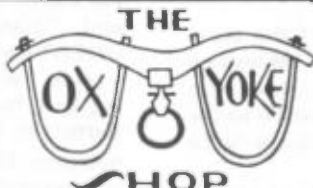
A request comes from Millard and Opal Parker, presidents of the Mississippi S/D Association: Will all callers who have been booked for a dance with MSDA please contact them at 2621 Old Brandon Road, Pearl, MS 39208? They would appreciate a copy of their letter of confirmation.

A fire which destroyed the Parker home on Kites Drive, resulted in a severe heart attack for Millard and the loss of all names, addresses, letters and papers concerning the MSDA. The Parkers report that square dancers from all over the nation have come to the rescue with benefit dances, food, furniture, clothing and contributions, for which they are very grateful.

RESIDENT CALLER

Bob Wickers of Manchester, Mis-

RUTH & REUEL deTURK
1606 Hopmeadow Street
Simsbury, Conn. 06070
Phone: 203-658-9417



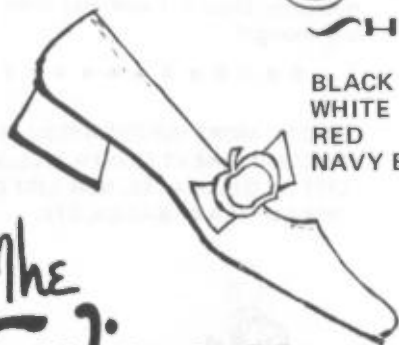
HOURS

Tue. & Thurs. 11-7
Wed. & Fri. 11-9:30
Sat. 11-6 P.M.
Closed Sun. & Mon.

\$12.98
plus \$1. Post.

BLACK
WHITE
RED
NAVY BLUE

SIZES: AA, 6½ thru 9;
B, 5 thru 11;
W, 6 thru 10
No half sizes beyond 9



The
Swinger

A NEW HANDSOME
SHOE with MORE

HEEL · 1 3/8" NARROW
COMBINATION

COUNTER · FIRM

SUPPORT STEEL
SHANK

COMFORT NYLON
LINER

HIGH FASHION SQUARE
TOE

souri, has been named resident caller for Apache Wells in the Phoenix, Arizona area. He joins other popular traveling callers, such as Jerry Haag, Ray Smith, Johnny LeClair, Ken Bower, Tex Brownlee and Marshall Flippo, who are vacation resort callers for about half a year each year.

SQUARE DANCE GOES TO GUATAMALA

The Auburn University Dance Council visited Guatemala in March as part of the Partner Cities of the Americas Program, and performed and presented dance workshops for school, university and community groups. Part of their program included square dances from Alabama.

Performances were given in Guatemala City at La Universidad Francisco Marroquin, El Patronato Contra la Mendicidad II, La Universidad de Valle, American School Guardia de Honor de Guatemala, many secondary and elementary schools, and Coban Quetsaltenango Atitlan.

A portion of the Dance Council's trip was funded by a grant from the U.S. State Department, Education and Cultural Affairs.

The Dance Council provided the community and school groups they visited with audio tapes in Spanish of the calls and music for the square dances performed, so they could continue to enjoy them after they left.

*Rollin Moseley
Scottsboro, Alabama*

CHICAGO CONVENTION

The Metropolitan Chicago Association of Square Dancers will sponsor its third annual Chicago Area S&R/D Convention on May 30 and 31. New additions each year make this the most exciting event of the year. It will be held at the Willowbrook High School in Villa Park, a west suburb.

Four levels of square dancing will include challenge dancing with Ed Foote. The program features two levels of rounds, exhibitors, workshops, pa-



WALT
MCNEEL



GUY
POLAND



C.O.
GUEST

KALOX-Belco-Longhorn

RECENT RELEASES ON KALOX:

- K-1173 SALLY'S HARP/ROCKIN' HARP (Hoedowns)
- K-1172 SAN by Dick Han
- K-1171 THE ENTERTAINER by Vaughn Parrish
- K-1170 LOWDOWN HARP/ROLLIN' HARP
- K-1169 DELTA DIRT by Bill Peters
- K-1168 SALLY JOHNSON/FOLSOM PRISON ROCK



DICK
HAN

NEW ON LONGHORN:

- YOU CAN'T GROW PEACHES ON A CHERRY TREE
- LH-1009 FLIP/INST. Caller: Jim Hayes

RECENT RELEASES ON LONGHORN:

- LH-1008 TOO MANY RIVERS by Walt McNeel
- LH-1007 THAT SAME OLD WAY by Lee Swain
- LH-1006 THE OLDER THE VIOLIN by Guy Poland
- LH-1005 DUM DUM by Walt McNeel



BILL
PETERS

NEW ON BELCO:

- B261A LIGHTED LANTERN TWO-STEP, Ross & Penny Crispino
1st Band, Music only; 2nd Band, Cues by Penny Crispino
- B261B THE LOVERS SONG, Two-step by C.O. & Chris Guest
1st Band, Music only; 2nd Band, Cues by C.O. Guest
- B262A SLOW POKE, Two-step by Richard & Jo Anne Lawson
1st Band, Music only; 2nd Band, Cues by Charlie Proctor
- B262B VALLEY OF THE MOON, Vaughn & Jean Parrish
1st Band, Music only; 2nd Band, Cues by Vaughn Parrish



VAUGHN
PARRISH

RECENT RELEASES ON BELCO:

- B260A SERMONETTE
- B260B THOSE FLIRTIN' EYES

KALOX RECORD DISTRIBUTING CO. 2832 Live Oak Dr., Mesquite, TX 75149

nels, a youth room and a fashion show. Local and out-of-state callers will participate.

MCASD's president, Jim McQueen, and the officers and board members, with willing workers from member clubs have worked to make this a successful endeavor.

For information, contact L. Higus, 9043 N. Mason Ave., Morton Grove, IL 60053, Ph. 312-965-5025.

SQUARE DANCE TV STARS

The Brookdale Country Dancers of Brookdale College performed in a television show sponsored by the Shoal Harbor Marine Museum. Their caller Bill Chamberlain put the dancers through their paces on Futurevision Channel 12 in Eatontown, New Jersey, to publicize a benefit for the museum which was held April 27. Mrs. Blanche Walker represented the museum and presented a brief history of square dancing during the show.

It is possible that the tape of the dancing and the history may be made available to other TV stations. Information may be obtained from Mrs. Walker, 348 Highway 36, Keyport, New Jersey 07735.

COVER TALK

CALLERLAB— 1975. Time for Action. The Chicago Marriott. 565 delegates. The MILESTONE awards. Truly, a MILESTONE event! That was the Second International Square Dance Callers Convention.

The inset color design on our cover represents that MILESTONE event, and is representative of the shape of the special MILESTONE awards presented to four deserving recipients: Al Brundage, Les Gotcher, Joe Lewis, and the late Lloyd Litman. This magazine joins with Callerlab in saluting those four individuals.

places to dance



PROMENADE HALL

7897 Taft St.

Merrillville, Ind. 46410

For information, call 219-887-1403

TOTAL SQUARE DANCE PROGRAM!

FIVE GREAT WEEKS OF DANCING —

Fun Fest, Accent on Rounds with Squares, Rebel Roundup, Swap Shop & Fall Jubilee. Write Fontana Village Resort, Fontana Dam, North Carolina 28733.

11TH Annual JEKYLL ISLAND JAMBOREE

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

TRAIL-IN Dance to National Convention,

June 23, 8-11 pm. Columbus, Ohio, at York Temple Country Club. Al Hosmer, Hal Posey, Charlie & Marge Carter. \$3 per couple. For locale info, call Hal Posey, 614-861-8247.

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.

HOG FESTIVAL WEEKEND, Labor Day,

Aug. 29-31; Al Cooper, Louis Calhoun, Jerry Helt, Stan Burdick, Bud & Win Cherry. Write Audrey Neiryndck, P.O. Box 74, Ke-wanee, Illinois 61443.

25th Annual Washington State Festival, "Silver

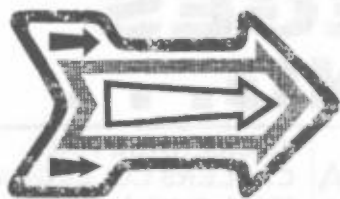
Fun 'Neath Summer Sun," Columbia High, Richland, WA. Caller: Johnny LeClair. Write: Audrey Orr, 1220 N. Arthur Pl., Kennewick, WA 99336.

WHISPERING OAKS Campground, Manches-

ter, Tenn. I-24 & Hwy. 41, Southbound Exit 105, North 21; S/D Sat. 8 pm; Camp & Dance through October; Level, shady, 2 hookups & pool. Ken & Doris Schaffer, 615-728-0225 or 9233.

7th ANNUAL LEADERSHIP SEMINAR, Central

Wash. State College, Ellensburg, July 11-13; Panels, discussions, after-parties, R/D, S/D to Stan Burdick. Write: Ray & Millie Amundson, 3615 Sunset Way, Longview, WA 98632.



Product Line



These Thank You notes for square dancers are among the many items now being marketed by Chuck and Sandy Veldhuizen. The notes may be purchased in one or assorted styles; 25 for \$3.50, 50 for \$6., or 100 for \$10.00. Also available are calling cards, club cards, letterheads, printed envelopes, cartoon greeting cards, flags and stickers, napkins and coasters, name tags, and printed invitations for classes or special events. Send for a free catalogue to The Square Press, 909 13th St., Sioux City, Iowa 51105.



DICK
PARRISH



ROSS
QUAST

MUSIC BY THE NEW WINDSORS!!



MARLIN
HULL

- 5051 WISH THAT I'D LOVED YOU BETTER by Ross Quast
- 5054 HASTA LA VISTA, JOSE by Dick Parrish
- 5055 IDA, SWEET AS APPLE CIDER by Marlin Hull
- 5056 IT'S A GOOD DAY by Andy Rawlinson
- 5057 WRONG ROAD by Nelson Watkins
- 5058 WHOLE LOTTA DIFFERENCE IN LOVE by Shelby Dawson
- 5059 HOLD ON TO YOUR MAN by Warren Rowles
- 5060 STOP MY LOVIN' YOU by Al Stevens



WARREN
ROWLES



NELSON
WATKINS

Distributed by Corsair Continental & Twelgrenn



Produced by Shelby Dawson,

334 Annapolis Dr., Claremont, CA 91711



AL
STEVENS

THE COLLEGES ARE COMING...

BETTER TRAINING EQUALS A BETTER FUTURE PROFESSION

The calling profession, even for the occasional caller, requires much more than it did at one time, involving important elements of leadership, organization, promotion, human relations, recreation techniques, as well as the obvious training items of voice, music, equipment, choreography and programming. Thorough training is a MUST these days, and callers can get valuable first-hand help from the experts in these extensive several-day training events:

PROMENADE HALL CALLERS COLLEGES

STAFF: Dick & Ardy Jones, Johnny & Charlotte Davis

MERRILLVILLE, IN.

July 13-18
August 3-8
August 11-14
(Alumni)

POCONO, PA.
April 6-11

RAINBOW LAKE
NORTH CAROLINA
August 24-29

Write: PHCC, 6336 Cleveland
Merrillville, IN 46410

HOT SPRINGS, ARKANSAS

Aug. 4-9: New Callers
Aug. 10-15: Callers 1 Year +
Aug. 17-22: Experienced Callers

STAFF: Cal Golden, Jim Hilton, Jim Mayo, Stan Burdick, Will Orlich, Don Williamson, Bob Cone, Glenn Turpin, Rev. M.J. Tibbs

Write: Sharon Golden
P.O. Box 2280
Hot Springs, AR 71901

SOUTH FORK, COLORADO

BILL PETERS & GUEST EXPERTS

Sept. 1 - 5, 1975
Specialized Training for both
Beginning & Experienced Callers

Write: Bill Peters
5046 Amondo Drive
San Jose, CA 95129

ESTES PARK, COLORADO

6th Annual Dance Ranch College
July 13-17 - Callers with 2 years
or less experience.

July 20-24 - Callers with More
than 2 Years Experience.

STAFF: Frank Lane, Earl Johnston, Beryl Main, Vaughn Parrish.

WRITE: Frank Lane's Dance
Ranch, P.O. Box 1382, Estes
Park, CO 80517.

FREMONT, NEBRASKA

Omaha Area - August 6-10
Harold Bausch, Stan Burdick

FORT WAYNE, INDIANA

July 14-17, 1975

Harold Bausch, Stan Burdick
Write: American Squaredance
Magazine, P.O. Box 788, Sandusky, Ohio 44870.

HARRISONBURG, VA.
August 3-7 Madison College
E. Johnston, A. Brundage, J. Lasry

TROY, NEW HAMPSHIRE

East Hill Farm - Aug. 17-21
C. McLean, J. Mayo, A. Brundage,
V. Parrish, E. Johnston
East Hill Farm - Aug. 24-28
J. Mayo, J. Lasry, E. Johnston,
A. Brundage

*Choreography, Voice, Teaching,
Programming, Leadership, Contra*
Write: Callers School, P.O. Box
2223, Vernon, Conn. 06066.

AMES, IOWA
IOWA STATE UNIVERSITY
June 16-20, 1975

MANHATTAN, KANSAS
KANSAS STATE UNIVERSITY
June 16-20, 1975

ALBUQUERQUE, N.M.
UNIV. OF ALBUQUERQUE
July 14-19, 1975

BEAVER IS., MICHIGAN
CENTRAL MICHIGAN UNIV.
July 27-August 1, 1975

FT. COLLINS, COLORADO
COLORADO STATE UNIV.
July 27-August 1, 1975

STAFF INCLUDES: Dena Fresh,
Bob Howell, Don Armstrong, Cal
Campbell, Deane Serena, Gib
Gilbert & others.

Beginner courses for teaching/cal-
ling squares, contras, rounds. Gra-
duate credit available.

Write for brochure: Lloyd Shaw
Foundation, Educ. Mail Div., 1890
Darlee Ct., Lakewood, CO 80215.

FONTANA VILLAGE, NORTH CAROLINA

November 13-16, 1975

STAFF: Don Williamson, Bob
Rust, Stan Burdick, Tex Brown-
lee.

Write: Fontana Village,
Fontana Dam, N.C. 28733

SILVER BAY, NEW YORK

Lake George Area
August 1-5, 1975

Orphie Easson, Stan Burdick

Write: American Squaredance
Magazine, P.O. Box 788, San-
dusky, Ohio 44870.

square line



A question
for our readers—

Sometime ago you had an article on changing modern square dancing to que dancing. We think it is a great idea, in fact, it seems the only answer to the problem we have in our area.

Modern square dancing was just beginning to catch on in our area and our daughter was teaching a class at Sandburg College. We have a singles

group that dances from six to ten squares. Now a hoedown caller has started mixing modern, hoedown, and old-fashioned rounds with open bar and all. He says that way everyone gets to dance. They have even made badges for the "Knox Twirlers;" we live in Knox County.

We give our dancers a copy of the "ten commandments" and in the three years we have worked with singles we have not had to remind them of the rules. It greatly disturbs me to think it is not the younger generation, but a past-60-year-old man who is breaking the image. We feel the only alternative we have is a change in name as he is advertising loud and clear in our local newspaper. Do you have any other suggestions we might use to keep a good thing and clear up a misunderstanding in the area before it grows beyond repair?

Mrs. Vincent Erickson
Oneida, Illinois

MORE CALLERS SCHOOLS

<p>LOUISVILLE, KY. Bellarmine College August 10-14, 1975 STAFF: Bill Peters, Vaughn Parrish & Stan Burdick \$104, Total room, board, tuition for 4 days, per couple. <i>1st Ann. Kentuckiana Callers All phases of Calling</i> Write: Mike Jacobs, 6506 Upper Hunters Trace Rd., Louisville, 40216.</p>	<p>BETTENDORF, IOWA Caller's Continuing Course July 27-30, 1975 STAFF: Earl Johnston Bob Yerington <i>10 Sessions of concentrated learning —</i> Write: Bob Yerington 515 E. 9th, Muscatine, Iowa 52761.</p>	<p>MAPLE PLAIN, MINN. 9th Minnesota Callers' Clinic August 1-3, 1975 Seminar on STEP VALUE TIMING & Sight Calling Techniques Limited Attendance Write: Warren Berquam, Rt. 1 Box 187, Maple Plain, MN 55359</p>
<p>BOONVILLE NEW YORK Potato Hill S/D Campground July 13-19: Introduction for New Callers Staff: Joe Uebelacker, Jerry Schatzer August 3-7: Experienced callers with emphasis on choreography Staff: Joe Uebelacker Joe Uebelacker, Durfee Road, Buskirk, NY 12028</p>	<p>SCOTIA, NEW YORK PONDEROSA HALL June 26-28, 1975 KEN ANDERSON, RON SCHNEIDER <i>Emphasis on choreography and keeping track of dancers. Featuring sight and system calling. Help in building program.</i> Write: Ken Anderson, 108 Edgewood Acres, Chatham, New York 12037.</p>	<p>HARMONY, PA. Indian Brave Camp July 6-10, 1975 JACK LASRY, RON SCHNEIDER <i>Emphasis placed on choreography techniques and methods.</i> Write: Jack Lasry, 19010 NW 11th Ave., Miami, FL 33169</p>



DANDY IDEA



SQUARE DANCE CALENDAR

The Bachelor and Bachelorette Square Dance Club that dances in the main concourse of the Pentagon every Thursday in Washington, D.C. is a club of singles who also include couples in the membership.

A new project among many the club sponsors is a square dance calendar, which lists all regular dances in the area and over a hundred special dances. There is plenty of space for each dancer to write in other important dance dates, too.

The calendar is well-printed and contains advertisements for square dance shops and events. In addition, names and phone numbers of contact people are listed throughout. Want a new project for your club? Take a tip from those progressive singles who run a good double-capital-B club in the capitol city area.



USA 504

KINDLY KEEP IT COUNTRY
by Marlin Hull

USA 101 GOOD OLD DAYS FUN ALBUM

New Releases:

USA 501 Stop and Smell The Roses

USA 502 I've Got My Baby On My Mind

USA 503 Why Don't You Love Me Like
You Used To Do?

Distributed by
Corsair and Twelgrena

Called by Shelby Dawson

Music by the Americans

Shelby
Dawson



Marlin
Hull



ROCKS

SINGING CALLS

Reviews by Doug Edwards

There were three hoedown releases **ADMIRATION/TORRENT** — Top 25312. **TORRENT** was made before by Top and is one of their best hoe-downs; **ADMIRATION** is a fine hoe-down and quite usable.

SALLY'S HARP (Key G)/ROCKIN' HARP (Key F) — Kalox 1173; **SALLY'S HARP** is the better of the two, but neither can be classified as one of Kalox's best.

YELLOW SILK/GOT RHYTHM— Lucy HO1.

THE ENTERTAINER— Kalox 1171

Caller: Vaughn Parrish

A beautiful figure with excellent timing, excellent piano by Charlie Swank. Callers will have to work with this one, but it will be well worth the effort. The intro and break feature Grand Parade. **FIGURE:** Heads lead right and circle to a line, up and back, star thru, pass thru, trade by, do-sa-do, right and left thru, dive thru, pass thru, pass thru again, swing corner, join hands and circle left, circle left to home, heads get ready for the grand parade.

BRING BACK— Red Boot 181

Caller: Ralph Silvius

Excellent music and a fine dance. **FIGURE:** Heads pass thru, partner trade, reverse the flutter, sweep a quarter, pass thru, right and left thru, star thru, square thru four hands, trade by, swing corner, promenade.

WRIGHT OR WRONG— MacGregor 2167; Caller: Norm Phaneuf

The tune was done before on MacGregor label. The music is excellent. The dance is very simple and would be fine for class work. **FIGURE:** Heads square thru four hands, do-sa-do the outside two, make a wave, swing thru, boys run right, wheel and deal, right and left

thru, dive thru, square thru three quarters, swing corner and promenade.

KINDLY KEEP IT COUNTRY— S/D USA 504; Caller: Marlin Hull

Music with a nice lift, an easy dance, but the tune is country and that is good enough for me. **FIGURE:** Heads promenade half way, down the middle, square thru four hands, right and left thru, pass thru, trade by, left allemande, partner do-sa-do, corner swing, promenade.

ALICE BLUE GOWN— Bogan 1266

Caller: Lem Smith

Tune was done before on this label. The music is very good, good figure, nice lift to the music, but we believe the record should be slowed down for more comfortable dancing. **FIGURE:** Heads promenade half way, sides star thru, pass thru, do-sa-do, ocean wave, recycle, star thru, pass thru, wheel and deal, centers pass thru, swing corner, left allemande new corner, promenade.

IF YOU KNEW SUSIE— Bogan 1265

Caller: Wade Driver

Welcome back to Susie, who has been gone quite a while from the square dance scene. Smooth-flowing easy figure for beginners. Timing is excellent. **FIGURE:** Heads promenade half way, sides right and left thru, square thru four hands, do-sa-do, swing thru, boys trade, turn thru, left allemande, come back and promenade.

I CAN'T HELP IT— Red Boot 182

Caller: Al Brundage

Al hasn't been around the recording circles for quite a spell, and we are very happy to see him return. The music on this record is only fair, the figure is intermediate, but the record danced well and the timing was excellent. **FIGURE:** Heads lead right and circle to a line, up and back, slide thru, swing thru, girls circulate, boys trade, boys run, bend the line, slide thru, eight chain seven, left allemande and promenade.

WHOLE LOTTA DIFFERENCE IN LOVE— Windsor 5058; Shelby Dawson

The Windsor music is good and the

dance is also good. **FIGURE:** Heads promenade half way, sides curlique, walk and dodge, do-sa-do the outside two, star thru, flutter wheel, slide thru, pass thru, corner swing, left allemande, come back and promenade.

DREAMBOAT— Square Tunes 160

Caller: Dick Jones

A fast-flowing nice figure, excellent guitar and banjo. **FIGURE:** Heads promenade half way, down the middle and curlique, men run right, square thru three-quarters, trade by, do-sa-do

the outside two, make a wave, boys trade, recycle, swing corner, promenade.

WRONG ROAD AGAIN— Square Tunes 159; Caller: Ted Frye

A good smooth figure but the music is only fair. **FIGURE:** Heads promenade half way, into the middle and curlique, walk and dodge, circle four, heads break to a line, pass thru, tag the line, face in, box the gnat, square thru four hands, swing corner, promenade.

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IRISH EYES— MacGregor 2166**Caller: Bud Beland**

Music and figure are fair. This is a record for St. Patrick's Day, released about a month too late. **FIGURE:** Head ladies chain, roll away, up and back, star thru, do-sa-do, swing thru, box the gnat, pull on by, do-sa-do one time around again, promenade, left allemande new corner, promenade.

WRONG ROAD— Windsor 5057**Caller: Nelson Watkins**

This is the second of these records this

month. This music is good. **FIGURE:** Head couples lead right and circle to a line, up and back, pass thru and tag the line, centers in and cast off three quarters, circle left, ladies in, men sashay, left allemande, walk by one and swing the next, promenade.

WINDING MISSISSIPPI— Bogan 1267**Caller: Lem Gravelle**

Music is good; the figure seems slightly awkward with two curliques. **FIGURE:** Heads square thru four hands, corner curlique, girls run, curlique again, boys

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run right, left allemande, do-sa-do, corner swing, left allemande, come back and promenade.

BELLS OF HOPE— Scope 587

Caller: Jeanne Moody

A nice smooth-flowing figure; music just average. FIGURE: Heads square thru four hands, corner do-sa-do, make a right hand star and turn it once around, same two right and left thru, dive thru, square thru three hands, corner swing and promenade.

EL RANCHO GRANDE—Grenn 12148

Caller: Dick Leger

Just an average record. FIGURE: Ladies star by the right, men promenade, second time you meet, turn them, same star, men (girls) promenade, second time you meet, promenade, swing and promenade.

I'VE GOT MY BABY ON MY MIND—

Thunderbird 116; Caller: Bill Volner

Opener incorrectly called; the call on call sheet works. FIGURE: Head cou-

ples star thru, pass thru, star thru, flutter wheel, reverse the flutter, square thru four hands, trade by, corner swing, promenade.

IN MY ADOBE HACIENDA— MacGregor 2165; Caller: Otto Dunn

A very fast-running dance. FIGURE: Heads pass thru, California twirl, sides promenade half way, down the middle and curlique, walk and dodge, circle up four with outside two, break to a line, up and back, right and left thru, crosstrail thru, swing corner and promenade.

BABY I MUST GO— HiHat 447

Caller: Dick Waibel


FIGURE: Heads do-sa-do, square thru, sides face grand square, heads clover leaf, then curlique, boys run right, swing thru, boys trade and swing, left allemande, promenade.

DEEP WATER— Lucky 401

Caller: Sammy Phillips

Sammy Phillips calls up a storm on his

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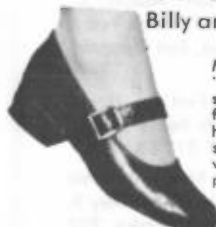
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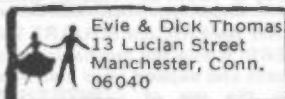
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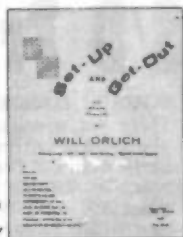
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PENNSYLVANIA— Peace Pipe Promenade, May 31, Hollidaysburg; Curley Custer, Howie Shirley. Write Charles & Doris Blair, 4922 3rd Ave., Altoona, PA 16602.

LOUISIANA— 1st R/D Weekend, May 30-June 1, Mid-City Motor Hotel, Shreveport; Jimmy & Vivian Holdman. Write Jack & Joy Rowland, 2919 Oliver, Bossier City, LA 71010.

ONTARIO— 5th Ann. Roundup, May 31, I.A. Waters School, Walden; Jeff Griffiths; Write Flora Alemany, Naughton, Ontario, Phone 692-4600.

INDIANA— Banks-of-the-Wabash Festival, May 31-June 9. Write Gladys Phillips, PO Box 414, Terre Haute, IN 47808.

INDIANA— Wagon Wheel 5-Star Command, May 30-June 1, Indianapolis. Write Mrs. Phil Shoemaker, 8814 Pine Dr., LaVista, NE 68128.

NEW JERSEY— R/D Weekend, Platt's Penthouse, Somers Pt. Contact Irv & Betty Easterday, Rt. 2 Beaver Creek, Boonsboro, MD 21713.

FRIENDLIEST FOLKS, Continued

higher level than we did. But, as the music started, two couples were right there asking us to be a part of their square. At intermission they got our refreshments. During this time we were called to the front of the hall. The club presented us with a certificate stating we had squared up with the Barnlofters. This certificate is given to each out-of-state couple visiting this club.

The next day we went to Opryland, U.S.A. We were walking along when we heard someone speak to us. Not knowing anyone, we couldn't imagine who it could be. It was one of the women we had danced with the night before.

These are just a few of the things that have happened to us since we began square dancing. We have found that combining a vacation and square dancing can be great fun and an easy way to make friends. As we plan our



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vacation, I just write to the Chamber of Commerce and ask for the names of the clubs in the area and when they dance. We enjoy visiting out-of-state clubs as well as our own area clubs.

In addition to the fun you can have, I think square dancing is a good form of recreation. Before we began dancing, we didn't mingle with other people too much. But we have found a lot of new friends and do go out once a week, usually. Square dancing can be a family affair too. Area clubs now have children going through lessons or have formed clubs just for children. If you're a former dancer, why not stop and think of all the fun you used to have dancing? Maybe then you'll have the urge to rejoin the most friendly people in the world. If you do, perhaps sometime we'll be squaring up with you. If you've never danced, but have the urge to learn, why not look in the phone book to see if there's a club listed? Or,

perhaps you should contact your area Chamber of Commerce to see if there are any clubs in your area. I'm sure you'll be glad you did.

Editor's note: Other sources of square dance information are City Recreation Departments; YMCA's, YWCA's; other recreation centers, this magazine, or C.R.O.W.D., 213 Winn Ave., Universal City, TX 78148

S/D RECORD REVIEWS, Continued
 first record. **FIGURE:** Heads lead right and circle to a line, up and back, pass thru, U-turn back, star twirl, right and left thru, pass thru, left allemande, run home, do-sa-do, swing corner, promenade.

SOMETHING BETTER—HiHat 446
Caller: Bob Wickers

The figure is fair but the music seems to drag. **FIGURE:** Heads promenade half way, down the middle right and left thru, swing thru, spin the top, right and left thru, square thru three hands, corner swing, promenade.



Glenn Walters



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 TB 117 HE CAN'T FILL MY SHOES by Bill Volner



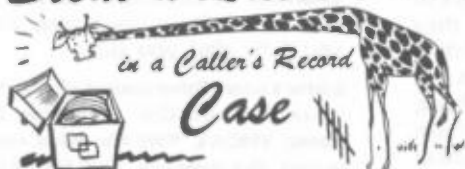
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Steal a Little Peek



Jack Lasry has been active in square dancing since the mid 1950s. He and his wife, Carolyn, owned the "Trails End S/D Center" in Miami for ten years, and in 1972, built a new square dance center in Hollywood, Florida, which is going great. The new air-conditioned hall will dance thirty squares. Jack has been calling full time the past five years after leaving the teaching profession. He has been on many major festival staffs, as well as those at square dance resorts. Since March, 1974, he has served as chairman of the Experimental Movements Committee of Callerlab, a position he will continue to fill for the coming year. He is also a member of the Board of Governors of Callerlab.

HOEDOWNS:

Skillet Lickin – Blue Star
 Jack's Special – Square Tunes
 Do You – Greenwood
 Streakin' Dolly – Thunderbird
 Stay A Little Longer – Kalox
 Banjo Pluckin – Wagon Wheel
 Travelin Man – Kalox
 Thunderbird Special – Thunderbird
 Stan – Red Boot
 Worried Man – Kalox

SINGING CALLS:

Walk Right Back – Dance Ranch
 Sin To Tell A Lie – Blue Star
 Turn On YOUR Light – Blue Star
 Take One Step – Windsor
 Sweet Baby Jane – Red Boot
 Night Train to Memphis – Red Boot
 Thank You, World – Red Boot
 Having A Ball – Windsor
 Song Is Driving Me Crazy – Lore



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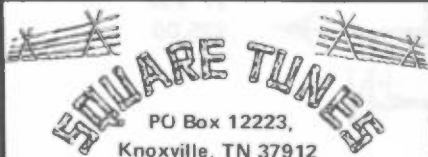
CALLER CONFAB, Continued

SELF-STUDY TECHNIQUES

Each student should also learn how to continue his training program as a square dance caller through effective practice techniques, self-evaluation, and the value of seeking out and participating in additional training activities (seminars, clinics, association meetings, schools, etc.)

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The curriculum should include training and guidance in the techniques of the Singing call (memorized, pre-learned, improvising/adaptation techniques, singing call showmanship).



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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.

STRAIGHT TALK, Continued

happier person now. His wife is also a much happier person. They have time for a few things other than square dancing. He is off the escalator at last, and very happy that he is.

My suggestion on how to be happy as a square dancer or caller is:

1. Keep your calling or dancing activity down to one or two nights per week.
2. Get rid of any and all jealousy toward other callers and dancers.
3. Callers should do more dancing than most do.
4. Be genuinely interested in other callers and dancers.
5. Smile a lot.
6. Call people by name.
7. Be a good listener.
8. Once you get off, don't let yourself be trapped into getting back on the escalator.

In closing, let me say again, "Get off the escalator". Be really happy and

content with what you do and what you are. You will then be the rarity that is a truly successful person.

Al Eblen
Wichita Falls, Texas

GRAND ZIP, Continued

square dancing I did was in high school and your editorial is right — you just cannot square dance without smiling. I hadn't thought about it, but it is true! Maybe it's the music and the caller. It's all so happy, how could anyone be a sourpuss?

Sandy Dean
Pensacola, Florida



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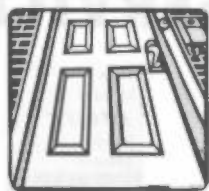
Jim Lee



Johnny LeClair



Art Springer



Book Nook

BY MARY JENKINS



THE TOP TEN 1975

Including a Dictionary of Selected Square Dance Basics
by Bill Davis

No, we haven't skipped a book! This year Bill and Bobbie Davis changed the date in the title to correspond to the publication date rather than the date of the source material. Thus the Top Ten 1975 is actually the sequel to the Top Ten 1973. There is no Top Ten 1974.

This year definitions of advanced or pre-challenge commands in most general use are included. There are three separate dictionaries each alphabetized within its own category.

This 52 page "paper back" should prove valuable to both callers and dancers with its interesting chapters: 1. An analysis of frequency of use of mainstream commands used in 1974. Magazine and actual dance counts are included. 2. Alphabetized definitions of most frequently used commands of 1974. 3. Titles of the 280 new moves that came out in 1974. 4. Alphabetized definitions of the 75 featured new moves of 1974. 5. Alphabetized defi-

nitions of 120 advanced commands derived from a nation-wide survey. 6. The Top Ten for 1975. 7. A table defining the choreographic symbols used. 8. The Top Ten how-to-do-'em with illustrations and sample figures. 9. A complete dance routine using all the Top Ten commands. 10. Permutations for rotating couples between squares so that no two couples dance together twice. 11. Definitions of the formations used for specifying the start and end of movements being defined.

What are the Top Ten for '75? 1. Recycle; 2. Transfer the column; 3. Coordinate; 4. File to a line; 5. Walk the plank; 6. Weave to a wave; 7. Reciprocate; 8. Snap and tag; 9. Tag the Fantom; 10. Ferris Wheel.

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SWINGTIME

A DREAM THAT BECAME A REALITY . . .

Houston has its Astrodome, Dallas-Ft. Worth have their colossal jet airport. In the best Texas tradition, Fort Worth now has a quarter-million dollar square dance hall, SWINGTIME CENTER, built exclusively for square dancing. Melton Luttrell (right) had a dream, and John and Jo Catherine Cox (bottom left) were helpful, in addition to many club members, in making it a reality. Truly a dream hall, it has a floating floor with "no nails," a balcony, a TV room for kids, a kitchen, and 6600 square feet of floor space for dancing.

CENTER



Popular caller Melton (and Sue) Luttrell opened the hall in early December and, understandably, square dance classes and clubs have DOUBLED since the opening. The address is 5100 S.E. Loop 820, Ft. Worth, TX (at Anglin Dr. exit).

