

AMERICAN

OCTOBER 1975



**SQUARE DANCE**





# CO-EDITORIAL



One of the priceless freedoms we enjoy is the right to speak our opinions. Lloyd Priest does just that in this issue; so do our Feedback and Straight Talk authors. Lloyd's article goes one step further, though; he "disagrees" but realizing that Callerlab has made its first strides toward standardization, he pledges to support the organization. Many club members need to develop this kind of an attitude. Too many of us today think that democracy means the right to speak or protest but if the majority disagree with us, we are absolved of further responsibility. Not so!

The differing opinions we hear about the functions of Callerlab, Legacy, national conventions, federations and clubs are a healthy sign of awareness and thought. Two things must follow: a willingness to work for improvement within the "establishment," and a responsiveness on the part of or-

ganization leaders to the cries from the grass roots.

Both Callerlab and Legacy have a great potential to realize in progress within the square dance activity. It's time for a "call to action" for both groups. Callerlab committees need to present definite steps to be taken at the 1976 Convention, steps that will prove its professional status and its goal of improving the square dance picture. Legacy, if it is to avoid the pitfall of considering the same "problems" every two years, needs the input of dancers everywhere before May of 1977. Talk to a Legacy trustee you know, or write to us; attend the Mini-Legacy or leadership conference in your area; speak about your concerns on the dance scene, and then be willing to take one positive step concerning them. There's nowhere to go but forward!

AMERICAN  
**SQUARE  
DANCE**

*"THE NATIONAL MAGAZINE  
WITH THE SWINGING LINES"*

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Workshop Editors

**Willard Orlich**

**Bob Howell**

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Record Reviewers

**Don Hanhurst**

**Frank & Phyl Lehnert**

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**P. O. BOX 788**

**SANDUSKY, OHIO 44870**

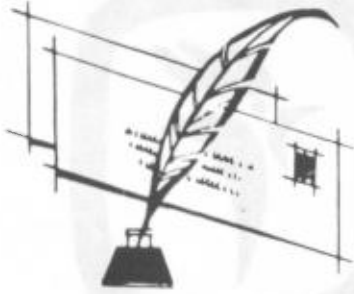
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# Grand Zip



You folks are too much. After all the publicity you have given to C.R.O.W.D. the half page ad in the August issue really flabbergasted us. How can we ever thank you? With all the publicity from you and the other editors throughout the country, we have just been swamped with mail. Over eight hundred requests received this year through the end of July, and no sign of any let-up! Love every minute of it — and really feel we are making a contribution to our great pastime . . . . .

*Marv & Syl Leibowitz  
Universal City, Texas*

Some of our club members (Wanganui Swinging Squares) would like to correspond with square dancers in as many countries as possible, and thought you may be able to help us. We have members of all ages, and feel it would be interesting to exchange club news.

If you have a way of making our request known, anyone interested could send letters to me at this address:

*(Mrs.) Kath Hannin  
37 Webb Road  
Wanganui, New Zealand*

We enjoyed your resume of the 24th National very much and would like to add a sincere word of appreciation to Lee Kopman for his extra effort in putting on the unscheduled workshop for 'advanced' dancers. With only one small announcement, over 80 squares turned out in all the heat, and had more people

known about it, the room would have been even more crowded. Lee was given a five-minute standing ovation at the finish, the first time we have ever witnessed this happening to a caller.

An unbelievably large number of tape dancers work all year long, aspiring to become challenge dancers, and find they are not quite up to that level but are better dancers than 75-plus. These people are ardent dancers, who go to state conventions, nationals and other festival weeks only to find there is no 'advanced' level room for them. Surely this should be considered by all convention committees in the future.

We are sure the challenge callers, after seeing the success of Lee Kopman's experiment, will be only too glad to help, thereby increasing the number of challenge dancers from now on.

*W. Duke Haigh  
Zeeland, Michigan*

The article "The How and Why of New Basics" has produced a number of responses, both for your "Grand Zip" column as well as to me directly. All have been laudatory and I would like to take this opportunity to thank everyone for their wonderful comments.

I particularly appreciate Ted Wegener's response in "Grand Zip" of August, 1975. I knew that Bill Hansen had created the Square Thru in 1957, but I did not know precisely when he had done so. Thanks to Ted I now know when we obtained that square dance staple early that year.

There is one point, however, regarding which Ted is slightly mistaken. It was indeed Les Gotcher, who gave birth to the very first callers' note service. It is true that the notes of the Square Dance Callers Association of Southern California (SDCASC) did exist before Gotcher's note service was initiated, but SDCASC's notes were the notes of a callers association, available *only to its members*. You could not purchase them without first applying and becoming a member of SDCASC. As a matter of fact, in those days it was a rather involved process to become a member; in

**Continued on Page 81**

TIME TO  
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THE BALL...



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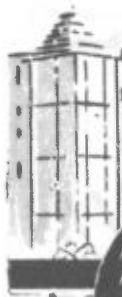
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# Meanderings...

WITH STAN



Journalistically, it was a ripoff. I mean my first, rather nebulous assignment in the newspaper business, way back, almost forty years ago.

I was so small I could hardly reach the door bells of some homes. (That HAD to be a long time ago — co-ed.) But, despite my size and obvious inexperience, I was a roving reporter for the small town weekly tabloid where our family lived at the time.

"A few weeks earlier I couldn't even spell R-E-P-O-R-T-E-R, and now I am one!"

The job paid ten cents for good, fat paragraph-size news items, including home-town gossip that was fit to print. My job was to walk around the village, knock on doors, and say "Y' got any ITEMS?"

Stuff like "So-and-so visited so-and-so in Bendover Junction last week", or "Aunt Tillie feels better after her bout with the gripe", (She went three

rounds before the knockout), or "Charlie Pumpernickle made the third degree in his Honorable Order Wednesday night". (I still don't know how to make a third degree — it sounds dangerous and ominous.)

One old farmer fellow showed me how to fill up a whole column of printable "nothingness" in jig time and earn myself a whole double-banana-split-worth of jingling cash for the effort. (You learned well — most of your stuff is loaded with nothingness — co-ed.)

I spent more time in his kitchen, laboriously copying his "items" as he rambled on and on, than I spent in all the other homes together. I had to ask him to spell about every other word, but it was a real education in the field.

His favorite closing remark, after every rambling description of most any event, was "... and a good time was had by all". That had a real "ring" to it. I began to use it on other items too, just to pad my notebook and my pocket.

"Beverly Jones and Anita Brown attended the funeral of Samuel Fudd last Tuesday.... and a good time was had by all." It was surprising to see what fiddle-faddle actually appears in small town newspapers. Perchance it could be traced to sub-cub reporters!

That was the beginning. Then there was the Watertown Daily Times, the Westerly Sun, the Fiat Lux, Dirigo, Square Notes, The Scene, etc., etc. — a whole string of publications over the years, before American Squares came into the picture.

And just this evening, as I sat way back in my swivel-tilt, overstuffed edi-

torial chair with my editorial feet propped on my fourth-estabish-type desk with its drawers hanging down to look ever-so casual (sort of "devil-may-care" — printer's devil), contemplating what in the world I'd write about this month, that old farmer in his kitchen flashed back again, gesturing with his great bale-loader arms over my diminutive figure, expostulating like a Philadelphia lawyer, and punching out the words that became indelibly etched in my memory — "... and a GOOD TIME was had by ALL!".



Recently I paid a large car repair bill to an out-of-state garage man while on tour, and as he took my check, he quipped that he had never had a bad check from a square dancer, a caller, or a camping family, in all his years of business. That's quite a record, I thought, and I wished I could say the same.

For the most part, I could have said that during a long career in square dance business. Until six months ago. Regrettably, there is a "caller" currently traveling in several eastern and midwestern states who is a confirmed bad check writer. His habit has become so pronounced that, if he signs your Century Club book and you drop it, it will actually BOUNCE.....

He's given a "black eye" to the profession and to the whole activity, in my opinion. He attended Callerlab, and obviously the code of ethics adopted by that organization has no effect on him. Well, perhaps one day he'll feel a pang or two of conscience. Life may deal him a fistful of low cards like he's dealing his associates around the "table", and give the "faces" to others a whole lot more deserving!

But, let's look on the brighter side of the horizon, shuffle the deck, and remake the hand.....

Let me tell you first hand, from eyeball-to-eyeball encounter — there are some MIGHTY FINE young callers coming into this activity. They're super-talented, and they'll give us "old-timers" a run for the money. During August I had the chance to be a part of FIVE — count 'em — FIVE clinics and Caller Colleges in five scattered areas, and worked closely with a few dozen of these boys on the fine points of the game. It shakes the old timbers a bit to recall how long it took us "old vets", compared to the way these youngsters seem to master the science of mikeology.

At the same time I feel as lucky as the prospector striking the mother lode to be able to travel the clinic circuit and meet so many hash-masters with a firm grip on tomorrow.

Early in the month there was a refreshing four-day stand at Silver Bay on Lake George, where Orphie Easson and I worked with a spirited handful of eastern callers. That area is "special" for many reasons — I'll be back before snow falls.

Then a flight and a half took me to Fremont, Nebraska again — out of Omaha — where it was a delight to coach another contingent, working with Harold Bausch, and operating under the framework of his annual Dance-a-Rama, which I guess has been a swinging sensation since the 1800's (not really). Harold gives the crews a good critique under fire, with live dancers to make the experience as objective as a real live matador in a dust-blown bull ring in Matamoros.



Next, a flight to Louisville, Ky. brought me into the middle of the biggest summer institute — 31 callers assembled — and a chance to work with Vaughn Parrish directly and Bill Peters indirectly. Here's where my eyes were really opened as to the potential of the bright newcomers. Wow. The activity is in good hands. That instant-replay video tape feature is a great asset to learning.

With barely a breath-catching moment, I flew on to Bill and Mary Jenkins' great week of dancing in the Adirondacks, where I did my usual thing — a subscription dance, a contra clinic, and a leadership clinic, in a 3-day period.

Spring Gulch campground in eastern Pa. was next on the docket, and once again I was amazed to see the way a square dance-oriented camping complex had grown; and the same feeling came over me exactly two weeks later in western Pa. as I lived it up at Kalyumet Park near Clarion. (Great corn roast, John.)

Still there were two "colleges" to follow, before the month of old Leo growled its last growl. So I promptly flew again to Cal Golden's one-of-three marathon week-long symposiums in Hot Springs, Ar., and got my own "batteries" charged by the master battery-charger, Cal, himself, along with his stellar staff.

Finally, I worked for two days with the Illinois Callers in Chicago at their annual Institute and got my second wind in the windy city. Beautiful bunch. Beautiful experience.

Darn. I'm "outer space" again. (That's no lie — you're WAY OUT — co-ed.) Next month I'll describe Kewanee, and Paragould, and Kelleys (that's not a bar, Reilly) and G.C. (you guess it) and my broken axle, Ethyl, and much more, so stay tuned...

Meanwhile, allow me to say, in my best journalistic style, that Caller Colleges are booming, August was a "gasser," and "a very good time was had by all."

## AMERICAN SQUAREDANCE SUBSCRIPTION DANCES

- 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
- COLUMBIA, S.C.; Thursday, Oct. 16  
Contact: Carroll & Virginia Frick
- POPLAR BLUFF, MO.; Thurs., Oct. 23  
Contact: Bob Guess
- 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
- VALDOSTA, GA.; Friday, December 5  
Contact: Bob & Vivian Bennett
- 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
- VIRGINIA BEACH, VA., Friday, Jan. 16  
Contact: Larry & Mary Lawson
- WESLACO, TEXAS, Sun., Jan. 18  
Contact: Charles & Dot Lillagore
- APPLETON, WISCONSIN, Jan. 18  
Contact: Bruce & Bonnie Busch
- EUREKA, CA., Wed., Jan 21  
Contact: Al & Connie Whitfield
- COLUMBUS, OHIO, Thura, Jan 29  
Contact: Charles & Martha Dean
- NEW PALTZ, NY; Friday, Mar. 12  
Contact: Ed & Wilma France
- BURLINGTON, IOWA, Mon. March 15  
Contact: William & Charlotte Kunze
- SPRINGDALE, AR., Tues., March 16  
Contact: Dub Hayes
- ALTOONA, PA.; Thursday, April 15  
Contact: Emil Corle
- KANE, PA; Sunday, Mar. 28 (afternoon)  
Contact: Vic & Elinor Gentilman
- CHARLESTON, WV., Thurs., April 8  
Contact: Erwin Lawson
- BLUEFIELD, WV; Friday, April 9  
Contact: Acie Gundlich
- 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
- STANLEY, N.Y.; Sunday, April 25  
Contact: Bob & June Ellis
- MUSKEGON, MI; Thurs., April 29  
Contact: Ken & Dot Gilmore
- VICTORIA, TEXAS; Sun. May 2  
Contact Lem & Mary Jo Smith
- SAN ANTONIO AREA, May 4  
Contact: Dave Allen

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Bud-get/'bej-et/ noun (ME bowgette, from MF bougette, diminutive of bouge — leather bag

1. A usually leather pouch, wallet or pack; also its contents
2. Stock, supply
3. A statement of the financial position of an administration for a definite period of time based upon estimates of expenditures during the period and proposals for financing them; a plan for the coordination of resources and expenditures; the amount of money available for, required for, or assigned to a particular purpose. — Webster's New Collegiate, 1973

# FIGURE IT OUT

by Chuck Fitzgerald  
Binghamton, New York

If your club operation has occasional attacks of the "shorts", or if you are a newly installed club officer, look over my shoulder as we examine a club financial plan or budget.

First, let's establish how much money we need for club operation between September 25, 1975 and May 15, 1976. We'll dance first and third Saturdays and workshop on the Thursdays immediately following those Saturdays. After checking the calendar and eliminating holidays and our mini-festival weekend, we have thirty-one events to cover.

Expenditures will include caller/instructor fee, R/D leader, hall, kitchen supplies, office supplies, decorations for party nights, association and state federation dues, liability insurance premium, sunshine fund (get well cards, flowers), badges and a small contingency for unexpected expenses. Our mini-festival and annual picnic are both self-supporting and need not be considered.

If the previous year's records are not available, estimates of some items will

have to be used. Fortunately, we have excellent records and can build on them.

Wow, \$2,182.50 is a chunk! Here's how we'll provide funds to meet it. Three classifications or sources of income come to mind; members, non-member visitors and special activities:

(a) Non-member visitors at	
\$2.50/couple	\$150.00 (est)
(b) Special activities	
1. Guest caller dances (3 with \$50 surplus)	150.00 (est)
2. Others such as	
Paid demonstrations .....	
Spaghetti & pancake .....	
suppers	
Raffles, auctions, etc. ....	
	Subtotal \$300.00

We have conservatively estimated income from (a) and (b) to be \$300. Subtract this from the \$2,182.50 needed and we still need a balance of \$1,882.50 from the club members as their annual fee.

We'll estimate the probable number of members returning from last year plus Spring graduates from class to to-

tal 50 couples. \$1,882.50 divided equally among 50 couples is \$37.65 per couple. This is an odd figure and less than the fee in 1974-75. We'll round it up to last year's fee of \$40/couple for thirty-one nights of dancing and tell the members how smart we are to be able to hold the line on cost in our club for another year!

The amount gained from 50 couples at \$40 each is \$117.50 more than is needed so we'll add it to the contingency fund.

Note that all of these calculations are based on break-even budgeting. As a non-profit organization, we aim to end each year with little or nothing in the treasury. Any small surplus should be put into a community benefit program in which the club members have an interest.

With the arrival of no-cost checking accounts, no club working with figures in this range should risk operating out of a cigar box. Savings accounts are out because of the interest generated and income tax reporting complexities. With State and local governmental agencies continually on the lookout for new revenue sources, it is mandatory that detailed, accurate records be kept by every club. Checking accounts help tremendously. New officers must insist on receiving all club records from the past officers and should plan on passing a well-kept set along to their replacements at the end of their term of office.

Club budgets need not be a painful item. Good records from past plus an evening or two of planning can put your club in the black. Good luck!

Caller 31 events at \$45 =	\$1395.00
R/D Leader (refuses to accept payment) gift	50.00
Hall rental \$10/night	310.00
Kitchen supplies (est.)	80.00
Office supplies (est.)	
Paper for newsletters	9.00
envelopes (200)	2.50
duplicator supplies	15.00
postage (4 mailings x 50 couples x \$.10 =	18.00
plus misc.	1.00
Party decorations 9 x \$15	135.00
Phone (guest caller calls)	15.00
Assoc. dues	2.00
State Fed. dues	5.00
Liability Insurance thru NYS Fed. at \$.25/person x 100	25.00
Sunshine fund	10.00
Badges at \$1.50 (40)	60.00
Contingency	50.00
<b>Total</b>	<b>\$2182.50</b>

## 1975

- Sep. 1 Labor Day
- 6 Jewish New Year
- 15 Jewish Yom Kippur
- 17 Citizenship Day
- Oct. 13 Columbus Day
- 24 United Nations Day
- 27 Veterans Day
- 31 Halloween
- Nov. 4 Election Day
- 27 Thanksgiving Day
- 30 First Sunday of Advent
- Dec. 25 Christmas Day

- Holidays, Holy Days and Commemorative Days
- Jan. 1 New Year's Day
- Feb. 12 Lincoln's Birthday
- 14 St. Valentine's Day
- 16 Washington's Birthday
- Mar. 3 Ash Wednesday
- 17 St. Patrick's Day

- Apr. 11 Palm Sunday
- 15 Jewish Passover
- 16 Good Friday
- 18 Easter Sunday
- May 9 Mother's Day
- 15 Armed Forces Day
- 31 Memorial Day
- Jun. 13 Trinity Sunday
- 13 Children's Day
- 14 Flag Day
- 20 Father's Day

## 1976

JULY						
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# SQUARE DANCING

*This article may be reprinted in part or totally for publicity purposes in the promotion of square dancing.*

by Beverly Brown  
Los Angeles, California

Through the ages dancing has been a necessary element in peoples' lives. Dance has been used to celebrate the harvest, pray for rain, prepare for battle and as a pure form of rhythmic expression. Dance is older than spoken words, for it has described man's hope, joy, grief, and despair. During colonial times, settlers gathered together for husking bees, quilting frolics and barn raisings, and when the work was finished, everyone would dance. Pioneers would spend their leisure hours square dancing, finding in it the social pleasures otherwise denied them.

Dancing is open to all people, but the joy in experiencing relationships with others comes with close unity in square dancing. A square is like a small community: each person giving and sharing his feelings with others through participation. This superb exercise can and does build self-confidence by developing individuality through creative happy movement. Square dancing helps to give people a sense of belonging and personal worth, plus an awareness for learning consideration of others and accepting responsibility in a group situation.

Learning to dance together also helps give people a feeling of unity, especially when overcoming shyness and clumsy moments. Furrowed brows eventually melt into smiling faces. Stiff and unbending folks will relax and "let their hair down," and fall into the swing of a rip-snorting good time. Many a person has said, "I've always wanted to dance, but I feel so awk-

ward, and besides if I do get up to dance, everyone will be watching me!" That isn't entirely true. Most people are so busy dancing that they don't have time to look at anyone else. Those persons who are more experienced dancers had to go through the same uneasy times before they conquered the various steps. The only true requirement needed is a willingness to learn; then dancing becomes a rewarding experience, an achievement accomplished by those who give totally of themselves and receive the best rewards in return for their efforts.

The body's systems function better when it's in good physical condition. Dancing is not the only body action that contributes to good physical fitness, but it is adaptable to any age and facility. The wonderful and exciting part of square dancing is that it can free the mind and body, if even momentarily, from the anxiety of daily living. Drugs are often used in our society to curb emotional stress. The task that is increasingly important is how to feel good without dangerous side effects. Square dancing can be the answer.

Recreation parks, churches, colleges, and other neighborhood establishments offer dancing comradeship for all people; however, good manners and a neat appearance are a must when encountering new relationships.

This social activity is an essential part of total human communication, between man and man, between man and his community, and between man and God. Square dancing has it all!

# CALLER-LEADER DIRECTORY

Perry Bergh  
Rt. 1 (605-758-2427)  
Florence, SD 57235  
Any time, anywhere!

Mike Callahan  
147 North Ave.  
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# Developing ROUND DANCERS

A stylized illustration of a square dancer in a circular pattern. The dancer is wearing a hat and a vest, and is holding a handkerchief. The circular pattern is drawn with a thick, textured line, suggesting a dance floor or a path. The word 'ROUND' is written in a large, bold, sans-serif font across the middle of the illustration, and 'DANCERS' is written in a similar font to the right.

In reflecting back upon my twenty-four years in square dancing, it seems that we have an undefined gap, between square dancing and round dancing. There is an area of transition which has never been fully defined. Many people could enjoy both square dancing and round dancing if they could clear this limbo-clouded leap.

Recently many people have discussed and encouraged "Square Dance Rounds". These, too, have never been clearly defined. I will take the liberty to do so later. In our Square Dance Basic Classes, we should use contras, and the material that most of us use. However, we should include *Pre-Rounds*. What is a *Pre-Round*? Manning Smith and I define a *Pre-Round* as any of the common dances that we can do alone, without a partner, for example: Hullie Gullie, Amos Moses, Patta Patta, Popcorn, Long Cool Woman, Jessie Polka and Beautiful Sunday. There are many more.

A caller should teach some of these, from the very first night of basic lessons. There are two reasons. First, they are pleasurable. Secondly, they help new dancers learn to dance to the music. This dancing to the music is important, because the twirlers, kickers, cut-acrossers, and Grand Square abusers, *are not dancing to the music*. We callers complain, that people do not dance properly. If we will teach them to dance to the music, there will be a great improvement in their dancing ability. How do we teach them to

dance smoothly? Easy, use Pre-Rounds and Square Dance Rounds.

Now, I would like to explain just what a Square Dance Round should be. A Square Dance Round will include most all mixers, where you dance with a partner. For example: Wheels, White Silver Sands, and Manning's Mixer. Also Square Dance Rounds should include only, easy round dances consisting of no more than the following Basic Twenty List:

- |                            |                   |
|----------------------------|-------------------|
| 1. Walk (Glide)            | 10. Twirl         |
| 2. Two Step<br>(run three) | 11. Roll          |
| 3. Vine                    | 12. Rock          |
| 4. Hitch                   | 13. Dip           |
| 5. Single person<br>pivot  | 14. Body Swing    |
| 6. Box                     | 15. Two Step Turn |
| 7. Limp                    | 16. Couple Pivot  |
| 8. Scissors                | 17. Lock Step     |
| 9. Twinkle                 | 18. Cut Step      |
|                            | 19. Pickup        |
|                            | 20. Waltz         |

The Square Dancer's Rounds should not consist of any more advanced steps. When we pass this plateau, we should send them to the round dance instructor for advanced instruction.

Most all callers are able to do these steps and could teach them. With a little effort, we can learn to cue them properly. We should certainly upgrade our square dancers abilities. I'm sure the round dance instructors would be pleased, indeed, to receive these dancers that could perform our Basic Twenty Round Dance Steps.

The following is a good list of

Square Dancer's Rounds:  
 Left Footers One Step  
 White Silver Sands  
 Jessie Polka  
 Put Your Little Foot  
 Schottische  
 Manning's Mixer  
 Stepping Easy  
 Frenchy Brown  
 Pattie Cake Polka  
 Cottoneyed Joe  
 Never On Sunday  
 Virginia Reel  
 Bingo Waltz  
 San Francisco Mixer  
 Strutting Around  
 Please Release Me  
 K. W. Mixer  
 Everywhere Mixer  
 Five Foot Two Mixer  
 Salty Dog Rag  
 Dancing Shadows  
 Mexicali Rose

Hot Lips  
 Moon over Naples  
 Feeling  
 Folsom Prison Blues  
 Perlie Shells

Callers, you often say you are for rounds. Let's see you cue one at the next festival, or even your own club dance. Then the dancers will know that you really are for rounds.

At one of my clubs, the round dance instructor always calls a square dance tip and I always cue at least one simple round. Our dancers know that we are for, both square and round dancing. We think they have a wonderful time.

Why not try it? I know you will like it, and your dancers will *love* it.

Remember this. When a square dancer says that he does not like round dancing, he is actually saying, "I don't know how to round dance".

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# CALLERLAB—

## I

# Disagree



by Lloyd Priest  
Scarborough, Ontario



I have just returned from Chicago after attending CALLERLAB '75.

I went to Chicago with the idea in mind of sharing my views on square dancing and participating actively in an idea "swap shop". I expressed my views at every meeting I attended. I am a professional full-time caller and call to 50 squares of dancers every week in my three *caller run clubs*, so I feel I am doing something right.

I do not agree with the family idea of teaching beginners. I feel a basic list should be set out chronologically, not numerically. By the end of October, all beginner dancers that started in September should be able to dance a certain number of basics; by the end of November they should be able to dance so many more basics, and move ahead in a set pattern of progression. I feel we worry too much about numbers instead of dancer accomplishment.

All our public schools teach the same subjects at approximately the same time. A pupil can be transferred to another school and write an exam or test and be equal to the pupils in the new school. The new teacher does not say, "Are you doing basic 27, dividing by fractions?" or "Are you up to basic 32, adding decimals?" Why do we not follow this very successful and time-tested pattern and get out of the numbers game? We at Toronto & District Square Dance Association have published a booklet of beginner basic. We have not numbered these basics but have laid it out to show the basic your beginner dancers should be able to dance by a certain time. We find most of our experienced teachers in the association follow the teaching sequence suggested in this booklet. This allows beginner dancers to attend an open dance in our area without being

clobbered. I do not feel that beginner dancers should dance more than two months without attending an open dance. These dances should be called by the more experienced callers, who teach classes. I feel it is a disaster to put a new caller on a stage to call to new dancers.

The danger with the family system is that, an inexperienced caller teaching a class reads the suggested list of basics and teaching progression and says to himself "I teach circulate tonight", proceeds according to Callerlab list and teaches boys circulate, girls circulate, all eight circulate, cross circulate, split circulate, box circulate. By the end of the evening, he has the dancers so confused that only half of them come back next week.

We in Canada work on a 32-week program for beginner dancers, then put them in an intermediate club where we dance up to 75 basics plus some of the newer accepted experimental moves. Some callers, like myself, keep

dancers in an intermediate club for two years, then move them up to our experienced club. This system reduces our experienced dancer drop to almost nil. There is no way you can put 32-week dancers in with 8, 10, or 12-year dancers and expect to have a happy club.

I am not completely happy with Callerlab resolutions. I had to give some. I do not agree with the basics list. I do not agree with the numbering system for beginner basics. I do not agree with the family system. I do not agree *but* I am going to my damndest to make it work. We have been crying for standardization and guidance for years. We have a good solid start now, and as Les Gotcher said at Chicago, "We have it, let's not let it get away from us".

Anyone who left Chicago saying to himself, "They are not going to change me," should sell his microphone and buy a pair of short pants and go out on the street and play.



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# CELEBRATE THE BICENTENNIAL

**POLKA WALTZES.** — The couples take hold of hands as in the usual waltz.

First Waltz. — The gentleman hops the left foot well forward, then back; and glissades half round. He then hops the right foot forward and back, and glissades the other half round. The lady performs the same steps, beginning with the right foot.

Second. The gentleman, hopping, strikes the left heel three times against the right heel, and then jumps half round on the left foot; he then strikes the right heel three times against the left, and jumps on the right foot, completing the circle. The lady does the same steps with reverse feet.

Third. The gentleman raises up the left foot, steps it lightly on the ground forward, then strikes the right heel smartly twice, and glissades half round. The same is then done with the other foot. The lady begins with the right foot.

**Value a Deux Temps.** — This Waltz contains, like the common waltz, three times, but differently divided. The first time consists of a gliding step; the second a chasseur, including two times in one. A chasseur is performed by bringing one leg nearer the other, then moving it forward, backward, right, left, and round. The gentleman begins by sliding to the left with his left foot, then performing a chasseur towards the left with his right foot without turning at all during the first two times. He then slides backwards with his right leg, turning half round; after which he puts his left leg behind, to perform a chasseur forward, turning then half round for the second time. The lady waltzes in the same manner, except that the first time she slides to the right with the right foot, and also performs the chasseur on the right, and continues the same as the gentleman, except that she slides backwards with her right foot, when the gentleman slides with the left foot to the left; and when the gentleman slides with his right foot backwards, she slides with the left foot to the left. To perform this waltz gracefully, care must be taken to avoid jumping, but merely to slide, and keep the knees slightly bent.

**CIRCISSIAN CIRCLE.** — The company is arranged in couples round the room — the ladies being placed on the right of the gentlemen after which, the first and second couples lead off the dance. Figure. Right and left set and turn partners — ladies chain, waltz. At the conclusion, the first couple with fourth, and the second with the third couple, re-commence the figure — and so on until they go completely round the circle, when the dance is concluded.

**POLKA.** — In the polka there are but two principal steps, all others belong to fancy dances; and much mischief and inconvenience is likely to arise from their improper introduction into the ball-room.

*First step:* the gentleman raises the left foot slightly behind the right, the right foot is then jumped upon, and the left brought forward with a glissade. The lady commences with the right, jumps on the left, and glissades with the right. The gentleman during his step has hold of the lady's left hand with his right. *Second step:* the gentleman lightly hops the left foot forward on the heel, then hops on the toe, bringing the left foot slightly behind the right. He then glissades with the left foot forward; the same is then done, commencing with the right foot. The lady dances the same step, only beginning with the right foot. There are a variety of other steps of a fancy character, but they can only be understood with the aid of a master, and, even when well studied, must be introduced with care. The polka should be danced with grace and elegance, eschewing all outré and ungainly steps and gestures, taking care that the leg is not lifted too high, and that the dance is not commenced in too abrupt a manner. Any number of couples may stand up, and it is the privilege of the gentleman to form what figure he pleases, and vary it as often as his fancy and taste may dictate. *First figure:* four or eight bars are devoted to setting forwards and backwards, turning from and towards your partner, making a slight hop at the commencement of each set, and holding your partner's left hand, you then perform the same step (forwards) all round the room. *Second figure:* the gentleman faces his partner, and does the same step backwards all round the room, the lady following with the opposite foot, and doing the step forwards. *Third figure:* the same as the second figure, only reversed, the lady stepping backwards, and the gentleman forwards, always going the same way round the room. *Fourth figure:* the same step as figures two and three, but turning as in a waltz.

The *Gorlitz* is similar to the polka, the figures being waltzed through.

Continued on Page 84

# A GRAND SQUARE

CALLER

by Jim & Mary Belcher  
Santa Fe Spring, California

"Holly Hoedowners would appreciate your presence to celebrate the Golden Wedding Anniversary of their caller, Lloyd Purdy, and his wife, Gladys. Lloyd Purdy has called for the Hoedowners for twelve years and the club is appreciative of the time he has given to promote square dancing in the area.

Lloyd is a member of the Southern California Callers Association and can call for any kind of dance, having taught preteens, teens, adults, retarded and handicapped children, and blind dancers.

Although he now lives in South Gate, California, he was born in Iowa, where his father called for old time barn dances every Saturday night. One night when Lloyd was fourteen, his father could not attend because of sickness, so Lloyd took over for him. He continued calling for barn dances until 1931, when he moved with Gladys to California and started teaching classes in their garage. They formed a club, the Rainbow Squares, and have formed several clubs since then. Lloyd now calls for the Holly Hoedowners and the Whirlwinds Teen Club, as well as an advanced workshop. He has worked with the South Gate Recreation Department for twenty years. Last June he graduated his seventy-fifth class.

On his patio at home, he has taught palsied, spastic and crippled children who after ten months of dancing graduated and danced without their braces.



Some of them are still dancing.

In 1966, Lloyd retired from Sears and Roebuck and went into calling and teaching full time. He now works with three recreation departments. His chief pride is his promotion of square dancing.

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# 25TH

## National Square Dance Convention

1952 — SILVER ANNIVERSARY — 1976

By now you surely have made the two minor decisions — how to get to Anaheim and where to stay. Next you must make the major decisions of when to dance and when to sightsee. And just as important, where to go, because within a one hundred mile radius of Anaheim there are literally hundreds of sights to see and things to do.

A *must* for first time visitors to California is Disneyland, which is located just across the street from the Anaheim Convention Center, site of the 25th National Square Dance Convention, June 24, 25, 26, 1976. Most dancers will get an opportunity to see Disneyland at night during the Saturday night — Midnight till dawn — after party to be held there.

Most scheduled tours will begin on Tuesday before the Convention, June 22, 1976. Four daytime tours are scheduled daily in and around the Southern California area. One you won't want to miss is the popular tour through the largest film production studio in the world, Universal Studios. On the tram tour you will see "behind the scenes" views of buildings and backdrops used in some of your favorite films and television shows. Guides will explain the many facets of television and movie production and take you to enormous sound stages and star's dressing rooms.

The Queen Mary tour is also well worth a visit. You will be able to see the Bridge, the Engine Room, the State-rooms, Promenade Deck Shops and Cousteau's Living Sea are all included.

The tour of NBC Studios and Farmers Market first makes a stop at the

market where produce, delicious pastries, beautiful flowers and exotic gifts come to the open-air stalls from all over the world. Then it's off to the Sunset Strip and Grauman's Chinese Theater (where the footprints are) on the way to the San Fernando Valley and the NBC Studios. This is "Beautiful Downtown Burbank", and you will be taken on a tour of this famous facility where the "Tonight Show", "Flip Wilson", and "Bob Hope Shows" — among many others — are all filmed.

Shuttle buses will operate every half hour from the Convention Center Tour Desk to Knott's Berry Farm and Movieland Wax Museum throughout the Convention. Knott's Berry Farm, started as a berry stand, has grown into a major attraction, with many different areas and rides, as well as its Famous Ghost Town and Chicken Dinner Restaurant. Movieland Wax Museum, two blocks from Knott's, is one of the world's greatest collections of movie stars in the scenes of their popular films. Both are excellent family attractions, and only fifteen minutes from the Center.

For the shoppers in the group two *must* tours are the Shop and Show Day to the coastal cities and to Tijuana Mexico.

The Shop and Show tour travels to the coastal cities of Newport Beach and Laguna Beach. Laguna Beach is "arty", with small picturesque shops and art studios where your first stop will be the famous Pottery Shack and the new Village Fair. After shopping there you will travel along the ocean North to Newport Beach and Fashion Island, the very fashionable home of larger stores,

chic boutiques, and fine men's stores. Here a very fine lunch is served at one of the large department stores, and then a special fashion show will be presented. There will be gift certificates and discount coupons, and plenty of time to shop and browse.

Kids of all ages will not want to miss the tours to Sea World in San Diego and to Lion Country Safari. Sea World is right on Mission Bay, and its dolphin and whale shows will have the whole family laughing. It is one of the finest ocean life parks in the world.

Everyone will enjoy the mix of old and new on the Lion Country Safari trip which is combined with a tour of the San Juan Capistrano Mission. The beautiful Capistrano Mission is an important part of California's history, and is still in use today. At Lion Country Safari you will be able to travel through jungle trails watching hundreds of wild animals roaming free over 500 picturesque acres. In the Safari Camp there is an African native village, lion cubs and other baby animals and colorful shops and restaurants.


The gourmets of the group haven't been forgotten either. A Tuesday evening tour features dinner on Newport Bay. Everything from cottages to mansions line the shores of the beautiful Bay. The delightful shops surrounding the Old Ferry Pavilion will be open, and the riverboat Pavilion Queen, with Bus Mellinger aboard playing sing-along music on the voyage, will travel around

the Bay on an evening cruise.

There will be time to stroll through this unique town, see the Missions and chat with the shopowners about the special things they've made or collected in their shops. Guacamole begins about 7:30 p.m. followed by an outstanding candlelight dinner cooked in the garden over charcoal fires. A Mariache Band will stroll with soft music and after dinner you will have outstanding entertainment — plus dancing to guitars and marimbas.


The Tour Desk at the Anaheim Convention Center will have available lots of information on other events and attractions. A limited number of tickets to television show tapings will be available too, so check the Tour Desk when you arrive.

Not all of the tours are over by Sunday — the biggest and best is always left for last. Our "Party in Mexico" is no exception. Sunday afternoon and evening is a great time to spend on a fully escorted evening amid the sights and sounds of Tijuana, Mexico. After crossing the border, the headquarters for the evening will be the beautiful Fronton Palacio — home of the fast paced Jai Alai Games! Dinner will be served at El Fuente Restaurant, with dinner entertainment and lessons on Jai Alai. A full evening of shopping in the colorful shops is also included in this outstanding conclusion to a week of Convention and sightseeing activities in Anaheim and around Southern California.




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# FEEDBACK

Reading the article "Callers View, Economics". I felt like I have to respond to its implications.

So square dancing is a business, let's run it like a business. O.K., like any business it has a risk factor. It can sell its service or product for a profit or go broke. It can go for a large volume at a small profit margin, or be exclusive to a small market at a large profit margin.

There are certain expenses, investment, regulations, laws, records and bookkeeping required for any business. Most states require a tax number, and taxes paid on revenues from any service or product. Most cities, counties and states require a business to have one or more licenses to operate and be renewed annually. To get a license a test may be required to prove competence, as for plumbers, insurance agents, lawyers, doctors, public accountants, and real estate agents. Zoning ordinances may prohibit working from one's home. Forms must be filled out and submitted monthly, quarterly, annually; social security and withholding taxes submitted monthly.

All of these things would apply to the caller and to the S/D clubs who lost their "non-profit" social organization" status. Any business must try to hold its expenses down, so a club must write up specifications for the service of calling. And put that service out for bids yearly, low bid gets the job.

Oh! I see, you really didn't mean square dancing is a business business. Most square dance clubs are a group of dancers finding a hall, an acceptable caller for whatever his fee is, and charging its members enough to break even. Clubs that charge much more than other area clubs are not going to last long.

*Bob Baker  
Oak Ridge, Tennessee*

This was a most interesting article presenting one point of view of the square dance scene. All can agree that costs have risen and adjustments must be made if both callers and clubs are to remain solvent.

It seems to me that most dancers still view square dancing as a hobby and not a business. In the Akron-Canton, Ohio area most clubs are operated by the members and/of necessity must watch costs very closely. For this reason we do not hire callers who request a percentage over a certain number of squares. It has been our feeling that the clubs are taking all the risk because there are times when a caller does not attract enough dancers to pay all costs.

If callers are entertainers, and I believe they are, they should be compensated by their ability to attract dancers. However, most callers operating upon a fee basis will hedge by insisting upon a minimum fee. This would seem to indicate lack of confidence in his ability.

Finally, there is no way to legislate ethics. The ethical caller will remain fair and honest. Likewise, clubs will not change as the result of resolutions of callers organizations.

*Bert Greer  
Akron, Ohio*

A note service expresses concern about unqualified callers at conventions; a tape service expresses concern about our caller education system; and both express concern for professionalism, a topic that is in the news so much these days. Below are some of my comments and ideas for the advancement of caller education:

It is of utmost importance that we approach the education of new callers and the fostering of professionalism with a positive attitude. As a graduate student in education I can guarantee

that the teacher's role is *never to judge* whether a student can "make it or not". It is absurd to think that every talent is going to coincidentally present itself during the short period that the callers' college is in session. In our society the talents of many gifted people never surfaced until after their "school days". Unlike public schools, callers' colleges work with a select group; i.e. these students have shown the interest and taken the initiative to attend the college. If square dancing is to be known for its humanism then the instructor's role is clear: *we must meet each student's need on a totally individual basis*. Ideally, within our select grouping there should be no failure.

Why have there been disasters? I can see several possibilities. First of all, most callers' colleges are one week in duration. What can be accomplished in one week? Perhaps nothing that will lead to the building of professionalism. One-week seminars are good for keeping up-to-date in a profession, but they are inadequate for training in any kind

of a profession. Secondly, we are dealing with numerous individuals and individuals differ. If there is no consideration for these differences the student with two months' experience could very easily be made to look inferior to that student with five years' experience when in reality the very opposite might be true. Problems in the callers' schools may exist because of a third reason: The teacher has numerous materials and experience, but needs new methods or more of a variety in presentation methods.

What is the answer? There is no single answer. I do think, however, that any person interested in calling should be given the chance to pursue his interest just as any high school graduate is given the chance to expand upon his interest by attending either a college or technical school. No one will continue to strive for a career if he feels his time and/or money is being poorly invested.

I can see Callerlab as a great asset to the total program and I think it is extremely important that they acquire

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the services of an educational consultant. The consultant should have at least a master's degree in education with strong background in methods of teaching and curriculum design. A curriculum could then be structured in conjunction with the "Code of Ethics" that the Callerlab desires to portray and new methods for presenting it could be created.

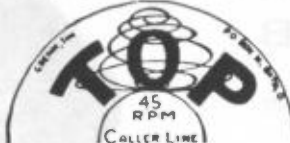
Most curriculums are arranged in a hierarchy. Let's propose that No. 1 on the list is "History of Square Dancing", No. 4 on the list is "Choreography", No. 7 is "Teaching Techniques" and No. 10 is "Using Singing Calls". Each accredited callers' college would then be asked to choose one item and specialize. Maybe Sunset Ranch in Idaho would like to specialize in "Singing Calls" while Oak Ridge in Pennsylvania would like to concentrate on "History of Square Dancing". The length of each specialized session would only need to be about three to six weeks, yet the scope of the entire program would be

much greater in depth and would, after two or three summers, lead to an accredited degree by Callerlab.

Specialized staffs located at various points around the country will enable new callers to observe and experience the square dancing activity in many vistas as they continue on their path to caller certification. Such experiences lend themselves to the development of more professional attitudes about one's career.

In summary there are two major goals: 1) to build on the abilities or strong points of the students and 2) to encourage specialized staffs around the country which will in a combined effort guide a new caller to certification and will at the same time foster professionalism. The peak professional experience for the world of square dancing would be to have such a curriculum recognized and eventually adopted by a prominent American college or university.

*Thomas Mohney  
Oil City, Pennsylvania*



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# CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS



The International Association of Square Dance Callers is still young but already it has accomplished and is accomplishing numerous forward steps for the square dance activity.

Among its most significant accomplishments is the establishment of a special clearinghouse to screen all new movements. The clearinghouse researches and recommends, on a quarterly basis, any two (or one, or no) movements that it feels are worthy of being used in Mainstream dancing. The committee, headed by Jack Lasry of Miami, Florida, and made up of a group of responsible caller/leaders, tests hundreds of movements each year before making its selection. The goal of the Committee has been to cut down significantly on the over-abundance of new, often awkward and non-descriptive movements that have been flooding the square dance activity in recent years. Apparently the project is accomplishing its goals for dancers everywhere have expressed their relief that such a significant step has been taken.

Callerlab has seventeen committees. One of the newer ones, headed by Lee Kopman of Wantagh, New York, is setting out to determine a workable system of identifying the various levels of square dancing. Because the terms "fun" level, "low" level, "high" level, "intermediate" level, etc., mean different things to different people, it's almost impossible for traveling dancers to find a dance in a strange city that features the type of program in which they feel qualified to participate. Traveling callers, coming into an area new to them, may be told to call a "difficult" dance only to find that the area is inexperienced square dancewise, and "difficult" to them would be considered "mid-level" in most other regions of the country. And so it is that this committee hopes to develop a method that can be adopted universally. With such a system the annual National Square Dance Convention, as an example, can label its various halls in such a way that every dancer and every caller attending knows exactly what to expect. It's a much needed program, and a solution is not too far off.

The Callerlab Quarterly Movements Committee has announced that two movements have been selected for the Mainstream Workshops and Dances for October, November, and December, 1975. The selections are Pass the Ocean and Ferris Wheel. The committee feels that the selections should prove popular as both figures have been high on the pulse polls of various square dance magazines and were strong in the voting of the committee. It is their hope that all callers will include the selected figures in their Mainstream Dance programs for complete evaluation by dancers everywhere. In addition to these two, the committee suggests continued usage of its last selection, Transfer the Column.

Here are the descriptions and drills for the Quarterly Movements selections:  
**PASS THE OCEAN**— (Lee Kopman) The action in Pass the Ocean starts with facing couples. The dancers pass thru, then turn to face partner and step into an ocean wave. The figure is smooth and easily used to set up a desired ocean wave. When used by facing couples in lines of four the square ends in two parallel ocean

waves; when started from an eight chain thru position the set ends with the ocean waves end to end in what has been referred to as a "tidal" wave. If the dancers are in normal boy-girl couples, then the action of a Pass the Ocean equals a star thru and step into a wave.

**EXAMPLES:**

Heads lead right, circle to a line  
 Pass the ocean, girls trade, swing thru  
 Turn thru, left allemande.....

Heads square thru four, pass the ocean  
 Swing thru, spin the top  
 Right and left thru, dive thru  
 Square thru  $\frac{3}{4}$ , left allemande.....

**FERRIS WHEEL— (Don Beck)** The action starts from two parallel, two-faced lines such as those resulting when dancers in an eight chain thru position do a swing thru and centers run. The couple facing out in each two-faced line will do a normal wheel and deal action for that position and when the figure is completed will be the trailing couple in a double pass thru formation. The couples facing in, in the two-faced line, will move forward to a couples half circulate position, and for a moment for a new two-faced line in the center of the set; then the center two-faced line will wheel and deal and the center couples will end as the lead couples in a double pass thru formation.

**EXAMPLES:**

Heads square thru four, swing thru  
 Boys run, Ferris wheel  
 Centers pass thru, left allemande.....

Heads square thru four, swing thru  
 Boys run, couples circulate  
 Ferris wheel, zoom  
 Centers square thru  $\frac{3}{4}$   
 Left allemande.....



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## INSTALLATION CEREMONY

by Lucius Greene  
Nashville, Tennessee

This is a ceremony my wife, Marie and I devised and used recently. It may be changed and words varied to fit the situation.

In front of the rostrum is a small stand with a yellow lighted candle. To the right of the stand, facing the dance floor, the outgoing officers are seated, holding unlit candles, in order: president with a purple candle; vice-president with a blue candle; treasurer, green candle; recording secretary, white candle; and corresponding secretary, rose candle. To the left, the incoming officers are seated without candles.

At this point the master of ceremonies calls for order and announces the installation of officers.

When the name(s) of the corresponding secretary is called, she (they) rises, approaches the stand, and lights the candle. The MC explains the color rose denotes gaiety and happiness, and the duty of the corresponding secretary is to locate and correspond with callers available for special dances, arrange and obtain those wanted by the club, thus assuring a happy and "rosy" time. The name(s) of the incoming corresponding secretary is then given. She (they) rises and approaches the stand. As the lighted candle is handed over from the old to new, the MC states that the outgoing is relinquishing the office with the assurance that she (they) will share with the officer-elect the knowledge obtained during her (their) term of office.

The other officers are installed in like manner. The recording secretary's candle is white, denoting truth; the secretary is charged to record the business of the club correctly and accurately, assuring truth. The green candle of the treasurer does not mean "greenbacks", but stands for growth, for it is the treasurer that truly records the growth of the club. The blue candle carried by the vice-president is the color of bright blue sky. His duties are to assist the president and sweep away the gray clouds, whereby bright harmony will prevail in the club. The regal purple candle of the president signifies royalty or leader, and always the president is the leader of the club.

The mike is handed to the president, as his wife lights the purple candle, for his swan song or charge to the new officers. Upon completion, the candle is given to the president-elect's wife, and the president gives the mike to the new president for his acceptance remarks. He hands the mike back to the master of ceremonies who says to the audience, "Here are our officers". All officers rise and face the audience.



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### 25 YEARS AGO – October, 1950

Recognizing the trend of commercial agencies such as newspapers, radio stations and business organizations to capitalize on the current widening interest in square dancing by sponsoring contests in dancing and calling, Ralph Piper offers these thoughts on cooperation vs. competition in dancing: "In view of the fact that dancing in most forms is essentially a recreational activity in which people participate for pleasure, most of the leaders in this country are strongly opposed to competition in dancing and calling. Competition hinders cooperation and frequently leads to snobbery, envy, malice and uncharitableness. The prize or high rating becomes the goal and thus dancing simply becomes a means to an end; defeating the purpose of dance as a recreational activity."

How long has it been since you've danced Wagon Wheel? An oldie that has just about gone by the board. Explanation and illustrations were included in this month's issue.

### 10 YEARS AGO – October, 1965

A particular interest of Al "Tex" Brownlee, professional caller, is the responsibility of callers to call the material that is right for dancers on an open floor – where, he says, 80% of all square dancers dance almost all the time. "Callers should be able to analyze the abilities of each open dance floor and alter their programs accordingly.

In trying to please dancers who represent several levels of experience, we must be especially attentive to new dancers. Their enthusiasm is vital to the square dance movement. We can't risk discouraging them." He also says, "Of course I'm not opposed to closed clubs or challenge groups either. They serve an important purpose in keeping in the picture many dancers who want more difficult material." Al is a seasoned veteran who optimistically looks beyond square dancing's stumbling blocks toward the overwhelming good square dancers and their hobby achievements.

Betty and Irv Easterday of Maryland, leaders, teachers and authors in the round dance movement, propose a plan for screening new round dance material. They suggest a central receiving committee which would handle all round dances written. Dances would be sent to pre-arranged leader reviewing groups for evaluation (checking for danceability, adequate instruction terminology, duplications, etc.), and then returned with the evaluation sheet to the choreographers who could then decide whether to discard the dance or proceed with publishing. The Easterdays say, "In our conversations with local and national leaders, we've seen a need for this type of screening plan. This plan or something similar to it will help leaders and dancers stop wasting their time. The main idea is to find a plan and make it function!"



## Dancing Tips

by Harold & Lill Bausch

Have you ever tried to analyze different clubs to see why some are successful and others are not? I have, and I find varying reasons. Some folks say, "Of course that club is successful; look at the wonderful caller they have." Still if you look around a bit, you may find that same caller calling for another club that is fading away.

There are many contributing factors in the success of a club. One of the very important ones is the atmosphere at the club dances. Some clubs are so very firendly and fun-loving that guests and members alike just cannot help enjoying the evening. I had a dancer tell me recently that he likes to go to a certain club, not because of the caller, because they have various callers, some good, some not so good, but because the people in that club have become such good friends that they have fun there regardless.

The whole membership of a club must contribute a friendly atmosphere before any club will have a year after year record of success. Actually, the degree of success is the degree of enjoyment the dancers are having. If everyone is having a really good time, that is a successful evening. The size of the crowd is important only to the finances of the club. If everyone enjoys

himself at each dance, surely the size of the crowd will grow.

Poor facilities do contribute to club difficulties, but I have seen clubs go on year after year, making the best of poor facilities, and still making a success of the club and the club dances. There is so much more to a club than proper facilities, a good caller, and low rent.

The caller does contribute to the success of failure — he has a lot to do with it — but even more important is the attitude of the dancers. If a guest feels wanted and appreciated, he/she will probably enjoy himself/herself and go back to that club over and over again. On the other hand, when dancers find it difficult to get into squares because they have been prearranged, or if they feel looked down upon because of less experience and knowledge, then they are unhappy and uncomfortable, and probably won't return.

It is sad to hear of dancers being warmly greeted at the door, because their money is appreciated, and then ignored once inside the hall.

It is sad, too, to hear of callers calling to one or two favorite squares and letting the others stand. This caller needs some advice, either from club officers or from a good callers' clinic, where he can learn ways to avoid this.

Dancers who have danced seven, eight or ten years do tire of being in beginners' squares all night long, and after so many years of helping others, they can't be blamed for wanting to get into a good square and sail right along, but it is not unreasonable to expect these dancers to help out in these newer squares once or twice an evening. It would be a good idea for vete-

Continued on Page 86

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Edited and Published by John & Evelyn Strong



**THE NEW-MOVE SYNDROME:  
A COMMENTARY BY BILL PETERS**  
(from Choreo Breakdown Note Service)

*"I think our most serious problem is dancing levels, they are our most serious threat. Originally there were no levels. You either danced or you didn't dance.... Today we talk of the beginner and no one knows quite what he is.... The Intermediates — no one knows what that is — except no one wants to be one. The advanced — whether or not one is an advanced dancer depends on his own conceit."*

"Now the interesting thing about that statement is that it was made 25 years ago by Ray Shaw when we were all dancing such things as "Birdie in the Cage" and "Take a Little Peek". It appeared in the printed notes of a caller's clinic held in Los Angeles in 1950 and we resurrect it here in the hopes that it might somehow allay the fears that many callers have expressed to us about how all this new material is going to kill square dancing. In our opinion, nothing is further from the truth. I, myself, actually call very little experimental material in my mainstream programs, but I also feel that new movements, rather than kill square dancing, is the stuff that will continue to breathe life into the old girl. It is what keeps her vital, active, and forever interesting. And even if I only use a little bit of it, I feel that it is important for me, as a mainstream caller, to at least know about the rest of it.

"There are certain decisions that a caller makes each and every time he raises his mike about what he will call and where in his program he will call it. We call this decision — making function "Programming" and if most calling skills represent the "science" of calling, then programming must surely be one of its arts. As far back as anyone can remember, a square dance caller has *always* had to decide about "new" material. Should he call it? Or not? And which new material should he call? When? And to whom? These decisions go with the territory and no caller can avoid them.

"All the evidence points to the fact that our situation today is no different than it has ever been. 80 to 90% of the dancers — and their callers — represent the "mainstream" with a small minority of traditionalists at one end of the spectrum who want no new material at all and a small minority of radicals at the other end who loudly champion all the new stuff. Being a caller has always involved deciding where in that spectrum the caller himself wanted to be and then simply proceeding to do his thing. Just because you read about a new Basic — or because some dancer tells you that another caller called it — doesn't mean that you have to call it. It has, however, always been the mark of the true professional to be well-informed and to know about the new material and to keep tabs on which of the new ideas show promise of entering the mainstream.

"What *is* important is for a caller to realize that he can regularly call an interesting, exciting, and even a challenging dance at any level: traditional, mainstream, or experimental. If you yourself don't like new material and you feel your dancers don't either, just don't call it. It's that simple! If you like it only a little bit, then call it only a little bit. And if you like it a lot, then go all out. Just make sure that what you call continues to be entertaining and FUN for those who are dancing it."

# KEEP 'EM DANCING

by Ed Fraidenburg



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Ends trade, all cast off  $\frac{3}{4}$   
Ends run, crosstrail thru  
Left allemande.....  
Heads lead right and circle to a line  
Centers run  $1\frac{1}{2}$ , others star thru  
All pass thru, wheel and deal  
Girls swing thru, turn thru  
Left allemande.....  
Heads half square thru, curlique  
Eight circulate, boys run  
Right and left thru, slide thru  
Left allemande.....  
Heads square thru four, spin the top  
Pass thru, tag the line in  
Right and left thru, flutter wheel  
Star thru, left allemande.....  
Heads roll away, star thru  
Right and left thru, swing thru  
Boys run, tag the line right  
Boys trade, all cast off  $\frac{3}{4}$   
Star thru, trade by, left allemande.....  
Heads lead right and circle to a line  
Swing thru, center four right and left  
thru  
Others turn thru, ends trade  
Pass thru, wheel and deal  
Girls swing thru, turn thru  
Boys courtesy turn your girl  
Pass thru, wheel and deal  
Square thru  $\frac{3}{4}$ , left allemande.....  
Heads square thru four, spin the top  
Center four right and left thru  
Others turn thru, ends trade  
Pass thru, wheel and deal  
Girls turn thru,  
Boys courtesy turn your girl  
Pass thru, wheel and deal  
Centers pass thru, left allemande.....

Heads square thru four, ocean wave  
Split circulate, cast off  $\frac{3}{4}$   
Ends circulate, split circulate  
Boys run, partner trade  
Left allemande.....  
Heads square thru four, spin the top  
Center four right and left thru  
Others pass thru, all cast off  $\frac{3}{4}$   
Ends pass thru, wheel and deal  
Double pass thru, centers in  
Cast off  $\frac{3}{4}$ , star thru, partner trade  
Square thru  $\frac{3}{4}$ , left allemande.....  
Heads lead right and circle to a line  
Ocean wave, swing thru  
Center four right and left thru  
Others pass thru, all cast off  $\frac{3}{4}$   
Ends pass thru, bend the line  
Star thru, trade by, circle four to a line  
Left allemande.....  
Heads lead right, circle to a line  
Ocean wave, girls run  $1\frac{1}{2}$   
Girls circulate, boys cast off  $\frac{3}{4}$   
Couples circulate, boys cross run  
Wheel and deal, left allemande.....  
Heads lead right and circle to a line  
Ocean wave, girls run  $1\frac{1}{2}$ , girls circulate  
Boys cast off  $\frac{3}{4}$ , boys cross run  
Wheel and deal, pass thru, trade by  
Left allemande.....  
Heads lead right and circle to a line  
Ocean wave, boys run  $1\frac{1}{2}$ ,  
Boys circulate, girls cast off  $\frac{3}{4}$   
Tag the line right, boys cross run  
Wheel and deal, dive thru  
Square thru  $\frac{3}{4}$ , left allemande.....  
Heads square thru four, swing thru  
Boys run  $1\frac{1}{2}$ , girls tag  
All walk and dodge, partner trade  
Slide thru, ocean wave, recycle  
Left allemande.....



Heads square thru four, ocean wave  
 Boys run 1½, girls tag  
 All partner trade, pass thru  
 Wheel and deal, zoom  
 Centers pass thru, left allemande.....  
 Heads lead right and circle to a line  
 Swing thru, boys run 1½, boys circulate  
 Girls cast off ¾, wheel and deal,  
 Dive thru, square thru ¾  
 Left allemande.....  
 Heads square thru four, swing thru  
 Girls run 1½, boys tag  
 All tag the line in, slide thru  
 Left allemande.....  
 Heads lead right and circle to a line  
 Ocean wave, girls run 1½  
 Girls circulate, boys cast off ¾  
 (Left-hand wave) Boys run,  
 Tag the line right, boys cross run  
 Girls trade, wheel and deal  
 Dive thru, square thru ¾  
 Left allemande.....

*Super-quickie:*

Heads square thru four  
 Curlique, girls run  
 Left allemande.....  
 Heads lead right and circle to a line  
 Single circle ¾, boys run, pass thru  
 Trade by, swing thru, eight circulate  
 Girls fold, peel off, couples circulate  
 Tag the line right, boys cross run  
 Bend the line, left allemande.....  
 Heads square thru four, single circle ¾  
 Ocean wave, boys run, slide thru  
 Pass thru, trade by, single circle ¾  
 Ocean wave, boys run, slide thru  
 Pass thru, trade by, left allemande.....

Heads lead right and circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, boys run  
 Eight circulate, same sex trade  
 Eight circulate, boys run  
 Double pass thru, first go left  
 Next go right, crosstrail thru  
 Left allemande.....  
 Heads square thru four  
 Swing thru, boys run  
 Bend the line, pass thru  
 Wheel and deal, double pass thru  
 Boys run, eight circulate  
 Same sex trade, eight circulate  
 Boys run, substitute, pass thru  
 Left allemande.....  
 Heads lead right and circle to a line  
 Swing thru, cast off ¾  
 Eight circulate, boys run  
 Star thru, pass thru  
 Wheel and deal, centers pass thru  
 Left allemande.....



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by Bob Howell

# easy level

*So often we need dances that do not require partners and here is a "sure fire" crowd-pleaser used by Carole Howard at the Lloyd Shaw Foundation Central Michigan Workshop on Beaver Island this past summer.*

## **MITERITSA**

Record: Folk Dancer MH 4052B

Formation: For greatest enjoyment, the Miteritsa should be done in small groups. Dancers should be in an open circle with hands joined and down. Approximately 8 to 10 men should be together on one side of the circle and 8 to 10 women on the other side. (This formation adapts well to upper elementary and Junior High School kids.) No partners necessary.

Routine: Facing line of direction, step forward on the right foot.  
Step next to the right on the left foot (flex the left knee)  
Repeat steps one and two.  
Repeat action to a total of 16 steps in line of direction.  
Repeat the 16 steps of measures 1 through 4 in reverse LOD.  
Then: Lead man (or a designated man) does a skipping step over to the women and choosing a partner, hooks right elbows with her; they swing in a clockwise direction for one or more measures. They may then hook left elbows and repeat the swinging. The man hurries to another woman and repeats the swinging; the first partner returns to her place. Lead man may do this with several partners if he has the time. There are eight measures of instrumental music before the vocal begins again and leaders returns to place.  
After the routine is done again, the lady who was first swung goes to men's half of circle and chooses partners with whom she wishes to swing.

*Several requests have been made for this dance, which is such fun when danced with a "Latin"-type step.*

## **BLAME IT ON THE BOSSA NOVA**

Record: Columbia 4-42661

Formation: Two facing lines of dancers with the men in one line and the ladies in the other, if done with partners. Dance is fun as a solo number, too.

Wait 12 counts.

Routine: Step left (sideways) with left foot, close the right foot to it, step left on left foot, touch the right foot to instep of the left foot.  
Step right with right foot, close left foot to it, step right again with right foot and touch the left foot to the right instep.



Repeat again to left and right. On last count of the right, close, right touch, turn  $\frac{1}{4}$  left so that now each line faces up or down.

Repeat the left, close, left touch, moving away from partner; then during the right, close, right touch, lean in to the right to look face to face with your partner.

Repeat this second movement again, turning  $\frac{1}{4}$  right on the last count of the sequence to again face center of set and partner.

(Like a Charleston step) Step forward on left foot and touch right foot in front of left. Step back on right and touch left behind right.

Repeat this third segment again.

The last portion is done with a syncopated beat. Facing the center of the two lines with weight on right foot, step across that right foot with the left on count one, touch the right foot beside it on count two. Then cross the right foot over in front of the left on count three and touch the left beside the right on count four. Cross the left over the right on count five. Touch right toe to left instead on six. Step right, left, right in place on counts seven and eight, so that left foot is ready to begin again.

*Gib Gilbert of Denver, Colorado, has fun with the "Farmer's Daughter." Here's a little corn for the harvest season.*

Music: Any good hoedown.

First old gent lead out to the right  
Bow to the farmer (gent no. 2)  
Then bow to the farmer's daughter  
Swing . . . the farmer's daughter  
Go back home and swing your own.

Lead out to the next  
Bow to the farmer (gent no. 3)  
Bow to the farmer's daughter  
Then s - w - i - n - g the farmer  
Leave him there and go back home  
Swing your own.

Lead out to the last (no. 4)  
Bow to the farmer  
Then bow to the farmer's daughter  
Swing . . . (either one)  
Go back home and swing your own

Next gent out to the right . . . .  
(The caller may send out the two head gents, then two side gents, etc.)

Closer: All four men out to the right  
Do-sa-do that lady with all your might  
Put both hands on your waist  
She puts both hands on your cheeks  
Pulls you forward and kisses you  
On the forehead, swing that girl

Leave her there, go on  
Around that ring to the next  
Do-sa-do her, pretty little thing  
Give her your right hand, shake hands  
Take your left hand, pat her right hand  
Repeat while looking her in the eye  
"Honey, I'm never going to forget you."  
Swing her, leave her there  
Go on to the next and do-sa-do  
Face that girl, men kneel down  
Dust off her shoes, girls reach down  
Muss his hair, pull his nose  
Swing him, heaven knows  
Then lead on to the right  
Do-sa-do all the way around  
Girls kneel down, dust off his shoes  
Muss her hair, Pull her nose  
If she has glasses, smear them  
Swing em, now the same girl swing  
Men kneel down again  
Girls sit down on the other knee  
Put your arms around her waist  
Put her arms around your shoulders  
Put your hand up under her chin  
Put her hand up under your chin  
Pull her real close and kiss her  
Good-night, cause I'm all through  
And so are you.



It was a startling discovery to see how fast the new "Clogging" books sold at the National Convention in Kansas City (more than any other book has sold at any convention), due to the renewed interest in the southern mountain toe-tapping pastime, both as an individual refresher and a Bicentennial presentation.

Now we find that clogging classes are springing up in many corners of the continent, and requests have come to us for diplomas to present to graduates of the folk form. So, American Squaredance met the need and produced the etched item shown here, available to those who teach others, for only 15¢ each.



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# 25TH National Square Dance Convention<sup>®</sup>

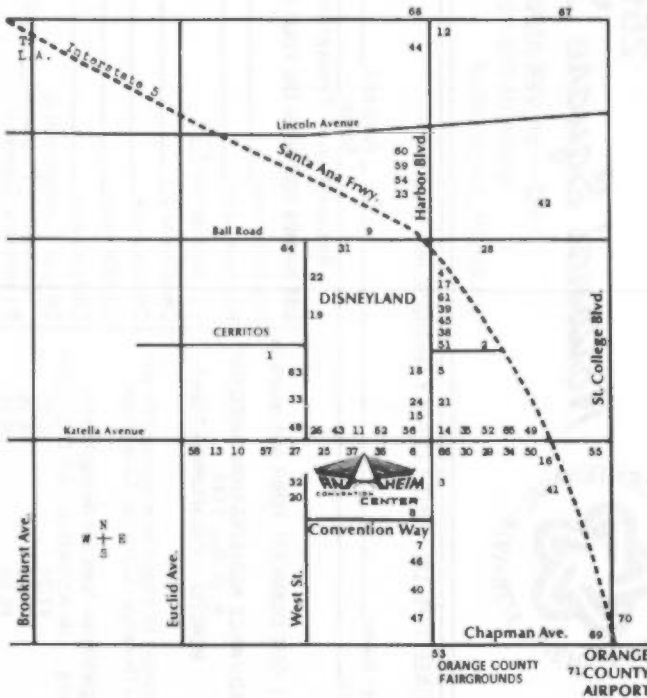
JUNE 24 - 25 - 26, 1976

## Anaheim



## California

MAP OF ANAHEIM AREA





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1952 - SILVER ANNIVERSARY - 1976  
ANAHEIM CONVENTION CENTER  
ANAHEIM, CALIFORNIA - JUNE 24, 25, 26, 1976



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A Future to Mold"

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Last name \_\_\_\_\_ Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Association or Federation (Calif. only) \_\_\_\_\_

FILL OUT COMPLETE FORM and return to

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P. O. Box 1141  
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Planning to attend this convention on:  
 Thursday  Friday  Saturday

Registration fees per delegate are:

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3	\$6.00	\$6.75

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Solo dancer

Child's name \_\_\_\_\_ age \_\_\_\_\_ \$ \_\_\_\_\_

Child's name \_\_\_\_\_ age \_\_\_\_\_ \$ \_\_\_\_\_

Child's name \_\_\_\_\_ age \_\_\_\_\_ \$ \_\_\_\_\_

Child's name \_\_\_\_\_ age \_\_\_\_\_ \$ \_\_\_\_\_

Official Commemorative  
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Cook Book(s) \_\_\_\_\_ @ \$4 each (incl. tax) \$ \_\_\_\_\_

Rec. Vehicle(s) \_\_\_\_\_ @ \$17.50 ea. (5 days) \$ \_\_\_\_\_

Disneyland After-Party \_\_\_\_\_ @ \$5.50 each \$ \_\_\_\_\_

Make Total Remittance for this amount only \$ \_\_\_\_\_

CHECK CONVENTIONS ATTENDED:

- |   |  |
|---|--|
| <input type="checkbox"/> 1952 Riverside     | <input type="checkbox"/> 1964 Long Beach     |
| <input type="checkbox"/> 1953 Kansas City   | <input type="checkbox"/> 1965 Dallas         |
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| <input type="checkbox"/> 1962 Miami Beach   | <input type="checkbox"/> 1974 San Antonio    |
| <input type="checkbox"/> 1963 St. Paul      | <input type="checkbox"/> 1975 Kansas City    |

TOTAL ATTENDED \_\_\_\_\_  
MAY 1, 1976, is the DEADLINE for  
CONFIRMATIONS by mail and REFUNDS

ADMISSION TO ALL DANCING AREAS WILL BE TO REGISTERED DELEGATES ONLY, REGARDLESS OF AGE.

HOUSING ACCOMMODATIONS

HOTEL/MOTEL/DORMITORY RESERVATIONS Indicate your preference for accommodations NOW. Hotels and motels will make

### HOUSING ACCOMMODATIONS

#### HOTEL/MOTEL/DORMITORY RESERVATIONS

Indicate your preference for accommodations NOW. Hotels and motels will make reservations through our Housing Director ONLY. Please refer to other side for information. Indicate four choices by number and name. Your selections will be honored if possible; otherwise, comparable accommodations will be arranged. Regular shuttle bus service between all housing and Convention Center.

Number in party \_\_\_\_\_. Rate desired: \$ \_\_\_\_\_ to \$ \_\_\_\_\_ per day. (Block No. assigned, if any \_\_\_\_\_).

1st choice: No. \_\_\_\_\_ Name \_\_\_\_\_ 2nd choice: No. \_\_\_\_\_ Name \_\_\_\_\_

3rd choice: No. \_\_\_\_\_ Name \_\_\_\_\_ 4th choice: No. \_\_\_\_\_ Name \_\_\_\_\_

Type of accommodations desired:

- ① \_\_\_\_\_ Room(s) with one double bed for two persons (Double)
- ② \_\_\_\_\_ Room(s) With two double beds for 2, 3, or 4 (Db1-dbl)
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- ⑦ \_\_\_\_\_ Rollaway bed(s)
- ⑧ \_\_\_\_\_ Dormitory space(s)
- ⑨ \_\_\_\_\_ Crib(s)

PLEASE DO NOT SEND A HOUSING DEPOSIT WITH THIS APPLICATION. Housing Director will make reservations on "first come, first served" basis and notify you. The hotel or motel will confirm to you, notifying you of deposit required. NO MINIMUM RATES CAN BE GUARANTEED.

### RECREATIONAL VEHICLE ACCOMMODATIONS

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All R/V's will be at the Orange County Fairgrounds. Limited electric. Water, restrooms, and dump stations available. No showers. Regular shuttle bus service to the Convention Center.

Type of unit: ①  Van ②  Camper ③  Trailer ④  Motorhome. Length of unit: \_\_\_\_\_ feet.

Number in party \_\_\_\_\_. Five day package includes Wednesday, 23rd, through Sunday, 27th.

PLEASE SEND \$17.50 (for 5 day package) WITH THIS REGISTRATION, AND INCLUDE IN TOTAL REMITTANCE.

Confirmation will be sent immediately upon receipt of the full price.

#### CONFIRM HOUSING OR R/V RESERVATIONS TO:

Name \_\_\_\_\_ Address \_\_\_\_\_

City/State /Zip \_\_\_\_\_ Phone (\_\_\_\_\_) \_\_\_\_\_

Will arrive: \_\_\_\_\_ Day \_\_\_\_\_ Date \_\_\_\_\_ Hour \_\_\_\_\_ AM/PM \_\_\_\_\_

Will arrive by:

Air  Bus  Train  Auto

Will depart: \_\_\_\_\_

### FOR PROGRAMMING PURPOSES

MARCH 1, 1976 IS THE DEADLINE . . . . . for programming in Convention Program. Please indicate arrival and departure time above.

I will be available for programming: ①  Thursday ②  Friday ③  Saturday

Please consider me for programming as: ①  Adult square dance caller ②  Youth square dance caller ③  Challenge caller  
④  Workshop caller ⑤  Round dance leader ⑥  Contra dance leader ⑦  Panelist ⑧  Exhibition

I am: ①  Adult ②  Youth ③  Male ④  Female

## Housing List

**ENTER 4 CHOICES BY NO. & NAME ON FRONT.**

### HOTELS

<u>No.</u>	<u>Name</u>	<u>Single</u>	<u>Double</u>	<u>Dbl/dbl</u> <u>(2 to 4)</u>	<u>Suites</u> <u>(1,2 bdrm)</u>
1.	Disneyland Hotel	\$29-42	\$29-42	\$29-48	\$85-120
2.	***Grand Hotel	\$30	\$36	\$36-40	\$80-112
3.	**Holiday-Inn Anaheim	\$29	\$34	\$34-42	\$74-108
4.	**Howard Johnson's	\$24	\$28	\$34-38	—
5.	Anaheim Hyatt House	\$23	\$27	\$27-35	—
6.	Jolly Roger	\$19	\$22	\$22-28	\$60
7.	**Quality Inn	\$22	\$24	\$28-36	\$60
8.	**Royal Inn	\$24	\$28	\$32-36	\$70-90
	Convention Headquarters				
9.	*Sheraton-Anaheim Singles Headquarters	\$23	\$29	\$29-37	\$45-90

### MOTELS

<u>No.</u>	<u>Name</u>	<u>Single</u>	<u>Double</u>	<u>Dbl/dbl</u> <u>(2 to 4)</u>				
10.	Alamo		\$21	\$23-38				
11.	Alpine			\$28				
12.	Anaheim Motorlodge		\$15	\$17-20				
13.	Anaheim Travelodge	\$21	\$21	\$26-30				
14.	Anaheim Viking	\$21	\$21	\$26-30				
15.	Candy Cane	\$21	\$21	\$21-28				
16.	Caravan	\$19	\$19	\$19				
17.	Carousel		\$20	\$24-30				
18.	Cosmic Age	\$22	\$24	\$24-32				
19.	Dunes		\$20	\$24-30				
20.	Eden Roc		\$26	\$26				
21.	Fantasy	\$24	\$24	\$24-30				
22.	Flamingo	\$15	\$15	\$24-35				
23.	Frontier		\$16	\$18-20				
24.	Galaxy	\$22	\$24	\$26-32				
25.	Golden Forest	\$15	\$18	\$21-27				
26.	Heidi	\$16	\$17	\$17-20				
27.	Inn of Tomorrow	\$22	\$24	\$26-34				
28.	International 6		\$16	\$16-24				
29.	Islander		\$20	\$24				
30.	Ivanhoe	\$18	\$20	\$22-28				
31.	Jack & Jill		\$20	\$20-26				
32.	Kona Kai			\$28				
33.	Lamplighter	\$22	\$24	\$26-32				
34.	Little Boy Blue		\$18	\$18-22				
35.	Lucky 7	\$18	\$20	\$22-28				
36.	Magic Carpet	\$20	\$20	\$20				
37.	Magic Lamp	\$20	\$20	\$20				
38.	Marco Polo	\$18	\$22	\$26-30				
39.	Mecca				\$18	\$22	\$22-25	
40.	Modernaire				\$16	\$16	\$16-22	
41.	Motel Siesta Six					\$12	\$14	
42.	Motel 007					\$16	\$18-24	
43.	Musketeer					\$20	\$24	
44.	Palm Motorlodge					\$15	\$17-20	
45.	Park Vue				\$22	\$24	\$24-32	
46.	Peter Pan				\$18	\$20	\$24-26	
47.	Pitcairns						\$22	
48.	Princess				\$16	\$18	\$20	
49.	Rip Van Winkle						\$18-22	
50.	Riviera				\$12	\$14	\$14-20	
51.	Saga				\$18	\$20	\$22-26	
52.	Samoa						\$17-22	
53.	Sandman-G.G.					\$20	\$20-26	
54.	Sandman-Harbor				\$16	\$18	\$20-24	
55.	Sandman-Katella				\$18	\$22	\$24-32	
56.	Sir Rudimar				\$20	\$20	\$22-24	
57.	Sky View				\$18	\$20	\$22-26	
58.	Space Age				\$22	\$24	\$26-34	
59.	Tops					\$16	\$18-20	
60.	Tropic (Anaheim)				\$14	\$16	\$18-26	
61.	Tropicana				\$18	\$18-20	\$22-25	
62.	Waikiki				\$18	\$24	\$28-32	
63.	Wanderlust					\$22	\$22-26	
64.	Watergate					\$23	\$23-26	
65.	Westward Ho				\$16	\$18	\$20-24	
66.	Zaby's				\$16	\$18	\$22-24	

6% tax not included in above rates.

\* Children under 17 ) are free in room

\*\* Children under 12 ) with parents.

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### ADDITIONAL HOTELS

67.	**Hilton-Fullerton	\$18-22	\$22-24	\$22-32
68.	**Holiday Inn-Fullerton	\$26	\$30	\$30-40
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OF SPECIAL INTEREST TO THE  
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# CHALLENGE CHALLENGER

by Jim Kassel

We note with pleasure the continued strong growth of interest in advanced and challenge dancing, and are pleased that many callers who previously expressed no interest in calling advanced material are now starting advanced workshops. Most of these callers are not interested in becoming challenge callers, but do want to have a working knowledge of the basic advanced calls for themselves and their dancers.

Because of this influx of callers new to the world of advanced dancing, from time to time we would like to pass along a suggestion which we think will be helpful to them. Our thought for this month is to encourage callers teaching advanced material not become "number happy" — that is, trying to teach many advanced calls all at once without first being sure that dancers understand club-level material. Dancers in an advanced group should be able to dance club-level material from all positions; if they cannot, this should be stressed prior to the presentation of advanced material.

Occasionally we hear of a group which may have been exposed to over 200 calls, but cannot do a wheel and deal from facing lines, cannot do a motivate from left-hand waves or waves of alternating sexes, or cannot transfer the column from left-hand columns. This is unfortunate and means the group has by-passed an important building block in its foundation.

It is a standard rule of thumb that most dancers coming into advanced dancing will have to re-learn much of which they learned at club-level, because the way they were taught was

either incorrect or misleading as to what the correct definitions were. Many calls at club-level are called from only one position, and as a result dancers often do not know what the correct definition is. This is no problem at club-level, but is a problem in advanced dancing where the emphasis is on understanding the concept of a call — not memorizing one position of a call.

Callers teaching advanced level dancing should initially emphasize club-level material from all positions so as to develop in the dancers a solid foundation upon which to build. Dancers working at advanced dancing should encourage their callers to do this.

## CHICAGO CONVENTION

The 3rd annual Chicago Area Square and Round Dance Convention, held in June, attracted over 2000 dancers. Of particular interest to us is that, in addition to the various club-level rooms and a challenge room, there was a "controlled" Advanced Level Room.

"Controlled" means that a standard list of advanced calls were expected to be called and these were published, callers were told to maintain this level at all times, and only callers with proven ability to call this level were programmed in the room.

The result was a packed floor of enthusiastic dancers for the entire convention. Dancers who were not interested in club-level and who could not handle challenge had a place to dance.

This type of room is needed at all large events. While a challenge room has its place, there are usually even more dancers who are not challenge level but who want to dance above what is being called on the open floors of the event. If no room is provided for them, they are completely frustrated because available dancing is either too high or too low. We commend the leaders of the Chicago Convention for recognizing the need for such a room, and hope that other conventions and festivals will adopt this idea.

Continued on Page 85

# WORK- SHOP

□ □ □ □ EDITED BY  
**WILLARD  
ORLICH**



## CHORE GRAPHY

### TRADE FAMILY

The TRADE family is an idea jelled from many years of various authors' thoughts into one common term by Lloyd Litman, Parma, Ohio, in 1965.

**EXPLANATION:** On call to Trade, the designated dancers (ends, centers, boys, girls, heads, sides, partners, couples) will trade places in the same line by walking forward in a half circle to stop facing in the opposite direction.

**HISTORY:** Prior to the term TRADE, we used "ends cross over" meaning that ends facing out would trade places in the same line. However, the term "cross over" also meant to cross the set, and in ocean waves where one end faced out and the other faced in, there was confusion. The end facing in "crossed over" to the other wave (circulated), perhaps changing people around other than what the caller had in mind. This confusion was cleared up

with the directions TRADE or CIRCULATE as we dance them today. The various couple and partner trade versions developed from experimentation as we went along.

**TRAFFIC PATTERNS:** When two people TRADE with each other, they step forward, turning toward each other and pass right shoulders to get by and take the other's place. If inside hands are joined (centers of an ocean wave), and TRADE is called, hand holds are maintained with a swing half done to accomplish the trade. Couples trading with each other maintain the right shoulder pass-by rule when facing in the same starting direction.

The TRADE movement should be taught at its most simple position when there is no doubt as to who should trade, i.e. boys, girls, centers, ends. This is accomplished from normal lines of four.

### TEACHING EXAMPLES:

Heads go right and circle to a line  
Pass thru, boys trade, girls trade  
All box the gnat, crosstrail thru  
To the corner, left allemande.....

Heads go right and circle to a line  
Pass thru, ends trade, centers trade  
Left square thru, count four hands  
To the corner, left allemande.....

Heads go right and circle to a line  
Pass thru, boys trade, girls trade  
Ends trade, centers trade, all turn back  
Crosstrail thru to the corner  
Left allemande.....

Promenade, head couples wheel around  
Pass thru, boys trade, centers trade  
Ends trade, boys trade  
Left allemande.....

The next step in teaching the TRADE  
would be from ocean wave set-ups.

Head couples right and left thru  
Do-sa-do to ocean wave and balance  
Ends trade, centers run  
New centers trade, ends run  
Crosstrail thru to the corner  
Left allemande.....

Heads go right and circle to a line  
Right and left thru, same two swing thru  
Girls run, centers trade, cast off  $\frac{3}{4}$   
Swing thru, boys run, centers trade  
Cast off  $\frac{3}{4}$ , crosstrail thru  
To the corner, left allemande.....

Head couples square thru, count four  
hands

Centers in, ends trade  
Wheel and deal, ladies square thru  $\frac{3}{4}$   
Star thru, wheel and deal  
To face those two, dive thru  
Pass thru to left allemande.....

Now that the TRADE identities have  
been established for the boys, girls,  
ends, centers, the next step is to use  
PARTNERS TRADE, both simple and  
complex.

Head couples pass thru, partner trade  
Square thru  $\frac{3}{4}$  around, U-turn back  
Pass thru, partner trade, box the gnat  
Crosstrail thru to the corner  
Left allemande.....

Heads go right and circle to a line  
Pass thru, head couples trade  
Centers trade, wheel and deal  
To face those two, pass thru  
Left allemande.....

Head couples turn thru and partner trade  
Sides star thru and partner trade

All pass thru and partner trade  
Slide thru and centers trade  
Ends run and centers trade  
Ends fold and centers trade  
Double pass thru, partners trade  
Peel off and partner trade  
Star thru and partner trade  
Right and left thru and partner trade  
Clover and partner trade  
Clover and partner trade  
Dive thru and partner trade  
Left allemande.....

The term COUPLES TRADE is some-  
times used and is actually a "wheel  
across." The use of TRADE with the  
adjacent person in an ocean wave is  
very helpful to dance flow, i.e.

Head couples square thru four hands  
To the outside two, swing thru  
Boys trade, swing thru, girls trade  
Right and left thru, swing thru  
Boys trade, swing thru, girls trade  
Pass to the center, square thru  $\frac{3}{4}$   
To the corner, left allemande.....

Allemande left, alamo style  
Partners right and balance  
Heads trade, ladies trade, boys trade  
Sides trade, heads trade, ladies trade  
Boys trade, sides trade to a  
Left allemande.....

The TRADE with partner becomes a  
bit more complex when you can't  
be quite sure where the partner is stand-  
ing. Such is the case in an ocean wave.  
By stepping slightly forward from the  
wave, the partnership is made apparent.  
This is the case when using TRADE  
THE WAVE. Dancers facing in the same  
direction (partners) trade places with  
each other in their own line (passing  
right shoulders). All four move at the  
same time to end up in the same line  
but facing in opposite directions.

Head couples do-sa-do to ocean wave  
Balance, trade the wave, step thru  
Crosstrail to left allemande.....

Head couples square thru to the  
outside two, swing thru  
Trade the wave, left swing thru  
Trade the wave, right and left thru  
Dive thru, square thru  $\frac{3}{4}$   
Left allemande.....

Head couples spin the top  
 Trade the wave, left swing thru  
 Trade the wave, square thru four hands  
 Right to mother, pull by,  
 Left allemande.....

Heads go right and circle to a line  
 Spin the top, trade the wave  
 Cast off  $\frac{3}{4}$  around, trade the wave  
 Cast off  $\frac{3}{4}$  around, trade the wave  
 Cast off  $\frac{3}{4}$  around, trade the wave  
 Cast off  $\frac{3}{4}$  around, spin the top  
 Crosstrail thru to left allemande.....

## CALLERS' QUESTIONS



*BRUCE JOHNSON, Santa Barbara, CA.*  
 The whole Callerlab concept (of suggesting experimental movements to use each quarter) has done just what it was designed to do. BUT, we should not feel a compulsion to add these to our basics which must be taught to all new dancers. Hopefully, other (better) movements will replace these as the "best of the litter."

*ED. NOTE:* The above observation came in answer to our NCR request to each subscriber about including Recycle, Coordinate and Transfer the Column to our teaching basic list next year. The Walk and dodge and Half tag, trade and roll ideas are already in the 68 Basic Family Callerlab-suggested list now on trial for a year. Incidentally, we personally reflect Bruce's reaction, i.e., we don't have to take any of the above. For example, we believe that Checkmate is far easier for the average dancer to react to than Coordinate or Transfer the column. Recycle is already starting to disintegrate into the dancers' version, i.e. "centers turn back, then wheel and deal." So we might as

well call it that way (directionally); thus there is no need for a name like Recycle. I'm sure better things are in the future which could be far more lasting in quality as "basics."

*J.F. MOLL, Smyrna, Georgia:* I think it would be very helpful to have some square dance choreography that can be used for exhibitions. With Bicentennial year coming up, many of us will be asked to put on exhibitions. I for one would appreciate all the help I can get.

*ED. NOTE:* The most effective exhibition-type choreography for the average spectator is stars, circles, chains, any all-8 moving patterns accentuated by colorful clothing. Exaggerate all movements with great skirt flourishes and SLOW tempo for best results. Use simple versions because intricate hand and body movements (square thrus, recycles, etc.) are ineffective to the layman. Don't try to amaze your dancers with hash but do try to impress the onlookers with the grace and ease with which dance patterns can be executed, and how much fun it is (laugh, smile, exhilarate). Try T-Cup Chains with double sets, Grand Squares done in pairs, etc. A large collection of ideas is available including Progressive (Exploding) Squares, Tandem Squares, etc. in *Choreo Gimmicks*, a \$6.00 manual containing a hundred different ideas broken down and with useful figures.

## New Gimmick

\*\*

### CHAIN REACTION

by Lee Kopman, Wantaugh, New York

Set up from a  $\frac{1}{4}$  Tag the line position (an ocean wave in between and parallel to facing couples. On call to CHAIN REACTION, those in the wave

will step thru and pass thru the outside two, then partner hinge and swing half (trade). In the meantime, the outside couples have come into the center where they form a four-hand, right-hand star which turns  $\frac{1}{4}$  (2 steps) to finish as in Relay the top, i.e. cast  $\frac{3}{4}$  with the outside one and all the lone-some ones (two outsides, two from star) move up to become ends of parallel waves. A 12-count movement.

**AUTHOR'S EXAMPLE:**

Head couples fan the top into a CHAIN REACTION, box the gnat Square thru  $\frac{3}{4}$  to left allemande.....

**EXAMPLES by Will Orlich:**

Heads lead right and circle to a line Pass thru,  $\frac{1}{4}$  tag the line Swing thru the wave, CHAIN REACTION, boys run Bend the line, go right and Left allemande.....

Heads lead right and circle to a line Square thru, centers swing thru Outsides trade, CHAIN REACTION Girls run, star thru, partners trade Left allemande.....

Head couples star thru, peel off Wheel and deal, four boys swing thru CHAIN REACTION, swing thru Ladies trade, left allemande.....

**EXAMPLES by Bill Peters**

Heads lead right and circle to a line Right and left thru, pass thru Wheel and deal, centers do-sa-do To an ocean wave, CHAIN REACTION Boys run, bend the line.....

Heads square thru four hands Star thru, pass thru, wheel and deal Centers do-sa-do to an ocean wave CHAIN REACTION, boys run Bend the line, slide thru Left allemande.....

Heads lead right, circle to a line Pass thru, wheel and deal Outsides crowd in, line up four Pass thru, wheel and deal Centers (girls) do-sa-do to ocean wave CHAIN REACTION, centers trade Boys run, pass thru, wheel and deal Outsides crowd in, line up four Pass thru, wheel and deal, zoom

Centers (boys) do-sa-do to ocean wave CHAIN REACTION, swing thru Scoot back, boys run Left allemande..... Heads right and left thru Crosstrail, go round one Squeeze in and line up four Pass thru, wheel and deal Centers do-sa-do to an ocean wave CHAIN REACTION, boys trade Swing thru, right and left thru Dive thru, do-sa-do to an ocean wave CHAIN REACTION, boys run Wheel and deal, left allemande.....



**by John Ward, Alton, Kansas**

Couple one only roll away half sashay Heads square thru four hands Do-sa-do to an ocean wave Swing thru, ends circulate Swing thru, boys run, cast off  $\frac{3}{4}$  Star thru, pass thru, Left allemande..... Heads lead right, circle to a line Pass thru, boys run Spin chain thru, spin chain thru Boys run, star thru, pass thru Left allemande..... Heads lead right, circle to a line Ends of lines move up, star thru Same four square thru four hands Around the same sex do-sa-do Spin chain thru, boys run Ends of lines move up, star thru Same four square thru four hands Around the same sex do-sa-do Spin chain thru, boys run Left allemande..... Heads lead right, circle to a line Pass thru, ends fold, do-sa-do Swing thru, do a right and left thru

Star thru, pass thru, ends fold  
 Do-sa-do, swing thru,  
 Right and left thru, eight chain three  
 Left allemande.....  
 Head two gents face your corners  
 Box the gnat, boys go up and back  
 Boys square thru four hands  
 With the girls, do-sa-do to ocean wave  
 Split circulate, walk and dodge  
 Do a partner trade, star thru  
 Left allemande.....  
 Couples 1 and 2 only  
 Rollaway half sashay  
 Heads square thru four hands  
 Do-sa-do to an ocean wave  
 Spin chain thru, all eight circulate  
 Boys run, bend the line  
 Allemande left.....  
 Couple 1 only roll away half sashay  
 Heads square thru four hands  
 With the sides square thru  $\frac{3}{4}$   
 Trade by, do-sa-do to a wave  
 Swing thru, ends circulate  
 Centers trade, boys run, bend the line  
 Crosstrail thru for a left allemande.....  
 Heads square thru four hands  
 Curlique, walk and dodge  
 Girls fold, star thru  
 As couples, circulate, wheel and deal  
 Dive thru, pass thru, left allemande.....  
 Head gents face your corners  
 Box the gnat, girls go up and back  
 Girls square thru four hands, do-sa-do  
 Swing thru, ends circulate, boys run  
 Bend the line, flutter wheel  
 Left allemande.....  
 Head gents face your corners  
 Box the gnat, boys go up and back  
 Boys square thru four hands  
 Do-sa-do, swing thru, ends circulate  
 Boys run, two ladies chain  
 Allemande left.....  
 Heads lead right, circle to a line  
 Pass thru, boys run  
 Girls fold behind the boys  
 Boys lead, Dixie style to ocean wave  
 Girls run, wheel and deal  
 Star thru, left allemande.....  
 Heads square thru four hands  
 Do-sa-do to ocean wave  
 All-eight circulate, swing thru  
 All eight circulate, swing thru

All-eight circulate, right and left thru  
 Left allemande.....  
 Heads square thru four hands  
 Do-sa-do to an ocean wave  
 All-eight double circulate, swing thru  
 All-eight double circulate, swing thru  
 All eight double circulate,  
 Right and left thru, left allemande.....  
 Side couples roll away half sashay  
 Heads square thru four hands  
 Do-sa-do same sex, to a wave  
 Swing thru, all-eight circulate  
 Swing thru, all-eight circulate  
 Swing thru, all-eight circulate  
 Boys run, flutter wheel  
 Star thru, allemande left.....

**by Jack Lasry, Miami, Florida**

#### CAST RIGHT

Heads lead right circle to a line  
 Pass thru, cast right  $\frac{3}{4}$   
 Couples circulate, bend the line  
 Crosstrail, left allemande.....  
 Heads lead right circle to a line  
 Pass thru, cast right  $\frac{3}{4}$ , boys trade  
 Wheel and deal, pass thru  
 Left allemande.....  
 Heads lead right circle to a line  
 Pass thru, cast right  $\frac{3}{4}$   
 Girls circulate, boys trade  
 Wheel and deal, dive thru, pass thru  
 Left allemande.....  
 Heads lead right circle to a line  
 Pass thru, cast left  $\frac{3}{4}$   
 Couples circulate, bend the line  
 Crosstrail, left allemande.....  
 Heads lead right circle to a line  
 Pass thru, cast left  $\frac{3}{4}$   
 Girls trade, wheel and deal  
 Pass thru, left allemande.....  
 Heads lead right, circle to a line  
 Pass thru, cast left  $\frac{3}{4}$ , boys circulate  
 Girls trade, wheel and deal, dive thru  
 Pass thru, left allemande.....  
**by Fred Bailey, Rush City, Minnesota**  
 Head ladies chain right  
 New head ladies chain across  
 One and three lead to the right  
 Pass thru, trade by, swing thru  
 Scoot back, boys run  
 Couples circulate, wheel and deal  
 Slide thru, curlique, circulate one spot  
 Boys run, slide thru, pass the ocean

Recycle and sweep a quarter  
 Square thru full, trade by  
 Flutter wheel, square thru  $\frac{3}{4}$   
 Left allemande.....  
 Side ladies chain to the right  
 One and three lead right,  
 Veer left (to a two-faced line)  
 Wheel and deal, swing thru  
 Scoot back, boys circulate  
 Girls trade, curlique, walk and dodge  
 Tag the line, face in, star thru  
 Trade by, slide thru, flutter wheel  
 Sweep a quarter, pass to the center  
 Centers star thru, reverse flutter wheel  
 Everybody half sashay  
 Allemande left.....  
 Two and four lead right  
 Veer left (to a two-faced line)  
 Boys run, swing thru, girls turn back  
 Couples circulate, boys run  
 Spin chain thru, boys circulate double  
 Curlique, walk and dodge  
 Partners trade, flutter wheel  
 Sweep a quarter, pass thru, trade by  
 Step to a wave, recycle  
 Flutter wheel, left allemande.....  
 Two and four lead right, swing thru  
 Spin chain thru, boys circulate  
 Scoot back, boys run, couples circulate  
 Wheel and deal, slide thru, curlique  
 Coordinate, couples circulate  
 Wheel and deal, pass thru, trade by  
 Left allemande.....  
 Sides lead right, pass thru  
 Clover and slide thru, left square thru  $\frac{3}{4}$   
 Swing thru, boys run, couples circulate  
 Wheel and deal, curlique,  
 Walk and dodge, bend the line  
 \*Curlique, circulate three spots  
 Boys run, pass to the center  
 Curlique, left allemande.....  
 \*Or, Curlique, circulate two spots  
 Coordinate, couples circulate  
 Wheel and deal, pass thru  
 Clover and flutter wheel  
 Square thru in the middle  
 Pass thru, trade by, eight chain one  
 Left allemande.....  
 Heads lead right, right and left thru  
 Dive thru, curlique, walk and dodge  
 \*California twirl, crosstrail thru  
 Left allemande.....

\*Or, California twirl, square thru full  
 Pass thru, trade by, slide thru  
 Curlique, coordinate, wheel and deal  
 Step to a wave, swing thru, scoot back  
 Boys run, couples circulate  
 Wheel and deal, centers arch  
 Dive thru (or Pass to the center)  
 Flutter wheel in the middle, then  
 Curlique (or Right — and)  
 Left allemande.....  
 One and three right and left thru  
 Then lead to the right, right and left thru  
 Pass thru, trade by, curlique  
 Walk and dodge, partners trade  
 Left allemande.....  
**by Lynn A. Wright, Portland, Oregon**  
 Heads half square thru, swing thru double  
 All-eight circulate, spin the top  
 Partner hinge, all-eight circulate  
 Boys run, trade by, star thru  
 Pass thru, bend the line, curlique  
 Coordinate, couples circulate,  
 Bend the line, swing thru, spin the top  
 Partner hinge, walk and dodge  
 Partner trade, slide thru  
 Left allemande.....  
 Sides curlique, boys run  
 Circle half to a two-faced line  
 Partner hinge, walk and dodge  
 Partner trade, pass thru, bend the line  
 Curlique, coordinate, wheel and deal  
 Swing thru, girls fold, peel the top  
 Right and left thru, swing thru,  
 Spin the top, partner hinge,  
 Walk and dodge, partner trade  
 Slide thru, eight chain five  
 Left allemande.....  
 Heads square thru four, half square thru  
 Partner trade, star thru, half sashay  
 Swing thru, partner hinge  
 Walk and dodge, partner trade, star thru  
 Dive thru, zoom and right and left thru  
 Zoom, pass thru, left allemande.....  
 Heads right and left thru, star thru  
 Pass thru, curlique, cast off  $\frac{3}{4}$   
 Swing thru, girls circulate, boys trade  
 Spin chain thru, boys circulate twice  
 Partner hinge, walk and dodge  
 Partner trade, pass thru  
 Wheel and deal, pass thru  
 Left allemande.....  
 Four ladies chain, sides square thru five

Heads divide and slide thru, swing thru  
Partner hinge, split circulate  
Walk and dodge, partner trade,  
Slide thru, curlique, split circulate  
Boys run, pass thru, bend the line  
Square thru  $\frac{3}{4}$ , tag the line  
Leads U-turn back, left allemande.....

Heads lead right, circle to a line  
Pass thru, bend the line  
Right and left thru, swing thru  
Spin the top, boys circulate,  
Swing thru, girls circulate  
Boys trade, turn thru  
Left allemande.....

Heads flutter wheel, curlique  
Walk and dodge, curlique  
Walk and dodge, bend the line  
Star thru, swing thru, girls circulate  
Boys run, half tag, trade and roll  
Swing thru, turn thru  
Left allemande.....

Sides square thru, circle to a line  
Right and left thru, swing thru  
Spin the top, swing thru  
Girls circulate, boys run, bend the line  
Right and left thru, roll half sashay  
Pass thru, tag the line, cloverleaf  
Left allemande.....

**by Trent Keith, Memphis, Tennessee**

Heads lead right circle to a line  
Right and left thru, flutter wheel  
Pass thru, bend the line  
Right and left thru, pass thru  
Wheel and deal, double pass thru  
Trailing couple California twirl  
Left allemande.....

**by Hugh Armstrong, Regina, Sask., Can.**

One and three square thru four hands  
Do-sa-do to an ocean wave  
All eight circulate, go once and half  
Ends hinge, centers turn thru  
Those who can peel off, others pair off  
Couples circulate, girls cast off  $\frac{3}{4}$   
Star thru, across from you  
Centers pass thru, left allemande.....  
One and three right and left thru  
Ladies lead, flutter wheel and roll  
Peel off, girls run, girls trade, step thru  
Swing thru the outside two  
All-8 circulate, go once and half  
Ends hinge, centers turn thru  
Those who can, peel off, others pair off

Couples circulate, quarter out  
All-8 circulate singly and pair off  
Boys cast off  $\frac{3}{4}$ , couples circulate  
Bend the line, star thru, zoom  
Pass thru, left allemande.....

One and three lead right, circle to line  
Pass thru, men run, split circulate  
Men run, reverse the flutter, pass thru  
Girls run, split circulate, girls run  
Flutter wheel, veer left, men run  
Spin the top, right and left thru  
Pass thru, left allemande.....

One and three lead right circle to line  
Pass thru, men run, scoot back  
Split circulate, scoot back  
Split circulate, men run, partner trade  
Reverse the flutter, sweep a quarter  
Slide thru double, pass thru  
Left allemande.....

**by Jack Lasry, Miami, Florida**

**HALF TAG, TRADE AND ROLL**

Heads lead right circle to a line  
Swing thru, boys run  
Half tag, trade and roll, crosstrail  
Left allemande.....

Heads lead right circle to a line  
Swing thru, boys run  
Half tag, trade and roll  
Curlique, eight circulate, boys run  
Square thru  $\frac{3}{4}$ , trade by  
Left allemande.....

Heads lead right circle to a line  
Swing thru, boys run  
Half tag, trade and boys run  
Pass thru, left allemande.....

Heads lead right circle to a line  
Swing thru, boys run  
Half tag, trade and eight circulate  
Boys run, trade by  
Left allemande.....

Heads lead right circle to a line  
Swing thru, boys run  
Half tag, trade, transfer the column  
Centers trade, scoot back, boys run  
Left allemande.....

Heads lead right circle to a line  
Swing thru, boys run  
Half tag, trade and eight circulate  
Transfer the column, centers trade  
Boys run, slide thru, square thru  $\frac{3}{4}$   
Trade by, left allemande.....



Heads lead right, circle to a line  
Rollaway half sashay  
Swing thru, girls run,  
Half tag, trade and roll, slide thru  
Left allemande.....

Heads lead right circle to a line  
Right and left thru  
Rollaway half sashay, swing thru  
Girls run, half tag, trade and girls run  
Box the gnat, square thru  $\frac{3}{4}$   
Left allemande.....

Heads lead right, circle to a line  
Right and left thru  
Rollaway half sashay, swing thru  
Girls run, half tag, trade and eight circulate

Boys run, square thru  $\frac{3}{4}$   
Trade by, left allemande.....

by Hank Drumm, Errol, New Hampshire  
HALF TAG, TRADE & ANYTHING

Heads curlique, boys run  
Circle half to two-faced line  
Half tag, trade and spin chain thru  
Spin chain thru, walk and dodge  
Cast off  $\frac{3}{4}$ , pass thru  
Wheel and deal, square thru  $\frac{3}{4}$   
Left allemande.....

Heads square thru four hands  
Swing thru, boys run  
Half tag, trade, ends circulate  
Centers circulate, walk and dodge  
Cast off  $\frac{3}{4}$ , spin the top  
Box the gnat, change hands  
Left allemande.....

Heads curlique, walk and dodge  
Square thru  $\frac{3}{4}$ , trade by  
Circle to line, pass thru  
Half tag, trade and walk and dodge  
Cast off  $\frac{3}{4}$ , pass thru  
Half tag, trade and walk and dodge  
Cast off  $\frac{3}{4}$ , star thru, look out  
Left allemande.....

Heads curlique, walk and dodge  
Circle half to two-faced line  
Half tag, trade and box circulate  
Boys run, centers fold, star thru  
Circle four three-quarters round  
Veer left to a two-faced line  
Half tag, trade and box circulate  
Walk and dodge, partner trade  
Spin the top, go right and left grand.....

Promenade, heads wheel around  
Spin the top, boys run  
Half tag, trade and roll  
Square thru  $\frac{3}{4}$ , left allemande.....

Heads square thru, circle half  
To a two-faced line  
Half tag, trade and single hinge  
Swing thru, boys run  
Half tag, trade and roll  
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.



## SPARKLING TIES

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## EXPERIMENTAL BASIC

# PULSE POLL



*It is interesting to note that Ferris Wheel "zoomed" to the top of our list in popularity all over the continent the same month that it was chosen as a Callerlab "experimental" move, but Pass the Ocean barely made the bottom of the list, tying with Motivate. Lock It and Motivate have dropped down, as have Right On and Walk the Plank. Moving up are Scoot and Flutter and Grand Parade. Crosswalk is a "dark horse" to watch. We purposely left Nos. 1 and 12 in this column as well as the middle column for this month.*

### MAINSTREAM

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

### CALLERLAB-

APPROVED  
EXPERIMENTALS

Recycle  
Walk & Dodge  
Coordinate  
Transfer the column  
Half tag, trade & roll  
Ferris Wheel  
Pass the Ocean

### PULSE POLL EXPERIMENTALS

1. Ferris Wheel
2. Grand Parade
3. Chain Reaction
4. Spin Chain the Gears
5. Star Chain Circulate
6. Cloverflo
7. Lock It
8. Crosswalk
9. Scoot and Flutter
10. Right On
11. Relay the Shadow
12. Pass the Ocean  
(tied with Motivate)

## 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



Dewayne Bridges



Jim Lee



Johnny LeClair



Art Springer

1314 Kenrock Dr., San Antonio, TX 78227

# PUZZLE

Sashay around with this quiz, answering each definition with a square dance term. Place your answers in the matching numbered blanks. If your score is perfect, you'll have written a nickname for square dancers in the middle line reading down.

1. -----
2. -----
3. -----
4. -----
5. -----
6. -----
7. -----
8. -----
9. -----
10. -----
11. -----

1. Celestial wonder
2. Rap the walk
3. Roll of motion picture film
4. A captain's command
5. German folk dance
6. Feminine jewelry
7. Low notes
8. Dandy directions
9. Oration
10. Group with mutual interest
11. Suffer death by hanging



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# Sketchpad Commentary

## EGO TRIP

1-3 YRS.



"I'm the best caller in this town, in this region, and perhaps in the whole state.."

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IS GOING THROUGH, THE  
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"I'm a top-notch traveling caller now. I'm better than most on the road..... Well, maybe Marshall Flippo is better."

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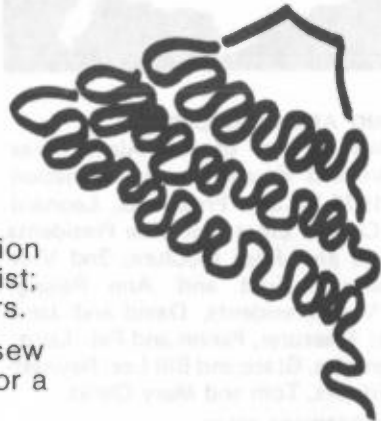
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#### ALAMO AREA OFFICERS

New officers of the Alamo Area Square and Round Dance Association for 1975-76 are: Presidents, Leonard and Connie Lines; 1st Vice Presidents, Charles and Rose McClure; 2nd Vice Presidents, Fred and Ann Reissig; 3rd Vice Presidents, David and Janis Lane; Treasurer, Parvin and Pat Luna; Secretaries, Grace and Bill Lee; Newsletter Editors, Tom and Mary Christ.

#### BICENTENNIAL FILM

The American Revolution Bicenten-


nial Administration (ARBA) has produced a 13-minute color movie explaining the themes and goals of the nation's 200th anniversary commemoration, and offering glimpses of Bicentennial activities taking place across the country.

"Bicentennial USA" can be rented or purchased. The 16mm film is suitable for showing to groups and a video tape cassette version is available for television.

Included in the film are excerpts from historic re-enactment, plays and performing arts developed by students for the Bicentennial, western oral history, and projects for the nation's third century.

"Bicentennial USA" may be obtained by writing the National Advisory Center, Washington DC 20409. Rental price for three-day use of the film is \$10.00 and the purchase price is \$62.50. Checks should be made payable to the National Archives Trust Fund.

## KALOX-Belco-Longhorn



**WALT McNEEL**

**NEW RELEASE ON KALOX:**  
 K-1181 LET'S GO DANCING, Flip/Inst. by Harper Smith  
 K-1180 SQUARE DANCE SOFT AND LOW by Bill Castner  
 K-1179 LOWGROUND/ROLLIN' (Hoedowns)


**RECENT RELEASES ON KALOX:**  
 K-1178 MY KIND OF GIRL Flip/Inst. by Billy Lewis  
 K-1177 DREAM BABY by Bailey Campbell  
 K-1176 GAY CABALLERO by John Saunders

**RECENT RELEASES ON LONGHORN:**  
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**RECENT RELEASES ON BELCO:**  
 B-264A MELODY TWO-STEP by Ken Croft & Elena de Zordo  
 B-264B TANZIE by Bill & Betty Tracy  
 B-263A STRUTTIN' AROUND by C.O. & Chris Guest  
 B-263B EASY DOES IT by Lou & Mary Lucius  
 B-262A SLOW POKE by Richard & Jo Anne Lawson  
 B-262B VALLEY OF THE MOON by Vaughn & Jean Parrish


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WELCOME OVERSEAS DANCERS



The 13th Annual Reunion of Overseas Dancers, held in Las Vegas, Nevada, reports over 100 members attending, highlighted by good fellowship, renewed friendships, excellent calling and cueing. Most left Las Vegas with less cash than anticipated but there were a few winners. Jack and Fran Scott, Denton, Texas, bid for the 15th Reunion for 1977, and were accepted. The 1976 Reunion will be held in Washington, D.C.

### SURPRISE PARTY

Bill Tracy, round dance instructor for the NSDCA camping club, was surprised with a birthday party at what had been announced as a special meeting of the club. A This-Is-Your-Life-type skit depicted 14 unforgettable events in Bill's past. Ten ladies displayed cards that spelled his name with

a verse, then all sang Happy Birthday. Betty was presented a charm bracelet, a 36 inch wicker chain, sprayed silver, with plastic toys to represent events, and a record for Bill's recording, "Tanzie." The cake was a 26x18" replica of a record player with an 8 inch turntable and "Tanzie" recording. Bill was presented with a belt, buckle and tie

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### SLIPS — made by B & S

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In recognition of efforts to promote tourism in Western Kentucky, 16 square dancers were recently honored by Governor Julian Carroll. As hosts of Septemberfest, the dancers were commissioned as Kentucky Colonels at Kenlake State Resort Park. On behalf of the governor, Col. Tom Brown of Murray, Ky., made the presentation. Pictured are (left to right) Barbara and Tom Brown, Reba and Earl Forsee, Bette and Chuck Weber, Helen and Walter Michaels, Marge and Nix Crawford, Myrtle and Harold Douglas, Florence and Sid Jobs, festival chairman, and Janice and Kent Berkley. Sponsored by Kentucky's Western Waterland, Septemberfest square dance festival has for eight years brought hundreds of visitors from 36 states to the Kentucky Lake-Lake Barkley area of Kentucky.

slide, which he wore to the next dance, at which Betty wore her bracelet — around her neck!

*Lois Keith  
Raleigh, North Carolina*

#### IN MEMORIAM

Jan Kronenberger, wife of well-known caller, Arnie, died on August 19, 1975.

#### NEW JERSEY MINI-FESTIVAL

A one-day Mini-Festival is scheduled for November 29 at Caldwell College-

Caldwell, New Jersey, sponsored by the Northern New Jersey S/D Association. The four callers will be Manny Amor, Glenn Cooke, Kerry Stutzman, Don Williamson, with rounds by Bob and Jean Kellogg, Doc and Peg Tirrell. For more information, write Frank and Lorraine Mooney, 44 Sagamore Tr. Sparta, NJ 17871 for further info.

#### 20th ANNIVERSARY

The Shirts N' Skirts, whose club

## places to dance



7th ANNUAL SEPTEMBERFEST 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.

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

American Squaredance HAWAII SHOWCASE Feb. 2-12; 3 Islands & Aloha State S/D Convention. Write to HAWAII SHOWCASE, PO Box 788, Sandusky, Ohio 44870.

Annual Wursthfest Celebration — New Braunfels, Texas, Nov. 8, 1975. Callers: Chuck Bryant, Bill Peters; Rounds, George & Ima Burks. Afternoon workshops, evening dance, door prize. For info, call 512-625-5622 or 512-822-5955.

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.



name came from an old Ed Gilmore call ("the same old shirt and a brand new skirt go into the middle and scratch the dirt"), will celebrate their 20th anniversary soon. Art and Betty Cook returned from Florida in 1955 and formed a club with nine couples they got together. The anniversary dance will be Nov. 14, at Clayton Ave. School in Vestal, N.Y. Visitors are welcome.

*Dora Bimmler  
Vestal, New York*

#### SQUARE DANCE MARATHON

Australian dancers have set a record for square dancing. The Wild Frontier Dancers who finished 24 hours of dancing will be duly recorded by the Guinness Book of Records to be published this November. The youngest dancer in the group was 14 and the oldest, Freda Dew, was 67. Callers were Jeff Seidel, Peter Cram and Don Muldowney, who danced as well as called.

#### SIXTEEN CHAIR CLUB

Steve and Fran Stephens report a total of \$478 collected for the Sixteen Chair Club, a fund started to provide wheelchairs for a handicapped square dance group to be started in Japan by Tei and Take Takeda. Contributions of \$1.00 for membership should be sent to Steve and Fran Stephens, 151 Dryden Drive, San Antonio, TX 78213.

#### FRIENDSHIP AMBASSADORS

Assistance has been requested in identifying talented groups of exceptional quality to represent American Square Dancing in the Friendship Ambassadors cultural exchange program. Groups must be nominated by an organization. Friendship Ambassadors, a non-profit organization, wishes to maintain a high artistic quality in the groups which it sends abroad. Square dancing is popular with foreign audi-

*Continued on Page 87*

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Dancers performed in a half-hour mini-pageant at New Orleans' 18th Annual S&R/D Festival, depicting 200 years of American Square Dancing. A map showing the dances from various parts of the country was also displayed at the Festival. —*Johnnie & Janie Creel*



# IT REALLY HAPPENED



George Finrock was terribly disturbed because the club he wanted to join in Gardena, California, said he was too young.

"It isn't fair," he stormed, "They have no right to keep a young fellow out of the club due to his age."

George had always been of the opinion that a club should allow a good dancer, like himself, admission, even if his age was against him. He was tall. He danced well. He was willing to pay the dues.

But his efforts were to no avail. He had to wait four long years before he could join the club. You see, he was only 76, and club eligibility started at age 80.

It could only happen in SQUARE DANCING. And it did. Thanks to Dan Larkin of Chicago for this true story.



Don Williamson

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BOOT  
RECORDS**

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Allen Tipton

 Elmer Sheffield	RB 183	PROGRESSIVE KANSAS CITY by Stan Burdick	 John Hendron
 Stan Burdick	RB 184	SHE LOVES ME ALL THE WAY by Allen Tipton	 Richard Silver
 Bob Vinyard	RB 185	ALL AMERICAN GIRL by Bob Vinyard	 Red Bates
	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	

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<b>CAL GOLDEN</b> Hot Springs, Arkansas	<b>SINGING SAM MITCHELL</b> Holiday, Florida	<b>GLENN TURPIN</b> Lepanto, Arkansas	<b>CHARLIE &amp; MARGE CARTER</b> Columbus, Ohio
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## STAFF FOR JANUARY 23rd, 24th and 25th, 1976

<b>CAL GOLDEN</b> Hot Springs, Arkansas	<b>CHUCK BRYANT</b> San Antonio, Texas	<b>BOB CONE</b> Ft. Smith, Arkansas	<b>PAUL &amp; EDNA TINSLEY</b> Ottumwa, Iowa
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## STAFF FOR FEBRUARY 20th, 21st and 22nd, 1976

<b>CAL GOLDEN</b> Hot Springs, Arkansas	<b>DIAMOND JIM YOUNG</b> Lake Village, Indiana	<b>CARL GEELS</b> Ft. Wayne, Indiana	<b>FRANK &amp; PHYL LEHNER</b> Toledo, Ohio
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## STAFF FOR FEBRUARY 27th, 28th and 29th, 1976

<b>CAL GOLDEN</b> Hot Springs, Arkansas	<b>BOB POYNER</b> Plainfield, Illinois	<b>CHUCK MARLOW</b> Columbus, Ohio	<b>RAY &amp; BEA DOWDY</b> Beckley, W. Virginia
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## STAFF FOR MARCH 5th, 6th and 7th, 1976

<b>CAL GOLDEN</b> Hot Springs, Arkansas	<b>DAVE CRISSEY</b> Lansing, Michigan	<b>DAVE JAMES</b> Urbana, Illinois	<b>BILL &amp; HAZEL BROOKS</b> Hardy, Arkansas
--	--	---------------------------------------	---

For further information on this and Cal's 1976 Callers Colleges.  
Please Write: Sharon Golden, P.O. Box 2280, Hot Springs, AR 71901



DICK PARRISH



ROSS QUAST

MUSIC BY THE NEW WINDSORS!!



MARLIN HULL

- 5057 WRONG ROAD by Nelson Watkins
- 5058 WHOLE LOTTA DIFFERENCE IN LOVE by Shelby Dawson
- 5059 HOLD ON TO YOUR MAN by Warren Rowles
- 5060 STOP MY LOVIN' YOU by Al Stevens
- 5061 MISTY by Nelson Watkins
- 5062 MAMMY SONG by Marlin Hull



WARREN ROWLES



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AL STEVENS



# DANDY IDEA



Square dance flags that flutter across the continent on aerials of autos, atop campers, and on corners of mobile homes are a distinctive reminder of the presence of square dancers within.

But on bicycles, too? "Why not?" reasoned Bill and Donna Jones of Longview, Wa., who arrived at the recent Leadership Seminar in Ellensburg on their he/she matched cycles sporting prominent flags waving on high. Thanks to Martha McNutt for the photo.

**LOOK: A 5½ x 7½-inch Hemmed Inflation-Fighter FLAG – \$1.00**



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# RECORDS

## SINGING CALLS

by Don Hanhurst

The releases this month seemed to have an awful lot of "sameness" to them. Our dancers felt, and we agree, that it would be nice if a little more thought were given to the patterns that are used in singing calls. Some show real thought and great imagination, and others, the majority, are either jerky or so dull that we felt we had done the same dance five times before.

### LIMEHOUSE BLUES— HiHat 450

Caller: Lee Schmidt

Of all the releases this month, our dancers found this new version of "Limehouse Blues" to be the best, with an unbeatable combination of a smooth-flowing figure and a very enjoyable musical arrangement. FIGURE: Heads promenade half, curlique, boys run right, square thru  $\frac{3}{4}$ , trade by, do-sa-do corner, swing thru, boys trade, turn thru, left allemande, promenade.

### SITTIN BACK— Bogan 1275

Caller: Wayne Baldwin

The music and melody of this dance made it our second pick of the month. The figure is somewhat jerky and poorly timed. FIGURE: Heads square thru, split outside two, around one, star thru, California swirl, flutter wheel, curlique, walk and dodge, swing corner, promenade.

### MY KIND OF GIRL— Kalox 1178

Caller: Billy Lewis

We found the music on this Kalox to be very pleasant. The figure shows thought, is well-timed, and flows very nicely. This will most likely be another hit for Kalox. FIGURE: Head ladies chain, square thru, do-sa-do, swing thru, girls circulate, boys trade, boys run right, couples trade, wheel and deal, swing corner, promenade.

### ANOTHER YOU— Thunderbird 125

Caller: Sam Mitchell

A very danceable record with a good vocal delivery by Sam Mitchell. Figure is standard but the dancers seem to enjoy it in combination with Sam's delivery and the very agreeable music. FIGURE: Heads square thru, right hand star, heads star left, right and left thru, dive thru, square thru three, swing corner, promenade.

### DANCING IN THE STREETS— Blue

Star 2008; Caller: Marshall Flippo

This is a re-release of an old Flippo favorite. Even newer dancers found that nothing had been lost in the passage of time on this record. FIGURE: Heads promenade half, lead right circle to a line, star thru, do-sa-do, eight chain five, left allemande, pass one girl, take the next, promenade.

### HAPPY TRACKS— Bogan 1274

Caller: Mike Sikorsky

A very basic dance, with music also on the average side. FIGURE: Heads promenade half, down middle right and left thru, square thru four, do-sa-do, swing thru, boys trade, corner swing, promenade.

### REMEMBER ME— Thunderbird 124

Caller: Sam Mitchell

The music on Thunderbirds seems to "ripen" with each new release, and even though the figure on this is average, the music is good. FIGURE: Heads square thru, corner do-sa-do, swing thru, boys run, wheel and deal, right and left thru, rollaway, swing corner, allemande left, promenade.

### BIG 8 WHEELER BLUE YODELER—

Longhorn 1010; Caller: Guy Poland

If you are one of those fortunate callers who can yodel, this record will give you opportunity to show off your talents. If you can't, you might still like this as "fill" words are included and music is good. FIGURE: Heads square thru, corner do-sa-do, swing thru, boys run right, wheel and deal, right and left thru, dive thru, square thru three, swing corner, promenade.

**SALLY G— Blue Star 2010**

**Caller: Marshall Flippo**

An interesting figure except that our dancers "balked" at the idea of a promenade from a circle left, as used in the introduction. We felt the dance would have flowed better had this part been changed. **FIGURE:** Heads promenade  $\frac{3}{4}$ , sides right and left thru, swing thru, turn thru, left allemande, weave the ring, do-sa-do, swing corner, promenade. **TAKE MY LIFE AND SHAPE IT TO YOUR LOVE— Bogan 1273; Jerry Thole**

Here is a danceable piece of music, but our dancers wished there had been a little more thought given to the figure. **FIGURE:** Circle half, heads do-sa-do, square thru to corner, do-sa-do, eight chain four, corner swing, promenade.

**EVERYWHERE YOU GO— JBK 6012**  
**Caller: Bill Addison**

This is the second JayBarKay release under the Red Boot ownership. The music is good but does not come up to the first JBK release or quite up to the old "Everywhere" that was out years

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ago. FIGURE: Heads square thru, corner do-sa-do, swing thru, boys run right, tag the line, face right, wheel and deal, box the gnat, pull by, left allemande, promenade.

**TIME TO BUM AGAIN— River Boat 104; Caller: Andy Rawlinson**

FIGURE: Heads promenade half, in the middle half square thru, slide thru, square thru three, left allemande, weave the ring, do-sa-do, corner promenade.

**RING RING THE BANJO— Lore 1150**

**Caller: Larry Prior**

FIGURE: Heads square thru, right and left thru, swing thru, boys run right, wheel and deal, right and left thru, allemande corner, do-sa-do at home, swing corner, promenade.

**NIGHTY NIGHT— MacGregor 2175**

**Caller: Monty Wilson**

FIGURE: Heads promenade half, sides square thru, do-sa-do, star thru, pass thru, bend the line, square thru, trade

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**PLEASE DON'T TALK ABOUT ME WHEN I'M GONE— Lore 1149**

**Caller: Johnny Creel**

**FIGURE:** Heads square thru, do-sa-do, swing thru, boys run right, couples circulate, wheel and deal, pass thru, cloverflo, swing corner, promenade.

**CRY— MacGregor 2174**

**Caller: Norm Phaneuf**

**FIGURE:** Heads square thru, corner do-sa-do, curlique, girls turn back, bend the line, right and left thru, pass thru, bend the line, square thru three, promenade.

**MOST OF ALL A FRIEND— Scope 688; Caller: Jeanne Moody**

**FIGURE:** Heads lead right and circle, star thru, pass thru, trade by, square thru three, corner swing, promenade.

Three patters came in this month: two conventional patter style and one the latest Square Tunes release of Callerlab experimental figures.


**LITTLE DIXIE/LONNIE— Crosstrail 104:** This is the same label and music as three previous records listed as Crossroads. The "Little Dixie" side is the better of the two, with a rather strong "traditional" sound. Listen to this one, and if you don't think you like it, give another listen. The "Lonnie" side is also a very usable hoedown, but we think the other will be more popular.

**RAGTIME ANNIE/CINDY— Blue Star 2009:** We found, and the dancers agreed, that the "Ragtime Annie" side was the favorite. Both are good and would be a welcome addition to a caller's record box.

**CAROLYN— Square Tunes 163**

This is the latest in the Square Tunes series on the Callerlab experimental basics with Jack Lasry calling one side. The figure used is "half tag, trade and roll." Dancers may enjoy this record since it will give them a chance to dance this experimental figure. Callers will

*Continued on Page 78*



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## BITTER SWEET— Hi-Hat 939

Choreography by Vernon Porter

Good music; easy-going, little different easy-intermediate two step.

## BRASILIA— Hi-Hat 939

Choreography by Homer & Vera Todd

Good music, "shades of T-Brass;" pep-py intermediate two step routine.

## SHAKE ME I RATTLE— Windsor 4-546; Betty & Clancy Mueller

Pleasant music; a good easy-intermediate waltz; mixture of standard and international figures.

## ALL AMERICAN GIRL— Mercury 73665; Adam & Margie Arnot

Good music (vocal by Statler Brothers) and a good flowing easy-intermediate two step using mostly basic figures.

## DORIS WALTZ— Grenn 14217

Choreography by Bob & Beth Foust

Pretty music and a comfortable easy-intermediate waltz routine.

## DO IT EASY— Grenn 14217

Choreo by Ed & Phyllis Fraidenburg

Good music and a good easy ROM-type two step.

## LAVENDER BLUE— Telemark TDR-124; LeVerne & Doris Reilly

Good smooth music and a good flowing intermediate two step with hints of previous Reilly choreography.

## AFTER TODAY— Telemark TDR-124

Choreo by Harvey & Norine Weise

Good music and a flowing easy-intermediate waltz routine.

### TOP TEN — BUCKEYE POLL

1. Patricia
2. Bee Bee Polka
3. Tennessee Saturday Night
4. Alice Blue Gown
5. One Lonely Night
6. Marilyn Marilyn
7. Domino
8. Lisbon Antigua
9. Room Full Of Roses
10. Sentimental Journey

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**MISSOURI**— S/D Weekend, Oct. 4-6;  
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MO 65049. Write Red Orndorff, RR1,  
Lexington, IN 47138.

**NEBRASKA**— Prairie Schooners Ann.  
Festival, Oct. 4-5, Sidney. Write George  
& Joy Hare, 2205 13th Av., Sidney,  
NE 69162.

**MASSACHUSETTS**— Jug End 1 & 2,  
South Egremont; Oct. 3-5: Al Brundage,  
Jack Lasry, Jerry Schatzer; Oct. 17-19:  
Brundage, Earl Johnston, Curley Cus-  
ter. Write Al & Bea Brundage, 83  
Michael Rd., Stamford, CT 06903.

**PENNSYLVANIA** — Octoberama,  
Franklin; Oct. 3-5. Write Ron & Don-  
na Schneider, 55 Barrett Rd., Berea,  
OH 44017.

**FLORIDA**— 1st Ann. Oct. Beachcomb-  
er, Jacksonville Beach; Oct. 4-5; Bob-  
ny Keefe, Dick Barker, John Saunders,  
Wayne & Barbara Blackford. Write  
George Garland, 416 Oceanwood Dr.S,  
Neptune Beach, FL 32233.

**PENNSYLVANIA**— Franklin Squares  
25th Anniversary Dinner-dance, Oct. 5;  
Hospitality Inn, Penn Hills; Dale Eddy,  
Bennetts. Write Betty Tatters, 201  
Dome St., McKeesport, PA 15131.

**TENNESSEE**— 20th Ann. Chattanoo-  
ga Choo-choo Festival, Oct. 10-11;  
Memorial Auditorium; Beryl Main, the  
Barbies. Write Evelyn Eakins, Rt. 1  
Box 127, Ringgold, GA 30736.

**CALIFORNIA**— The San Bernardino  
County Cut-up S/D Club Lee Schmidt  
Fan Club Dance; Oct. 10; Riverside  
Auditorium, Riverside. Write E. Wil-  
liamson, 10868 Maple Av., Blooming-  
ton, CA 92316.

CALIFORNIA— SCVSDA 19th Ann. Jubilee, Santa Clara Valley Fairgrounds, San Jose; Oct. 10-12; Johnny LeClair, Chuck Bryant, May & Jess Sasseen. Write Jubilee, P.O. Box 4322, Mt. View, CA 94040.

MICHIGAN— Oktoberfest, Pantlind Hotel, Grand Rapids; Oct. 10-12; Dave Taylor, Bob Fisk. Write Dave Taylor, 1112 Royal St. George, Naperville, IL 60540.

ARKANSAS— 26th Ann. Arkansas State Festival, Oct. 10-11, Convention Center, Little Rock; Jon Jones, Bill & Hazel Brooks. Write Percy & Virginia Vining, PO Box 303, Cherokee Village, AR 72542.

NORTH CAROLINA— 6th Autumn Leaves Festival, Oct. 11, Reeves Community Center, Mt. Airy; Dan O'Leary, Tommy Holleman & Jessie Taylor.

TEXAS— Rose Festival, Tyler; Oct. 18, Harvey Hall; Allen Garrett, Ray Wheelington, Les Bratcher, Leland & Helen Neely.

ILLINOIS— R/D Teachers Seminar, Oct. 17-19. Eddie & Audrey Palmquist; Pheasant Run Lodge, St. Charles. Write Douglas & Virginia Miller, 3212 Harper Av., Waukegan, IL 60085.

MICHIGAN— Harvest Ball, Oct. 18; Elementary School, Bangor; Gale Congdon, Bill Hamilton, Al & Helen Steinke.

PENNSYLVANIA— Something Different Weekend, Oct. 24-25; Paul Andrews, Earl Johnston, Winnie & Dale Bissey. Write Spring Gulch Barn, RD 2, New Holland, PA.

MASSACHUSETTS— Oktoberfest, U-Mass Campus Center, Amherst; Oct. 24-26; Gary Shoemaker, Jerry Schatzer, Jerry Haag, Shirley Watson. Write Doug & Joyce Fuller, 147 Russell St., Woburn, MA 01801.

CALIFORNIA— Harvest Hoedown, Oct 24-26, Convention Center, Sacramento; Jerry Helt, Don Stewart, Horace & Brenda Mills. Write Norman & Lois Jones, 332 W. 8th St., Davis, CA 95616.

INDIANA— 19th Ann. Hoosier Festi-

Continued on Page 78

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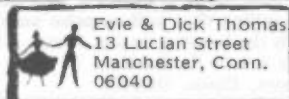
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### RECORD REVIEWS, Continued

like the instrumental side as it is also an excellent patter record.

This is the first time we have been asked specifically by a record manufacturer to review a long-play album. This month we were sent two albums and found them an interesting experience for ourselves and our dancers.

### REMEMBER ME— Thunderbird 5276 Caller: Singing Sam Mitchell

This record features five bands of patter and five singing calls. The singing calls are two of Sam's latest singles along with some old-time favorites. The patter bands feature very interesting, yet not overly difficult patterns. Almost all of last year's Callerlab experimental figures are used, and Sam puts them together with a very smooth-flowing style. This album would be a very definite asset to the playroom of any square dancer.

### BICENTENNIAL ALBUM— Thunderbird 5246; Caller: Bill Volner

This album features eight bands of singing calls and only two of patter. The singing calls are all of Bill's latest single releases. Square dancers who prefer the ease and flow of singing calls should really enjoy this album.

### EVENTS, Continued

val, Oct. 24-26, Evansville; Melton Luttrell, Bob Augustine, Clancy & Betty Mueller. Write Festival, PO Box 371, Evansville, IN 47700.

ARKANSAS— 3rd Ann. Hobo Dance, Oct. 25; Promenade Hall, Harrisburg; Glenn Turpin. Write Glenn Turpin, Box 92, Lepanto, AR 72354.

SOUTH CAROLINA— Hickory Knob Resort Fall Festival, Oct. 24-26; Doug Jernigan, Randall Musgrove, Delma & Joyce Allison. Write Leverne Jernigan, 501 Ponce DeLeon Av., N. Augusta, SC 29841.

Continued on Page 86

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## *ladies' choice*

Margo Noseworthy, one of our Canadian subscribers, has requested a good collar pattern for a man's shirt. Some commercial patterns are bulky and do not fit well. If any reader has a solution, please send it along for publication.

---



Square and round dancers throughout the world are welcomed and encouraged to get ready for the Silver Anniversary Convention by wearing the "Official Convention Attire" between now and convention time, June 24, 25, 26, 1976, at Anaheim, California.

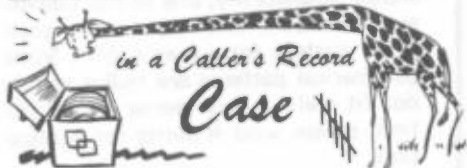
In keeping with the Bicentennial, the ladies dresses are white with red and royal blue trim. Men will be wearing white shirts, blue trousers and red and blue boleros.

Everyone is urged to make and wear this convention attire. Instructions and patterns for these outfits may be obtained by writing to "25th National Square Dance Convention", P. O. Box 637, Temple City, California, 91780. The cost of the pattern is .75 cents, handling charges included.

The material will be stocked or ordered by Sears for any customer who desires it. Fabric to use is polyester crepe order number 3777 for the dress. For the bodice use Simplicity pattern number 8875. The skirt is made up of gores, make the number of panels you need for your skirt without using gathers at the waistline. For size 12 two yards of white and one yard each of red and blue are required.

For the men order number 6032 double knit for the trousers and bolero, this number will also be available from Sears in colors "Brighton Blue" and "Ridge Red".

# Steal a Little Peek



Billie Gawthrop, started her calling career in Ohio in 1963, later moved to Indiana, and more recently to Colorado. In all of these locations she and husband "Caller Hauler" Roy have been active in all phases of the square dance picture. Billie has attended and participated in numerous festivals and conventions, has been a member and officer of Callers Associations in each locale where she lived. She is at present a member of the Colorado Springs Callers Association, and Callerlab. She sells Photostamps to callers (for Century Club Books) and works part time at the Merle Norman Cosmetic Studio in Canon City.

## SINGING CALLS

Summer Sounds – MacGregor  
Y'All Come – Red Boot  
Highway Headed South – Mustang  
Tweedle Dee Dee – Blue Star  
Satin Sheets – Red Boot  
Love in the Country – Wagon Wheel  
Mama Bear – Mustang  
Jackson – Jewel  
Too Many Rivers – Long Horn

Who's Your Lady Friend – Hi Hat  
Listen To A Country Song – Wagon Wheel  
HOEDOWNS

Tinklin' Banjo – Thunderbird  
Mountain Dew – Windsor  
Town and Country – Grenn  
Mojo – Jewel  
Puttin' on the Dog – Blue Star  
Black Mountain Rag – Lou Mac  
Gray Eagle – Rockin' A  
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# STRAIGHT TALK

Again we are approaching the season when square dancers go all out on the procurement of new folks for square dancing.

For the most part through the years, the common terms used were classes or lessons to begin. Wouldn't it be better if we used the term "progressive beginners square dances"?

Folks, particularly those over forty, set up a mental block when they hear of classes or lessons and will avoid any

long term learning. Yet even though square dancing does involve a long time of learning, each progressive meeting of beginners is a fun dance; if it isn't, the teacher or caller should revise his program.

Anyway, kick the terminology around and maybe we can come up with something that will eliminate the mental block caused by the terms "classes" and "lessons." *Sid Jobs*  
Murray, Kentucky

## GRAND ZIP, Continued

addition to having to complete a fairly good size questionnaire, an applying prospective member had to submit a photograph of himself or herself! I know, I have been a member of SDCASC since 1957 or 1958 and have been receiving SDCASC's very helpful notes ever since then.

It should also be pointed out that SDCASC was not the only callers association which had a note service for its members. Countless other callers' fraternal, social, and professional groups of varying size and notability have published — and are still publishing — didactic and related material of varying competence, usually by their members

for their members. There is no question that the SDCASC notes were superior, that the association had a greater readership and contributing membership than any other, and that it helped raise the calling and dancing standards around the world to a very considerable degree. I might add, inter alia, that this statement still pertains today. I had certainly intended to give SDCASC full credit for its early role in member exchange material in the June issue of American Squaredance magazine (see top of column 1, p. 11). If my description was lacking in substance, there should now be no question of my intent.

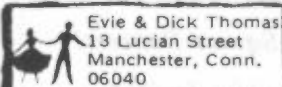
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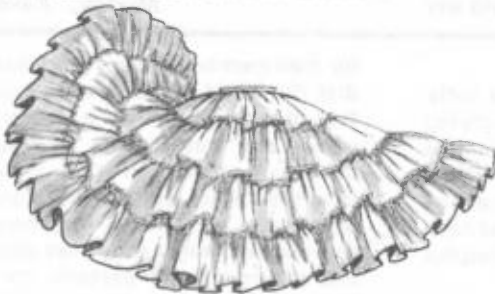
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**THE SCHOTTISHE.** — The gentleman holds the lady precisely as in the polka. Beginning with the right foot, he slides it forward, then brings up the right foot to the place of the left — slides the left foot forward — and springs or hops on this foot. This movement is repeated to the right. He begins with the right foot, slides it forward, brings up the left foot to the place of the right foot — slides the right foot forward again, and hops upon it. The gentleman springs twice on the left foot, turning half round; twice on the right foot; twice "encore" on the left foot, turning half round; and again twice on the right foot, turning half round. Beginning again, he proceeds as before. The lady begins with the right foot, and her step is the same in principle as the gentleman's. Vary, by a reverse turn; or by going in a straight line round the room. Double, if you like, each part, by giving four bars to the first part, and four bars to the second part. The time may be stated as precisely the same as in the Polka; but let it not be forgotten that "La Shottishe" ought to be danced *much slower*.

**COUNTRY DANCES.** — Sir Roger de Coverley. — First lady and bottom gentleman advance to centre, salute, and retire; first gentleman and bottom lady, same. First lady and bottom gentleman advance to centre, turn, and retire; first gentleman and bottom lady the same. Ladies promenade, turning off to the right down the room, and back to places, while gentlemen do the same, turning to the left; top couple remain at bottom; repeat to the end of dance.



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**LA POLKA COUNTRY DANCES.** — All form two lines, ladies on the right, gentlemen on the left. Figure: Top lady and second gentleman heel and toe (Polka step) across to each other's place — second lady and top gentleman repeat back to places — second lady and top gentleman the same. Two couples Polka step down the middle and back again — two first couple, Polka Waltz. First couple repeat with the third couple, then with fourth, and so on to end of dance.

**THE HIGHLAND REEL.** — This dance has now become a great favourite; it is performed by the company arranged in parties of three along the room in the following manner: a lady between two gentlemen on double rows — all advance and retire — each lady then performs the reel with the gentleman on her right hand, and the opposite gentleman to places — hands three round and back again — all six advance and retire — then lead through to the next trio and continue the figure to the end of the room. Adopt the Highland step, and music of three part turn.

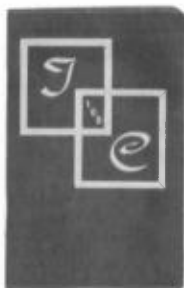
## CHALLENGE CHATTER, Continued

### JAPAN

A Hi-Level Weekend was held June 27-29 at Tozanso, Japan, which is a resort area in the region of Mt. Fuji. There were nine sets and six callers with twenty hours of dancing provided.

The level was high advanced with

considerable workshop of standard and new challenge calls. Tsuyoshi Nagayama, a dance leader who reported on the weekend, said that the dancers have gained considerable experience in the past year and are now able to execute the calls smoothly.



**NEW!**

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Japan uses the same calls at advanced and challenge dancing as groups in the U. S. While all calling is done in English, it is interesting to note from listening to tapes that should the entire floor have trouble with a call, the caller finds it easiest to tell everyone where he belongs in Japanese before continuing to call in English.

### KANSAS CITY

In the last 18 months, two advanced level clubs have been formed in Kansas City. These are Madison Avenue Steppers (caller: Norm Madison) and Sundowners (caller: Bob Hurt).

Norm and Bob have instructed several squares of dancers in the basics of advanced level dancing, and the result is more interest in higher level dancing in the area than ever before.



### DANCING TIPS, Continued

ran dancers to seek out a beginner square at least once an evening, and twice an evening wouldn't hurt. If each couple would do that, it would hardly be noticed when they got back into their own squares during another part of the evening.

Remember, to keep your club going, it takes *your* help. You are an important part of your club.

### EVENTS, Continued

**NORTH CAROLINA**— 15th Tobacco-land Roundup, Jaycee Park Comm. Center, Raleigh, Oct. 24-25; John Saunders, Charles & Madeline Lovelace. Write Robert Abernathy, 2109 Franklin Rd., Raleigh, NC 27606.

**MISSOURI**— Haunted Happenings State S&R/D Festival, Howard Johnson's, Springfield, Oct. 31-Nov. 1; Jerry Schatzer, Leonard & Norma Park. Write Bill & Rita Johnson, 1808 Wynnwood Dr., Carthage, MO 64836.

Continued on Page 88



## SQUARE DANCE SYSTEMS

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### A COMPREHENSIVE PROGRAM OF SQUARE DANCE LEVELS FOR ALL CLUBS

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These guidelists will enable your club to clearly define its level and to program and advertise its dances accordingly.

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**SUBSCRIPTION DANCES, Continued**

**WINNIPEG, MAN., Thurs., May 6**

Contact: Thor Sigurdson

**LAKE PLACID, N.Y., Friday, May 28**

Contact: Phil & Mary McKinney

**KIRTLAND, OHIO; Tuesday, June 15**

Contact: Russ & Ginny Perfors

**ANNISTON, ALA.; Saturday, June 19**

Contact: Bob & Mary Eccleston

**OZARK ACRES, AR; Thursday, July 22**

Contact: Doris Schaffert

**MINERVA, NY, Wednesday, Aug. 11**

Contact: Mary & Bill Jenkins

**PETERBOROUGH, ONT. Can. Sat., Oct. 2**

Contact: Bob & Jane Jaffray

**BELLEVILLE, IL (St. Louis area), Oct. 29**

Contact: Joe & Marilyn Obal

**BOWLING GREEN, KY; Friday, Nov. 5**

Contact: Curtis & Barb Pinson

**SPRING GULCH, PA; Sat., August 20, 1977**

Contact: Pete & Joyce Kaiser

**NEWS, Continued**

ences, especially in Romania and Poland. For further information, write Suzanne Dickinson, Program Director, 10 W. 66th St., New York, NY 10023.

**AUSTRALIA CELEBRATES THE AMERICAN BICENTENNIAL**

Australia and the United States have a long history of friendship and good will toward each other. Australians are going to celebrate the Bi-Centennial and are extending an invitation to come to Australia during next March and April. Events in Sydney will include the Australian-American Festival, a special S/D Convention, S/D Demonstrations in the Opera House and parks. Tours also include Melbourne and Cabberra. Write Marilyn Zweck, Festival Co-ordinator, 39-41 Fort Street, Sydney, NSW 2000.

**ROMANCE IN SQUARE DANCING**

Gay Cote and Bob Greenawalt were married at an early evening ceremony at a square dance campout at Lincoln

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- TB 119 I KNOW Called by Bill Volner
- TB 120 LONG DISTANCE KISSES  
Called by Bill Volner
- TB 121 SNEAKY SNAKE  
Called by Bill Volner
- TB122 WHAT I FEEL IN MY HEART  
Called by Louis Calhoun
- TB 123 NATURAL URGE  
Called by Jim Deeter
- TB 124 REMEMBER ME  
Called by Singing Sam Mitchell
- TB 125 ANOTHER YOU  
Called by Singing Sam Mitchell



Jim Deeter



Louis Calhoun

**THUNDERBIRD ALBUMS**

T-Bird 1000 BICENTENNIAL by Bill Volner

T-Bird 1100 REMEMBER ME by Singing Sam Mitchell



Pines Campgrounds. Rev. Frank Lutz performed the rite, and attendants were Harold and Nancy Yonkers. All are square dancers who were in lessons at various times. The best man started lessons with a group of Parents Without Partners; he attended solo for a time, then found Nancy and wanted her to take lessons. There were not enough dancers for another class, so he found three more couples from PWP so Nancy could learn. They were married while still in lessons. One of

the couples Harold brought was the new bride and groom. They have encouraged another group of PWP members to take lessons and from that class came the minister, who also married his partner while they were taking lessons. The wedding party, all of whom are from Muskegon, Michigan, were brought together by square dancing.

*Ken & Dot Gilmore  
Muskegon, Michigan*

#### EVENTS, Continued

OHIO— Cues & Tips 1st Pre-Holiday Festival, Oct. 31-Nov. 2; Ramada East, Columbus; Jerry Haag, Keith Gulley, Webb Mills, Dewey Hart & the Lucius. Write Dewey Hart, 1307 Nancy Lane, Columbus, OH 43227.

OHIO— Fall Fling, Oct. 31-Nov. 2; Atwood Lodge, Dellroy. Write Ron & Donna Schneider, 55 Barrett Rd., Berea, OH 44017.



Ted Frye



Jack Lasry



Dick Jones

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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



Bob Fisk



Johnny Davis

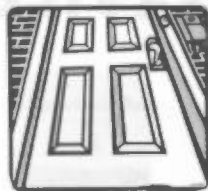


Paul Marcum

## PIONEER

P-119 COMING HOME TONIGHT by Paul Marcum





# Book Nook

BY MARY JENKINS



## MODULE CHOREOGRAPHY

by John Strong

In the preface of this booklet the author explains — "Module Choreography is a term I developed to describe the method of sectionalizing your dance figures so that they may be used to their fullest extent to give maximum variety to your program with a minimum of effort. It might also be described as "Understanding B1-4, Z-L, etc."

"By using this information contained in this booklet you should have adequate material to get started on your programs and the basis for developing your own set of modules and your own choreography."

Part one of this 26-page booklet covers "Explanation of Terms, How to use Starting and Ending Positions, How to use Basic Modules, and When should you use Basic Modules?"

Part two concerns "Get Ins", "Get Outs", "Changes" and "Main Modules."

Part three warns the caller "Look Before You Leap!" and explains well the expanded terms and the use of the expanded module system.

Parts four and five give further information on modules.

In his epilog, John Strong writes —

"Module calling will make your programming easier and more enjoyable due to the variation of material you will be able to use.

"A module system is quite simple to set up and works well with your existing method of calling. It is not a complete method of calling, but rather one tool that will blend well with what you are now using.

"Callers will find the module concept fits especially well into a Zero and Equivalent System. Many of the basic idea of these two systems are features of both.

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"I am certain that after reading this booklet you will have gained valuable insight into what your existing system and sources can do, and even before becoming completely familiar with modules, the basic ideas contained here will be helpful to you."

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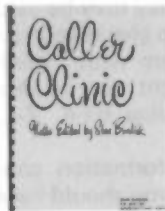
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TOTAL ATTENDED \_\_\_\_\_  
MAY 1, 1976, is the DEADLINE for  
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**HOTEL/MOTEL/DORMITORY RESERVATIONS** Indicate your preference for accommodations NOW. Hotels and motels will make reservations through our Housing Director ONLY. Please refer to other side for information. Indicate four choices by number and name. Your selections will be honored if possible; otherwise, comparable accommodations will be arranged. Regular shuttle bus service between all housing and Convention Center.

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I will be available for programming:  1 Thursday  2 Friday  3 Saturday

Please consider me for programming as:  1 Adult square dance caller  2 Youth square dance caller  3 Challenge caller  
 4 Workshop caller  5 Round dance leader  6 Contra dance leader  7 Panelist  8 Exhibition

I am:  1 Adult  2 Youth  3 Male  4 Female

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