

AMERICAN SQUARE DANCE



AUGUST 1975





CO-EDITORIAL



Two things in this issue are part of our preparation for the Bicentennial celebration. One is the article on page 10 giving authentic eighteenth century dances, plus an explanation of the unfamiliar terms used. These will continue through September and October. The second is advertised on page 80 and has a story behind it. Shelia Popwell of Georgia sent us a story on clogging over a year ago. A reader from Vancouver wrote her asking for instructions. She then asked us if we'd be interested in publishing a pamphlet, since written instructions were not readily available. We told her to go ahead and write it, and her instructions and explanations grew more lengthy than either of us originally intended. The book was snatched hot off the press the day we left for K.C. and became an instant best seller there as crowds flocked to the clogging workshops.

Clogging, as done mountain style,

is an individual dance, and this is the way Shelia's book teaches it. When the foot-tapping music begins and you just want to MOVE, here's a step you can do without seven other people. Clogging is a part of the American dance heritage, as old as any southern mountain village, and so we considered publishing a "do-it-yourself" book a worthwhile project. Not everyone lives in an area where the word-of-mouth (or foot) tradition will reach them. You may want to consider a clogging demonstration as well as other forms for your Bicentennial performance.

For those who asked for available material for the Bicentennial, here's a reminder to watch Bob Howell's Easy Level Page. He has already included some old-time dances and will continue to do so. And for others who may be asking, "Contra" dancing is done in two facing lines, using familiar s/d figures. "Contra" means "against". This formation, used in the original thirteen colonies, is an historic part of our dancing.

Happy Birthday, U.S.A. Let's plan our party now!

AMERICAN
**SQUARE
DANCE**

*"THE NATIONAL MAGAZINE
WITH THE SWINGING LINES"*

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Grand Zip



I refer to page 17 of June 1975 issue, American Squaredance, and want you to know that I feel you did a lot of fine callers and leaders who for many, many reasons could not make your Callerlab group in 1975 an injustice. You leaders want us to support you and then do this to us. I feel the entire list was out of place in your otherwise super magazine.

*Jerry Seeley
Fort Lauderdale, Florida*

ED. NOTE: The editors feel that the dancers have a right to know who are members of Callerlab. Since Callerlab began as a small group of callers and has grown with each meeting, it can be assumed that more and more callers will participate in future conventions, thus becoming members. We know there are many deserving callers who have not yet been able to join.

Just to show the two sides to every question, here is another letter which arrived:

Many, many thanks for the Directory of Callerlab members appearing in your June 1975 issue.

*Berenice Turner
Birmingham, Alabama*

My pleasure indeed to renew for another two years. Have enjoyed your articles so much, especially your Meanderings column. You've done much with trying to stabilize movements with Legacy, etc. Keep up the good work.

Thanks for the article on our seminar in your earlier issue this year.

*Ray & Millie Amundson
Longview, Washington*

May I correct a small error in an otherwise excellent series of articles, "The How and Why of New Basics," by Paul Hartman?

On page 11 of your June issue, Paul states, "He (Les Gotcher) rapidly became the idol of the local dancer and caller and in April 1959 gave birth to the first callers note service." Taint so, at least not the part about the first note service.

In 1948 the callers of Southern California organized into a loose-knit group called the "Callers Pow-wow" and began publishing a one-page letter called the "Green Sheet" that contained choreographic information. In 1954 the organization was expanded, incorporated and began publishing a national (and international) note service for callers under our new name, "Square Dance Callers Association of Southern California, Inc." Incidentally, "square thru" mentioned by Paul was presented first by our notes through the contribution of its originator, Bill Hansen, in early 1957.

*Ted Wegener
Gardena, California*

Of course I want to renew! After a year of American Squaredance it is hard for me to understand how a caller can function without it. The only thing I would change would be the addition of music data such as key and range to the review of new records. With a limited range like mine, this can be critical. Thanks for your outstanding contributions to dancing.

*Chuck Marmelstein
Winder, Georgia*

Recently I was given a copy of your magazine by my caller, Charlotte Horn, and was thrilled by all the helpful hints about square dancing.

There have always been individuals willing to assume positions of leadership, thereby providing a control point. My caller has started a club called Sunnyside Squares. My wife and I attended every dance for two years. The patience and tolerance has helped us immensely.

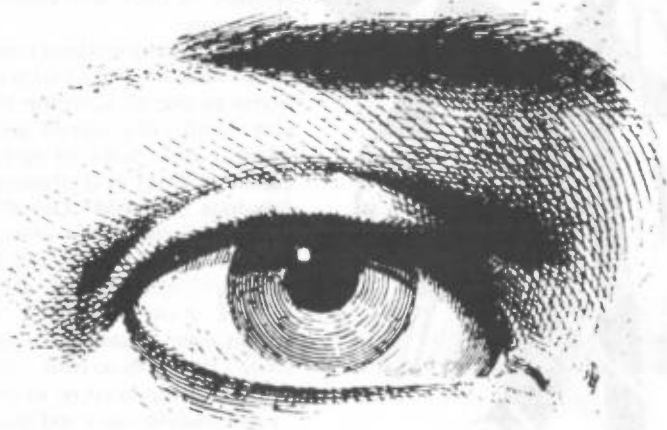
Continued on Page 79

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Meanderings...

WITH STAN



Gosh, glory-be, and great golden gumdrops!

I've got a lot of catching up to do, and even with my six arms (many callers have them — it's an occupational disease) I can't finish all those projects that need doing. In rapid succession, there was the CALLERLAB CONVENTION in Chicago, followed by the LEGACY ASSEMBLY in Cleveland, followed by the NATIONAL SQUARE CONVENTION in Kansas City. It was enough to boggle the mind and bedraggle the tweeds on my very BOD, Rod. With another magazine deadline hanging over me like a two-edged Democles

sword, I must tackle the task at hand, which is to report all those barnstorming trips whose descriptions were preempted by the bigger events, these last few issues.

Any misconceptions I may have had about the quality of dancing in Oklahoma (a one person/one time opinion was biased, I discovered) were dispelled when I flew there in early June and called at OSU in Stillwater to a truly fabulous bunch of "Okies", hosted by Don and Sally Banks. It was an all-the-more memorable occasion because this was my chance to chalk up ONE MORE STATE in my near-finish-line quest to call in every state by the end of 1976. Only THREE to go now, and it now appears that I'm booked in all three.

Meanwhile, back to Oklahoma. You wouldn't believe the welcome I got! Real hospitality. A dream crowd. Smooth dancers. They planted an Indian bonnet on me, gave me a tomahawk, and told me to tell the square dance world that Oklahoma has more than Indians roaming its plains and woodlands. Then they put on a windstorm for me, but saved a bigger one for the next weekend, thank you.

A while ago Jim and Mamie Dunn of Lawton (where I'll be calling in mid-October of '76) handed me this classic statement about "Okies" which is apropos to reprint here:

"We Oklahomans are a proud people and we have a right to be proud. We have everything back where we come from. We got sand like the Sahara and we got lakes like Michigan. We got hills like Arkansas and rocks like New England. We got places that look worse

than the bad lands and places that look prettier than the Garden of Eden.

"We got hotter weather in the summer and colder weather in the winter, and it changes faster at any time of the year than any place in the world. We have heavier winds than a hurricane and heavier rains than a flood, and we have the longest, driest droughts and the biggest, prettiest flowers in the spring. We have the prettiest girls and the ugliest men; the richest millionaires and the poorest poor people; we can raise anything under the sun, from grain to cane, from cotton to tobacco, from wheat to corn, and from rice to roosters. Our herefords have the whitest faces and our angus are the blackest; our steers are world champions, and so are our livestock judging teams; our wrestlers can't be beat and our football teams are the best; we produce the best ballet dancers and the richest senators; Will Rogers came from our state and so did Gene Autry and Tom Mix and Pretty Boy Floyd and the Daltons and the Doolins.

"You never heard an orator if you didn't hear Gomer Smith hypnotize a jury and you never heard a tall tail spun if you didn't hear or listen to Zach Miller. Ole Andy Payne who won the union derby was one of our boys and we got so many star baseball players, like the Waner brothers, Pepper Martin and Mickey Mantle, that we can't keep track of them.

"You name it and we got it. We have rivers so dry that they spawn dust storms and rivers that change courses so fast a heifer can run itself to death trying to catch one for a drink; our oil is the oiliest, our grease is the greasiest, our mud is the reddest, our chiggers are the meanest, our sunsets are the most stupendous and we got a capitol without a dome.

"Sure the world champion cowboy comes from our state and we have more Indians than a wild west movie. We have the thickest dust and the best cooks; the most friendly people and the most amazing politicians; we have more Baptists and more bootleggers,

Bibles and bourbon than you have.

"We gave the world Alfalfa Bill Murray and Jim Thorpe and we almost elected one of the James brothers as governor. If we aren't the biggest, we're the best, you just name it, and we got it. You do it and we do it better. We can yell louder, spit farther, lie better, and bulldog a steer faster than anybody.

"And even though we have the mostest and the bestest, you hardly ever hear about us.

"THAT'S BECAUSE WE ARE ALL SO MODEST!"

The month of May produced another significant event for me. Another FIRST TIME STATE – Wyoming, was chalked up in grand style. I called for the 24th annual Cowtown Hoedown in Sheridan, which is just a lariat curl from the Montana border. Again, the dancers were a choice group, and greeted me with a welcome sign a mile long. There was a radio interview, a drive in the hills to see the antelope and controversial strip mines (coal), a snowfall (in May?) during the evening dance, and an authentic personalized branding iron (no bull) given to me as a momento of Wyoming.

SPRINGDALE, ARK. – The Shiloh Swingers know how to put on a party – it was a subscription dance, hosted in style, near the heart of the Ozark National Forest. Most enjoyable was my stay with Dub & Maggie Hays (Crosstrail Records) and an opportunity to go fishing in a cool pool fed by a spring, literally "springing" from the mouth of a mile-long cave. I caught seven (count 'em – seven) large rainbow trout. Thanks, Dub, for the cap and goggles, too!

OSCEOLA, PA. – Fun dance in a most unusual little town. I found no motel, but a "guest house" instead, where my room cost me only five bucks. Country style. The sign at the door said, "I'm out for a while. Come in, take a room, pay later."

PENTAGON, Washington, D.C. – Impressive address for a dance, but dance

we did, all in a covered mall in the main concourse of the famous five-cornered structure. Hosts were the Bachelor and Bachelorettes club, which sponsors regular Thursday night dances there, open to travelers. Charlie Shoemaker is club caller. (See also p. 64, May 1975.)

INDIANAPOLIS, Ind.— Once again I did a clinic for callers and leaders in the "speedway city" and recharged my batteries with fine hosts such as Ruth and Reed Moody. (See "Steal A Peek, September 1975.)

DENVER, Colo. — I was honored to be sponsored to call the squares by a *round* dance club, the Roundabouts, in Aurora. Herb and Erma Egender were responsible, and finer hosts/caller/round dance cuers/leaders/trainers you would be hard pressed to find anywhere.

I also fulfilled a rain check (oops—*snow* check) and did a clinic for the Denver Area Callers, in the state that "got things going again," and where important things are still happening, square dance-wise.

VANCOUVER, B.C., Canada — One can't beat the great sights and sounds of the beautiful border city. I'll be back as fast as I can make a year go by. Thanks, Camerons.

CAPSULE COMMENTS (quickly before the chapter closes and the pen runs dry)—**BISMARCK, N.D.**— Lovely hall; superb hosts, John and Ginny Craven; **WICHITA, Ks.**— (Center City, USA and the "aircraft" city), where a caller can fly high with an adorable "floor;" **GOODLAND, Ks.**— picked up a host of new friends, headed by Marie (she's the caller) and George Edwards; **WATERTOWN, S.D.** — always a pleasure to call/yak/star/pass the day with a fellow traveling caller like Perry (and Margaret) Bergh; **OLD WASHINGTON, Oh.**— good camp/dance with Dale Eddy and friends; **UTICA, N.Y.** area, thanks again, Grafts; **ANNISTON, Ala.**— where callers like Ralph Curry and dance leaders like Bob and Mary Eccleston say without uttering a word, "Square dancing is in good hands."

AMERICAN SQUARE DANCE SUBSCRIPTION DANCES

- MINERVA, N.Y.**, August 13
Contact: Mary & Bill Jenkins
- PARAGOULD, AR.**, Thurs. Aug. 21
Contact: Gene & Thelma Trimmer
- CHARDON, OHIO**, Sept. 12
Contact: Ray Marsch
- SMYRNA, GA.**; Thursday, Sept. 18
Contact: John Swindle
- BROCKVILLE, ONT. Can.**, Sept. 25
Contact: Mary & Irwin Abrams
- BEREA, OHIO**, Monday, Sept. 29
Contact: Ron Schneider
- DOROTHY, N.J.**; Friday, Oct. 10
Contact: Ralph Trout
- TOLEDO, OHIO**, Sunday, Oct. 12
Contact: Jim & Mary Batema
- WYOMING, MI.**; Tuesday, Oct. 14
Contact: Frank Randall
- POPLAR BLUFF, MO.**; Thurs., Oct. 23
Contact: Bob Guess
- DENVER, COLORADO**, Fri., Oct. 24
Contact: Harold Davis
- SPRUCE PINE, N.C.**, Thursday, Nov. 20
Contact: Hoyle Gross
- CAMILUS, NEW YORK**, Sun., Nov. 30
Contact: Tom Tomlinson
- LYNCHBURG, VA.**; Thurs., Dec. 4
Contact: Paul & Nancy Childers
- HUNTSVILLE, ALA.**, Thursday, Jan. 8
Contact: Mac Letson
- MACON, GA.**; Fri, Jan 9, 1976
Contact: Jim Tyler
- SARDINIA, N.Y.** Monday, Jan. 12
Contact: Dennis & Nita Fox
- WESLACO, TEXAS**, Sun., Jan. 18
Contact: Charles & Dot Lillagore
- APPLETON, WISCONSIN**, Jan. 18
Contact: Bruce & Bonnie Busch
- EUREKA, CA.**, Wed., Jan 21 (Tent.)
Contact: Al & Connie Whitfield
- COLUMBUS, OHIO**, Thurs., Jan 29
Contact: Charles & Martha Dean
- BURLINGTON, IOWA**, Mon. March 15
Contact: William & Charlotte Kunze
- SPRINGDALE, AR.**, Tues., March 16
Contact: Dub Hayes
- CHARLESTON, WV.**, Thurs., April 8
Contact: Erwin Lawson
- BLUEFIELD, WV.**; Friday, April 9
Contact: Acie Gundlisch
- WATERTOWN, SD.**; Monday, April 19
Contact: Perry & Margaret Bergh
- GOODLAND, KS.**; Tues. April 20
Contact: George & Marie Edwards
- ERIE, PA.**; Thursday, April 22
Contact: Bob Morrison
- EDWARDS, NEW YORK area.**; April 23
Contact: Dick & Barbara Brown
- MUSKEGON, MI.**; Thurs., April 29
Contact: Ken & Dot Gilmore
- SAN ANTONIO AREA**, May 4
Contact: Dave Allen
- WINNIPEG, MAN.**, Thurs., May 6
Contact: Thor Sigurdson

Continued on Page 27

Let Your Light Shine



by Phyl & Frank Lehnert
from the Toledo, Ohio "Promenade"

Square and Round dancing is very much like, in some ways, to religion. A person can be of strong faith and a sincere believer — but somehow take the attitude, that it is the clergyman's job to spread the word. After all, that's what he is paid for. Besides, he is better qualified to talk to a nonbeliever or nonparticipant, having a better working knowledge of the Bible and having answered more questions on the subject than a lay person.

How wrong we are! A lay person has the advantage — he has his foot in the door. It would seem to me, that when a member of the clergy makes his move, he first has to get the person to whom he is talking off his defensive and resistant position. A lay person is one of his kind and can talk benefits that mean the most to himself and more likely relate to this other person. Churches, songs and clergy have preached for years "Let your light shine — don't hide your candle under a basket. If you feel God loves you and thru His grace you are planning on eternal life — shout it from the rooftops!" I guess I'm as guilty as the next and do my ignorant best to hide my candle. 1975 is a good time to "lift the basket".

I bet by now you can see some of the similarities referred to in line one. If you enjoy your dancing, and I'm sure you really have thrived on it some time during your career, — let the world know about it. Square and

round dancing surely isn't for everyone and it isn't necessarily true that people will continue to dance the rest of their lives. Our teaching career is now pushing 20 years and many of our dancing friends have been dancing over 10 years and some even 15 years. Many clubs over the country are 25 or more years old and have some of the original couples still dancing.

All too many of us are hiding our candles, using the same excuses. Let the teachers worry about getting beginners to class. "If people want to dance, they will join up by themselves", they say. One of the excuses used is "Nobody understands that western dancing and round dancing are impossible to explain to the "non-seer". Surely we'll all agree that western dancing has provided us with good clean wholesome recreation that can be enjoyed almost anywhere in the whole world, allowing us to have instant friends where ever we go. Locally, friendships that have developed through dancing have at times become stronger than relationships and have brought immeasurable enjoyment all for just about half the price of movies, bowling, golf, theater, spectator sports and other types of entertainment.

So how about it? Let our light shine. Don't hide this great recreation — there are a whole lot of nice people out there just waiting for us to "take them" to the next beginners class.

by Charles H. Freudenthal
Vienna, Virginia



CELEBRATE THE BICENTENNIAL

The following dances are from "Enquire Within About Everything," a book published by Houlston and Wright in London in 1862. From the terms and their definitions (see box), we can see the part that the French court dances played in the heritage of country and "square" dancing.

(Since the publishers are now out of business, there is no copyright restriction on the use of this material within the United States.)

THE CALEDONIANS

First figure — The first and opposite couples hands across round the center and back to places, set and turn partners. Ladies chain, half promenade. Half right and left. Repeated by side couples.

Second figure— The first gentleman advance and retire twice. All set at corners, each lady passing to the next lady's place on the right. Promenade by all. Repeated by the other couples.

Third figure— The first lady and opposite gentleman advance and retire, bending to each other. First lady and opposite gentleman pass round each other to places. First couple cross over, having hold of hands, while the opposite couple cross on the outside of them — the same reversed. All set at corners, turn and resume partners. All advance and retire twice, in a circle with hands joined — turn partners.

Fourth figure— The first lady and opposite gentleman advance and stop; then their partners advance; turn partners to places. The four ladies move to right, each taking the next ladies' place, and stop — the four gentlemen move to left, each taking the next gentleman's place and stop — the ladies repeat the same to the right — then the gentlemen to the left. All join hands and promenade round to places and turn partners. Repeated by other couples.

Fifth figure— The first couple promenade, or waltz around inside the figure. The four ladies advance, join hands round and retire — then the gentlemen perform the same — all set and turn partners. All change sides, join right hands at corners and set — back again to places. Finish with grand promenade.

These three are the most admired of the quadrilles; the first set takes precedence of every other dance.

QUADRILLES — The first set.

Figure 1. Le Pantalon — Right and left. Balancez to partners: turn partners. Ladies chain. Half promenade: half right and left. (Four times)

Figure 2. L'ete— Leading lady and opposite gentleman advance and retire; chassez to right and left. Cross over to each other's places: chassez to right and left. Balancez and turn partners. (Four times)

Figure 3. La Poule — Leading lady and opposite gentleman cross over, giving right hands; recross, giving left hands, and fall in a line. Set, four in line half promenade. Advance two, and retire (twice). Advance four, and retire: Half right and left. (Four times)

Figure 4. Trenise — The first couple advance and retire twice, the lady remaining on the opposite side, the two ladies go round the first gentleman, who advances up the center, balancez and turn hands. (Four times)

Figure 5. La Pastoral — The leading couple advance twice, leaving the lady opposite the second time. The three advance and retire twice. The leading gentleman advance and set. Hands four half round, half right and left. (Four times)*

*This or the Trenise must be omitted.

Figure 6. Galop Finale— Top and bottom couples galopade quite round each other — advance and retire, four advances again and change the gentlemen — ladies chain — advance and retire four, and regain your partners in your places — the fourth time all galopade for an unlimited period. (Four times)

Or, all galopade or promenade eight bars, advance four 'en galope oblique', and retire, then half promenade, eight bars, advance four, retire and return to places with the half promenade, eight bars. Ladies' chain, eight bars. Repeated by the side couples, then by the top and bottom, and lastly by the side couples, finishing with grand promenade.

LANCERS

LaRose — First gentleman and opposite lady advance and set — turn with both hands, retired to places — return, leading outside,— set and turn at corners.

La Lodoiska— First couple advance twice, leaving the lady in the center. Set in the center, turn to places, all advance in two lines, all turn partners.

La Dorset — First lady advance and stop, then the opposite gentleman — both retire, turning round — ladies' hands across half round, and turn the opposite gentleman with left hands — repeat back to places and turn partners with left hands.

L'Etoile— First couple set to couple at right — set to couple at left — change places with partners and set, and pirouette to places — right and left with opposite couple.

Les Lanciers— The grand chain. The first couple advance and turn facing the top, then the couple at right advance behind the top couple, then the couple at left, and the opposite couple do the same, forming two lines. All change places with partners and back again. The ladies turn in a line on the right, the gentlemen in a line on the left. Each couple meet up the center. Set in two lines, the ladies in one line, the gentlemen in the other. Turn the partners to places — finish with the grand chain.

TERMS USED TO DESCRIBE THE MOVEMENT OF DANCES:

Balancez: Set to partners.

Chaîne Anglaise: The top and bottom couples right and left.

Chaîne Anglaise double: The right and left double.

Chaîne des dames: Ladies chain

Chaîne des dames double: The ladies' chain double, which is performed by all.

Chassez: Move to the right and left.

Chassez croisez: Gentlemen change places with partners, and back again.

Demie Chaîne Anglaise: The four opposite persons half right and left.

Demie Promenade: All eight half promenade.

Dos-a-dos: Two opposite persons pass around each other.

Demi Moulinet: The ladies all advance to the center, giving hands, and return to places.

La Grand Chaîne: All eight chassez quite round, giving alternate right and left hands to partners, beginning with the right.

Le Grand Rond: All join hands and advance and retire twice.

Pas d'Allemande: The gentlement turn the partners under their arms.

Traversez: The two opposite persons change places.

Vis-a-vis: The opposite partner.

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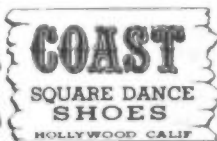
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THE CALLERS' VIEW -

ECONOMIC



The pinch of the present economy requires necessary adjustments. Jerry Haag conducted a session during the Callerlab Convention in March, 1975, on square dance economic standards. Here are some salient points from the discussion: The travelling caller notices there is less of "what you end up with when you come home". In 1948 travelling callers' fees were \$100.00; at present, \$135.00 for weekdays and \$150.00 for weekends with lodging. (Plane flight is usually paid if transportation is by air.)

Callers have not kept up with the times. In no other field are fees set by participants. Doctors' and dentists' fees are not set by the patients. Why should square dancers set the fees for callers? More emphasis must be placed on calling being operated as a business.

Beginner class dancers should be told the cost of the calling activity. Dancers should serve as directors or on committees of clubs, and become aware of realistic costs.

A canvass of attending callers resulted in the information that 15 charged less than \$1.50 per couple; 14 charged \$2.00 to \$2.50 per couple; 5

still charged below \$1.50 per couple.

Some areas where dancers are paid-up members of one club, they are eligible to dance free of charge in any other club in the area. In certain Federations, a Federation member may dance in every club at no extra charge. Callers are paid well according to informants. In other areas, callers asked a fee for local dances, with a graduated increase based on miles from home base. One area charges for the dance according to the caller's fee: a \$75.00 caller, \$2.50 admission; \$100.00 caller, \$3.00; \$125.00, \$3.50: The higher-priced the caller, the larger the attendance.

Halls provide a problem as to fees allowed and admission charges. City recreation depts. set up their own fee system and clubs have no voice in how much to charge.

Consistent favorable reaction was voiced from the floor to increase dance fees at beginner classes and club dances.

A California caller said, "I use reverse psychology. Beginner classes are \$5.00 per couple. Take a diamond offered at \$50.00 and at \$250.00. One assumes something wrong with the cheap price and automatically turns to the \$250.00 price even though it is the

same stone. \$5.00 per couple brought out 30 squares of beginners. Entertainment has gone up everywhere. Most dances now charge \$4.00 or \$3.50. Callers must go along and increase their prices. The guy who undercuts loses. When I first raised my dance prices to \$3.50 and \$4.00 many dancers balked at first, but given a little time, they were right back. Plane fares have tripled and a caller's salary has to keep pace with economy and increases in costs. We must make calling a business or it will never grow. Upgrade the activity. Even in small rural communities, the present charge for square dancing is no more than the price of popcorn and coke at the local movies. At square dances, the refreshments are often free. Square dancing is a business and not a back yard activity."

Another added: "Callers are the same as entertainers. They attract people according to their reputations. Every man must decide of what value he is to a club. If a club can only afford x number of dollars, keep to a percentage. Attack it individually. Prices cannot dictate be dictated."

In the Seattle Area, callers' associations set minimum club caller fee for 10 squares base with percentage over minimum. This results in a successful dancer and caller relationship.

"Many festival fees vary for callers although each works same number of hours. Festival and convention fees should be established and kept the same for all."

"Once you sign a contract, abide by it. If you have accepted a fair fee or flat rate, live up to it. Find an equitable dividing point beforehand so there is no disagreement."

Board of Governors member added: "There is a committee at Callerlab working on a standard contract for local callers. Contracts will go to membership for comments before acceptance. Callerlab is also looking for a way to enforce contracts."

Resolutions from floor were offered:

Mike Litzenberger, Slidell, LA: Caller-

lab should resolve to, via S/D publications, urge square dance clubs to re-evaluate dancing fees in view of current economy. At the same time we should urge member callers to consider minimum fees particularly at the beginner level.

Bob Johnson, Shelton, CT: We suggest that Callerlab endorse the setting of a basic minimum fee to be determined by the individual callers associations, taking into consideration, area, population, etc.

George Watson, Marietta, GA: Callerlab could help associations and callers set some minimum fees and hope that all abide with these suggestions. I feel that most of the local callers who know about Callerlab are looking for definite proposals and guidelines.

George Haile, Sheffield, MA: Any code of ethics must include a statement that callers who repeatedly ignore the code will not be allowed to maintain membership in Callerlab or be allowed to attend Callerlab functions.

Recommendations from Dick Rueter, Duluth, MN: (1) Recognition that the square dance economy is lagging too far behind the general economy and that mass education (all the way from articles in national publications to fees for beginner's classes) be undertaken to enlighten the dancer on this aspect in order to upgrade the entire square dance economy, thereby enhancing the professionalism of the activity in general and keeping good people interested in it. (2) Some kind of consideration for club ethics (as well as caller ethics) may be needed. The example of a festival caller being cancelled for a cheap caller, and my own experience of being cancelled because of *not* calling a challenging enough dance previously, calls for some awareness on the part of Callerlab as to club ethics. I feel a real need for avenues by which we can warn other callers of such situations.

Coming in a future issue:

Club Budgeting & Economics

by a Legacy Trustee

Watch for it, and write

us your reactions.



"This One Is For You, Dad"

by Al Eblen
Wichita Falls, Texas

Square dancing means various things to many people. When I pause to reflect, I always see rising out of the mists of my childhood, my father playing a hoedown on his old fiddle. Our little town in dusty west Texas did not offer much in the way of recreation and pleasure.

The country was dry, with a few mesquite trees, and always cotton. You planted it, you cultivated it, you chopped the weeds out of it, and you picked it. The weather was sometimes violent, with thunderstorms, sand-laden winds

and often tornadoes.

Dad said that he learned to play on a homemade fiddle, made from a cigar-box. It is actually still in the family. Sometime later in his life, he acquired a real, genuine Exposition. (This was a fiddle that was featured and sold at the Chicago World's Fair in 1890). It was a beautiful instrument and he kept it in a black wooden case. The case was scarred by a fall he had taken, while riding horseback, carrying the fiddle. How well he could play those old hoedowns! We still use most of them today.

Dad was proud and often mentioned that he had been a square dance caller, in addition to having played in the band. He often talked about the old time square dances and how people traveled on horseback and wagons to attend. I never heard him call, in fact I never even saw a square dance until I was almost grown. However, deep down, I knew that this thing dad was so proud of had to be for me.

In 1936, I actually saw my first square dance. It was at the Old Settlers Reunion, which was an annual affair in our small town. I remember so well how I admired Tince Williams, a local cowboy. He was the best of all the dancers. He did a little clog step on the right and left grand. While waiting at home for his turn, he continually did something like an Irish Jig. He really kept time to the music. Needless to say, it was my desire to be able to dance like old Tince Williams.

However, no classes were held and I did not see another square dance until after being discharged from the Army in 1945. At that time lessons were being taught, but we couldn't go. We had a new baby on the way, and the job wasn't much. So I just admired as a spectator, and tapped my foot to those good old hoedowns, like dad had always played.

Later in 1951, we were asked to join a set of lessons and we did. Oh how I loved that music, and I heard my first singing call. No one else could have en-

joyed that music and dancing as I did. What a thrill it was. The second night of lessons, the teacher gave me a record and some patter to memorize. He said, "Next week you can call one". It must have been terrible for the family, because I worked all week on that call. When time came to call, my heart was thumping, my hands were shaking, and my mouth was so dry, I could barely speak. Somehow, I got through that call and the applause was so tremendous that I was sure enough hooked on square dance calling from then on.

We enjoyed dancing and some tip calling until 1959. Then I bought my first, of many, square dance sound sets, a used 25-watt Califone. Calling was more fun than ever and we became very busy. We taught lessons, called for several clubs, traveled over this state and neighboring states calling. My wife loved it as much as I. However, in the meantime, dad had passed away without ever having heard me call a square dance and I have always regretted this.

Finally in 1964, I was chosen as the featured caller and master of ceremonies at a large state square dance festival. It was a wonderful experience, one of the many I have been fortunate to enjoy in my square dance activities.

I remember as I climbed up on the stage that night, and looked at a sea of faces, numbering over a thousand dancers, I whispered, "This one is for you, dad"

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IT REALLY HAPPENED

by Art & Vee Leslie
from "Texas R/D Teachers Association Newsletter"

Several weeks ago, Vee and I received a letter, written in an obviously foreign hand, from Paris, France. The writer was a Monsieur Vivant, and he was seeking information concerning "dance meetings" during the coming summer. Mr. Vivant was a director of Centres D'Entertainment Aux Methodes D'Education Active, an organization involved in the teaching and promotion of dancing in France, apparently having some similarity to round dancing. He mentioned that he and about eight of his pupils (?) were coming to the United States for a short visit, and while here would like to observe and learn more about our round dance activity. It was a very nice letter.

We sent him a prompt response, telling him of the very many dance weekends scheduled all across our country, every week of the summer, and also mentioning that we would contact the Overseas Dancers organization, and have them send him more specific information as to dates and locations.

Today we received another letter

from Mr. Vivant, thanking us for our efforts, and responding to our inquiry as to how he had gotten in touch with an obscure round dance teacher in South Texas. He gave us the following explanation.

Some months ago, he attended a "dance meeting" in Germany, and saw a group of dancers performing a round dance called "ramblin' on". In response to his questions, the group showed him the record, on Blue Star label, and the cue sheet, which bore the names of Arthur and Vee Leslie as choreographers. He decided to write to us at the address on the cue sheet.

"Ramblin' On" was the first round dance Vee and I wrote; it enjoyed some popularity across the country, but was not what you would call a real hit. But to learn that it was still being danced, some fifteen years later, halfway across the world, was very gratifying. Perhaps some day it will be the instrument to bring a group of French fellow dancers to a Texas Round Dance Festival.

The moral??? Provide your own.

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A GRAND SQUARE dancer



Steve and Barbara Herriott were at a Lighthouse Squares club dance in Huron, Ohio, when Stan Burdick asked Barbara if Steve would like to learn to dance. Since Steve was born totally deaf, Barbara wasn't sure that he could learn to square dance but since he had been attending and watching dances closely for several years, he could tell when one of the dancers in a set goofed and knew where they should be. Steve was excited by the idea and wanted to try. The Herriotts came to the next class, which had already had several lessons, but had no difficulty catching up.

Barbara had danced with her parents, Gene and Alice Brown, before she met Steve, and although she talks to Steve in sign language, she doesn't give him any help during a dance. Most people never know Steve is deaf, and are amazed when they discover the fact, because for two years he has been an avid dancer who seldom "goofs."

Steve and Barbara belong to both Lighthouse Squares and Plaids and Calicos of Port Clinton, and took round dance lessons with Gene and Alice Webster, the caller/teachers for that club. Barbara gives Steve the cues by signaling with her fingers against his hand. They have devised new signals as they learn new basics.

Steve graduated from the Ohio School for the Deaf in Columbus and works in Sandusky refinishing cars. He is also an upholsterer and refinishes furniture.

Steve and Barbara like everything about square dancing, and especially all the nice people they have met.



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25TH

National Square Dance Convention

1952 — SILVER ANNIVERSARY — 1976

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As every woman knows, the way to a man's heart is through his stomach. The 25th National Square Dance Convention has come up with a way to win over a heart and assist the 25th National at the same time.

One of the first problems facing Ken and Audrey Parker, General Chairman for this Silver Anniversary Convention, was "how to finance a Convention?"

Their first step was to set up a Business Committee and put it in the very capable hands of Dale and Naomi Lovell who have been continually active members of the club they helped start in 1956. Since that time they have held every office within the club as well as President, Vice-President and Treasurer of the Square Dance Association of San Diego County, Inc. They have also been active in the California Square Dance Council, again holding numerous Committee posts and assisting with the planning of the Council sponsored California State Square Dance Conventions.

The next step was to come up with some money making projects.

Financing a National Convention is big business, and many types of fund raising activities are needed to meet the budget. One of the earliest fund raising projects to be started was a Cookbook.

Fred and Verda Hemstreet agreed to

take on the monumental task of compiling this book and have worked many months collecting hundreds of recipes.

Since the 25th National is part of the Bicentennial Celebration, the Hemstreets thought it appropriate to include a recipe from the early days of our Country and also one from each State.

Permission was secured from the copyright owners to reproduce a recipe of "A Great Cake" taken from Martha Washington's cookbook. The recipe was revised slightly so cooks today can use this very famous recipe.

Four recipes have been received from the White House and two from Mrs. Nancy Reagan of the California Governor's residence. Recipes were also received from square dancers in each State in the Union.

The Cookbook is divided into 13 categories; it has 406 recipes on 206 sheets of washable paper, an index, and a measurement table. There are many "one liners," or cooking hints, gleaned through the many years of "kitchen duty" evident within this very special Cookbook.

For those wanting to purchase these Cookbooks — and they make marvelous, inexpensive gifts for birthdays, weddings, Christmas, or as a special thank you to a special friend — just send a check for \$4.00 plus \$0.35 for postage and handling to:

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Checks should be made payable to Verda Hemstreet.

Continued on Page 68

1st Annual



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25 YEARS AGO – August 1950

Commenting on the "busman's holiday" that led Guy Merrill to over twenty states in three month's time, square dancing all the way, he makes these prophetic statements: "Our primary conclusion is that leaders, teachers and callers are going to be compelled to widen their present repertoires of dancing. They are going to have to learn to teach . . . to raise their sights and improve their methods." He found that though each region is still dancing its own style, its own repertoire of dances, still the more alert and forward-looking leaders are reaching out and incorporating the delightful dances and stylings of other regions. "The square dancer of today . . . will not be satisfied with a dance program of narrow scope. Each region is part of the overall picture, and the dancer is entitled to as much of the whole as he can get."

One of the problems callers and dancers are meeting in the process of "widening the scope" is presented in an article labeled "Let's Unscramble the Docey Doe." Leonard Jennewein lists thirty – yes, count them! – thirty kinds of do-si-dos done in different parts of the country. Differences in spelling, slight variations, labels from all parts of the country (Kentucky do-si-do, Northern docey-doe, Shaw's docey-doe, cowboy do-si-do, ad infinitum), all add up to utter confusion. Even more frustrating is the fact that the Western Do-si-do known in Texas is different than the Western Do-si-do in Colorado! Jennewein manages to condense this confusion into four gen-

eral variations, suggesting that geographical appellations be thrown out altogether and advises some brand new terms be given to differentiate between variations. His "DDone, DDtwo, three and four may not be very imaginative, but they do eliminate the spelling controversy!"

In the same issue, C.D. Foster speaks of the "do c do" – that makes No. 31.

10 YEARS AGO – August 1965

American Squares is announcing a special survey questionnaire to be sent to all subscribers which will help determine the present and future courses of square dancing and of American Squares. The next issue marks their "coming of age" (that meant twenty-one in those days), and new feature articles, round dance reviews, and news of square dance products are promised beginning with the Anniversary Issue in September.

"Hash and Patter from the Workshop" takes us behind the scenes where the AS Workshop reviews all the choreographic material published in American Squares. George Jabbusch of Ohio conducts the monthly workshop sessions with Willard Orlich. He has high praise for "the special breed of dancers" it takes to come out month after month to dance the material they review. "Often we have to try one movement several times before it comes out right" and "we generally workshop material from as many as ten to twelve callers in one evening." Every idea submitted is presented to

Continued on Page 79

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STRAIGHT TALK

We square dancers boast and brag to others about our code of ethics, of our cleanliness, no alcohol, no profanity, our neatness in dressing, our dignity, our manners, and so on. I would like to sound off about some of the after-parties that have been put on. Surely they could be more pleasant and less embarrassing to watch, i.e. men dressed as women, over-busted, over-everything, being fondled by other men, in a scene which has no meaning whatsoever. I just cannot see any need of this type material in our square dance society. Who are we trying to fool when we try to tell the public of our fun and fellowship and our family type of recreation, and visitors see this kind of display? There are many young people in attendance at our dances; surely we are not trying to tell them this is the way to have fun. Children follow our example. Don't they see enough of this on TV and in newspapers — must we also subject them to it at our square dances? With all the talented people in square dancing, we can be more original than that. It does not take very much talent

or imagination to put on that kind of after-party. I challenge every club, federation, organization to start now. Let's put more entertainment in our after-parties!

*Footnotes
Atlanta, Georgia*

SUBSCRIPTION DANCES, Continued

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Contact: Russ & Ginny Perfors

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Contact: Bob & Mary Eccleston

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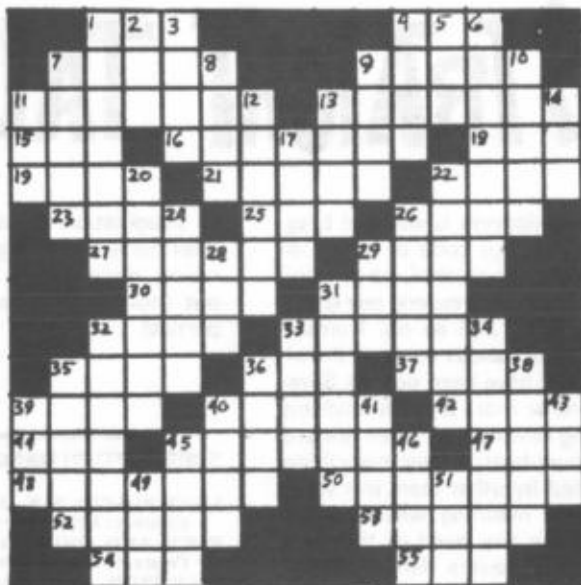
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ACROSS

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4. Caller Bob --- Antwerp
7. Firm or compact
9. R/D turning step
11. Inflate
13. "No, No, ----"
15. The self
16. Years from 13 to 19
18. --- run
19. Kind of dancer
21. ---- your right knee
22. Money for a certain purpose
23. ---- your fingers
25. Record label (Abbr.)
26. Conduit
27. Where quilting was done
(3 words)
29. Of the same kind
30. Wearing S/D slippers
31. Swing --- your partner
32. Spit out
33. Southern Regional Callers Association
(Abbr.)
35. Hurried
36. --- flies out, hub flies in.
37. Sword handle
39. Swat the ---
40. Pried
42. Of flying (Prefix)
44. Caller --- Swain
45. Taw's name
47. "Broadminded ----"
48. Replace a cassette (2 words)
50. Rolls away
52. Leather
53. Beast (sometimes "bent"
in square dancing)
54. Caller's fee
55. Nourished

DOWN

1. Picnic meat
2. --- join hands
3. Unruly mob action
4. R/D twisty step
5. Hall
6. A little (2 words)
7. Kind of palm (pl.)
8. Word for a club officer
9. Caller Bob ---, California
10. Kind of camping gear
(Hyphenated word)
11. Plead
12. Came closer
13. Space agency (Abbr.)
14. ---s turn in
17. "Naughty But ----"
20. "----, ---s, Beans and Barley"
22. Shade of purple
24. Pennsylvania High-Elevation
Dancers (Abbr.)
26. Pay own way to dance: go ----
28. --- to partner
29. "Yes ---, That's My Baby"
31. Ladies'
32. Put on slow floors
33. Yes, yes (Spanish)
34. Common call (Var. sp.)
35. Winter vehicles
36. Wander
38. Serving platters
39. Southeastern state (Abbr.)
40. Neck part
41. Clock face
43. Single performance for caller (Abbr.)
45. Man's partner
46. Face -- - to promenade (2 words)
49. "When I Take My Sugar To ----"
51. "Bake Them ---cakes Brown"

Best Club Trick



LA MESA SENIOR SQUARES

For many folks their age, rocking in a padded chair is the limit of exercise but a group of senior citizen square dance enthusiasts in La Mesa, California, are too young at heart to join the rocking chair set.

The La Mesa Senior Squares Club, formed eight years ago, danced for their own pleasure at weekly meetings, at first, but that changed.

Veteran seventy-one year old caller for the group, Art Dean said, "We realized that there were many senior citizens, less fortunate than we, confined to convalescent homes throughout San Diego County who were lonely and

hungry for entertainment. We contacted several convalescent homes and offered to dance there to entertain the patients."

The offer was readily accepted because, as several activities directors at the convalescent homes put it: "We have many programs in the educational and recreation fields to keep the patient's hands and minds busy but a visit and entertainment by *outsiders* is most popular with them and brightens their lives."

The La Mesa Senior Squares have entertained in almost every convales-

Continued on Page 61

places to dance



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

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CALLERS COLLEGE - Louisville, KY. August 10-14. Staff: Bill Peters, Vaughn Parrish, Stan Burdick. Write Mike Jacobs, 6506 Upper Hunters Rd., Louisville, KY 40216.

CALLERS COLLEGE - Silver Bay, NY (Lake George area); August 1-5. Staff: Stan Burdick, Orphie Easson. Write Box 788, Sandusky, Oh 44870.

CALLERS COLLEGE - Fontana Village, NC. November 13-16. Staff: Don Williamson, Bob Rust, Stan Burdick, Tex Brownlee. Write this magazine or Fontana Dam, NC 28733.

CALLERS COLLEGE - Fremont, Nebraska (Omaha area), August 6-10. Staff: Harold Bausch, Stan Burdick. Write H. Bausch, 2120 Jaynes, Fremont, NE 68025.

1975 FALL BALL, Sept. 1-6; Kentucky Dam Village State Park, Gilbertsville, Kentucky. Diamond Jim Young, Gene Tidwell, Cal Golden, Millers. WRITE. S. Golden, P.O. Box 2280, Hot Springs, AR 71901.

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FEEDBACK

A couple of comments about the Merv Griffin "fiasco" —

First, I think someone should point out that the Earl Johnson involved is NOT that shining star of the Square Dance World, Pioneer, Charter Hall-of-Famer, Grenn Recording Artist, premier caller, teacher, teacher of callers and first class gentleman Earl *Johnston* of Vernon, Conn. I am sure the East Coast Earl must be suffering at least somewhat from the misfortune of the West Coast Earl.

Second, while as a caller I can commiserate with Earl Johnson and the fate which befell him, I must take sharp exception to his remarks to Bob Osgood as reported in your June issue. When asked for his advice to other callers who might want to do the same thing in the future he said, "Don't do it, you can't trust the production staff and it isn't worth taking the chance."

The mistake was not in misplaced trust. The mistake was in attempting to demonstrate modern square dancing in public without at least one square of experienced dancers. Certainly Griffin is big-time show biz, and the producers are going to do anything they want, but they aren't any more interested in a *bad* show than anyone else. To blame the producers for *this* bad show is avoiding the issue. In spite of the good lead-in to the sequence and competent calling by Earl Johnson, the whole thing broke down because the dancers couldn't dance. The result was that modern square dancing wound up right back in the old barnyard. What a pity, when just one square of second-year dancers in proper attire could have snapped the whole country to attention.

I say to Earl Johnson, "Get your head out of the sand. Put together a couple of squares of good dancers and call up Merv Griffin and tell him you want to come back and show this

country what modern square dancing is *really* all about. Don't worry about the producers. If you give them a good competent professional show they will put it on the air and they won't need Eddy Arnold or Merv Griffin to try to 'save' it with a bunch of silly antics."

*Jack McGuane
Lakewood, Oh.*

I too saw the square dance segment of the Merv Griffin show, but I take opposite issue with everything they (Betty and Ed Navage, June issue) point out! First of all, it was only a small segment of the overall show and was treated as such. Secondly, just what was expected from the square dance? Trained club level buffs in all-out regalia? Everyone has a different conception of square dancing, the general public especially!

What I saw was a bunch of neophytes having a ball! Eddie Arnold watching and keeping time, and Merv Griffin's mazurka were hilarious and just as much fun as the "Hungarian Swing" today's dancers insist on doing rather than a do-sa-do.

For the general viewing public, this was the best invitation to come out and join the fun I've seen in a long time! Something they might latch onto and be able to do, too!

If club-style square dancing was what the critics were looking for, the general viewing audience, being untrained in its humor, challenge, joy, etc., would have been completely unappreciative of the effort, in fact, would probably be greatly discouraged as the polished product of trained dancers looks too complicated for the uninitiated to be able to do!

You've got to put yourself in the place of the general untrained viewer to understand all this and I'm sorry the trained square dance critics couldn't see this. I wouldn't blame Merv

Griffin, the producers or the network; they aren't out to present square dancing in the right or wrong image. They probably don't even know there are all these levels, images, and feelings in square dancing. Their job is to present entertainment, and they tried to use what they believed of square dancing to that end.

Many callers do just such "party-style square dances" like this, giving the uninitiated a ball and recruiting many of them for classes and regular dancing. If anyone wrote in to complain, I think they owe Merv, the producers and the network an apology for their criticism.

If anyone was at fault it was the caller, Earl Johnson, who found in short order all his lovely planning, timing, phrasing, went for naught, but he was

smart enough to realize this and did a good job with what he had to work with. When he accepted the job, knowing he was going to call, he should have insisted on the kind or type of dancing he wanted to do and brought his own trained dancers along if necessary, or not have done the job at all.

No one mentioned the fabulous "live fiddlin'" of Kris Kristofferson that accompanied the calling! It was excellent!

So I had a ball watching! I found it just great. I saw no shambles or poor taste. I came away hopeful of recruiting more new dancers from this. We need more like it going on, talk it up good and big! Look on the bright side! I'm sure the majority will agree with me! Think it over, friends.

*Howie Davison
North Edgecomb, Maine*



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K. C. TOPPED THE RECORD



It was the VERY BIGGEST National Square Dance Convention ever held, edging out both Louisville (1970 – 19,542) and Detroit (1961 – 18,195) with a whopping 22,050 persons in attendance.

The 24th "National" in Kansas City, Mo. will have its mark in the annals of square dance history for that, at least.

There were many good points to record, but there were some problem areas also. Often the negative aspects "speak the loudest" when the event is so fresh in one's recollection, and as time passes a better perspective is achieved.

Presently, it is hard to forget how hot the weather was for dancing, how woefully warm it was in some halls and in the registration area, and how the services around town didn't measure up to standard.

Marvin Labahn puts it this way in the Worth-Palos Reporter (Chicago), in his column of July 10:

"To make matters worse, the food establishments in the downtown area were few and far between and unable

to handle the large crowd that came into the city for the convention. We managed to live through the event but the experience was the worst we have had in attending 16 previous conventions."

On the bright side, the "Showcase of Ideas" in the Little Theatre, featuring displays of many square dance organizations, foundations, and events, was well done.

The Callers' Seminar led by Cal Golden, Frank Lane, and Jim Mayo was attended by hundreds of callers each day. Other panels and clinics provided thoughts and material to be brought back to hometown areas.

The historic "Westport" Post Office was set up at the convention as a useful as well as colorful facility.

The River Quay, with its quaint markets and shops, was a treat to visit. Landmarks, fountains, historic sites were on the agenda of many.

Special program features such as the Press Breakfast, exhibitions, critique session, contra sessions, round dance sessions, bid session, Organizational

Roundtable, Smooth Dancing and Styling Clinic, Parade of States, exhibitions, and Caller's Clinic (by Callerlab coaches) were interesting. Clogging was a runaway success, with a ballroom full of people at every session.

And it is always a great experience to get involved in the dancing itself in all the halls, to a great variety of callers, from about noon to the small hours of the night. Every National is like this. A showcase. A pageant. A blend of talent.

There was a wide variety of wares and products on display in the booths. It was noted that some dancers only found one level of booths and didn't get around to all locations. Our own magazine/book booth was around in a back corner, unfortunately.

The dance offering was good on the whole, but transportation over the river to the secondary site, on the old airport grounds, was slow. Many dancers

looked in vain for the "in between" level of dancing they craved, just above the "mainstream" but just under the "challenge" level.

Campers were a bit unhappy with a shortage of water and similar luxuries in their "village", and, as always, motels were often so far away from the downtown area much time was spent in driving.

Nevertheless, Chuck and Margie Teeple, along with the hundreds of committee members working hard throughout and previous to the event, are to be congratulated for hosting a mid-America extravaganza that was both impressive and action-filled.

Anaheim, California will be hosting the star-studded "25th" next June, and the bid for the convention in 1979 was won by Minneapolis (with intervening events in Atlantic City and Oklahoma City).



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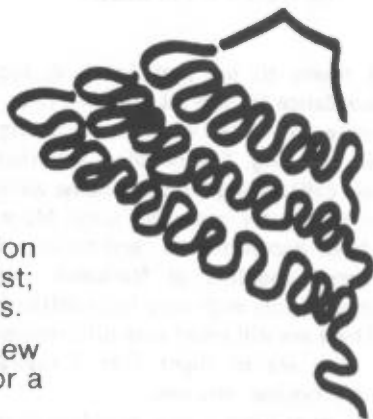
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Dancing Tips

by Harold & Lill Bausch

It seems to me that not long ago square dance leaders all over this country were concerned with standardizing square dancing. The problem was that certain calls having the same name were done differently in various areas. Much has been accomplished, and today we all dance together at Nationals and regional events with very little difficulty. There are still small area differences, but they are so slight that it really doesn't bother anyone.

We now have a new problem that closely resembles the first. With so much material today, and the variations possible, whole areas of the country are learning to do the area caller's material well, but the same basics used with different variations by other callers seem to be something altogether different. With such a vast amount of material now available, each area learns the particular group of calls favored by that area's callers, but they still will be unexposed to many calls favored in another part of the country. It is next to impossible for any one caller or any one dancer to be comfortable with all the calls now available. So a dancer may be very accomplished in his or her area, only to be confused when dancing to callers from other areas.

Some callers not satisfied with the basic call will try to think up all the different ways that a call can be used — and expect the average square dance enthusiast to do them all. He in turn

would probably be stumped if he had to get out on the floor and do some other caller's variations.

It was true when we had fifty basics that dancers should learn to do these in many variations. It had to be that way to be kept interesting. Today, when there is an almost unlimited variety of calls, it seems to me that we are asking too much of our club dancers to do some of the more complex calls in half-sashayed positions, or same sex set-ups. This is all right for challenge clubs, but not for mainstream clubs.

I rebuke the caller who calls over the heads of dancers on the floor, and then infers that they are not good dancers. I challenge that caller to bring the level of the crowd up gradually and effortlessly so that they are all dancing, not necessarily what he had planned to call, but what he can teach them to dance with pleasure. To improve their dancing ability is his job. If he can't do it he shouldn't be there. I've seen callers who were to receive \$150.00 or more an evening, who were too lazy to work at their job — and inferred that the crowd was low level. Earn your money, guys — or get off the road!

RUNAWAY BEST-SELLER
AT THE KANSAS CITY
CONVENTION!

Clogging

by Shelia Popwell

Another Part of our American Heritage

\$4.00 Each Single Copy

(Volume prices for clubs and classes)

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Problems of border crossing for callers between the U.S. and Canada continue to occur at regular intervals, and a constructive discussion of all aspects was held at the Callerlab Convention in March, conducted by Earle Park and assisted by Orphie Easson and Fred Staeben.

For Americans carrying equipment into Canada for calling dates, there is usually a half hour delay, questions, a search, forms to fill out, equipment serial numbers to record, and a \$25. to \$50. deposit in cash to pay (returnable by Canadian check later in the mail). Work permits have been required at certain points, for some callers, for some events.

Canadians may have still more headaches.

When a Canadian caller is hired for one night in the United States, the Border Patrol makes it very difficult for him. First, he must fill out at least three forms, consisting of three or more pages, to obtain a work permit which costs \$25.00. Some clubs in the U.S. will not hire callers needing a permit. Depending on where he is crossing, he may have to leave a deposit covering the cost of tax on his equipment. This is because he is classified as an entertainer and customs agents have had trouble with rock and roll groups selling their equipment. Finally, the U.S. government passed a law on January 16, 1975, that required clubs hiring Canadians to deduct 30% of their wages for income tax. The laws in Canada are the same but they do not enforce them. A letter from the club doing the hiring with a phone number is sufficient. If one wishes to stay longer, he must visit the immigration department

in person.

Fred Staeben wrote to his senator in Colorado who said that senators realized something should be done, but nothing has been done. Although this affects only a small percentage of callers, it hurts all Americans in general. As an international organization, Callerlab is concerned about it.

It has been suggested that local callers associations might handle the paying of callers instead of the clubs and that clubs might supply equipment. A special I.D. card might help callers identify themselves at the border. The best solution seems to be having callers listed as cultural exchange (folk dance) or educational instructors, not entertainers. It is hoped that everyone will write to congressmen or former callers in government about this, and that Callerlab will continue to investigate these laws and solve the problem.

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KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks

Interesting choreography arrangements
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Heads square thru four, slide thru
Box the gnat, centers right and left thru
Flutter wheel, sweep a quarter, pass thru
Go round one, all star thru,
California twirl, (repeat for sides)
Left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, center in, cast off $\frac{3}{4}$
Centers right and left thru,
Flutter wheel, sweep $\frac{1}{4}$, pass thru
Go round one, double pass thru
Centers in and cast off $\frac{3}{4}$
Centers right and left thru
Flutter wheel, sweep $\frac{1}{4}$, pass thru
Round one to face partner, star thru
Trade by, circle four to a line
Left allemande.....

Heads lead right and circle to a line
Square thru $\frac{3}{4}$, wheel across
Ladies lead and Dixie chain, centers in
Cast off $\frac{3}{4}$, pass thru
Wheel and deal, substitute,
Swing thru, square thru $\frac{3}{4}$
Left allemande.....

Heads right and left thru
Ladies lead Dixie chain and turn left
Lady round two and man round one
To a line, centers flutter wheel
Ends star thru, same two right and left
thru

Ladies lead Dixie chain, turn right
Lady round two and man round one
To a line, pass thru, girls run
Girls pass thru, boys fold, star thru
Promenade, heads wheel around
Flutter wheel, left allemande.....

Heads lead right and circle to a line
Dixie style ocean wave, boys cross run
Girls trade, all cast off $\frac{3}{4}$, boys run
Flutter wheel, left allemande.....

Heads lead right and circle to a line
Dixie style ocean wave, girls circulate
Boys trade, boys cross run,
Boys circulate, girls trade, swing thru
Girls circulate, boys run, bend the line
Right and left thru, slide thru
Left allemande.....

Heads square thru four, curlique
Scoot back, boys fold, ladies lead
Dixie style to an ocean wave
Girls circulate, boys cross run,
Swing thru, girls turn back
Bend the line, slide thru
Left allemande.....

Heads lead right and circle to a line
Right and left thru, Dixie style to a wave
Boys cross run, boys circulate
Girls trade, slide thru, pass thru
Wheel and deal, zoom and pass thru
Left allemande.....

Side ladies chain
Heads square thru four, swing thru
Boys cross run, boys circulate
Girls trade, left allemande.....

Head ladies chain
Heads square thru four, swing thru
Boys cross run, girls trade
All cast off $\frac{3}{4}$, boys run, star thru
California twirl, pass thru
Left allemande.....

Allemande left Alamo style and balance
All eight scoot back, swing thru
Boys run right, allemande left
Alamo style, scoot back, boys fold
Four ladies chain . . . (zero)

Heads roll away, pass thru, turn left
Girl round two and boy round one
To a line, pass thru
Wheel and deal
Girls swing thru, turn thru
Left allemande.....

Heads lead right and circle to a line
 Pass thru, boys run to ocean wave
 Centers trade, swing thru,
 Girls fold, double pass thru
 Centers in and cast off $\frac{3}{4}$, pass thru
 Girls run, boys fold, two ladies chain
 Star thru, circle four to a line
 Left allemande.....
 Four ladies chain, heads pass thru
 Round one to a line, pass thru
 Wheel and deal, girls swing thru
 Turn thru, boys courtesy turn the girl
 Left allemande.....
 Heads lead right and circle to line
 Pass thru, boys run ocean wave
 Centers trade, swing thru, girls fold
 Double pass thru, center in, cast off $\frac{3}{4}$
 Pass thru, girls run, boys fold
 Girls swing thru, turn thru
 Left allemande.....
 Heads pass thru go round one to a line
 Pass thru, wheel and deal
 Girls swing thru, turn thru
 Boys courtesy turn your girl, star thru
 Dive thru, star thru, pass thru
 Go round one to a line, pass thru
 Wheel and deal, girls swing thru,
 Turn thru, boys courtesy turn your girl
 Right and left thru, star thru, dive thru
 Star thru, pass thru, go round one
 To a line, pass thru, wheel and deal
 Girls swing thru, turn thru
 Boys courtesy turn your girl
 Crosstrail thru, left allemande.....
SINGLE CIRCLE TO STAR THRU
 by Don Beck, Boxboro, Massachusetts
 Four ladies chain, heads single circle $\frac{1}{2}$
 To a star thru, single circle half
 To a star thru, bend the line
 Single circle half to a star thru
 Trade by, left allemande.....
 Heads single circle Half to a star thru
 Split two round one to a line
 Single circle half to a star thru
 Left allemande.....
 Heads single circle half to a star thru
 Single circle $\frac{3}{4}$ to a star thru
 Bend the line, star thru, dive thru
 Single circle $\frac{3}{4}$ to a star thru
 Bend the line, crosstrail thru
 Left allemande.....
 Heads star thru, swing thru, turn thru
 Single circle $\frac{3}{4}$ to a star thru

Wheel and deal, square thru $\frac{3}{4}$
 Left allemande.....
ODD ZOOMS from an idea
 by Bob Morrison, Erie, Pennsylvania
 Heads star thru, boys (only) zoom
 Double pass thru, centers in, cast off $\frac{3}{4}$
 Star thru, girls (only) zoom
 Double pass thru, centers in, cast off $\frac{3}{4}$
 Star thru, zoom, square thru $\frac{3}{4}$
 Left allemande.....
 Heads star thru, double pass thru
 Boys zoom, centers in, cast off $\frac{3}{4}$
 Star thru, double pass thru
 Girls zoom, centers in, cast off $\frac{3}{4}$
 Star thru, dive thru, square thru $\frac{3}{4}$
 Left allemande.....
 Heads curlique, boys zoom
 Centers cast off $\frac{3}{4}$, slide thru
 Double pass thru, first couple left
 Next one right, pass thru
 Wheel and deal, centers slide thru
 Curlique, boys zoom
 Centers cast off $\frac{3}{4}$, slide thru
 Double pass thru, first couple left
 Next one right, square thru $\frac{3}{4}$
 Left allemande.....
 Heads curlique, boys zoom
 Girls turn thru, centers curlique
 All cast off $\frac{3}{4}$, boys run
 Promenade, heads wheel around
 Flutter wheel, pass thru
 Partner trade, left allemande.....
 Side ladies chain right
 Heads curlique, boys zoom
 Girls turn thru, centers curlique
 All cast off $\frac{3}{4}$, promenade home.....
 Four ladies chain, heads square thru four
 Swing thru, boys run, girls circulate
 Boys zoom, couples circulate
 Bend the line, left allemande.....
 Heads pass thru round one to a line
 Curlique, girls zoom
 Eight circulate two places, face partner
 Star thru, double pass thru
 Centers in, cast off $\frac{3}{4}$, curlique
 Boys zoom, eight circulate two places
 Face partner, star thru, all zoom
 Pass thru, left allemande.....
 Heads square thru four, pass thru
 Heads zoom, swing thru
 Boys circulate, girls zoom, boys run
 Bend the line, crosstrail thru
 Left allemande.....

NOTE: In the future I am going to refer to all "individual" dances as "Solo Dances" rather than the commonly used reference of a "line dance." Line dances, as far as I am concerned, are Contras. I hope that others might help me create this change in nomenclature. I do feel that it will help clarify the situation.

by Bob Howell

easy level

This little solo dance was sent by Larry Sloan of Lyndhurst, Ohio. It is quite a popular dance.

RUBY BABY

RECORD: Columbia 13-33063

FORMATION: Solo dance, no partners needed. Any place on the floor, but begin facing the music.
Wait through intro.

COUNTS

- 1-2 Right heel, touch in front and slightly to right, bring foot back to place.
3-4 Left heel, touch in front and slightly left. Bring foot back to place.
5-6 Right heel, touch same as 1-2.
7-8 Right heel, touch same as 1-2.
9-12 Grapevine right, and on third step (right foot), hop on right foot while raising left knee, at the same time make a quarter turn to face right while you clap hands once.
13-16 Back up three steps and touch right toe beside the left instep on fourth count.
Repeat sequence from the top.



Here is a mixer written to "Good Old Summertime," by Hank Drumm of Errol, New Hampshire, who shares it with all of us.



GOOD OLD SUMMERTIME

RECORD: Glenn 12015

FORMATION: Double circle, man on lady's left, both facing LOD. Man's right and lady's left hand joined. Open position.

COUNTS

- 1-8 Walk, 2, 3, 4, Twirl, 2, 3, 4 (Twirl is a Frontier Whirl.)
9-16 Reverse direction: Walk, 2, 3, 4; Twirl, 2, 3, Face;
17-20 Away like that (Back away four steps)
21-24 Together, box the gnat (Men now face in)
25-32 Do-sa-do I say, all the way around, make an Ocean Wave (Alamo style)
33-40 Balance up and back, turn half by the right (clap) and change hands
41-48 Allemande left, go right and left grand
49-64 Man alive, now swing number five, in the good old summer time.



And with the month of August and those gloriously warm days, try this old timer as Willard Orlich wrote it, involving only the 50 basics.

GOOD OLD SUMMERTIME

RECORD: Grenn 12018

INTRO-BREAK-CLOSER:

Join your hands and circle, circle left you go
Your partner left a do-paso and corner by the right
Your partner left and the men star right
Once around inside the ring, skip your own go to the corner
Allemande that corner and do-sa-do at home
Turn the corner by the left and promenade your own
You help me sing while you walk around that ring
In the good old summertime.



FIGURE:

First and third promenade, go half around that ring
Right and left thru right down the center, turn that pretty thing
Four ladies chain across the floor
Chain back across the square (Rollaway)
Pass this girl and do-sa-do the next
Your corner box the flea (Promenade)
You help me sing as you walk around that ring
In the good old summertime.

SEQUENCE: Intro, figure, heads twice, break, sides twice, closer.



SHADRACK'S DELIGHT

A well-timed and smooth-flowing contra written by Tony Parkes

MUSIC: "Major Mackey Reel" or any 64-count music.

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

INTRO: - - - -

All the way round and a little bit more

- - Half by the right

- - Half by the left

- - - -

- - Wheel turn

- - Cast off

- - - -

- - - -

Face your corner and do-sa-do

Ocean wave and balance four

- - Balance four

- - Swing your own

Put her on the right go down in fours

- - Come back to place

- - Right and left thru

With the music, ladies chain

New one below do-sa-do.

NOTE: The write-up of "I Don't Know Why" in the May issue does not count out correctly. The word "FIGURE" should be one line lower, following the line:

- - - -

Four ladies chain

PAINLESS

These SMILE-ALONGS of JOHN T. PAINE of C



(A HAIR-RAISING EXPERIENCE)



"SHE GOES LEFT, HE GOES RIGHT..."



"RING AROUND THE FLOOR—RING AROUND THE FLOOR...."



"HOLD IT, HARRY—THAT'S THE NATIONAL ANTHEM THEY'RE PLAYING...."



"SURE HE'S LIGHT ON HIS FEET—BUT HIS PARTNER'S FEET IS ANOTHER STORY."

ESS PAINE

INGS come from the brush
of Center Barnstead, N.H.

"MAYBE IT'S NOT ME BUT YOU—
YA SEE, I CALL 'EM AS I SEE 'EM."



"NO, THEY'RE NOT FIGHTING AGAIN.
THEY'VE TAKEN UP SQUARE DANCING."

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CHALLENGE CHALLENGER

by Jim Kassel

Contacts seem hard to maintain in the summertime with vacations, traveling and such. Camping weekends and other events are leaning more and more to advanced and challenge dancing, and this is another good sign. In fact, the Indian Brave Camp near Pittsburgh has a Labor Day weekend coming up that will be advanced level with some challenge tips interspersed throughout the three-day program. Fifteen sets have been registered so far, which is great for this area, and more are expected. Keith Gulley, Ed Foote and Deuce Williams make up the staff.

NATIONAL CHALLENGE CONVENTION

The ninth National Challenge Square Dance Convention was held in Pittsburgh, Pennsylvania, in June. Twenty-five sets from fifteen states and Canada attended.

There were over twenty-five hours of challenge dancing provided during the three-day event, and over half the dancers attended a trail-end dance the day before the Convention began. Different levels of challenge provided something for everyone.

The callers, who were chosen by a vote of dance leaders from various challenge areas were: Dewey Berry, Jim Davis, Ed Foote, Keith Gulley, Dave Hodson, Ross Howell, Lee Kopman, and Norm Poisson. In addition, other challenge callers who attended the event were given the opportunity to call.

All the callers showed they could dance as well as call challenge material, as they were constantly dancing

throughout the convention.

Ed Foote, who founded the convention in 1967, has been chairman of the event since its beginning. The following statement from him appeared in the convention program:

"Challenge dancing continues its steady growth throughout the country. Of major significance in the past year is the growing interest in advanced level calling by callers who previously were only interested in club-level. While most of these callers express no interest in becoming challenge callers per se, they do want to acquaint themselves with advanced material and have at least one group where they can call it. As a result, there have been many new groups formed which have added to the broad-based foundation of advanced-level dancing and through which people can more easily move on into challenge dancing if they so choose. All of this seems to insure the continued growth and interest in advanced and challenge dancing."

JAPANESE CHALLENGE CONVENTION

The second annual Japanese Challenge Square Dance Convention was held in April in Gotemba, Japan, about a hundred miles from Tokyo.

Dancers participated for twenty hours over a three-day period. About 350 calls were used, all of which are the same as used in challenge dancing in the U.S. The dancers prepared for the convention by workshopping tapes of U.S. challenge callers in addition to dancing to their own callers.

The event was sponsored by the Wagon Wheels Square Dance Club and the chairman was Tsuyoshi Nagayama. Callers were Kohtaro Nakamori and Motohiro Yoshimura.

All calling was done in English, and many of the participants (who were all Japanese) did not know any English except the square dance commands. Imagine if we had to learn the Basic 75 in another language, and then consider that the Japanese have become challenge dancers using a foreign language. This is certainly an impressive

accomplishment.

CHINO LAKE, CALIFORNIA

Nancy Seely writes: "We have a small group who have been learning some of the challenge calls. Howard Rutledge got us started last year when he brought us a tape of Keith Gulley's Twenty Lesson Challenge Class. We have also gotten the four Lee Kopman Challenge LP's on Blue Star and have worked with some of them. These are nice records to use, since they have the newer calls, and the records do not need to be studied in order as each is basically a high club level with the addition of the particular advanced calls indicated on the album for each band. Groups using these records to learn the new figures without any other aid will have unsurmountable difficulty with the first album, however, because of an error on the description sheet accompanying the album. Each new figure is defined by the definition from Bill Burleson's Encyclopedia, but

the wrong definition was copied for "Turn and Deal." This is number 137 in the reference, but the definition actually given under that name is that of number 1317, Wheel to a Deal, Hinge and Split. The resulting formation is completely different from that of Turn and Deal."

COVER TALK

Ruth Largen is responsible for the dancing ceramic pieces gracing our cover this month. We understand that the "greenware" (that's ceramic talk for the fresh pieces right out of the mold) may be available at your own area ceramic supplier, since the mold is a stock item; or you can write to Ruth at 16390 Holland Rd., Brookpark, Ohio 44142 for information. You can paint the greenware yourself if you have a flair for that sort of thing. Finished pieces may be available from Ruth or from one of our advertisers, Dart Western Shop of Akron, Ohio (see p. 67 this issue).

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WORKSHOP

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WILLARD ORLICH



CHOREOGRAPHY

MAINSTREAM BASIC

WHEEL AND DEAL

by Clarence Watson, Blue Springs, MO

From a line of four (facing out or in), the right hand couple wheels left 180° while the left hand couple takes one step forward and wheels right to fall in behind the right hand couple. From lines facing out from center of set, the wheel and deal ends with couples facing in toward center of set in a double pass thru formation. From lines facing in toward center of set in a double pass thru formation. From lines facing in toward center of set, the wheel and deal ends with couples facing out in a finished double pass thru formation. From a two-faced line (one couple facing north in line with a couple facing south), the wheel and deal ends with same couples facing each other.

STYLING POINT: Inside hands of

couple should be joined and held waist high (lady's) while wheeling as a couple.

HISTORY: Wheel and deal was created in 1960 during an era of naming square dance movements in gambling terms such as Shuffle the Deck, Shake the Dice, Jokers Wild, etc. Wheel and Deal was actually an outgrowth of the Shuffle the Deck exploration of setting up a fast double pass thru formation with all eight dancers active. The Shuffle the Deck command from a line of four facing in the same direction had the right hand couple step forward and slide or "shuffle" left in front of the left hand couple who would slide to the right and in behind the lead couple to set up a double pass thru formation. From a 1P2P line, a pass thru and wheel and deal gives exactly the same people position ending as the Shuffle the Deck. The Wheel and Deal was and is more flowing and danceable than the jerky side-slide movement of Shuffle the Deck. Wheel and Deal stayed with us to become a basic while its counterpart died a natural death in our square dance choreography.

TEACHING EXAMPLES

by Will Orlich

Head two couples swing and sway

Side ladies chain across the way

Heads go right and circle four

Head gent break and line up four

Forward eight and back you reel

Pass thru, wheel and deal

Inside two square thru $\frac{3}{4}$

Corners all, left allemande.....

First and third right and left thru

Rollaway with a half sashay

Pass thru while you're that way

Turn left single file

Lady round two, gent round one

Line up four, forward eight

Back you reel, pass thru,

Wheel and deal, ladies turn thru

Star thru, wheel and deal, swing thru

Turn thru, left allemande.....

Heads to the right and circle four

Head gents break and line up four

Forward eight and back you reel

Pass thru, wheel and deal

Double pass thru, keep in time

Face partner, bend the line

Pass thru, wheel and deal

Double pass thru, keep in time

Face partner, bend the line

Pass thru, wheel and deal

Double pass thru, keep in time

Face partner, bend the line

Allemande left.....

Promenade, don't slow down

Head two couples wheel around

Two lines of four, go forward and back

Wheel and deal two by two (out)

First couple right, next one left

Crosstrail thru to a left allemande.....

Side couples pass thru, separate

Around one and line up four

Forward eight and back you reel

Pass thru, wheel and deal

Ladies roll back, men square thru

Four hands round and when

you're through

Both turn left around two

Line up four, here's what you do

Forward eight and back you reel

Pass thru, wheel and deal

Men roll back, ladies square thru

Four hands round, you're almost
through

Separate, around one

Star by the right $\frac{3}{4}$ round

Allemande left.....

FROM A TWO-FACED LINE:

Head couples square thru

Count four hands to outside two

Do-sa-do, all the way round

Make an ocean wave and balance

Ends trade, centers turn around

(Centers turn away from other
center person)

Wheel and deal to face those two

Left allemande.....

AND A QUARTER MORE:*

Heads lead right and circle four

Head gents break and line up four

Forward eight and back you reel

Pass thru, wheel and deal and $\frac{1}{4}$ more

You're facing out, California twirl

Crosstrail thru to the corner

Left allemande.....

*Explanation: After doing a normal

wheel and deal as couples, wheel $\frac{1}{4}$

more to end back to back with the
working couple.

FROM LINES OF THREE:*

Head couples right and left thru

Same two ladies chain

Send them back $\frac{3}{4}$ around

Side gent turn 'em arm around

Forward six and back you reel

Pass thru, wheel and deal

Substitute, men star right $\frac{3}{4}$ around

Turn em left, send em back

Dixie style to an ocean wave, rock it

Pass thru, left allemande.....

Head two couples pass thru

Turn left, man round one,

Lady move on (back home)

Lines of three go forward and back

Pass thru, wheel and deal

Two ladies chain in the middle you do

Star thru, pass thru, inside arch

Dive thru, two ladies chain $\frac{3}{4}$

At the sides, pass thru, turn left

Man around one, lady move on (home)

Lines of three go forward and back

Pass thru, wheel and deal

Ladies chain in the middle you do

Star thru, pass thru, inside arch

Dive thru, two ladies chain $\frac{3}{4}$

At the heads right and left thru

Sides crosstrail thru to a left hand swing

Four men star across the land
Corners all left allemande.....

*Explanation: On call to wheel and deal, the couple on the right wheels to the left 180° and the lonesome person wheels to the right in behind them.

Many more figures are available using all variations in the "Plus-50 Experimental Basics" booklet – 1974 edition.

CALLERS' QUESTIONS



Yes, a "name" does make a movement seem difficult sometimes. We recently heard about a new idea named Star the Diamond, which was explained thus: From facing couples, star right half way, diamond circulate one position, then flip the diamond to end in an ocean wave. If you are familiar with the latter movement, you know that the rule calls for the "points" of the diamond to fold into the center spots of the newly-formed wave or two-faced line. From a four-hand star beginning, we had trouble picking out who were the "points" and who were the "centers," etc. Upon examining the end result of the movement, we were saved further analysis when we discovered the author really only wanted to Star to a Wave (Burlson No. 1443). This idea called for two facing couples to star three-quarters around until the man could just step forward into his starting position and by maintaining his right handhold with the girl ahead of him in the star, she could flow into the center of an ocean wave by catching left hands with the other lady. All this is equal to the couples stepping forward into a right-hand

wave and (the big reason) it eliminates fancy do-sa-dos to an ocean wave. So— if you're plagued with "Irish" do-sa-dos, etc., try the Star to a Wave variation but — when two couples are facing, better call *right* Star to a Wave because the dancers automatically Star Thru when they hear a "star" command.

HANK DRUMM, Errol, N.H.: From parallel ocean waves, we so often use the beginning moves of a spin chain thru, i.e., Swing half, centers three-quarters. For teaching purposes, it should have a name which I call Swing and Q. It is also usable by itself: Heads square thru four hands Swing and Q, girls U-turn back Diamond circulate, girls single hinge Wheel and deal, turn thru, trade by (Repeat) . . . Left allemande.....

ED.NOTE: Several suggested names for this combo have been submitted over the years and nothing sticks. A point of interest though — your use in the above figure is actually a Spin back and so is already named. Your question about Callerlab dropping the term "frontier whirl" in favor of California twirl — Yes, there are more syllables to pronounce in the Cal-i-for-nia Twirl (5) compared to Fron-tier Whirl (3). How about using Part-ner Trade (3) instead if it is a problem with the caller?

GIL T. CROSBY, Gainesville, FL: My first figure you published on page 51, May 1975, in American Sqauredance magazine was not published as submitted. The "pass thru" following the trade by on the final line should be omitted.

ED. NOTE: We checked it over again Gil. Sorry, but the "pass thru" is needed to orient dancers to the grand right and left. Are we doing (or not doing) something you have not included? Anyone else have a problem with this figure? A gold star given to the first answer received!

COY COWAN, Tampa, FL: (In reference to Sweep a Quarter included in

the Callerlab suggested basic list): So far as I can see, Sweep a quarter says the same thing (as "and a quarter more") and, at most, rates a variant listing in the Glossary under "And a quarter more"

ED. NOTE: We can now understand why some are having trouble understanding the body flow direction of Sweep a quarter — it is not understood what Sweep a quarter means! We quote the following definition from the "Mainstream" square dance booklet:

No. 45 — SWEEP A QUARTER

"A couple movement to be used after completing a courtesy turn, wheel and deal, flutter wheel, etc. Facing couples with partners inside hands joined continue a quarter circle motion either left or right depending upon previous body flow direction. Movement ends with couples facing each other but moved over a quarter position in direction of body flow."

The above misunderstanding and many others like it could be cleared up easily if at least all teachers and callers would refer to this new booklet "Mainstream Square Dancing." It breaks down each movement of the sixty-eight on the Callerlab Basic list so that all dancers will know what the caller expects from them upon command. Do you know all the answers dancers could question you about?



CHECKMATE

by H.P. Williams, Owens Cross Roads, Alabama

From a column set-up, the lead two people move (as in the "transfer" pattern) single file to the right half way and then face in side by side as a coup-

le. The trailing two people move as in a full tag the line right. They then as a pair step forward to join the others in a two-faced line. (6 counts)

AUTHOR'S EXAMPLES:

Heads lead right circle to a line
Curlique, triple scoot back
CHECKMATE, bend the line
Left allemande.....

Heads lead right circle to a line
Pass thru, tag the line in, curlique
CHECKMATE, bend the line, star thru
Pass thru to a left allemande.....

Heads square thru four hands
Slide thru, curlique, **CHECKMATE**
Bend the line, slide thru, trade by
Pass to the center, curlique
Left allemande.....

EXAMPLES by Will Orlich:

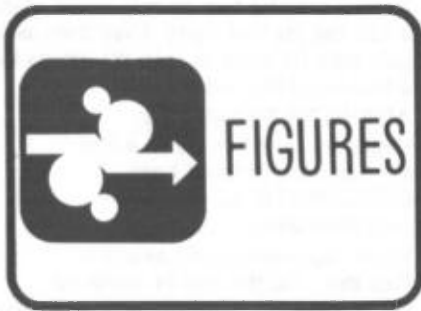
Heads square thru four hands, pass thru
Boys run, **CHECKMATE**, bend the line
Curlique, **CHECKMATE**,
Center four scoot back, wheel and deal
Centers trade, zoom
Square thru ¾ to a left allemande.....

Heads lead right circle to a line
Swing thru, then hinge, **CHECKMATE**
Bend the line, star thru, spin the top
Then hinge, **CHECKMATE**
Bend the line, curlique, all-8 circulate
Boys run, pass to the center
Pass thru, left allemande.....

Head couples star thru, all four girls run
CHECKMATE, centers circulate
Wheel and deal, slide thru, centers run
All star thru, girls run, **CHECKMATE**
Centers trade, tag the line in
Crosstrail thru to left allemande.....

Heads square thru four hands
Turn thru, boys run, **CHECKMATE**
Couples hinge, triple trade
Bend the line, turn thru, boys run
CHECKMATE, all-8 circulate,
Centers twice, wheel and deal
Pass thru, partners trade
Left allemande.....

AMERICAN SQUAREDANCE magazine **WORKSHOP** features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Willard Orlich, Workshop Editor, American Squaredance Magazine, P.O. Box 788, Sandusky, Ohio 44870.



FIGURES

by Jay Klassen, SCVSDA Callers Notes

Heads crosstrail, separate around two
To a line, curlique, transfer the column
Men run, slide thru, left allemande.....

Heads crosstrail, separate around two
To a line, pass thru,

Everybody U-turn back, curlique
Transfer the column, men run

Bend the line, star thru, dive thru
Square thru $\frac{3}{4}$, left allemande.....

Sides curlique, walk and dodge

Circle to a line, pass thru,

Tag the line in, curlique

Transfer the column, swing thru

Men run, bend the line, pass thru
Partner tag, allemande left.....

Heads lead right, circle to a line

Curlique, transfer the column,

Swing thru, men run

Right and left thru, pass thru,

Tag the line in, curlique

Transfer the column, swing thru

Men run, wheel and deal,

Centers pass thru, swing thru

Turn thru, left allemande.....

Sides crosstrail, separate around two

To a line, curlique, transfer the column

Men run, pass thru, wheel and deal

Double pass thru, centers in, cast off $\frac{3}{4}$

Pass thru, U-turn back, curlique

Transfer the column, men run

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

Left allemande.....

Sides square thru, swing thru

Spin the top, curlique,

Transfer the column, swing thru,

Men run, star thru, dive thru

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

by Harold Fleeman, SCVSDA

Head ladies chain, heads flutterwheel

Sweep a quarter, pass thru
Circle to a line, curlique, coordinate
Wheel and deal, sweep a quarter
Curlique, transfer the column
Centers trade, men run, pass thru
Bend the line, star thru, dive thru
Pass thru, left allemande.....

Sides curlique, cast off $\frac{3}{4}$, lock it

Pass thru, slide thru, curlique

Transfer the column, ends trade

Walk and dodge, partners trade

Curlique, coordinate

Couples hinge and trade

Centers pass thru, all pass thru

Left allemande.....

Heads lead right and circle to a line

Flutterwheel, curlique, coordinate

Wheel and deal, left allemande.....

**by Dan Raymond, Lancaster, CA
So. Cal. Callers Association Notes**

Heads slide thru, pass thru

Slide thru, spin the top, turn thru

Trade by, slide thru, spin the top

Turn thru, trade by, swing thru

Girls trade, boys trade, boys run

Wheel and deal, left allemande.....

Heads turn thru, separate around one

Into the middle, turn thru

Left turn thru the outside two

Centers pass thru, all cloverleaf

Turn thru, left turn thru

With the outside two, centers pass thru

All cloverleaf, turn thru in the middle

Left turn thru the outside two

Trade by, left allemande.....

Heads lead right and circle to a line

Pass thru, centers fold, slide thru

Pass thru, ends fold, slide thru

Partner trade, pass thru, girls fold

Slide thru, bend the line, pass thru

Boys fold, slide thru, bend the line

Left allemande.....

Heads make a wave, girls run

Wheel and deal, slide thru to ocean wave

Boys run, cast off $\frac{3}{4}$, partner trade

Bend the line, slide thru to ocean wave

Girls run, wheel and deal, slide thru

Bend the line, step to an ocean wave

Boys run, cast off $\frac{3}{4}$

Eight chain three, left allemande.....

**by Bill Hay, Santa Ana, California
So. Cal. Callers Association Notes**

Heads rollaway half sashay, circle eight
Four men up and back, flutter wheel
Sweep a quarter, pass thru, step to wave
Men run, lines pass thru, wheel and deal
Double pass thru, lead two U-turn back
Step to a wave, scoot back
Centers trade, men run, slide thru
Square thru $\frac{3}{4}$, left allemande.....
Heads rollaway half sashay, circle eight
Four girls up and back
Ladies swing thru, spin the top
Pass thru, step to a wave, girls run
Box the gnat, go right and left thru
Flutter wheel, sweep a quarter,
Pass thru, left allemande.....

by Jack Lasry, Miami, Florida

Heads square thru four hands to wave
Scoot back, girls run, cast a shadow
Girls trade, scoot back, boys run
Bend the line, left allemande.....
Heads square thru four hands
Swing thru, girls run, cast a shadow
Eight circulate, scoot back, boys run
Bend the line, cross trail, left allemande..
Heads lead right circle to a line
Slide thru, swing thru, girls run
Girls trade, cast a shadow, girls trade
Eight circulate, curlique, girls run
Left allemande.....

MAINSTREAM BASICS

Heads square thru four hands
Spin the top, curlique, boys run
Reverse the flutter, dive thru
Square thru $\frac{3}{4}$, left allemande.....
Heads square thru four hands,
Swing thru, spin the top, curlique
All scoot back, boys run
Left allemande.....
Heads square thru four hands,
Swing thru, boys run, bend the line
Spin the top, curlique, boys run
Right and left thru, slide thru
Left allemande.....
Heads rollaway, heads square thru
Four hands, swing thru, spin the top
Curlique, boys run, centers in, cast off $\frac{3}{4}$
Star thru, centers pass thru
Left allemande.....
Heads rollaway half sashay, circle eight
Four boys square thru four hands

Spin the top, curlique, boys run
Substitute, swing thru, turn thru
Left allemande.....

Heads lead right circle to a line
Swing thru, spin the top, curlique
Scoot back, boys run, left allemande...

**by Don Varner, Santa Barbara, CA
So. Cal. Callers Association Notes**

Heads star thru, pass thru
Right and left thru, rollaway
Spin chain thru, boys circulate
Recycle, swing thru, spin chain thru
Boys circulate, square thru $\frac{3}{4}$, trade by
Left allemande.....

Heads lead right and circle to a line
Spin the top, boys trade,
Spin chain thru, boys circulate
Swing thru, boys trade
Spin chain thru, boys circulate
Box the gnat, go right and left grand...
Heads box the gnat, slide thru
Curlique to a wave, spin chain thru
Ends circulate, boys run, bend the line
Star thru, dive thru, square thru $\frac{3}{4}$
Left allemande.....

Heads curlique, boys run
Spin chain thru, girls circulate
Curlique to a wave, spin chain thru
Ends circulate, boys run,
Square thru $\frac{3}{4}$, left allemande.....

Heads square thru, swing thru
Boys trade, cast off $\frac{3}{4}$
Spin chain thru, ends circulate
Swing thru, centers trade,
Spin chain thru, ends circulate
Boys run, bend the line, rollaway
Left allemande.....

Heads pass thru, separate around one
To a line, spin the top, spin chain thru
Centers circulate, boys run
Wheel and deal, centers pass thru
Left allemande.....

Heads flutter wheel, sweep a quarter
Veer left, half tag, trade and roll
Pass thru, star thru, flutter wheel
Sweep a quarter, veer left,
Half tag, trade and roll
Left allemande.....

All promenade, heads wheel around
Pass thru, bend the line, flutter wheel
Sweep a quarter, veer to the left
Half tag, trade and roll, spin chain thru

Boys trade, boys run, couples circulate
Girls trade, couples trade, bend the line
Flutter wheel, sweep a quarter,
Veer left, half tag, trade and roll
Dive thru, square thru $\frac{3}{4}$,
Left allemande.....

Heads crosstrail, separate around one
To a line, flutter wheel, sweep $\frac{1}{4}$
Veer left, half tag, trade and roll
Eight chain six, half square thru
Bend the line, flutter wheel
Sweep a quarter, veer left
Half tag, trade and roll
Left allemande.....

Heads promenade half way
Lead right and circle to a line
Flutter wheel, sweep a quarter
Veer left, half tag, trade and roll
Star thru, crosstrail,
Left allemande.....

Heads star thru, U-turn back
Flutterwheel, sweep a quarter
Veer left, half tag, trade and roll
Star thru, centers square thru $\frac{3}{4}$
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal,
Centers swing thru, turn thru
Circle half way, slide out
To a two-faced line, wheel and deal
Left allemande.....

by Will Orlich, Bradenton, Florida
Allemande left, Alamo style, balance
Swing thru, with the next cast off $\frac{3}{4}$
Girls back up a left-hand star
Shoot the star, go left and right
Turn thru to left allemande.....

Allemande left, partner right
Curlique to Alamo style and balance
Swing thru, with the next
Curlique to allemande thar
Girls back up a left-hand star
Swing thru, boys run, bend the line
Left allemande.....

Side two ladies chain, allemande left
Alamo style and balance
Head couples circulate, head men run
Side couples scoot and dodge, clover
Heads pass thru to left allemande.....

Allemande left, Alamo style, balance
Swing thru, boys run right
Partner hinge, swing thru,

Boys run right, partner hinge
Left swing thru, girls run left
New partner hinge, Swing thru
Girls run, bend the line
Left allemande.....

Head couples half sashay, circle eight
Four boys square thru, pass to center
Double pass thru, zoom, partner trade
Star thru, zoom, partner trade
Left allemande.....

Head couples square thru, count four
Swing thru the outside two, ends fold
Zoom and partner trade
Again zoom and partner trade
(Lead people roll back, trailers step
forward and trade)

Peel off, wheel and deal, dive thru
Square thru $\frac{3}{4}$, left allemande.....

Head ladies chain $\frac{3}{4}$, side gents turn em
Same ladies turn thru, centers in
Swing thru, centers fold
Substitute, ladies star $\frac{3}{4}$
Everybody left allemande.....

Side couples flutter wheel
Head ladies chain three-quarters
Side gents turn em and rollaway
Same boys turn thru, centers in
Swing thru, boys start spin chain thru
Lonesome girls turn around
Wheel and deal two and one, circle half
Dive thru, four boys star right
Back with the left, pick up partner
Heads wheel around, crosstrail thru
Left allemande.....

by Jack Lasry, Miami, Florida

Heads square thru four hands
Swing thru, boys run
Tag the line zig zag, spin the top
Right and left thru, slide thru
Left allemande.....

Heads square thru four hands
Do-sa-do to a wave, girls run
Tag the line zig zag
Right and left thru.....
Heads square thru four hands
Do-sa-do to a wave, girls run
Tag the line zig zag, girls trade
Scoot back, boys run, wheel and deal
Left allemande.....

Heads lead right circle to a line
Pass thru, tag the line zig zag
Boys run, left allemande.....

Heads lead right circle to a line
 Pass thru, tag the line zig zag
 Boys fold, ladies chain
 Send them back Dixie style to a wave
 Slip the clutch, left allemande.....

Heads square thru four hands
 Swing thru, girls circulate
 Boys trade, boys run, tag the line
 Zig zag, girls trade, boys trade
 Turn thru, left allemande.....

Heads lead right circle to a line
 Pass thru, tag the line zig zag
 Swing thru, cast off ¾, centers trade
 Boys run, right and left thru
 Slide thru, swing thru, turn thru
 Left allemande.....

by Don Schadt, Long Beach, California
So. Cal. Callers Association Notes
 Sides flutterwheel, star thru, pass thru
 Curlique, walk and dodge, bend the line
 Square thru, trade by, right and left thru
 Pass thru, trade by, slide thru
 Left allemande.....

Heads lead right circle to a line
 Curlique, walk and dodge, trade by

Curlique, walk and dodge, partner trade
 Right and left thru, crosstrail
 Left allemande.....

Sides flutter wheel, sweep a quarter
 Double pass thru, peel off, star thru
 California twirl, curlique,
 Walk and dodge, separate
 Meet partner, star thru
 Others flutter wheel, trade by
 Left allemande.....

Heads square thru, curlique
 Walk and dodge, bend the line
 Right and left thru, flutter wheel
 Sweep a quarter, curlique, cast off ¾
 Pass thru, trade by, star thru
 Sweep a quarter, right and left thru
 Pass thru, trade by,
 Left allemande.....

Heads lead right, veer left to a line
 Bend the line, curlique, walk and dodge
 Trade by, curlique, walk and dodge
 Partner trade, crosstrail
 Left allemande.....

Continued on Page 79



WALT
MCNEEL



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GUEST

KALOX-Belco-Longhorn

NEW RELEASE ON KALOX:

- K-1176 GAY CABALLERO, Flip/Inst. by John Saunders
- K-1177 DREAM BABY, Flip/Inst. by Bailey Campbell

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- K-1175 RIBBON OF DARKNESS by Harry Lackey
- K-1174 CONFESSIN' by Vaughn Parrish
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- LH-1008 TOO MANY RIVERS by Walt McNeel
- LH-1007 THAT SAME OLD WAY by Lee Swain

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- B263B EASY DOES IT, Two-step by Lou & Mary Lucius
1st Band, Music Only; 2nd Band, Cues by C.O. Guest

RECENT RELEASES ON BELCO:

- B235A SHENANDOAH WALTZ) Now available with cues.
- B235B DREAM STREET)
- B262A SLOW POKE by Richard & JoAnne Lawson
- B262B VALLEY OF THE MOON by Vaughn & Jean Parrish
- B261A LIGHTED LANTERN by Ross & Penny Crispino
- B261B THE LOVERS SONG by C.O. & Christ Guest



DICK
HAN



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PETERS



VAUGHN
PARRISH

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



EXPERIMENTAL BASIC

PULSE POLL



We are continuing the same format (see last month's issue) to show three categories of figures. Notice how CHAIN REACTION took a bounce from fifth to first place (in the judgment of our scattered pollsters and through their wide contacts), and MOTIVATE, on the other hand is "on the skids", perhaps heading towards the inevitable sea of oblivion, after a long reign in the experimental category.

MAINSTREAM
See list, p. 30,
June, '75, or
buy "Mainstream
'75" book for
\$4 from this
magazine.

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3. Ferris wheel
4. Spin chain the gears
5. Right on
6. Star chain circulate
7. Cloverflo
8. Motivate
9. Grand parade
10. Walk the plank
11. Scoot and flutter
12. Relay the shadow



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NEW ON LOU-MAC

LM 119 POLLY ANN by Harold

LM 119 NELLIE by Mac

RECENT RELEASES

LM 117 YOU CALL EVERYBODY DARLING
by Mac & Bill

LM 116 EIGHT MORE MILES by Bill

LM 115 SOMEWHERE MY LOVE by Mac

NEW ON BOB-CAT

BC-101 BOBCAT RAMBLE by Bob

BC-102 SQUARE DANCE MAN by Larry

P.O. Box 2406, Muscle Shoals, Alabama 35660



Sketchpad Commentary



EVERYONE'S TASTE IN HOMES DIFFERS.
SOME LIKE APARTMENT LIVING.
SOME LIKE A SECLUDED VILLA.
SOME LIKE A SUBURBAN RANCH HOME.

NEVERTHELESS, THE FUNCTION IS THE SAME.

LET'S NOT CRAM ONE STYLE DOWN A MAN'S DOMICILE. . . .

LET'S NOT INSIST THAT EVERYONE DANCE THE SAME WAY, EITHER.

SOME LIKE A LOT OF MATERIAL.
SOME LIKE IT SLOW. SOME LIKE IT HOT.
SOME LIKE 75 BASICS. SOME LIKE 100.

BUT LET'S RETAIN, PROMOTE, AND PRESERVE
THE FUNCTION OF THE DANCE AS WE
(INDIVIDUALLY AND COLLECTIVELY) SEE IT TO BE.

THEN THE ACTIVITY WE LOVE WILL LIVE FOREVER.

ladies' choice



Here is an easy and quick way to make a gathered skirt with ruffles on the bottom that can be attached to any bodice or made as a skirt to wear with a blouse. It is quick to make because the skirt has only one up and down seam. It is an easy way for an inexperienced seamstress, however, it does take a bit more fabric following these directions.

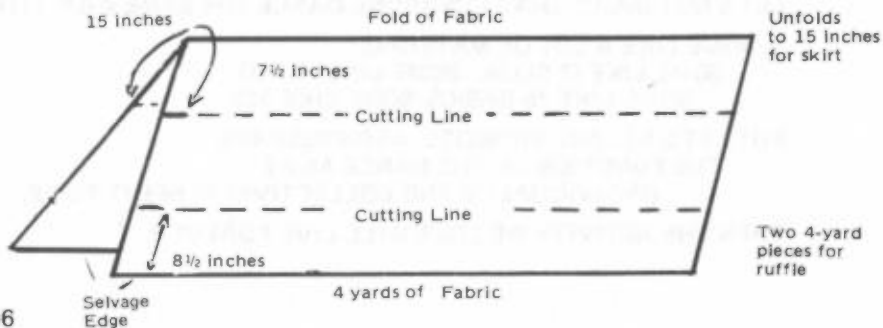
The finished skirt will be four yards in width with an eight yard ruffle on the bottom and only one seam where the zipper is inserted. *Always* check fabric before making a skirt using these directions to be sure the fabric does NOT have a one-way design or a design that is not suitable to run crosswise. Four yards of fabric will be needed. The fabric will be cut the four yard length which makes only one seam in the skirt.

Determine length of skirt wanted, being sure to allow for seam allowances at waist and ruffle. The selvage can be used for the bottom edge of skirt with most fabrics making it unnecessary to hem the skirt. If a hem is wanted, just remember to add hem allowance to overall measurement.

Determine depth of ruffle (plus seam allowance) wanted and deduct from overall measurement. The balance is skirt length less ruffle. Leaving fabric folded in half (as it normally come off the bolt), half the main skirt measurement and measure that amount from the fold of the material for cut. For the ruffle, measure from selvage edge up for cut. The fabric waste from the center can be used for belt, pockets or self-ruffling to be used for trim and decoration.

EXAMPLE.

Finished skirt from waist to bottom edge: (no hem)	22	inches
1/2 inch seam allowance at waist	+	1/2 inch
1/2 inch seam allowance at ruffle	+	1
Total	23-1/2	inches
Finished eight inch ruffle on tail of skirt plus 1/2 inch seam allowance	-	8-1/2 inches
Finished fourteen inch skirt plus seam allowance of 1/2 inch at top of skirt and 1/2 inch at bottom of skirt:	15	inches

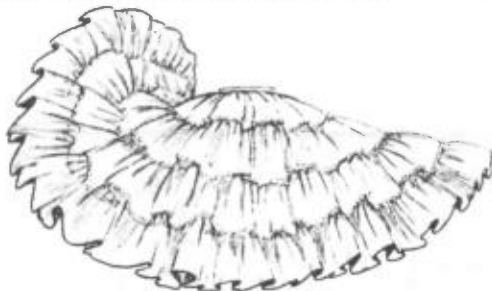


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From time to time we receive inquiries about "checkers" or "pawns" that are such a necessity for callers to check and compose choreography in those moments or hours of preparation for a dance. Ray Graf of Utica, N.Y. produces a nice set of plastic ones shown here, along with his busy badge business. Head couples are white, sides red. Ask Ray for details — G5 Engraving, 2124 Graham Ave., Utica, NY 13502. (Phone: 315-735-4635).



Ted Frye



Jack Lasry



Dick Jones

SQUARE TUNES

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- ST 164 I GOT RHYTHM by Dick Jones
- ST 165 WONDER HOW THE OLD FOLKS ARE AT HOME by Johnny Davis
- ST 166 ROSES AND LOVE SONGS by Bob Fisk

Recent Releases:

- ST 161 JACK'S SPECIAL
- ST 160 DREAMBOAT by Dick Jones
- ST 159 WRONG ROAD AGAIN by Ted Frye
- ST 162 LONESOME INDIAN by Jack Lasry

Now:
Bob
Fisk

Now:
Johnny
Davis

Now:
Paul
Marcum



P-119 COMING HOME TONIGHT by Paul Marcum

BEST CLUB TRICK, Continued

cent home in the area and have been invited back for repeat performances many times.

"We dance two, sometimes three, times a week for the patients at homes," Art Dean said, "and we meet for a two hour session at the recreation center every Tuesday. Part of that time is used in dancing for our own pleasure and part to sharpen up our routines for the show."

The size of the convalescent home recreation rooms usually limits the number of dancers to one square and the performers, many of them older than some of the patients in the audience, dance for an hour or hour and a half. After calling the first set, Art Dean tells the audience that the dancers could go on for hours but he needs to rest his voice.

While Dean is resting his voice, the show goes on with a couple of old smoothies, Madelyn Passarino and Walt Brown, putting on an exhibition of ballroom dancing that brings back fond memories of their days on the dance floor to the patients.

"We don't want the people in the audience to get to feeling too bad because maybe they aren't as agile and active as we are," Dean said, "so we have a sort of comedy routine where the dancers can't seem to follow the instructions I call."

Utter chaos reigns on the dance floor during the comedy routine with dancers bumping into each other or do-

ing fancy sidesteps to avoid disastrous collisions while couples are promenading in opposite directions. Laughter fills the recreation room and the comedydance, usually performed in the first set, gets the audience in the right frame of mind to enjoy the rest of the show.

As Art Dean puts it, there are two reasons why it's going to be a long time before the old rocking chair claims members of the La Mesa Senior Squares.

"Square dancing keeps us young with the activity," he said, "and sharing our fun with shut-ins keeps us even younger."

by Ed Varley
Lemon Grove, California

CORRECTION: For two months, the Thunderbird ad has incorrectly listed TB 122 by Louis Calhoun, as **WHAT I FEEL IN MY THROAT**. The correct title is **WHAT I FEEL IN MY HEART**.

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Bob Wickers

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Lee Kopman

MERRBACH

*Flip instrumentals

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BLUE STAR ALBUMS & TAPES

BLUE STAR ALBUMS & TAPES — Albums 1016 thru 1026 are \$6.95 plus 28¢ postage; tapes are \$7.95 each plus 18¢ postage. Albums 1027, 1028, 1030, 1031 are the Lee Kopman Series of Introduction to Challenge Dancing. Albums are \$7.95 plus 28¢ postage; tapes are \$8.95 plus 18¢ for mailing.

BLUE STAR SINGLES

- 2009— Cindy, Cindy/Ragtime Annie (Hoedowns-Banjo lead)
- 2008— Dancing In The Street, Caller: Marshall Flippo*
- 2007— Baby/Lonnie (Hoedowns)
- 2006— Hot Diggity, Caller: Johnny Wykoff*
- 2005— Rotten Little Song, Caller: Marshall Flippo*
- 2004— I Gave Up Good Morning Darlings, Caller: Nate Bliss*

DANCE RANCH RELEASES

- 629— Have A Good Day And Pass It On, Caller: Frank Lane*
- 628— Walk Right Back, Caller: Barry Medford*
- 627— On A Highway Headed South, Caller: Ron Schneider*

BOGAN RELEASES

- 1274— Happy Tracks, Caller: Mike Sikorsky*
- 1273— Take My Life And Shape It To Your Love, Jerry Thole*
- 1272— Sunshine, Caller: Wade Driver*
- 1271— Never Coming Back Again, Caller: Andy Petrere*
- 1270— I've Got My Baby On My Mind, Caller: Lem Smith*
- 1269— It Ain't Nothing But Love, Caller: Wade Driver*

LORE RELEASES

- 1150— Ring, Ring the Banjo, Caller: Larry Prior*
- 1149— Please Don't Talk About Me When I'm Gone, Johnny Creel*
- 1148— Call Me Baby, Caller: Johnny Creel*

SWINGING SQUARE RELEASES

- 2370— First Time Thing, Caller: Rocky Strickland*
- 2369— Old Man From The Mountain, Caller: Wayne Mahan*
- 2368— Bicycle Morning, Caller: Gary Mahnken*

ROCKING A RELEASES

- 1362— Boney Fingers, Caller: Chuck Acelin*
- 1361— Hee Haw Polka Square, Caller: Dave King*

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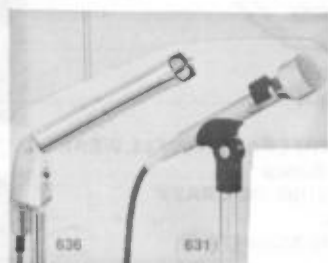
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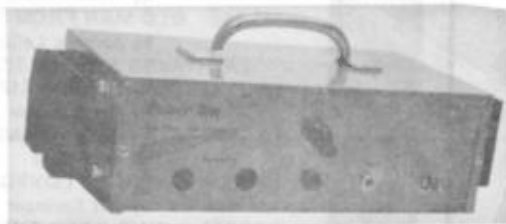
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RECORDS

SINGING CALLS

by Don Hanhurst

A rather small month as we approach the middle of our "slack season." Record production normally slows during the summer months as dancing takes a "breather" in many of our hotter and more humid areas and vacations tend to lower the attendance at dances.

GRANDMA'S FEATHER BED—Jay Bar Kay 6011; Caller: Red Bates

Probably the best release this month. John Denver fans should love this as will a lot of others. Very good music and fine arrangement. Definitely not the old JBK sound, but somewhere between Red Boot and Loumac. It is nice to see that now that JBK is owned

by Red Boot, the records won't all sound like Red Boots, but will develop a sound of their own. **FIGURE:** Heads promenade half, right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, swing thru, boys trade, turn thru, allemande left, promenade.

MEMORY MAKER—Red Boot 186

Caller: John Hendron

A very good version of this country-western favorite, done with the usual Red Boot skill. **FIGURE:** Heads square thru four hands, do-sa-do, swing thru, boys run, ferris wheel, centers pass thru, left allemande, do-sa-do, swing corner, promenade.

HOT DIGGITY—Blue Star 2006

Caller: Johnny Wykoff

A good Blue Star arrangement, but watch the use of the word "zoom" in patter as it is used in the figure. Dancers have a "hair trigger" when it comes to this term and although it occurs during a promenade, those who react first and think later may try to

Mustang and Lightning S



Chuck Bryant



Dave Smith



Nelson Watkins



Jack Cloe



NEW MUSTANG RELEASES:

- MS 169 I'M A RAMBLING MAN
by Chuck Bryant
- MS 168 I PROMISE WHEN YOU LEAVE YOU'LL WEAR
A SMILE by Jack Bishop
- MS 167 THAT SONG IS DRIVING ME CRAZY
by Nelson Watkins
- MS 166 OLD MAN FROM THE MOUNTAIN
by Johnny LeClair

LIGHTNING S RELEASES:

- LS 5030 TONIGHT SOMEONE'S FALLING IN LOVE
by Art Springer
- LS 5029 A COUNTRY SONG IS A COUNTRY SONG
by Jack Cloe
- LS 5028 I WISH I'D LOVED YOU BETTER
by Art Springer
- LS 5027 BRING BACK THE OLD WALTZES
by Dewayne Bridges

1314 Kenrock Dr., San Antonio, TX 78227



Dewayne Bridges



Jim Lee



Johnny LeClair



Art Springer

start a Zoom. The figure has very nice thought to the choreography, which is getting rarer and rarer. FIGURE: Head gents with corner girl, up and back, star thru, circle four, boys break to a line, pass thru, wheel and deal, zoom, left allemande, weave by three, swing number four, promenade.

ROTTEN LITTLE SONG— Blue Star 2005; Caller: Marshall Flippo

Definitely NOT what the title says, but a nice song. It is standard Blue Star fare; a good "Flippo" but not a great one. FIGURE: Sides right and left thru, heads half square thru, circle four to a line, pass thru, wheel and deal, centers zoom, square thru $\frac{3}{4}$, swing corner, promenade.

GAY CABALLERO— Kalox 1176

Caller: John Saunders
Pleasant music in the Kalox style. FIGURE: Heads promenade half, in the middle circle four three-quarters, pass thru, circle four to a line, square thru four hands, swing corner, allemande, promenade.

MONEY, MARBLES AND CHALK— Full Time Caller 32009; Skip Smith

FTC seems to be getting away from the Top sound and is now starting to develop a sound of its own. Using a strong fiddle lead and sounding a bit like the older square dance songs, it allows us to add great variety to our programs. FIGURE: Heads flutter wheel, sweep a quarter, pass thru, do-sa-do, right and left thru, half sashay, box the gnat, right hand star all the way, girls turn back, swing, promenade.

**BONEY FINGERS—Rocking A 1362
Caller: Chuck Acelin**

Nice version of this done in the "Blue Star" style, with three-beat music "holds" every now and then. FIGURE: Heads square thru four hands, do-sa-do, star thru, ladies chain, flutter wheel, star thru, swing, left allemande, promenade.

I LOVE YOU— Top 25314

Caller: Chip Hendrickson
A nice relaxer. FIGURE: Four ladies

	Rt. 8 College Hills		Greeneville, Tn. 37743	
	RB 183	PROGRESSIVE KANSAS CITY by Stan Burdick		
	RB 184	SHE LOVES ME ALL THE WAY by Allen Tipton		
	RB 185	ALL AMERICAN GIRL by Bob Vinyard		
	RB 186	MEMORY MAKER by John Hendron		
	RB 187	ROCK AND ROLL I GAVE YOU THE BEST by Elmer Sheffield, Jr.		
	RB 188	SOMEBODY DONE SOMEBODY WRONG SONG by Don Williamson		
	RB 303	SMOKEY MOUNTAIN BREAKDOWN Hoedown		
	JK 6011	GRANDMA'S FEATHER BED by Red Bates		

chain, all promenade half, heads right and left thru, star thru, pass thru, star thru, pass thru, tag the line, outside turn back, swing, promenade.

I'VE GOT MY BABY ON MY MIND—
Bogan 1270; Caller: Lem Smith

Good music with a strong country beat. FIGURE: Heads promenade half, square thru four, circle four one half, veer left, wheel and deal, square thru three-quarters, trade by, swing, promenade.

WHAT I FEEL IN MY HEART —
Thunderbird 122; Louis Calhoun

Standard Thunderbird arrangement of a standard square dance melody. FIGURE: Heads curlique, walk and dodge, circle to a line, curlique, coordinate, bend the line, star thru, dive thru, square thru three-quarters, swing, promenade.

RIBBON OF DARKNESS — Kalox
1175; Caller: Harry Lackey

Has a whistle accompaniment on vocal

Square Dance CLOTHING

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in intro, middle break and ending. Very standard and much-overused figure. **FIGURE:** Heads square thru four hands, do-sa-do, swing thru, boys trade, boys run, bend the line, square thru three-quarters, swing corner, left allemande, promenade.

YOU LAY SO EASY ON MY MIND—Thunderbird 118; Louis Calhoun

If you like the country-pop version of this, you will probably like this one. It has a fairly strong organ lead in some

parts. **FIGURE:** Heads curlique, walk and dodge, swing thru, boys trade, recycle, box the gnat, square thru $\frac{3}{4}$, swing corner, promenade.

ONCE MORE—MacGregor 2171

Caller: Mike Hull

One of the better records with the new MacGregor sound. **FIGURE:** Heads square thru four hands, do-sa-do, swing thru, boys run, tag the line right, wheel and deal, pass thru, U-turn back, swing, promenade.

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FIGURE: Heads promenade half, square thru, right and left thru, slide thru, curlique, boys run, trade by, swing, promenade.

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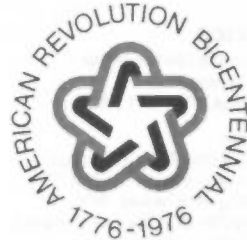
Still the main source of income for a Convention is the registration fee. Dancers can now register for the three fun-filled days of dancing to be held in Anaheim, California. Advance registration fees for all three days is only \$6.00 per person, with prices at the door being slightly higher. So take advantage of this initial savings and pre-register early.

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Choreography by Fred & Minnie Michaels

Good Henry Mancini music and a flowing three-part easy intermediate two step.

SPANISH GYPSY— Telemark 885

Choreography by Pete & Carmel Murbach

Good "Flamenco-type" music and a challenging exhibition type routine.

ALL I DO IS DREAM OF YOU— Dance-A-

Long 6114; by Fred & Minnie Michaels

Good big band sound and a flowing easy two step.

BABY MY BABY — Grenn 14214

Choreography by Bill & Evelyn Lantz

Good "My Baby Loves Me" music; easy intermediate two step with basics put together a little differently.

MISS YOU TONIGHT— Grenn 14214

Choreography by Ken & Viola Zufelt

Good music to familiar tune; different type high-intermediate international waltz routine.

BETWEEN WINSTON-SALEM AND NASH-

VILLE TENNESSEE— Ranwood 1020

Choreography by Norine & Harvey Wiese

Good music with Mills Brothers vocal; a smooth easy-going intermediate two step using mostly basic steps.

VAGABOND TANGO— Hi Hat 938

Choreography by Harvey & Marge Tetzlaff

Good music and an interesting solid intermediate tango.

GOOD LUCK CHARM— Hi Hat 938

Choreo by Clarence & Germaine Timm

Music is a bit different; easy-intermediate flowing two step.

LOVE IS— Hi Hat 937

Choreography by Pat & Shirley McDonald

A flowing easy intermediate two step with unusual music.

THAT CERTAIN PARTY— Hi Hat 937

Choreography by Ken & Viola Zufelt

Good music; interestingly different intermediate two step with a solo fishtail.

BEE BEE POLKA— ABC 12056

Choreography by Laverne & Doris Reilly

Good music; really popular record of "Beer Barrel Polka" by Bobby Vinton; fun-to-do easy-intermediate two step with zinnng.

SEILA'S WALTZ— Telemark 901

Choreography by Bill & Pat Bliss

Good music and quite a different fast-moving intermediate canter waltz routine; a fun-type dance.

I LOVE HER SO— RCA 740906

Choreo by Charlie & Madeline Lovelace

Pretty music with a Perry Como vocal; slow intermediate two step.

CANADIANA WALTZ — Grenn 14215

Choreography by Garrie & Art Jackson

Good music and a good basic easy-intermediate waltz routine.

PEEPIN 'N A-HIDIN' BOOGIE— Grenn

14215; Choreo by Joe & Glad Tridico

Good peppy music and a catchy easy-intermediate two step.

THE PINK PANTHER— RCA447-0739

Choreography by Bob & Jeanette Kemper

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& Rosella Bosley. Write B. Harrison, 5232
Freter Rd., Sykesville, MD 21784.

NORTH CAROLINA— 10th Ann. Crossnore
Red Boot Festival, Aug. 1-2; Bob Vinyard,
Woody Christopher, Johnny Jones, Don
Williamson, Bill & Elizabeth Sloop. Write
Don Williamson, Rt. 8, Greeneville, TN 37743.

OHIO— 2nd Ann. Summer Workshop, Aug.
1-3, Toledo; Jack Lasry, Wayne & Norma
Wylie. Write Frank & Phyl Lehnert, 2844
So. 109th St., Toledo, OH 43611.

TEXAS— 1st Ann. S/D Festival, Camwood
Country Club, Houston area; Aug. 2; Wade
Driver, Dick Parrish; Write Len & Judy Rich-
ardson, 849½ Wakefield, Houston, TX 77018.

VIRGINIA— Callers School, Madison College
Harrisonburg; Aug. 3-7; Al Brundage, Earl
Johnston, Jack Lasry. Write Al Brundage,
83 Michael Rd., Stamford, CT 06903.

BRITISH COLUMBIA— 22nd S/D Jamboree,
Aug. 4-9, Penticton. Write Box 66, Pen-
tiction, BC V1A 6J9.

OHIO— Happy Pair R/D Holiday, Aug. 8-10,
Cleveland. Write Phyl & Frank Lehnert,
2844 So. 109th St., Toledo, OH 43611.

MAINE— Camp and dance at Pinehirst, Aug.
8-10, Dick Leger & Joe Casey. Write D. Leg-
er, 16 Sandra Dr., Bristol, RI 02809.

ILLINOIS— Specials Festival, Lincoln Mall,
Matteson; Aug. 9. Contact Duane & Donna
Rodgers, 304 Springfield, Park Forest, IL
60466.

NEW YORK— S/D in Adirondacks, Aug. 10-
16. Write Bill & Mary Jenkins, Mockingbird
Hill in Minerva, Olmstedville, NY 12857.

MINNESOTA— Callers Workshop & Summer
Spectacular, Jack Lasry, Phil & Frank Leh-
nert, Aug. 15-17, St. Paul. Write Phyl &

Frank Lehnert, 2844 So. 109th St., Toledo, Ohio 43611.

WISCONSIN— State S&R/D Convention, Aug. 15-17; Trail End Dance, Aug. 14. Write Howard Gilmore, Rt. 2, Rio, WI 53960.

LOUISIANA— 18th Ann. Festival of Metro New Orleans Area S&R/D Assn. (Bicentennial Event); Braniff Place Hotel, Aug. 15-16; Melton Luttrell, Jim Mayo, Wayne & Norma Wylie. Write Johnnie Creel, 3905 Beauvais St., Metairie, LA.

IOWA— Kamper-Dancer Festival, Ottumwa, Aug. 21-23. Write Box 15, Ottumwa, IA 52501.

SOUTH CAROLINA— North & South S&R/D Festival, Ocean Lakes Campgrds, Myrtle Beach; Aug. 22-23; Harry McColgan, Dorsey Adams, Harold Thomas. Write H. McColgan, 128 Olive St., Princeton, WV 24740.

MONTANA— Lionshead Resort Squares & Rounds, West Yellowstone; Aug. 24-30. Write Ross & Penny Crispino, 914 No. Midland, No. 29, Nampa, ID 83651.

IOWA— S/D at Midwest Old Settlers & Threshers Reunion, Mt. Pleasant; Aug. 18-31; Bob Yerington, Jim Booten, Luther Rhodes. Write Art & Bev Hamm, Rt. 4, Mt. Pleasant, IA 52654.

KENTUCKY— 10th Ann. West S/D Festival, Aug. 29-31; Hoedown Island, Slade. Write Richard Jett, Campton, KY 41301.

ALBERTA— S&R/D Festival, Henry Wise-wood School, Calgary; Aug. 29-31. Write Jerry & Audrey Stewart, 609 Crescent Blvd., Calgary, Alberta.

NORTH CAROLINA— 7th Ann. Land of the Sky Festival, Asheville; Aug. 29-30; Jerry Haag, Don Williamson, Bill & Edna Anderson. Write Clarence & Edalene West, Rt. 1, Box 107, Candler, NC 28715.

OHIO— Camper R&S/D Weekend; Aug. 29-Sept. 1; Hidden Valley, Archbold; Bill Shipman, Dave & Shirley Fleck. Write D. & S. Fleck, 3444 Orchard Trail Dr., Toledo, OH 43606.

CONNECTICUT— Big Valley Campground Weekend, Aug. 29-Sept. 1, Brooklyn, Dick Leger, Wayne Morse. Write D. Leger, 16 Sandra Drive, Bristol, RI 02809.

CALIFORNIA— Harvest Jubilee, Aug. 29-

Continued on Page 79

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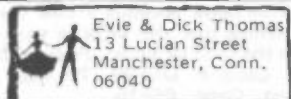
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Books



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Notes

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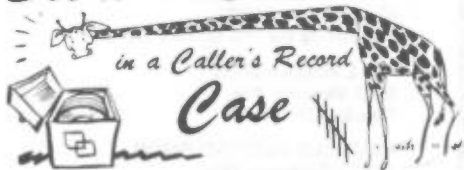
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Steal a Little Peek



Dave Smith, from Indian Hills, Colorado, started calling in 1964. He calls regularly for five clubs and teaches four classes per year. Dave is traveling and calling full time, and has been on staff at several festivals and square dance resorts. He records on Mustang records. Dave and his wife, Charlene, have two married children. Dave is a past-president of Denver Area Callers Association and is a member of Callerlab.

HOEDOWNS

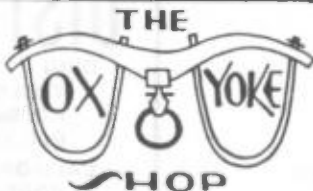
- Thunderbird Romp – Thunderbird
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SINGING CALLS

- Ten Guitars – Mustang
- Rocky Mountain Fling – Wagon Wheel

- I've Got My Baby On My Mind – USA
- Bring Back – Red Boot
- I Promise When You Leave
- You'll Wear A Smile – Mustang
- Tonight Someone's Falling In Love – Lightning S
- If Loving You Is Wrong – Mustang
- Love's Gonna Live Here – Red Boot
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THE AMERICAN WAY

May 10, 1775 was the day the Second Continental Congress convened at Independence Hall in Philadelphia, Pennsylvania. On May 11, 1975 the same city chose to honor this event with a unique celebration, the *American Way*. The Parkway was closed from John F. Kennedy Plaza to the Art Museum. The entire area was transferred into a colorful gala spectacle of color.

Over a million and a half people converged on Philadelphia on a perfect mild sunny Sunday. The mile-long stretch of parkway was closed to traffic and in its place was entertainment for all. There were arts, crafts, games, sports of all kinds. Bands of many types performed. Along the walks, restaurants featured foods of all countries. Five stages were erected for continuous programs of drama.

An American folk festival was held on the steps of the Art Museum. Ten squares of Delaware Valley Square Dancers danced modern western square dancing for five hours to the delight of the audience. Many dancers were dressed in the red, white and blue costume of the 26th National Square Dance Convention to be held in nearby Atlantic City in 1977. The display of square dancing, a pure American folk art, contributed much to make the *American Way* a huge success.

*Raymond M. Kauffman
Glassboro, New Jersey*

MUSCULAR DYSTROPHY BENEFIT

The Omaha Area Callers Association is sponsoring the second Muscular Dystrophy Benefit Dance on Saturday,

August 30, at the Livestock Exchange Building. Any dancers or callers passing through Omaha will be warmly welcomed. The Association hopes to beat last year's total, which was \$2000.

*W. Guss
Omaha, Nebraska*

NECCA OFFICERS

Results of the June elections for the New England Council of Callers Associations were: Chairman, Ken Ringland; Vice-chairman, Andy Williams; Treasurer, Mil Dixon and Secretary, Jim Harris. The three directors are Don Fulford, Mike Hjort, and George Haile. The annual NECCA Clinic will be held in Chicopee, Massachusetts, in September with Earl Johnston and Al Brundage presenting a program on teaching and styling.

*George Haile
Great Barrington, Massachusetts*

IMPORTANT POINT OMITTED

How important each decimal point is! On page 76 of the June issue, it was reported that contributions to the fund for wheel chairs for Japanese dancers should be \$100 per couple. Sorry — this should have read \$1.00. We hope some readers assumed there was an error and have sent their dollars to Steve and Fran Stephens, 151 Dryden Drive, San Antonio, Texas 78213.

TOP TEN — BUCKEYE POLL

1. Tennessee Saturday Night
2. Alice Blue Gown
3. Patricia
4. One Lonely Night
5. Lisbon Antigua
6. Room Full Of Roses
7. Somebody's Thinking Of You
8. Caress
9. Kontiki
10. Happy Trumpeter

SCHOOL-TIME SQUARE-UP

In Hollister, California on May 28 a surprise visit to Fremont School by Scope recording artist and well known square dance caller, Jeanne Moody, delighted these fourth grade youngsters when they were able to show off their square dancing skill. The important

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fact is they have learned to square dance by using the Scope educational series square dance records that were developed and recorded by Jeanne and produced by owner Mac McCullar.

Teachers Bruce Green and Mrs. Dolly Bliss are responsible for encouraging the youngsters and have given them able help in learning the fun of square dancing. After demonstrating their prowess to several records, the children were delighted when Jeanne took the mike and called a few sets for them.



SWING AND WHIRL

"Swing & Whirl" celebrated the club's "Fifteenth Year Birthday", and honored Orphie Easson, who has been their caller and friend ever since the club began. It was a very gala night, with the Mayor and his wife attending a superb pot luck supper. Many past executives and long-standing friends from far-away cities came, including first presidents, Audrey and Earl Lampkin, from Burlington, Ontario.

Excellent coverage was given by the local newspaper, pictorially, of the Mayor and the first presidents making a presentation to Orphie, with editorial explanation. The hall was decorated tastefully in club colours of red & white and a night of good food, fun and fellowship at its best, was only a token of esteem for "Swing & Whirl" and what it is, because of the hard work and devotion of our caller. Orphie emulates what square dancing stands for, and the members count themselves





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fortunate to have such a friend and outstanding caller.

TNT

Dave Taylor and Foggy Thompson shared the mike for a Callerlab Special in July at the Boy Scout Center in Arlington Heights, Illinois. Billed as TNT, the dance was to be the "greatest expo of the year." Callerlab members are donating their services for special area dances, the proceeds of which will be used to further the work of Callerlab.

FOLK DANCE DIRECTORY

A Folk Dance Directory of publications, goods, services and special events from September 1975 to September 1976 is now being compiled. For information about a listing in it or how to obtain a copy, write Raymond LaBarbera, 777 Foster Avenue, Brooklyn, NY 11230.

FEATURE THE NEW MEMBERS

Members of the Greater St. Louis Folk and S/D Teachers and Callers Guild sponsored Expo 75, featuring callers who had joined the Guild during the past year. Featured were Bob Fehrmann, Breeze Graham, Tom Morgan, Ken Miller, Doug Richey, Ken Kahler,

Big Bob Smith, Jim Taylor and Harold Dobsch, with rounds by Ollie and Donna Loehr. Some 300 dancers and observers attended. The hall was small and extra room was found, with dancing also on an outside patio. A similar event will be scheduled next year.

*Eileen S. Kruse
Kirkwood, Missouri*

LETTERS DO HELP

A letter was received from Arthur C. Ericksen, director of Advertising and Sales Promotion for Stroh's Brewery, stating that the recent beer commercial using square dancing will be removed from the air.

HERITAGE TIPS

The Shooting Stars Club of Enon, Ohio, present "monthly heritage tips" at each club dance through January 1977. Their motto is "Dance with us through square dance history," and the presentations will include contras, lancers cowboy dances, quadrilles, Tennessee mountain dances and other types of dances that were forerunners of the modern square. Scheduled for September 20 at the Indian Valley School are demos of French court dances and English Morris Dances.

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GRAND ZIP, Continued

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*Murray Silverman
Flushing, New York*

ENCORE, Continued

the workshop dancers, though they follow through on only those that work satisfactorily. Callers' shorthand is one problem to work around. One caller's material was in this form:

13 RLT PTAOL
PTTSLF MTBDG RLR
Left allemande.....

They figured it out — can you?

Every year square dancing receives its greatest publicity boost in late summer and early autumn when so many new dancer groups are organizing. This is as it should be, but Ben Baldwin of Illinois advises, "Constant Contact Campaigns." He feels, "In many areas of the country, hard-working callers and dancers have put square dancing on their local maps by not letting their efforts slack off after each class has been formed. They keep all their square dance activities before the public all year long. Then in the fall, their publicity campaigns for new classes are even greater successes." We must let the non-dancing public know what they are missing before we can expect them to join us. "We all know that square dancing's fun for everyone. Let's not keep it a secret."

Lois and Jim Coy of Ohio give this suggestion to relieve the summer doldrums: Summer Rounds. They have found the summer is an ideal time to conduct round dance basic classes. When the square dance program relaxes for the summer, couples are much more apt to give round dancing a fair and honest trial. The Coys conduct ten lessons on a weekly basis, consisting of round dance basics incorporated into simple four measure exercises or easy mixers. Actual round dances are taught only after these basic lessons

have been completed. By fall, the group can feel comfortable in joining the round dance programs at their square dance clubs.

From Choreography: Do you know the difference between couples wheeling and casting? Look at the pivot point. The net result is in different ending positions from which to execute the next figure.

WORKSHOP, Continued

Heads pass thru, separate
Around one to a line, curlique,
Cast off $\frac{3}{4}$, pass thru, bend the line
Star thru, square thru $\frac{3}{4}$
Left allemande.....

Heads lead right, veer left to a line
Couples circulate, couples hinge and trade

Double pass thru, peel off,
Bend the line, star thru, flutter wheel
Square thru $\frac{3}{4}$, left allemande.....

EVENTS, Continue

30, Great Western Exhibit Center, Los Angeles. Write John Marshall, 8573 La Baya Av., Fountain Valley, CA 92708.

PENNSYLVANIA— 19th Labor Day Jamboree, Aug. 29-Sept. 1, Conneaut Lake Park, Kip Garvey, Lee Kopman, Ron Schneider, Charlie & Marge Carter. Write Kon-Yacht Kickers, Box 121, Meadville, PA 16335.

MINNESOTA— 5th Ann. Dance-A-Rama, Single Square Dancers, Aug. 29-31; Write Irene Bloomquist, 3234 39th Av. S., Minneapolis, MN 55406.

PENNSYLVANIA— Labor Day Weekend, Clearfield; Aug. 29-Sept. 1; Bruce Williamson, Jack Hague, Jerry Cochran, John & Marge Clever. Write Eileen Williamson, 211 W. Southey Ave., Altoona, PA 16602.

WISCONSIN— 15th Ann. Labor Day S&R/D Weekend, Fease's Shady Rest Lodge, Rhineland. Write Elmer Elias, 5106 S. Menard Dr., New Berlin, WI 53151.





DANDY IDEA



TRAVELING BANNER

Wouldn't it be fun to travel as a banner can travel from club to club? This one ended its long journey in Cleveland, Ohio, recently and we photographed it before sending it to its home in South Dakota. Since its original journey in 1967, it has visited clubs in South Dakota, Texas, North Dakota, New Mexico, Germany, Manitoba and Ontario, Canada, Pennsylvania and Cleveland, Ohio. We suspect it will soon be on its way again. Information on this particular banner may be obtained from Fred Baade, RR 3, Pierre, South Dakota 57501.



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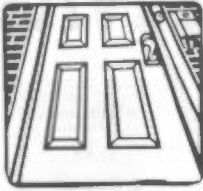
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Besides the excellent recipes, the book includes such useful information as: Time and Temperature Charts; Frozen Food Storage Charts; Emergency Substitutions; Hints for Campers; and Temperature and Time in Min-

utes for Baking, Roasting and Broiling a Variety of Foods.

The attractive illustrations make the reader anxious to try and test these recipes.

Congratulations, Bachelors and Bachelorettes, on a fine job — well done! May your dreams of "a place to dance" come true and may many dancers, their friends and relatives enjoy the "fruits" of your labor!

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