

AMERICAN

DECEMBER 1975

SQUARE DANCE



CO-EDITORIAL



Santa may be the only visitor from outer space to Earth this month but we've been having our own space-age adventure. Picture yourself sitting at a keyboard with a TV-type screen showing what you type and yellow and white buttons flashing for type changes, format changes, and line endings. Just to watch it is exciting; to set copy on it is an adventure!

Like any new tool, it takes time to become proficient on it, so please understand why there are several type styles in this issue. It's sort of a transition issue. Several articles were already set before our new "toy" arrived; several were set as we experimented with type-sizes, and the rest appear as we would like to set copy in the future.

American Squaredance should have a new, more professional and more uniform look for 1976.

Getting ready for Santa means making a Christmas list, so here's ours:

For square dancing,

More large square dance classes,
Many new clubs

Rekindled interest because of the Bicentennial,
the largest square dance gathering ever— in June at Anaheim.

For American Squaredance,

More color, more articles, more ads;
Continued growth (Subscription list is now five times larger than the one we inherited from previous editor.

New opportunities to serve the square dancing world and promote the activity.

For our country, A Happy Birthday year!

For our world, Peace — everywhere.

For our readers,

A New Year full of happy dancing, and Good health and success in all your endeavors!

AMERICAN
**SQUARE
DANCE**

*THE NATIONAL MAGAZINE
WITH THE SWINGING LINES*

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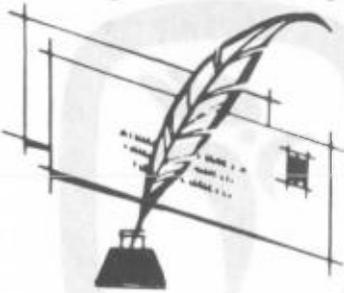
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Grand Zip



Mr. Priest (p.15, October 1975) really knows how to pinpoint the heart of a problem. Less emphasis on quantities and more accent on individuals could improve our society in many phases. Square dancing should have a head start; after all, we work with people.

T. R. Mohney
Oil City, Pennsylvania

Please use my name for a Lincoln, Nebraska contact. If we are gone to a dance, our family can direct dancers to it.

I am currently president of this council. I have been dancing regularly at least once a week for over five years. The plea here is "Keep 'Em Dancing" to borrow Ed. Fraidenburg's title. Dancers are scarce and I'm afraid we turn 'em off by too many jobs, too soon, and too much criticism when they do volunteer to do a job no one else would take.

Jo Clinefelter
Lincoln, Nebraska

We think your National R/D listing is good and quite accurate. It should prove interesting and perhaps a guide for programming at festivals, etc.

Edna & Gene Arnfield
Skokie, Illinois

We just wanted to let you know that we are trying to help the cause of the National Folk Dance here in the Chicago area.

A sheet has been distributed by the MCASD to all the member clubs. We asked that everyone mail a letter on November 1, so that a great volume of mail will arrive at one time and make the recipient aware of all of the do-si-doers!

The area now boasts of being able to dance on any night of the week — and now it is easy to find a work shop on almost every night! Chicago is really going all out for square dancing. One of the local banks is using square dancing as part of its commercial!

Virginia G. Bloemsma
Chicago, Illinois

Re: Tournament of Roses Parade Float.

We viewed the painting of the float last evening and the float will be in the winning class so every one who contributes to the float will be proud of the accomplishment.

We signed the builder's contract yesterday so the float will go down Colorado Blvd., even if we lose our mortgaged houses.

I want to thank you for your help in putting this float over.

John Fogg
Pasadena, California

Ed. Note: We know you can't be among the million or more people who will line the parade route, but you can be at your T.V. set sharing with us this happy occasion, Jan. 1.

Send your donations to: Square Dance Float, Box 2, Altadena, Calif. 91001.

We would like to tell you who is the unknown author of the two songs "I'm Forever Blowing Basics" and "Take Me Out To The Square Dance;" it is Dorothy Brandt, wife of caller Carl Brandt of Ft. Wayne, Indiana. The songs were first presented at the after party held during our ISDCA Workshop last August. They were a big hit, and others of us used them at an after party at Kirkwood Lodge, where the Leathers received a copy. We feel responsible for the lack of credit and hope you can print an item acknowledging Dorothy's fine work.

Ted & Betty Vaile
Peru, Indiana





*We'll keep it under
our hat until Xmas*

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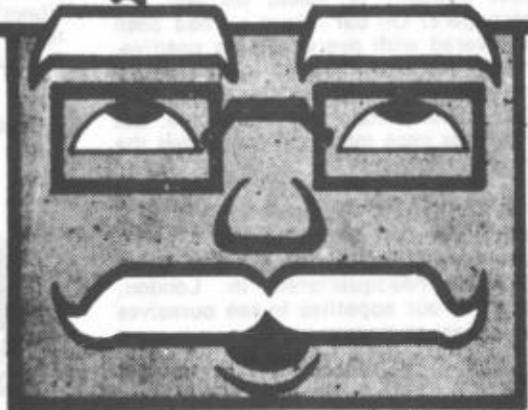
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Meanderings...

WITH STAN



Tommy Cavanagh may claim possession of a "lovely bunch of coconuts" but Cathie and I have a lorry-full (truckload) of MEMORIES to transmit to the waiting square dance world, collected in our "roundabout week and a ha' jaunt in Jolly Ole".

No BLOKE (that's to say "chap" — not a bad word, really) in the whole of Hampshire, Wiltshire, Yorkshire, Nottinghamshire, etcetera, sir, can QUOTH THE RAVEN or quote the ravin' like we can concerning our very first trip abroad, where we had a Dickens of a time, actually.

Before we went to Britain we had so many queries. Would we be made to feel welcome or would we feel like strangers? On our return all had been answered with overwhelming positiveness, and the ROYAL treatment received not only gave us a new fond feeling for Britain and her people, but made us once more convinced that the brotherhood and joy of our ACTIVITY knows no continental boundaries.

It all started way back in late 1973 when our first letters to Dick Taylor, secretary of the Callers Club of Great Britain, headquartered in London, whetted our appetites to see ourselves overseas, as it were.

'Twixt the planning and the execution of it lay many a fortnight of garrulous

querying, I dare say, but the good part of the tale was that we wanted to go with a passion, and they fancied it a bit of an HONOUR to have us come, as well.

Summarily, I was officially invited to address the Callers Club, and to call a dance as well — begging your pardon — to do a "do" or two, too. Too-ri-loo!

In "Dear Diary" format, I'll summarize the jolly jaunt, forthwith....

October 28 — Return from calling tour in western states (description follows next month), meet Cathie in Detroit, and immediately start to wing our way jubilantly across the Atlantic.

October 29 — Short night aloft, by George. We arrive in fabled London fog, Heathrow airport, at 9:00 a.m. (stateside time and "eyelid savvy" time — actually 4:00 a.m.). The first thing we did was to change some dollars to pounds and cents to pence, acquiring currency sense in the process (two bucks for a pound). There was a seventeen-mile, double-deck bus ride to the downtown air terminal, where we were met by "Viv" Cannon (he's a caller), who loaded our bags into the "boot" (trunk), and drove us to his flat for a good "cup a" tea and some flat-out recuperation.

TEA TIME— A GREAT TRADITION





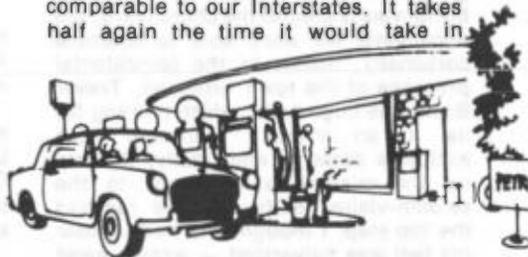
Next, Viv gave us a first-hand, rubber-neck, lily-legged walking tour of downtown London. We walked our legs literally up to our knees, but loved every minute of it. Difficult to "drink-in" all the sights. Buckingham Palace. The stately Queen's Guard (How can they stamp so hard on concrete repeatedly at frequent intervals and remain so tall?). Trafalgar Square (Hardly a "hippie" around with the change of weather and the change of political climate, I thought). Whitehall. Nelson Column. Downing Street. One could stand perfectly still and fairly HEAR history come alive around every corner, every cornice, every corridor.

The Queen's Life Guard (gold helmets with "pony tails" versus those resplendent black fur caps). Houses of Parliament across the Thames via Westminster Bridge. Big Ben soared in all its stately majesty, bathed in lights as dusk closed in on us. Westminster Abbey, "alive" with ghosts of antiquity. Then, to cap the evening we caught the lights of Piccadilly Circus (akin to our Times Square), where we viewed a British film, rated AA (that's sort of a broad-minded PG, chaps). I tasted some roasted chestnuts served off hot coals by a street corner vendor. Other vendors and vendoreesses were about their business, too, but enough of that!

October 30 — We were picked up by Malcolm & Evelyn Davis (he's president of the Callers Club) and whisked off northward to March, with an intervening shopping trip and visit to St. Bene't's church (10th century edifice) in Cambridge, a city of learning.



A word or two about motoring in England is worth putting straight under your BONNET (hood) at this juncture, m'lads. Petrol is very dear (coupla bucks a gallon) which curbs private travel a bit and boosts bus conveyance. Roads are narrow and winding generally, except for the wide north-south artery (M-1) and a few other routes comparable to our Interstates. It takes half again the time it would take in



America to go from Point A to Point B, despite their 60 and 70 MPH limit. Ninety percent of the cars are of the compact variety, and they move like bees in a disturbed hive. If it weren't for "roundabouts" (traffic circles) at every few mile intervals to slow them down, I swear all the motorists in England would surge like lemmings into the English channel!

Traffic in London is absolutely unbelievable. The shiny black cabs set the pace, which is furious. If you ever attempt it, you must not only discover the art of driving on the left-hand side, but also the cardiac-arresting thrill of "outsqueezing" a neighboring vehicle for lane space. It takes the bravery of a William the Conqueror and the sorcery of a Merlin the Wizard.

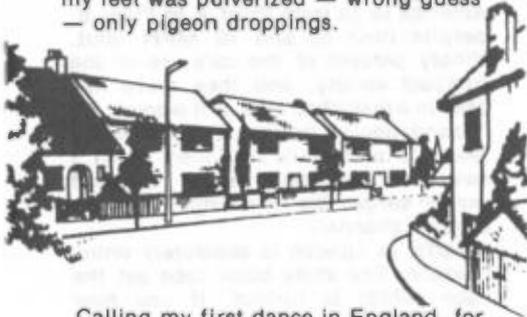


As a pedestrian, if you dare step off a curb into the massive onslaught, and if you forget to look first to the right, you may get your foot run over e'er you can say "Verulamium Hypocaust, Howe, the devil, it Herts!"

Malcolm and Evelyn were hosts worth every facet and carat of the Crown Jewels. We won't soon forget that delicious dinner featuring Yorkshire Pudding, beef and roast potatoes, tea and a trifle. The Fens surrounding March are virtually at sea level, and historically gave ole William a tough "go" with rebellious country scala-

wags, later taxed the ingenuity of Dutch engineers hired by Charles II to clear and drain them, and in more recent years provided a railroad junction second to none in Europe.

The parish church there, Saint Wendreda's, another tenth century wonder, gave us our first thorough glimpse into the past. Centuries-old burial vaults around the churchyard; old documents we were able to examine personally, thanks to the coincidental presence of the town historian, Trevor Bevis; the huge bells, which he rang for us, as an official "bellringer" (an exclusive society); and finally, the trip up the winding stone steps to the seldom-visited belfry. As we reached the top step, I thought the stone under my feet was pulverized — wrong guess — only pigeon droppings.



Calling my first dance in England, for the March Mixers of March, was a thrilling experience. Two sensations struck me. There was NO language or understanding barrier. They danced "mainstream" material as smoothly as you'd see it danced generally in America. Malcolm pointed out, with a twinkle in his eye, that here's one place square dancers can dance in December, January, and March all the same night. Think about it.

In the cities, such as in London, one is entranced at seeing the multiple clay chimneys, row on row on row, protruding sentry-like into the grey mist over the oblique tiled rooftops and red brick walls, creating a veritable fortress of shoulder-to-shoulder dwelling places. But all is so bright, neat, trim and tastefully decorated the whole effect, framed in flowers, is appealing and very livable.

The local "pub" seems to be the social center of the community. It is not only able to provide a thirst-quenching "draught", but also affords a buffet or

a respectable bit of recreation with games, raffles, and "telly" (TV) as well.

In the country, always green and rolling, we continually admired the Tudor style homes and thatched roofs. Thatching is an art handed down from father to son. "No son — no thatching", so the tradition dictates.

October 31 — Off we go to the next strategic square dance location, Alconbury, to call one for the Triple A's.

All England can be divided into four equal parts, square dance-wise — London, Nottingham, Southampton and Cambridgeshire (the latter area contains the American air bases — a significant factor).



The dance here was slightly larger — about ten sets — an eager, fun-loving crowd. Schools are the most popular settings. The activity is nicely "on the move". There are dozens of very good callers in Britain, several of them full-time. One-night-stands (easy level) are currently more popular than western-style clubs and classes, but this picture is changing. We observed a very strong thirst for information and quest to be progressive in their growing activity. Raffles at dances are universal

— providing extra income. In addition to the Callers Club there is an active British Association of American Square Dance Clubs.

Just think — here's a product that was born in the early English courts in stately quadrille and longways formation — developed to its present faster-moving form in America — and now returns to England to be reaccepted with great enthusiasm as a practically pure American innovation — square dancing!

Continued on Page 42

CHRISTMAS DANCE

by George L. Bell
Huron, Ohio



"Let them praise his name
With dancing,
Making melody to him
With timbrel and lyre!"*

Ah, I pause
Amid soft airborne snowflakes
To let the stars
Tug me to the dance floor tonight
With the silent music
From a singing sky!

And I let their new song
Draw forth the hidden song
Within my soul
Waiting to explode into action
In a tiny community
Twisting and turning to heaven's
beat!

Here I am,
Reaching out to earth's farthest
dream
Surrounded by the magic story
Of shepherds, wise men, angels,
Mother and father in a stable...
And a babe in swaddling clothes!

* Psalm 149:3

I cannot be idle...
A listless observer
Sitting and watching others
Dance their way to tomorrow
Through the hours tonight...
For I must dance too!

I will not be a barren flute
Refusing to let heaven's breath
Turn my heart to music...
Or a dried reed rigid and dumb
Refusing to join all creation
Which sings together in unison!

Rather I must step to life's floor
Ready to take my place
By brother and sister
Dressed in dazzling hope
Anxious to sing
And dance love's dream into being!

Here I come in reverent awe
On this Christmas day
Wanting to sing and dance
With the angels on high...
So thankful for God's invitation
To this Christmas festival!

If there's one thing about square dancing that bothers me, it's the few who beef about other dancers, whether it's their dance level, their organizational activities, or whatever. Thank heaven, the complainers are few, but they get pretty noisy and vigorous with their criticisms.

One of the most critical is the "funsy" dancer. They come to workshop on a hit-or-miss pattern, and after a month's absence expect everything will be the same. In the meantime, the club has mastered **motivate**, and the "funner" is quite sure square dancing has gone down the tube. It is no longer "fun" for him. Loud complaints are issued, with threats to quit and find a club that is more "fun". Sometimes they do just that, only to find it is doing **teacup chain** twice an evening, and "that's no fun" because the complainer never bothered to learn this **mainstream** figure.

But, before feeling too smug about "fun" dancers, remember, they were the friends you lured into a beginner class three years ago. They entered the club's social activities with enthusiasm, brought their share of food for hoedowns, helped decorate, and paid dues. They were vital to keeping the club solvent. Don't take their complaints too seriously. Usually the "fun" dancers will square up with others holding the same views and cut up to their hearts' content when they "boo-boo". If they get into your "advanced" square, you'll all enjoy it more if you will smile and be happy with them.

Another dancer who gets his share of criticism is the "worker". Many of them are not good dancers, in spite of their efforts and they may not have very loveable personalities. But, they quietly take on executive jobs, work on committees, plug away at typewriter and mimeo machines to help the cause, and double the sandwiches when a Mystery Trip is going to hit your next hoedown party. Who else would make all those phone calls, tote signs and coffee pots and, in general, see that the **chores** are done every week, rain or

HARD "KNOCKS"

By Allan Conroy
From "Dancer Diggins", San Francisco



shine. If it seems they are the only ones available for office, don't gripe about the "clique" that is "running things". Join the clique! They can use all the help they can get!

The politicians! Aha, there's a group that needs curbing! Or, do they? Well, they are always trying to build up an organization, instead of just enjoying the dancing. What do we need all those Associations for? Looks like those political types are enjoying spending our money on dues to outside organizations, on publicity schemes, and travel expenses for themselves. Let's get rid of them and get back to first priorities, like having a picnic next month, or dancing on the shopping mall where our friends can see us, or visiting the big dance next week with the hot-shot visiting caller. More than likely, we would have no club picnic, no publicity dances, no visiting national callers, unless one of the "politicos" knew the right people, twisted a few arms, spent his own time and money on the phone, and wrote letters to the people vital to getting these affairs off the ground. Those "politicians" are just your fellow dancers who have been around long enough to know where, when, and who are essential to any special event you might enjoy. Maybe they don't always

get the events on the night you're free — maybe you don't agree with their choice of callers. But a majority will be happy that someone *knew* how to get a program under way and knew where the financing would come from.

Of course, the politicians are not above in-fighting amongst themselves, and a special plea is made to them — that they try to resolve their differences out of sight of the great body of dancers who couldn't care less about their past feuds. It's sad to see good people, hard workers, who are dedicated to square dancing vying for power amongst themselves. Deep in their hearts they must know we really appreciate them and I, for one, hope they can pull together. The least we should expect is that they not let their personal ambitions hamper the efforts that cooperation would enhance. They are all good people; we need them all — "together"!

Where do you stand on the "hot-shot" dancers? Hoo-boy! They don't seem to realize you regular dancers don't need them. Well, you do! Without serious dancers, who would screen out all the "junk" figures that some doodling, dollboard authors pour out every month? If working social clubs had to sift out all that new stuff, we'd never get any pleasure out of our weekly club meetings. And it works both ways. If you had to suffer through ten new compound calls a month, deciding whether they were useful or not, your club would really be in trouble. The high-level dancers, who are always hoping for a new, interesting figure that challenges them without driving them mad, can quickly decide whether the new material is worth while. And they can keep good material from being buried. When **swing thru** came out, there were club callers who wouldn't use it. They didn't think it had possibilities! The high-level dancers kept at it and it became the basis for 50% of our compound calls today! If it were not for the resistance of the high-level dancers, some gosh-awful stuff would

be getting into callers' notes and be pushed at dancers who were not able to resist.

Of course, you "high-levelers" shouldn't get too smug about your relations with the once-a-week dancers. Without their beginner classes and their weekly workshops there would soon be no dancers trained to move up into your high-level clubs. Some day there might not be enough good new dancers to fill out your squares, or, horrors, not enough to keep your caller and hall paid for. So, encourage the average dancers. They might turn out to be enthusiastic as you are.

Finally, there's a type that gets a lot of digs from the more "physical" dancers — the "socializer". They are always being bullied into completing a square when they would far sooner sit on the sidelines and gossip. Their only refuge is the kitchen, or the "john", and sometimes even the latter is no protection. This couple got into square dancing by way of the "back door", so to speak, via an abbreviated class, or in the military, or they were the couple whose schedule wouldn't permit them to arrive on time for the beginner lessons. Their interest is not so much in dancing as people. They are happy as clams at high (low?) tide, and they will pay their dues, work at the parties, and swell your roster when you're bragging about membership counts. Don't expect them to go to outside parties, or be first up when the music starts. And, they do not round dance. Once in a while one of these apparent "socializers" is a chap who got a scare recently from a coronary occlusion, or even from a mild angina attack, and misguidedly thinks that his dancing days are over. (Dr. Dudley White recommends moderate exercise to prevent coronary disease.) One cannot really fault them too much. If they truly would prefer to "sit out" much of the time, we eager beavers had best let them. They will resist our blandishments to the last bar of introductory music, so the callers might as well get

Continued on Page 82

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FLOATING ON A CLOUD

*Reprinted from Texas R/D Teachers
Association Newsletter*

Dancing has always been one of the foremost pleasures that we experience. To further this pleasure we are offering the following suggestions to help you enjoy dancing.

Smooth dancing is like floating on a cloud with a lilting motion of the body to the beat of the music. Some may interpret this as "styling," but we prefer to use the term "technique." Styling may be beautiful or distasteful, however, smooth dancing becomes the dancers and makes them beautiful. If the following tips are practiced, you will have more confidence knowing that you have accomplished the smoothness that everyone desires.

POSITION: When in closed position, the man must keep the lady in front and slightly to the right of him not allowing her to get out of this position when turning steps are executed. This is done by keeping the upper right arm held up (not the shoulder) at all times, with the hand pointed down, using arm and hand to guide the lady. The left arm must be held out to the side at the lady's shoulder or eye level for her comfort. This arm is also used for balance. The lady should keep her head slightly turned to the left, keeping close to partner. This makes pivoting steps easier to accomplish.

RESISTANCE: The lady's left arm should rest along the man's right arm with her left hand near the shoulder joint, offering just enough pressure or resistance so that he may have control in maneuvering her; the same applies to her right arm. If the lady offers no resistance and is limp, there cannot be smooth dancing. Partners should dance as one.

TECHNIQUES FOR THE FEET:

Dancing must be done on the balls of the feet (not on the toes as this will cause leg strain plus loss of balance); keep feet close to the floor. Your feet are the foundation for smooth dancing, gliding with long steps to a waltz or short quick steps. Keeping the toes toward the floor as you dance will eliminate the chance of stepping on your partner's feet and will be a guide if your feet come in contact. Keep feet close together as they pass; this will enable you to keep balance as you pivot or do a turning step. "Spraddle" legs denote anything but smooth dancing. When going from one position to another, the leading foot should turn toward the direction of the next figure on the last step of the preceding figure; this is called blending and is very important in positioning yourself for the next steps.

BALANCE: This is most important in every figure we do. We are not only teaching you basics and figures but how to maintain smoothness in doing them.

DIP: Keep the upper body erect and back straight, "sitting" back on own leg, slightly twisting upper body (this gives the effect of a deeper dip), leaving opposite leg extended forward on the floor. The lady steps forward, holding her head back from partner (not leaning forward) with "dipping" foot flat on the floor holding own weight independently free of the man. Her other foot should be held back with toe pointed diagonally out. *Never* raise this foot high off the floor; this throws both off balance and does not look smooth.

PIVOT: To pivot smoothly does not mean to put your lady to the side and step around her. Closed position must be kept during the turning procedure. If the pivot follows "side, close, side, thru," or "vine four," the man's right

foot should be in position for the pivot on the last step by stepping slightly in front of lady's left foot (she uses a shorter step here). As he maneuvers in front of her to face RLOD, she turns to closed position placing her right foot between his feet while he is beginning turn by stepping close to lady, bringing his left shoulder forward and continuing to turn on ball of foot he places between hers. By leaning upper body away from partner and keeping man's left and lady's right knee close together, balance can be controlled. Do not bend lead arms close to body, but keep as in proper closed position for balance. Do not sway from side to side, but keep weight evenly distributed and feet close together.

COURTESY: This is a must for smooth dancing. When there are solo parts in a dance, the man should wait for the lady to finish her portion before he takes hold of her. Too often this offending action causes the lady to lose her control; perhaps, she is not yet on the correct foot for the next action. Another dangerous action causing injury is the discourtesy of the man "cranking" the lady's arm into a twirl. He should lift his arm to direct her, not gripping her hand but letting her hand fit into his hand as a ball and socket swiveling in action as she twirls under her own power; neither should he "push" her at the waist. Another common discourtesy is to ignore your partner by never looking at her/him. On the other hand, it is very uncomfortable to have someone "staring" at you all through the dance.

TIMING: Needless to say that without correct timing, one or the other will be out of step. The lady must wait for the man to make the first indication of movement; she must follow him even though she knows the dance, wherein lies the art of smooth leading. A man cannot lead if a lady will not follow; however, if he exerts his leadership without being forceful, he can lead.

Style as you prefer, but remember, do not style every dance the same way. Apply the beauty of your own individual styling to the best of your ability fitting the mood or rhythm of the dance. In closing, let us say that the most important thing is to enjoy yourself and *smile*. Remember, this is recreation, not work.

MAKING PLANS

An organization with a well-planned program and interested members is on its way to success.

Callers associations which are active, have a stimulating program and continual growth in membership have one factor in common — a lack of professional jealousy. When callers unite for the benefit of area square dancing and work together, rising above petty rivalries and hurt feelings, the organization is dynamic and a "force in its field."

To make such an organization develop, there must first be a need for it, followed by a person or group with a determination to meet the need. Some basic organization is necessary, to be expanded as needed, and those who meet together must be willing to cooperate. An extra bonus comes when the callers enjoy each other's company and share pride in their accomplishments.

Since Callerlab is the largest of callers organizations, one of its functions should be to help local caller's groups with ideas and outlines.

Last spring's Callerlab meeting in Chicago brought out some outstanding activities of callers associations:

Marietta, Georgia— A Grand March in Atlanta netted \$9000 for cancer research.

New York— Class level dances introduce beginner dancers to callers other than their teachers; the association provides educational program for callers and sponsors trips to other organizations.

New Jersey— \$700 for Callers Association was raised at a dance providing two levels of dancing.

Memphis— Rapport was established with Dancers Association by making "suggestions." Callers must not *dictate* to area dancers.

Kansas— Callers take responsibility for leadership. Specialists in different areas need to get together and share ideas and knowledge.

Some things that callers organizations might do are:

- Provide more guidance for new callers,
- teach each basic as it comes out,
- educate members about Callerlab,
- pick round dance of quarter or month,
- invite nationally-known callers to give their views,
- issue monthly notes of general opinion.

One suggestion for good relationship between callers and dancers comes from Utah: both organizations meet the same night in the same building at the same time. Later, representatives meet to coordinate ideas.

Criteria for joining callers associations include such qualifications as: three sponsors, attendance at a clinic, attendance at a clinic, attendance at a recognized callers college, two years of dancing experience after classes, one year apprenticeship or associate-

membership under the tutelage of a senior caller.

Callers' attitudes can be directly responsible for the success of an association. Grippers do not make good leaders and weak leaders drag a group down. The involvement of all member-callers should be stressed. Each caller will have one aspect or subject on which he is an expert; ask that person to share his expertise with the others.

Ask callers who do not attend regularly to help evaluate; tell them their help is needed; involve them when they do come.

Most callers feel their membership in a callers organization is worthwhile and will provide an opportunity to chat with other callers, to exchange ideas and learn new information.

Meeting should be open, friendly and sincere, with programs of interest to the group. Callers who are leaders of the activity grow professionally through their associations with others.

NOTE: Some callers associations hold evaluation sessions for member callers. One plan for these sessions, developed in California, will be in the January, 1976, issue.



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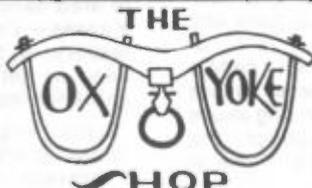
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Leonard Watson of the Diamond Squares Club of Tucson, Arizona sent this colorful banner, which is printed in quantity on sturdy canvas stock by the silk screen method. An advantage in this type of banner is that it has many uses — decorating a hall, car aerials, special presentations, route markers to the hall, and banner "raid" problem solving. Silk screening is clean, exact, colorful, and very durable. Home units and commercial services for this type of printing are also plentiful, it seems.

Rules for banner "raids" tell the story:

1. Any group of 4 couples from one club or locality, on paid admission to one of the dances may be presented with a banner for display at its home club.
2. Any out of town couple traveling thru may be presented with a banner for display in their home club.

Continued on Page 50

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

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CLOGGING COURTESY



by Shelia Popwell
Hampton, Georgia

Yes, Virginia, there is such a thing; and whether you are a clogger or an anti-clogger you should by now have both given and received some. If you haven't, or worse yet if you weren't even aware that such an animal existed, then it's time for some clogging instructors to turn off their music and spend a little time on their Public Relations work.

Take, for example, visiting. Cloggers are raised from birth to take their clogging shoes along when they go visiting. Now this doesn't mean, and you cloggers pay attention, that you trot in with your cute little shoes tied on top of your head wearing a neon sign that says "Ask me — I'm just dying to do an exhibition!" What it does mean, and you anti-cloggers may take notes, is that any red-blooded American clogger just naturally hits a few licks when the music starts while the floor is squaring up; and there are lots of places where the non-cloggers, fascinated by this phenomenon, want to see more of it and request a demonstration. Naturally no clogger would be rude enough to refuse, and any clogger can put on a better show with his clogging shoes on, so he is taught to always take his shoes along, just in case, not as a demand that he be recognized.

Point two, cloggers, if you're waiting

to do a scheduled exhibition or if you've just finished one, be sure to keep your rickety little tootsies as quiet as possible until you can get your taps off. Most of the time announcements are being made during the break for entertainment, and that's not the time to practice steps or chase a friend across the floor. And if you're joining a square for the next tip, have your regular shoes handy and change unless you know the caller and are sure he doesn't object to your accent.

Non-cloggers, if your club has clogging visitors, particularly the kid-sized ones, it really won't throw your schedule seriously out of kilter to give the sprouts a chance to show off a little. Most adults will clog only after determined prodding; but for the kids it's a big deal, especially if they don't square dance too. Let your caller take an extra three-minute break after the rounds and slip on the Hully-Gully or a hoedown. If you have the kind of floor that won't tolerate taps, just make a simple announcement of the fact and offer to put on a record if they'd like to clog in their regular shoes. You've extended a little extra hospitality, and you just may have added an extra dimension to your own enjoyment.

Henry Kissinger says mutual coexistence is possible — it's certainly more courteous.

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25TH

National Square Dance Convention

1952 — SILVER ANNIVERSARY — 1976

CALIFORNIA HERE WE COME!

Circle to the left.... California here we come

Right back where it all started from
Four ladies chain, go across that old floor

You chain 'em back, now turn your girl and then for more

Left allemande, weave around in time
Promenade down in Anaheim
Think about the National.... Bicentennial in '76.

Well now, the heads square thru four hands you go

Round your corner do a do sa do
Eight chain thru you go walking the floor

We've got fashion shows, fancy clothes,
Everything and so much more
Swing your corner lady twice and then
Left allemande, promenade her again
We'd love to have you so come on in
California here we come.

Well now the heads square thru four hands you know

round your corner do a do sa do
Eight chain thru you go walking in time
We've got panels, clinics, workshops too

Everything in Anaheim
Swing your corner lady twice and then
Left allemande and promenade her,
my friend,

We'd love to have you so come on in
California, here we come.

Circle to the left, California, here we come

Right back where it all started from
Four ladies chain, go across that old floor

You chain 'em back, now turn your

girl and then for more

Left allemande, weave around in time
Promenade down in Anaheim
Think about the National, Bicentennial in '76.

Here's where the sides square thru four hands and then

Round your corner do-sa-do my friend.
Eight chain thru go walking hand in hand

We've got an after party for our friends at Disneyland.

Swing your corner lady twice and then
Left allemande, promenade my friend,
We'd love to have you so come on in
California, here we come.

Well, now the sides square thru four hands you go

Round your corner do a do-sa-do
Eight chain thru keep up with the pace
For campers and trailers we've got plenty of space

Swing your corner lady twice and then
Left allemande, promenade her again
We'd love to have you so come on in
California, here we come.

Circle to the left, California, here we come,

Right back where it all started from
Four ladies chain, go across that old floor

You chain 'em back now turn your girl, and then for more

Left allemande, weave around in time
Promenade down in Anaheim
Think about the National, Bicentennial in '76.

Swing 'em twice, bow to your partner,
corners all
That's it, that's all.

Head 'Em Up And Roll 'Em Out

Attention, all recreational vehicle owners! Now is the time to make your reservations for the 25th National Square Dance Convention, to be held June 24, 25, and 26, 1976, in Anaheim, California.

A five-day package is being offered campers, from Wednesday June 23, through Sunday, June 27, for only \$17.50. Parking will also be available, for an extra fee, on Monday and Tuesday, June 21 and 22, 1976.

Parking space for approximately 3000 vehicles will be available at the Orange County Fairgrounds in Costa Mesa, about 11 miles from the Anaheim Convention Center.

Facilities available at the Fairgrounds includes: limited electricity; water faucets scattered throughout the grounds; restrooms and showers open 24 hours a day available to all.

Trash will be picked up regularly from centrally located bins and there will be dumping stations located within the Fairgrounds.

There will be other services such as delivery of propane, milk, bakery and ice. A list of the nearest medical facilities, churches and shopping centers will be made available. There will be baby sitting services available at the Convention Center but not at the Fairgrounds. Children must be attended at all times. Special security guards will be on duty at all times, and as an added convenience there will be bus service to the Convention Center.

Confirmation of recreational

vehicle reservations will be sent to all recreational vehicle registrants after completed registration form and money is received and recorded.

A citizen's band radio channel will be monitored for direct contact with arriving vehicles. The channel number and additional information will be send with confirmations.

Upon arrival, the committee members will park vehicles in uniform order, no specific site number will be issued in advance. If a group desires to camp together, they should plan on arriving together, or plan to rendezvous in the large parking lot just outside of the camping area. Groups may then enter and be parked together. No spaces will be held open for late arrivals.

If you have already registered for the convention and now wish to reserve a site, make out a new registration form, fill in your name, address, and info in the recreational vehicle section and send it with a check for \$17.50 to the Advance Registration Director. Be sure to indicate your assigned registration confirmation number on the second form.

YOUTH,ARISE!

It's past time for you to start making your plans to attend the 25th National Square Dance Convention to be held in Anaheim, California, June 24, 25, and 26, 1976.

It may be a long time before you will again have the chance to spend three fun-filled days square dancing and having Holly-wood, Disneyland, and sunny southern California added for good measure. Plans call for

Continued on Page 82

FEEDBACK

In the May 1975 issue of American Square Dance, Jim Mayo wrote a very fine article entitled "Please Talk to Callers". In it he urged dancers to talk to callers about things they — the dancers — had on their minds. What Jim was really suggesting was the establishment of a line of communication from the dancer to the caller to let this caller know how the dancers felt about things.

This is a fine suggestion, and I hope dancers reading this will go back to their May issue, re-read the article and follow-up on what it suggests.

Now I would like to encourage callers to talk to dancers. I have been somewhat disturbed lately by some of the comments I have been hearing about such things as caller fees, caller qualifications, professionalism in calling and other comments of this nature by dancers. Most of what I hear stems from the fact that no caller has ever explained to the individuals making the comments why certain things exist, why they are necessary, what the benefits are to the dancers.

The October, 1975 issue contains several such comments in the "Feed-back" column. One dancer states that clubs in his area do not hire callers who request a minimum fee plus percentage.

Apparently no caller who works under such an arrangement has ever taken the time to explain why this is done and why it helps these clubs to make such an arrangement with a caller. The man who wrote this comment states that callers, who are entertainers, should be paid according to their ability to attract dancers, in other words a straight percentage. But what he has failed to consider, and what no caller has ever pointed out to him is the score or more of variable factors which the caller going into an unfamiliar area has no control over, and which can totally negate the ability of even the best known callers to attract the local dancers. Perhaps the publicity for the dance is poor or non-existent. Perhaps the scheduling is untimely and three

other dances are scheduled in the area for the same evening. Perhaps the caller is even being victimized by an over-ambitious program committee which may actually be booking him under false pretenses. The caller has no way of knowing these things in advance except perhaps within his own local area. So a straight percentage or a "per head" fee is unacceptable except possibly for a local caller working in a local area with which he is totally familiar. Incidentally, very few, if any entertainers, of any kind ever work under such an arrangement.

This leaves two choices — a flat fee or a minimum-plus-percentage. Flat fees are fairly common and have the advantage that everybody understands how much money is going to be required at the end of the evening. Plans can be made to assure that this money is available to pay the caller for his services even though it may not materialize at the ticket table the night of the dance.

However, with travel expenses for even the stingiest caller ranging above fifty dollars a day, and all his other expenses going up at the same rate, the flat fee is getting pretty high. So high, in fact, that if all callers insisted on this method of payment, many clubs and even many areas would never get to enjoy some of our better national callers because they simply couldn't afford them.

Thus we have the minimum plus percentage. A caller who works under this arrangement is really saying to a sponsoring club, "Now look, I need X dollars to cover my costs, give me a little walking around money and assure me that you are being honest with me and will work to make this dance a success. This amount is my minimum. But I am willing to rely on my reputation and my ability to attract dancers, and I am willing to share the risk that something might happen to make your dance less successful than you anticipate. So the balance of my fee will be a percentage of the gate. This will help

Continued on Page 78

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



Lee Kopman

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- 2371— Christmas Time's Acoming, Caller: Wayne Mahan* — Sw. Square
- 1276— Christmas Medley, Caller: Wayne Baldwin* — Bogan

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- 2012— It Do Feel Good, Caller: Marshall Flippo*
- 2011— Tie Me Kangaroo Down, Caller: Andy Andrus*

DANCE RANCH RELEASES

- 631— Action/Reaction, Hoedowns
- 630— Merry Go Round Of Love, Caller: Frank Lane*
- 629— Have A Good Day And Pass It On, Frank Lane*
- 628— Walk Right Back, Caller: Barry Medford*

BOGAN RELEASES

- 1277— 76 Trombones, Caller: Lem Smith* (Bicentennial No.)
- 1276— Christmas Medley, Caller: Wayne Baldwin*
- 1275— Sittin Back, Caller: Wayne Baldwin*
- 1274— Happy Tracks, Caller: Mike Sikorsky*

LORE RELEASES

- 1152— It's Gonna Be A Happy Day, Caller: Stan Ruebell*
- 1151— Four Leaf Clover, Caller: Harold Bausch*
- 1150— Ring Ring The Banjo, Caller: Larry Prior*
- 1106— Those Were The Days, Caller: Harold Bausch*

SWINGING SQUARE RELEASES

- 2371— Christmas Time's Acoming, Caller: Wayne Mahan*
- 2370— First Time Thing, Caller: Rocky Strickland*

ROCKING A RELEASES

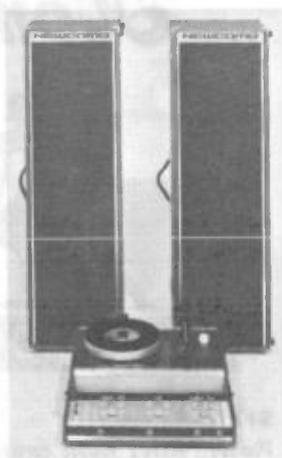
- 1364— C.B. Handle Song, Caller: J.J. Sorell*
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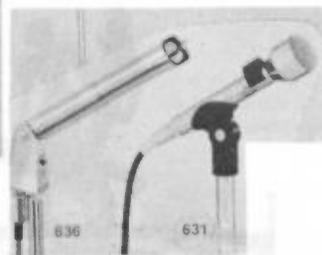


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Dear Dr. Lamb – This is probably a somewhat different letter or inquiry than you are accustomed to receiving. I'm now nearly 72 and have been married 53 years. I inherited a fine body and was blessed with parents who never became tired of advising me to breathe deeply, drink plenty of water, chew my food well and never make a glutton of myself. They also admonished me to "keep busy doing good and productive things". It all made good sense to me, so I followed their advice. I strayed, but never far – and it has paid off.

I have never required an aspirin nor a doctor's care except for a hernia operation when a young man. I seldom smoke, but drink beer or highballs on occasion to celebrate something.

Both my wife and I have always been physically active all our lives. We have played baseball, softball, tennis and enjoy skating, swimming and dancing. We take no vitamins or special supplements, but eat simple, nourishing food. We both weigh about the same as when we were kids and have never had to diet.

About 22 years ago we switched from ballroom dancing to square and round dancing, which we have both taught and called for over 20 years. Many people we teach and call for enjoy much the same good physical and mental alertness and health. We believe this wholesome sport does help most people enormously.

My question is, who do so few doc-

tors ever recommend this wonderful sport? Several doctors have told us that participation in this light exercise, both physical and mental, was probably largely responsible for our well-being. Why don't they recommend it to others or participate in it themselves? Our company doctor, who checks me every year, usually greets me with "Hey, what are you doing here? I should be getting advice from you." But when I say, "Why don't you take up square dancing?" he changes the subject. Can you tell me why? My wife contends they are afraid they'll run out of patients. Could this be true?

Dear Reader – Dancing is wonderful exercise. It's great for those who enjoy it. I have often recommended it to people. It is a lot more fun than jogging. You can dance in accordance to your own level of physical fitness and health. A slow ballroom dance is fine for those who are not used to much activity. When you are in better shape you might want to do something more active. Of course, if you haven't been doing much physically for sometime I would suggest taking it easy at first and gradually building up your tolerance as you would in any other sport.

I suspect that most doctors don't recommend it because they don't like to dance themselves (because of lack of experience). What your doctor recommends often has a lot to do with his own habits. If he smokes he may be reluctant to tell you that you should stop. If he is on the fat side he may be too easy on you about your own dieting.

Jackie Sorenson of the President's Council on Physical Fitness and Sports has been promoting "Aerobic Dancing" from one end of the country to the other. By vigorous dancing, as she demonstrates, you can get a tremendous amount of physical activity. And, this helps a lot in maintaining health and controlling weight. Anyway, I'm all for it and think it is good exercise. Happy Square Dancing.

—Northern Colorado S/D Council Bulletin

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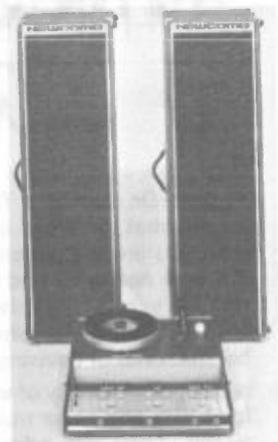
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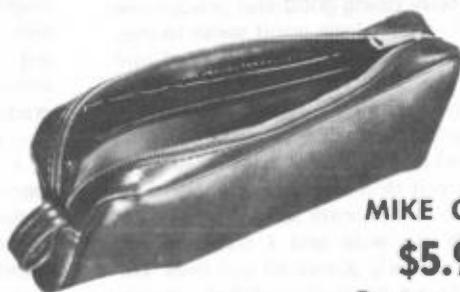
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Joan and Ralph Johnson of Coshocton, Ohio are getting back into the square dance picture after Joan's crippling automobile accident on November 8 in 1973. Joan's injuries included a broken right shoulder, broken right knee (and the eventual removal of part of the knee cap), a mashed left knee, the left leg broken completely in two pieces, the left ankle broken all the way around and very badly mashed and jammed, broken heel plus numerous stitches and lacerations to eyes and legs. Despite all the injuries, Joan and Ralph, shown above (center) chatting with Shorty McMahon (left) president of the ECO Federation and Thelma and Bob Pascoe, (right) reporters of the Dip 'N' Dive Club, do have a happy ending to their story.

Joan related the following about her accident and recovery. "My doctor didn't know if I would ever be able to bend my knees or walk again. Through the miracle of God's help and the great surgeon and hospital, where I spent 6-1/2 weeks, I am one of the fortunate people and back on my feet.

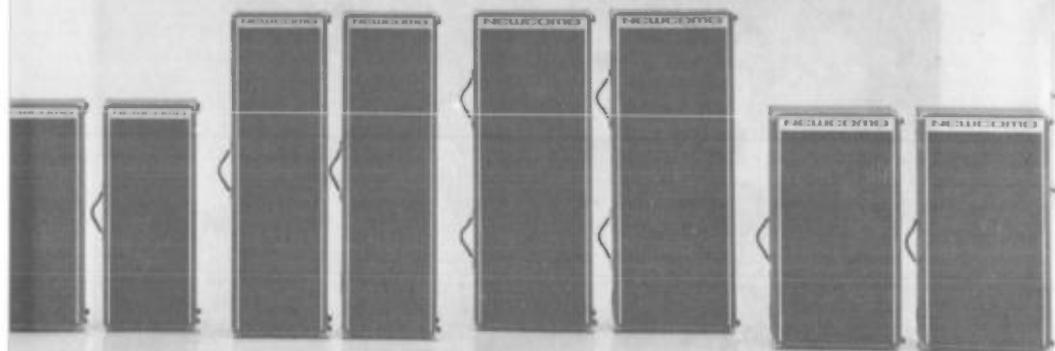
"The several months following my discharge from the hospital, convalescing at home were trying and painful, and would have been impossible, but for the help of a lot of people.

"The first friends who were permitted to visit me were square dancers from Mount Vernon. After that, there was never a day I didn't have visitors and cards (263) coming in. I received blood, flowers, gifts and visits from square dance callers and dancers from all over the state of Ohio. I can truthfully say from experience there are no better friends than square dancers.

Ralph and I, having danced 2 to 4 times a week before my accident, missed square dancing very much. During those difficult months, I attended some dances on crutches, watching the dancing and enjoying the fellowship even though I couldn't participate. Ralph remembers how generous our friends were as they supplied him with a partner so he could get in some dancing.

"Ten and one half months later (Sept. 19, 1974), I danced for the first time at a Gingham and Swing 'Em Club dance with Don Owens as the caller.

"I'll never be able to do the amount of dancing I did before my accident, but it is a great satisfaction to know I can enjoy it again on a limited scale. I am truly grateful for all that square dancing and its dancers have done for me and my husband."



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STRAIGHT TALK

by Bob Darrell, From "Canadian Dancers News"

I've noticed over the past few years that there is a tendency to string a few basic movements into a pattern, give it a name, a little instruction, and it's good for the rest of the night. A few of these patterns (well, a few a couple of years ago, but they are increasing sharply) even last into the next club night with a little brush—up and some even become well known, like "Teacup." Let's think of some examples: The Grand Square doesn't fit into this category because it's a basic itself, but how about the offshoots to the Grand Square like Grand Flutter, Grand Twirl, Grand Slide & Grand Spin. And then the other group like Spin the Pulley, Relay the Top, Relay the Deucey, Spin Chain the Gears. — and some kook of a caller spun all these together into a real twister and called it "Machine Shop". Let's talk about that Machine Shop. After building the pattern during the evening, about 10 o'clock the caller announced that on the call "Machine Shop" you follow through without a cue, through Spin the Pulley, Relay the Top, Relay the Deucey and Spin Chain the Gears, at which point he would pick up the calling again. So ——— after a little introduction to get us into position, he called "Machine Shop" ——— and then actually left the stage, helped himself to a cuppa, blew it, sipped it,

drank it, disposed of the cup and was back at the mike in time for the end of the movement ——— how about that!! It made me think.

And so after thinking, it made me dream that night about the ultimate square dance. Your club president announces that he is happy to present Joe Kook who has driven 250 miles from his last assignment, has thrilled thousands of square dancers with his calling, and must be booked three years in advance. Then Joe takes the mike with a warm patter, a joke or two to get those smiles going, and then, with perfect diction (after all, that's what makes him a name caller) and a little music in the tone of his voice (he's got to have that), he sets the needle, calls out "Flip the Diddle and Spin the Room". Of course, everyone recognizes this and knows what to do for the rest of the night because the pattern has been rehearsed and rehearsed by the club caller just for this occasion. And our name caller has done his bit for the evening so he can take off on another 250-mile trip for the next dance. After all, he's just finished calling a two and half hour dance (still in progress) even though the calling part only took five seconds and the help of a two and a half hour tape for music. And everyone goes home happy, remarking on what a great dance their visitor called.

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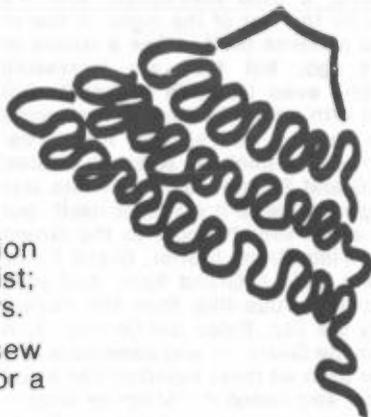
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Traditionally, at Christmas, this page contains recipes for the holiday season. Here are three all time favorites of mine, plus one for a square dance club "borrowed" from the Iowa S&R/D News.

FRUIT FESTIVAL SALAD

A sparkling salad in gay holiday colors. Red and green molded gelatin, with a middle layer of snowy-white cream cheese. Spectacular and easy

1 package lime flavored gelatin	1 1/2 tsp. unflavored gelatin	2 pkg. strawberry gelatin
1 cup hot water		2 cups hot water
1/3 cup pineapple juice	2 tbsps. cold water	1 can whole cranberry sauce (1 lb.)
1 cup drained canned pineapple bits	1 8-oz. pkg. cream cheese	
	1/4 cup milk	

Tear off 18" length of foil, cut in 2 lengthwise strips. Cross strips to line 9 x 5 x 3 inch loaf pan.

Prepare lime layer according to package directions but use 1/3 cup pineapple juice in place of cold water called for. Chill until syrupy; fold in pineapple. Pour into foil-lined pan. Chill until firm.

Combined unflavored gelatin and water; heat until clear. Blend cheese, milk, gelatin. Pour over lime layer. Chill until firm.

Prepare strawberry layer according to package directions but add only 2 cups of hot water. Stir in cranberries. Chill. When syrupy stir and pour over cheese layer. Chill until firm. To serve, lift out of pan, peel off foil. Garnish with lettuce. Serves at least twelve.

CRANBERRY CANDLE SALAD

1 1 lb. can whole cranberry sauce	1 tbsps. lemon juice
1 3 oz. pkg. red, yellow or orange-flavored gelatin	1/2 cup mayonnaise
1 cup boiling water	1 apple or orange, peeled and diced
1/4 teaspoon salt	1/4 cup chopped walnuts

Heat cranberry sauce, strain, set berries aside, dissolve gelatin in hot juice and water. Add salt and lemon juice. Chill until thickened enough to mound slightly when dropped from a spoon. Beat in mayonnaise with rotary beater till light and fluffy. Fold in cranberries, fruit and nuts. Divide mixture evenly into eight 6 oz. fruit juice cans. Chill 4 hours or longer. Unmold. Garnish with mayonnaise to taste.

For flame: Cut thin birthday candles in half to shorten. Insert into tops of cranberry candles. Light.

FINGERS

Cook slowly until thick:	1 cup sugar
1/4 lb. butter or oleo	1/2 lb. dates - chopped
1 egg	

Remove from heat.

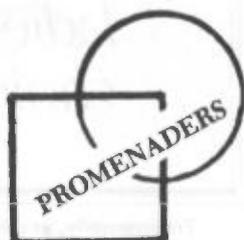
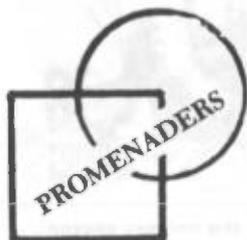
Add 2 cups rice Krispies and 1/2 cup chopped nuts. Stir until mixed. Make into fingers and roll in coconut. Cool on waxed paper.

RECIPE FOR A SQUARE DANCE CLUB SUPREME

To 3 cups of music and 2 cups of callers, add 4 teaspoons of interest and 2 teaspoons of enthusiasm. Sift together thoroughly, then stir in an equal amount of activity and relaxation. Add 3 teaspoons of courtesy. Season to taste with learning, then fold in a generous amount of concentration. Place in a pan well-greased with thoughtfulness and lined with respect for personalities. Sprinkle lightly with a sense of humor. Allow to set in an atmosphere of democratic planning and mutual responsibilities. Bake in a moderately cool oven. When well done, remove and top with a thick coating of good grooming, serve on a platter of friendliness garnished with smiles. Results: One complete club will serve any size community.

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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 years ago — December 1950

"The First" — the very first International Square Dance Festival — was held in November, 1950, in Chicago and reported in this December issue. A crowd of 11,000 saw the festival and its 96 sets of dancers and 25 callers from 22 states. A total of 450 individuals attended the panel discussions. The subject holding the spotlight in the discussions was the suggestion for a national folk dance federation. Leaders in the field are lined up on both sides, pro and con, and no attempt was made to take action at the meeting. The evening's dance program was entirely an exhibition: demonstrations from each of the states represented and Canada, young sets, elders sets and 3 sets of handicapped persons. Plans are already under way for next year's festival.

Guy Muiretta and Don Merrill of California write in the editorial: "The outstanding thing about our travels is the popularity that old time dancing enjoys in every section of the country that we visited. The American people want to learn how to square dance and the great cry is 'Nobody ever teaches us anything'. There is an untouched field of thousands upon thousands of people who want to square dance and they want to dance now. They are buying phonograph records with insufficient directions or none at all accompanying them. But they are buying them. They are wondering how to square dance when nobody teaches them. How much more hint do the callers need."

10 years ago — December 1965

Readers have been asked to submit their personal experiences in square dancing. This month's winning entry was written by Art Matthews of Chicago. It tells of a project he and four

other Chicago callers have developed — the "most exclusive square dance club in Chicago".

It is a club for the retarded children of Southwest School — "the happiest, noisiest, most enthusiastic group I have ever called for". His story of their opportunity to perform a demonstration at the First Illinois State Convention is heart warming and challenging. He recalls the elegant setting in a balconied ballroom with glittering chandeliers and hundreds of dancer spectators lining the walls. And he remembers the cold chill that went up his spine — he was afraid for his kids. Time came for the demonstration and he was handed the mike. He tells it this way, "I took a deep breath, forgot the elegant hall, the lump in my throat, and called, 'All join hands and circle left...' The shy, strained faces relaxed, the quick smiles returned, and on the promenade, the kids joined in the singing. When we finished, the children's spontaneous clapping was joined by every pair of hands in the ballroom. I knew then there would never be a greater moment of pride and humility for me. This was square dancing's finest hour."



Excerpt from a letter from Joe Bray of Virginia: "... leaders and magazines would do well to look at this [square dancing] activity. What's wrong when someone who has taught square dancing for 12 years, called for many clubs and festivals, and studied the activity intensely, lays off the circuit for two short years, and when he returns, cannot do a single dance for lack of knowledge of the so-called new basics? I do not know what the answer is for the square dance movement, but the answer for me is that square dancing in its present form just isn't for me."

KEEP 'EM DANCING

by Ed Fraidenburg



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



Head ladies chain, heads crosstrail
 Go round one, into the middle,
 Box that gnat, right and left thru
 U-turn back, do-sa-do to a wave
 Centers trade, girls turn back, star thru
 Eight chain nine, left allemande

Sides roll a half sashay, flutter wheel
 Sweep a quarter, pass thru, swing thru
 Spin the top, slide thru
 Centers do-sa-do to ocean wave
 Ends trade, swing thru, ends trade
 Swing thru, pass thru
 Left allemande

Four ladies chain three-quarters
 Heads star thru, zoom, star thru
 Square thru four, do-sa-do to a wave
 Ends trade, centers trade
 Eight circulate two places, ends trade
 Swing thru, ends trade, swing thru
 Spin the top double, walk straight ahead
 Left allemande

Side ladies chain, same ladies chain
 right
 Sides right and left thru, heads star thru
 Double pass thru, cloverleaf
 Left allemande

Four ladies chain
 Heads square thru four
 Sides California twirl, cloverleaf
 Double pass thru, cloverleaf
 Double pass thru, cloverleaf
 Centers right and left thru
 With a full turn, left allemande

Heads square thru four
 Sides California twirl, cloverleaf
 Centers box the gnat
 All right and left grand

Head ladies chain, heads lead right
 Circle to a line, pass thru
 Wheel and deal, double pass thru
 Cloverleaf, centers star thru
 Right and left thru, left allemande

Heads square thru, swing thru double
 Slide thru, star thru, right and left thru

Pass thru, trade by, right and left thru
 Swing thru double, slide thru, star thru
 Dive thru, centers swing thru double
 Square thru three-quarters, split two
 Go around one, down the middle
 Right and left thru, star thru, slide thru
 Left allemande

Heads square thru four, right and left
 thru
 Swing thru double, slide thru, star thru
 Pass thru, trade-by, slide thru
 Star thru, dive thru, centers swing thru
 double, pass thru
 Split two round one, down the middle
 Crosstrail thru, left allemande

Heads slide thru, turn thru, slide thru
 Trade by, swing thru, girls trade
 Pass thru, left allemande

Heads flutter wheel, heads lead right
 Circle to a line pass thru
 Wheel and deal, double pass thru
 Centers in, cast off three-quarters
 Pass thru, wheel and deal, zoom
 Boys slide thru, same boys trade
 Left allemande

From the Pulse Poll (Callerlab):
 Heads lead right and circle to a line
 Pass thru, wheel and spread, curlique
 Transfer the column, boys run,
 Pass thru, wheel and spread, curlique
 Transfer the column, boys run
 Left allemande

Heads lead right and circle to a line
 Curlique, transfer the column
 Follow your nabor and spread
 Scoot and flutter, pass thru, girls fold
 Curlique, boys run, couples circulate
 Bend the line, left allemande

Heads square thru four to an ocean
 wave
 Scoot and flutter, curlique
 Transfer the column, boys run
 Square thru three-quarters
 Wheel and deal, centers square thru ¾
 Left allemande

From an idea by Don Beck,:

Heads single circle 1/2 to a star thru
 Split two and line up four
 Single circle 1/2 to a right and left thru
 Slide thru, *Dive thru, square thru 3/4
 Left allemande

OR: Pass thru, trade by and repeat * to *
 Then pass thru, trade by, left allemande

Heads square thru four*
 Single circle 1/2 to a star thru
 Boys run, scoot back, split circulate
 Walk and dodge, partner trade
 Single circle 1/2 to star thru, trade by*
 Repeat * to *, left allemande

Heads lead right and circle to a line
 Curlique, eight circulate, boys run
 Single circle 1/2 to a star thru, partner
 trade
 Star thru, dive thru, square thru 3/4
 Left allemande

Heads lead right and circle to a line
 Pass thru, wheel and deal,
 Double pass thru, centers in, cast off 3/4
 Single circle 1/2 to a star thru
 First go left and next right,
 Left allemande

Heads lead right and circle to a line
 Centers box the gnat, right and left thru
 All curlique, eight circulate
 Same sex trade, eight circulate,
 Boys run, center four single circle 1/2
 To a star thru, others single circle 1/2
 To a left allemande

Heads pass thru, round one to a line
 Same four single circle 1/2 to a star thru
 Step forward and run, all single circle 1/2
 To a star thru, clover and
 Square thru three-quarters
 Left allemande

Heads lead right and circle to a line
 Centers run once and a half
 All single circle 1/2 to a star thru
 Left allemande

Sides flutter wheel, heads lead right
 Circle to a line, pass thru
 Centers run once and a half
 Same four single circle 1/2 to a star thru
 Trade by, circle four to a line, pass thru
 Centers run once and a half
 Same four single circle 1/2 to star thru
 Trade by, left allemande

Heads roll away
 Single circle 1/2 to a right and left thru
 Square thru four, curlique, scoot back
 Boys run, single circle 1/2 to star thru
 Trade by, circle 1/2 to a two-faced line
 Ladies trade, tag the line right
 Wheel and deal, split the outsides
 Line up four, single circle 1/2 to star thru
 Trade by, single circle 1/2 to star thru
 California twirl, pass thru,
 Wheel and deal, zoom, centers pass
 thru
 Left allemande

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Dancing Tips

by Harold & Lill Bausch

Through my many years of calling Lill has accompanied me about 99% of the time. We are so much of a team that I say "We called a dance there", without even knowing I said, "We ...". Now that I am calling about 26 out of 30 nights, Lill occasionally does not accompany me to some of the local classes or club dances. Invariably someone comes up to me and asks — "Where's Lill tonight?"

Lill is a natural-born gambler, so if she can get away to the horse races or to a bingo game or to Las Vegas, that's where you will find her. So now our dancers say — "Where's Lill tonight? Bingo?" Of course, it is a habit with her too — this team thing — so when she does get away a couple nights a month to bingo, she buys extra cards for me and of course she plays them!

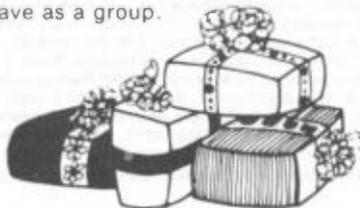
All kidding aside, one of the major advantages of square dancing is the possibility for husband and wife to be together. It is one of the few hobbies where husband and wife develop the same set of friends, where both laugh together and even get tired together. The social aspect of square dancing should never be overlooked, and clubs should not turn into busy, busy nights where there is no time to visit with one's friends.

Too many clubs do not take time to have lunch together after the dance. It is a small thing, but a shared lunch is

part of socializing, a part of visiting, talking and sharing experiences. It gives a chance to joke together, talk of family, make plans together, laugh about mistakes made during the night, etc.

Your caller has little chance to visit and socialize during the evening and the lunch time makes this possible for him, too. To get to know your callers better, work in those lunches after the dances. One more way to get better acquainted with everyone is to take a page out of the past and throw in an occasional mixer — the type where you get the name of your partner on a little piece of paper — or by matching halves of valentines. How about a ladies' choice occasionally? All these things bring people together, and not always the same people. I'm not taking shots at cliques. You know, cliques are the only way some clubs keep going, because they do all the work. Some cliques develop because they are made up of the shy people who feel they are not good enough to dance in front of the stage, and so they are the last to get up and end up in the back. Some groups look like cliques because they are quick to get on the floor when the caller says, "Square your sets", if you were as quick as they to do so most of them would be pleased to dance with you.

No, I'm not aiming my remarks at the age-old clique problem. I'm just saying, let's do all we can to get all of our dancers together — to dance together, talk together and have fun together. Then we'll see how much more fun they have as a group.



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Edited and Published by John & Evelyn Strong



EXCERPTS FROM "THE CALLER'S GAZETTE" by Jim Hilton, Concord, California:

Another Boom In Square Dancing— Will There Be Another Bust?

The square dancing activity is right now in the biggest boom it has experienced in more than twenty years. The boom of the early fifties turned into a bust in many areas, chiefly because of lack of competent leadership. If you were calling or dancing then, you remember how many people bought a PA system and a few records and set themselves up as callers. They then proceeded to drive people out of the activity because they were simply not qualified to keep dancers interested. Those "callers" either improved or got out, but the activity suffered the loss of thousands of disgusted or discouraged dancers.

The quality of our leadership has improved greatly over the years. The callers of today are a much more knowledgeable and dedicated group than ever before in the history of square dancing. We believe that the present boom will continue if, and only if, two things happen: first, the quality of our leadership *continues to be upgraded*, so that we improve our chances of training and keeping this wave of new dancers; second, the movements that we use in square dancing are *intelligently selected*. The mainstream dancer does not look upon square dancing as his chief hobby; he should not be subjected to all of the experimental movements that are enjoyed only by the hobby dancer who would rather dance than eat.

If we are to keep this boom going, it is critically important that every caller working in or entering the activity have a journeyman's knowledge of his

profession, and that he have material available to him which will give his dancers a well-rounded education and continuing enjoyment, without causing them to drop out from boredom or from too much challenge.

LIST of BASICS from CALLERLAB

The third resolution (of Callerlab) is important, and its impact can and should be felt almost immediately. A completely new *List of Basics for Mainstream Dancing* has been assembled and adopted. What's so big about that? Well, a lot of dead wood has been cleared out of the list, for one thing. Several of the basics which are most popular today have been added. And for the first time we have a list that was voted on by several hundred callers before its adoption. Nobody, including the callers who worked hard on the list, claims that it is the ultimate in perfection, but this list is the best one that has been developed so far. It is the result of much *hard work*, by *qualified professionals*, to produce an *intelligent selection* of movements to be used in the mainstream of today's square dancing. This list will be reviewed each year by a Callerlab committee, but we think that any revisions will be minor. **This selection should and we think will become the principal guideline for callers all over the world.**

NOTE: *Hilton Products markets a set of callers cue cards containing all of these basics [See ad, November issue, p. 34].*

INSURE your Equipment and Records

If your equipment should be destroyed or stolen, you are not only out of business, but out of pocket. Your loss is not the amount that you paid for the equipment, or its present resale value, but the amount that it will cost to replace it.

If you don't have your equipment insured, *get it insured*. Don't kid yourself that it is covered by your automobile or homeowners policy. Chances are that you won't recover a dime from either policy. If you do have your equipment insured, make sure that it is insured for its *replacement value*.



by Bob Howell

easy level

Include this "Candy Man" in your Christmas stocking this year. This simple little dance is referred to by many as "Candy Man," however, its real name is "Kendime" which is pronounced Ken-dee-mah. Nancy Demarco of Lyndhurst, Ohio, found the record and Gail Jacobsohn provided the instructions.

KENDIME – A Turkish Dance

Record: Folklore Dances & Music of Turkey BOZ-OK-101

Formation: Mixed lines, hands grasped with little fingers only at shoulder level. Ends of lines hold handkerchiefs in free hands.

Steps & Styling: Dance has a light bouncy feeling, the hands rotating constantly as the dance is done. The leader carries the line snake-fashion around the floor so that people often face each other when passing by. This is a simple dance but one in which styling, particularly shimmying (shaking the upper torso) is essential. The dance may begin at the start of any four measure bar, and the one step is repeated throughout.

MEASURE

- Basic Step
- 1 Facing LOD, step R (Ct. 1); step L (Ct. 2)
 - 2 Repeat measure 1.
 - 3 Step R (Ct. 1); face center bringing L to meet R but keeping weight on R (Ct. 2).
 - 4 Step toward center on L (Ct. 1); raising R behind L calf, touching calf, while bending body backward (Ct. 2).

This novel square dance comes from the SIO Yearbook of Square Dancing No. 1.

MERRY MIX UP

First and third you bow and swing
Go round and round with the pretty little thing
And promenade the outside ring
Go all the way round like you always do
With the right hand couple
Do a right and left thru



Same two pass thru to a new two
For a right and left thru
And a right and left back
Same two pass thru to a new two
For a right and left thru
Same two pass thru
Allemande left with your left hand
Right to your own, go right and left grand.

Here is another variation of "Summer Sounds" which Sue Autio sends along from Orange, Mass. to help the holiday spirit.

Record: MacGregor 2051

(Circle left)

Listen to the music of Christmas bells
The jingle, jingle, jingle we love so well
Allemande left.....etc.

Tag: Merry Merry Merry Merry Christmas and a Happy New Year.

Heads: Two times through figure.

Middle break: (Circle left)

Listen to the carolers way up high
The singing of a Christ Child lullaby
Allemande left.....etc.

Tag: Merry Merry Merry Merry Christmas from our house to yours.

Sides: Two times through figure.

Last break (Circle left)

May each and every one have a happy holiday

May you love one another in a special way,

Allemande left.....etc.

Tag: Merry Merry Merry Merry Christmas and a Happy New Year.

Alternate break (Circle left):

Listen to the Christmas music in the air

Our hearts are filled with love, with joy, with care

Allemande left, and tag.....



Here is one that came out last year that may be considered above "Easy Level" but a quick walkthru will find dancers "navigating" the square. Might be slowed down for novices.

CHRISTMAS MEDLEY

Record: JBK 148

Intro, Middle Break:

Circle left go round the ring now

Can't you see, snow is glistening

Walk around your corner girl,

See saw your taw

Left allemande and weave the land

In the tree, sings a blue bird
Do-sa-do, promenade her
Strolling along, singing a song
Walking in a winter wonderland.

Figure (1st & 3rd Time):

Heads(sides), you lead to the right

Gonna circle up four tonight

When you break right out

Go forward up and back

Right and left thru and turn your girl

Then flutter wheel you do

Now sweep $\frac{1}{4}$ more and square thru
three hands

Jingle bells, jingle bells

Swing that corner girl

Left allemande, come back

Promenade that world

Well, jingle bells, jingle bells

Jingle all the way

Oh! What fun it is to ride

In a one-horse open sleigh.

Figure (2nd & 4th Time):

1 & 3 (2 & 4) you lead to the right

Gonna circle four with all your might

When you break right out,

Go forward up and back

Right and left thru and turn your girl

Flutter wheel that's what you do

Now sweep $\frac{1}{4}$ and square thru three
hands

He knows when you've been sleeping

Now swing your corner girl

Left allemande new corner girl

And promenade that world

Well you better watch out,

You better not cry

You better not pout,

I'm telling you why

Santa Claus is coming to town.

Last Ending:

You circle left now, go round the ring

In the days of Auld Lang Syne

Walk around your corner girl

See saw your taw

Left allemande and weave the land

Should old acquaintance be forgot

Do-sa-do and promenade

Should old acquaintance be forgot

In the days of Auld Lang Syne.

Tag ending:

Hail! Hail! The gang's all here

What the heck do we care now!



MEANDERINGS, Continued

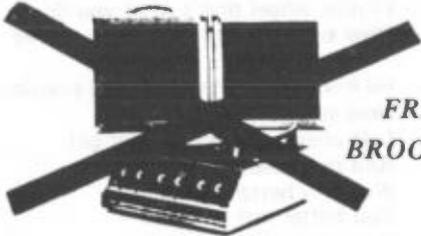
November 1 (Saturday) — we move on to Nottingham, the legendary country of Robin Hood, where a gala Lucky 13th birthday dance awaited us, hosted by Dave and Lee Clay and their merry band. Fabulous was the word for it. Shields of ancient heraldry adorned the walls. A giant backdrop depicting jousting knights filled the stage. I was dubbed "Sir Stan" and given a beautiful silver goblet. In addition, we toured the town, explored Nottingham Castle, and exchanged much "shop talk" with Dave and Lee.

November 2 — The big day of the callers meeting, afternoon clinic and evening dance, back in the heart of

London. From our perspective it was an enlightening experience, and we hope the callers gained a few new insights from the discussions.

Some of the growth problems for square dancing that we in America went through a few years ago still exist. Travel, and resulting interclub visitation, is restricted. The popular "one-nighter" concept of the activity is very prevalent. Good equipment is harder to acquire. Transformers are needed when using American equipment. Records must be imported, generally. School authorities accept the English Country Dance, not square dancing, as a standard for presentation in school

Out With the Old



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programmes. But our Country-Western music has taken the country by storm in recent years, and is being used as a catalyst by knowledgeable callers to affect a transition of styles. Good show! Good luck, lads! Hear. Hear.

We Americans need to be especially careful not to judge Britain by the "chimney-sweep" standards of Mary Poppins any more than we'd like to be



judged by the "cowboy and Indian" standards of Wyatt Earp.

We must remember, too, that the British people are a proud lot, and they don't need know-it-all Americans coming over to tell them how to run their square dance programmes. Nevertheless, they are very receptive to positive reflections of how we've made certain gains, some of which they may choose to adopt. We must remain helpful but not over-zealous. After all, we wouldn't want history to repeat itself in reverse, and have our fine product (square dancing) dumped into the sea in Liverpool in protest, like the Boston Tea Party.

November 3 & 4 — Our next host home was that of Jerry and Ruth Murray in

	<p>Rt. 8 College Hills</p>	 <p>RED BOOT RECORDS</p>	<p>Greeneville, Tn. 37743</p>	
<p>Lee Kopman</p>				<p>Bob Vinyard</p>
	<p>RB 189</p>	<p>SAY YOU LOVE ME AGAIN BY Ralph Silvius</p>		
<p>Elmer Sheffield</p>	<p>RB 190</p>	<p>BANDY, THE RODEO CLOWN by Elmer Sheffield, Jr.</p>		<p>Richard Silver</p>
	<p>RB 191</p>	<p>I WONDER WHERE YOU ARE TONIGHT by Don Williamson</p>		
<p>Allen Tipton</p>	<p>RB 192</p>	<p>PLEASE MR. PLEASE BY Bob Vinyard</p>		<p>Bill Addison</p>
	<p>RB 193</p>	<p>DAY DREAMS ABOUT NIGHT THINGS by Richard Silver</p>		
<p>Ralph Silvius</p>	<p>RB 194</p>	<p>WHAT TIME OF DAY by Allen Tipton</p>		<p>Red Bates</p>
	<p>JK 6012</p>	<p>EVERYWHERE YOU GO by Bill Addison</p>		
	<p>JK 6013</p>	<p>RHINESTONE COWBOY by Red Bates</p>		
	<p>RB 5001</p>	<p>WORRIED MAN BLUES — Advanced Patter by Lee Kopman</p>		
		<p>Pulse Poll Series: Pass the Ocean, Lock It, Chain Reaction</p>		

...cans on business assignment in Britain about a year, soon due to return to Rochester, Minn. They provided a wealth of information and a bushel of good hospitality. Memories of the "Southland" keep flooding back. The well-attended dance in Christchurch. The jolly crowd. The honour bestowed on me of becoming a "constable", complete with "bobby" cap and other gifts. The chance to toast the queen, quite officially, at a Rotary Club in Botley. A view of the Q.E. II at drydock in the harbor. An old Roman wall that contained the city centuries ago. Evidence of World War II bomb devastation if you look closely in certain areas. It should be mentioned that Jerry has been a great help to the callers in that area as a very capable caller himself.

One of our special tour highlights was being escorted by Jerry to Wiltshire to stand in awe before Stonehenge, the man-made architectural marvel of 2000 B.C. Very awesome and mysterious, indeed.



November 5 — Still more to see. We were next hosted by Bill and Betty Davis in Southampton. On the itinerary were Windsor Castle in all its splendor, a good "ploughman's lunch" in the Royal Oak (a pub) in Windsor, and the New Forest — really a very old forest where "Forresters" still live off the land, keep small flocks of livestock, rarely circulate in the towns, cut wood for fireplaces (before which a stray chicken might seek warmth) and carry on a centuries-old tradition.

November 5 (evening) — Finally, we're back in Viv Cannon's flat, ready for one more night "on the town". A quick visit to the Tower of London where those poor souls (royalty and otherwise) awaited that final short walk to Tower

Continued on Page 50



Mac
Letson



Harold
Kelley



Bob
Augustin

Lou Mac

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by Mac & Bill

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BC-102 SQUARE DANCE MAN by Larry

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Bill
Claywell



Jim
Coppinger



Larry
Letson

AMERICAN SQUARE DANCES

SUBSCRIPTION DANCES

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, Thurs., Jan 29
Contact: Charles & Martha Dean

BEAVER FALLS, PA; Saturday, Feb. 14
Contact: Jim Hume

FENTON, MI; Sunday, February 29
Contact: Dick & Marlene Bayer

DEERFIELD, NH, Sunday, March 7 (tent.)
Contact: "Ylkes" Cameron

KINGSTON, NY; Friday, March 12
Contact: Ed & Wilma France

BURLINGTON, IOWA, Mon. March 15
Contact: William & Charlotte Kunze

SPRINGDALE, AR., Tues., March 16
Contact: Dub Hayes

WILDWOOD, ILLINOIS, Wed., Mar. 17
Contact: Bob Wilson & Gary Cox

JAMAICA PLAINS, MASS., Mar. 21
Contact: Old Colony Callers —
Gloria Brunt or Jack Bright

MINERVA, Ohio, Thursday, March 25
Contact: Bill Burleson

PARKERSBURG, WV, Thursday, April 1
Contact: Keith & Karen Rippeto

CHARLESTON, WV., Thurs., April 8
Contact: Erwin Lawson

BLUEFIELD, WV; Friday, April 9
Contact: Acie Gundlich

ALTOONA, PA.; Thursday, April 15
Contact: Emil Corle

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

WINNIPEG, MAN., Thurs., May 6
Contact: Thor Sigurdson

LAKE PLACID, N.Y., Friday, May 28
Contact: Phil & Mary McKinney

Contact: Russ & Ginny Perfers
ANNISTON, ALA.; Saturday, June 19
Contact: Bob & Marv Eccleston

OZARK ACRES, AR; Thursday, July 22
Contact: Doris Schaffert (aft.)

MT. HOME, AR, Thursday, July 22 (eve.)
Contact: Murel Partee

KILLEEN, TX; Saturday, July 24
Contact: Paul Greer

MINERVA, NY, Wednesday, Aug. 11
Contact: Mary & Bill Jenkins

SMYRNA, GA; Thursday, September 16
Contact: John Swindle

BEREA, OH; Monday, September 27
Contact: Ron Schneider

CHARDON, Ohio, Wednesday, Sept. 29
Contact: Ed & Klaire Martin

BROCKVILLE, ONT., Thurs., Sept. 30
Contact: Garnet & Muriel Gallinger

HAMILTON, ONTARIO, Friday, Oct. 1
Contact: Marg & Gerry Johnston

PETERBOROUGH, ONT. Can. Sat., Oct. 2
Contact: Bob & Jane Jaffray

MARION, VA; Friday, October 8
Contact: June Little

BOWLING GREEN, OHIO, Oct. 10
Contact: Jim & Mary Batema

WYOMING, MICHIGAN, Tues, Oct. 12
Contact: Frank Randall

BELLEVILLE, IL (St. Louis area), Oct. 29
Contact: Joe & Marilyn Obal

BOWLING GREEN, KY; Friday, Nov. 5
Contact: Curtis & Barb Pinson

QUITMAN, GEORGIA, Sat., Nov. 20
Contact: Kevin Hoffmaster

SPRING GULCH, PA; Sat., August 20, 1977
Contact: Pete & Joyce Kaiser

Be a ROOSTER BOOSTER

in YOUR area!



NOTE: Carl Geels, Ft. Wayne, Indiana caller, had his datebook and attache case with pertinent information regarding all calling dates stolen from his car in Michigan City on Halloween. Any organization or dancer who has Carl booked is asked to contact him at once to reconfirm dates. Write 5927 Lake Ave., Ft. Wayne, IN 46805 or call 749-5891, 429-8352, or 485-1482.

THE LEGEND

by Steve
Cleveland

Few have heard of small Kanaga.

'Twas by chance I got to know
Of this deserted Arctic village,
Beneath the crusted snow.

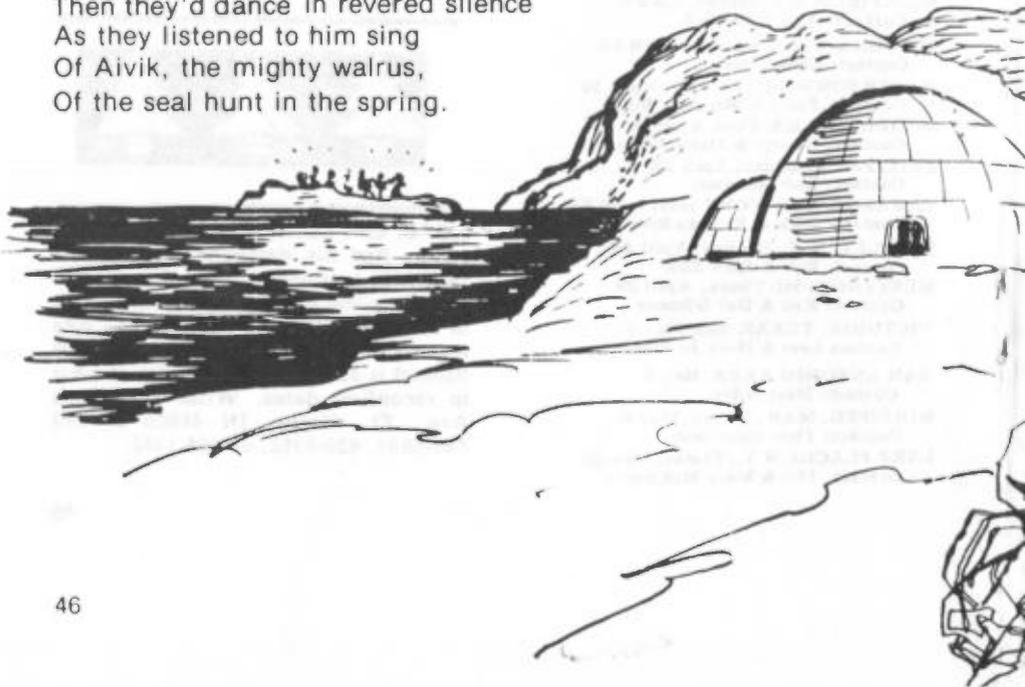
A roving hunter told me
How one night — the whispers say—
All the people of Kanaga
Floated out into the bay.

About a mile from the village
To some ice swept clean of snow,
For their weekly dancing session
They one and all did go.
The younger chatting gaily
As they skipped along ahead;
Their elders right behind them,
The aged riding on a sled.

The voice of Idlouk, the caller
Rang through the crisp clean air,
And hearty was the laughter
At the breakdown of a square.
Then they'd dance in revered silence
As they listened to him sing
Of Aivik, the mighty walrus,
Of the seal hunt in the spring.

In, the fervor of the
Movements left an
Not a single person
Kanaga fade into t
For from the rhyth
And the echo of th
Their floor of ice h
They were drifting

A school of whales
Promenade, and D
A bear paused to v
Co-ordinate, again
From the caller's s
As he chanted out
Dancing as if spell
They lost all track



OF KANAGA

ve Dudas
and, Ohio

their dancing,
and right,
erson noticed
to the night,
ythm of their mukluks
f their glee,
e had parted,
ing out to sea.

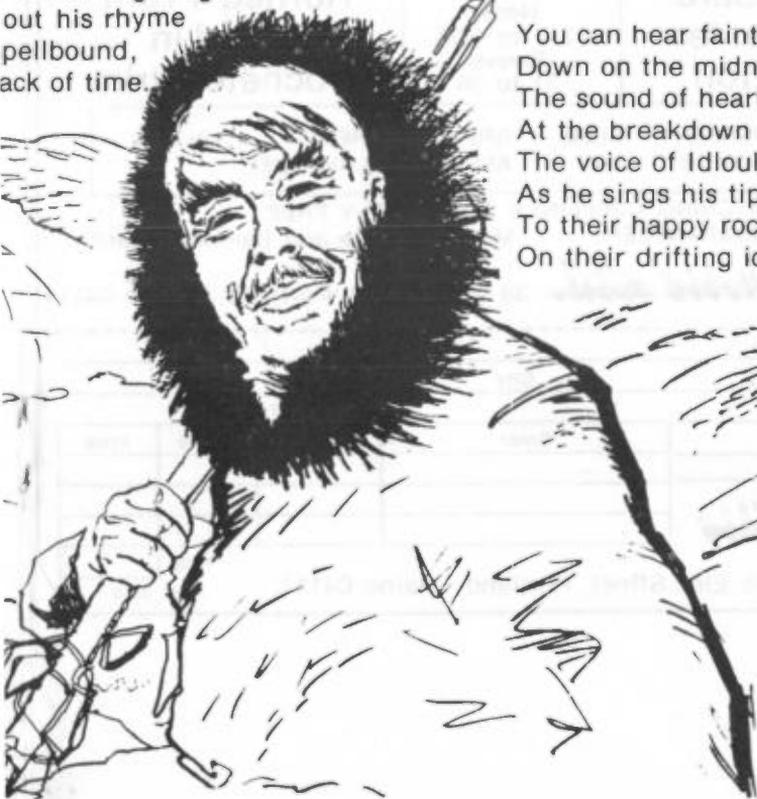
ales were hearing
d Daisy Chain;
to watch them workshop
gain.

's soothing magic
out his rhyme
pellbound,
ack of time.

Men of the nearby village,
For weeks they searched in vain.
The revelers on their ice floe
Were never seen again.
Some say they still are dancing
Past icebergs towering high,
A reflected panorama
In the Northern Arctic sky.

On silent winter midnights
When the land in slumber lies,
And the aurora borealis
Keep flitting through the skies.
It's but the image of the dancers
On their ever drifting floe;
You can discern their movements
clearly
As they shuffle to and fro.

You can hear faintly wafting
Down on the midnight air,
The sound of hearty laughter
At the breakdown of a square.
The voice of Idlouk the caller
As he sings his tip once more,
To their happy rocking rhythm
On their drifting icy floor.





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WHERE APPLES GROW A CLUB IN-CORE-PORATED, AND A PAIR GAVE IT APPEAL...

The Wayne Westerners started in the fall of 1967 as a group of mildly interested people taking lessons from caller Don Stumbo of Lima, New York. They graduated with the help of Don's Lima Grand Square Club the next spring as confirmed and enthusiastic square dancers. The name of the club, based in Marion, New York, was taken from the fact of residing in Wayne County, with the combination of Wayne and Westerners appealing to the majority of the members. The badge, in the shape of an apple, and the club banner showing the same shape, were designed by the first club presidents, Jack and Onnolee Parker, to represent one of the areas major products. During the clubs first year they joined the Rochester Area Federation of Western Round and Square Dance Clubs. That year was also the start of their annual Apple Blossom Square Dance. In 1969 presidents Dave and Fran Klaver added the "worm" to the badge, to designate the club officers.

In 1972 Harold Pierce, of Rochester, New York, took over calling duties for the club, and by his total involvement, and that of his wife Lila, has greatly helped the club become the friendly and growing club it is today. In the fall of 1974 round dance cuer-instructor Bob Slomcenskie was a happy addition to the clubs dances, giving the pleasure of Western Rounds. 1974 also saw the start of the clubs second annual dance, the Apple Harvest Dance. Bigger and better events developed in 1975.

*Thanks to Frank Lewis
Williamson, New York*

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DANDY IDEA. Continued

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4. Club members may purchase banners for \$2.00. (present cost)

COVER TALK

The scratchboard rendition of a young deer, subtly reminding us of the approaching Christmas season, is a copy from Doreen Edmond. It comes to us from "New Forest" country in the south of England, recently visited by your editors, where a card depicting a similar deer was presented to them by over-100 square dancers.

MEANDERINGS, Continued

Hill a few painful steps away from the massive stone fortress. Then a live show, featuring Mike Yarwood, Britain's famed impersonator. A stellar performance. Much better "live" than on the "telly", we'll wager

November 6 — All too soon, departure day had come. Alan Bedford provided transportation to the airport (Thanks also to John Mee for earlier escorting chores) and the inevitable plane forced us to say "Cheerio" to a wonderful adventure with great people.

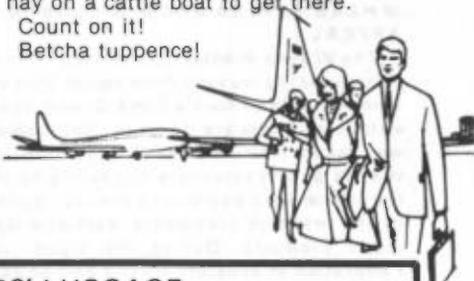
Some way or another, we'll be back to that great land where football is soccer,

lorries are trucks, a Beefeater isn't a glutton and Knights of the Garter aren't sissies.

We'll be back even if we have to pitch hay on a cattle boat to get there.

Count on it!

Betcha tuppence!



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CHALLENGE CHALLENGER

by Jim Kassel

In the September issue we talked about "Controlled Dancing" and at that time promised to say more about this in future issues. I believe we are making good progress along this line but all of us who are deeply concerned about advanced level and challenge level dancing must cooperate one hundred percent, and if we want to use calls other than those on the controlled list we must be very careful in that usage.

Growing out of the National Challenge Convention in Pittsburgh last summer the callers established a format for controlling the use of new calls in challenge dancing, particularly at the easy levels of challenge. This was done in response to complaints from the dancers that every caller was using different new calls, and this made it difficult for dancers to keep up with everything.

In the future, convention staff callers have devised a plan, which we will not elaborate on at this point, to select by vote the new calls to be kept and those to be dropped. The callers voted on approximately twenty new calls keeping about half of them. If a caller wants to continue using a dropped call, he will have to directionalize it so thoroughly that one can do it without having to know the definition in advance.

CONTROLLED CHALLENGE BASIC 100 LIST

It has been recognized that the challenge Basic 100 list has done much to promote advanced and challenge dancing throughout the country, but that it should be revised every two years to keep it current. It was felt that most

of the calls on the list are still appropriate but that certain changes should be made which will affect about ten percent of the list. Ed Foote was chosen to coordinate the voting for the new list which will be published in this magazine in January. It appears that everyone is in agreement with at least ninety-five percent of the new list which is more than sufficient to ensure its success, so watch for it.

SPECTATORS OR EXPECTATORS

If spectators look on with the expectation of someday participating, it looks like we may have another boost for higher level dancing. Reports from many festivals and conventions where advanced level and challenge level are programmed tell us that spectators are much more in evidence than in the past. In a recent east coast festival, there were wall-to-wall and in some areas, floor-to-ceiling spectators for a two-hour period and much applause for the dancers and the caller. Others tell us that there is a greater interest in watching others do intricate movements, and a better all-round feeling between those who go all out and the occasional dancers.

H-E-L-P!

It has been sometime since we sent out a signal for help but it's time the signal was forthcoming. To be very frank, we would like to hear from you. Certainly, we've had promises, promises from callers and leaders saying they would contribute to this column. Patiently we wait to hear from you. We need you and your ideas to keep going. May we thank Ed Foote and Bernie Fiegel for the fine help they have given and for their hard work, much of it thankless, promoting advanced and challenge dancing.

If you haven't seen the fine pamphlet entitled, "Stop the World We Want To Get On," written by the Fiegels and Carol Lienhard, you've missed something. This pamphlet is distributed by MACA, Box 1725, Wheaton, Maryland 20902. We will print more about this pamphlet later.



Product Line

Guests

GUEST BOOK

How often we forget the "little niceties" of a club operation that make an impression on guests especially! Every club should have a guest book. It becomes mighty handy when it is time for announcements and recognition of guests, too. Have you ever seen a fumble for identifying visitors enacted by an unprepared club officer? This may be the answer. Available from Square Press, 909 13th St., Sioux City, IA 51105 (see ad p. 82)



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- K-1183 SECOND HAND ROSE, Flip/Inst. by Jon Jones

RECENT RELEASES ON KALOX:

- K-1181 LET'S GO DANCING, Flip/Inst. by Harper Smith
- K-1180 SQUARE DANCE SOFT AND LOW
by Bill Castner

RECENT RELEASES ON LONGHORN:

- LH-1011 KENTUCKY GAMBLER, Flip/Inst.
by Lee Swain

RECENT RELEASES ON BELCO:

- B264A MELODY TWO-STEP, Ken Croft &
Elena deZordo
- B264B TANZIE by Bill & Betty Tracy
- B263A STRUTTIN' AROUND by C.O. & Chris Guest
- B263B EASY DOES IT by Lou & Mary Lucius
- B262A SLOW POKE by Richard & Jo Anne Lawson
- B262B VALLEY OF THE MOON

C.O.
GUEST

by Vaughn & Jean Parrish



DICK
HAN



BILL
PETERS



VAUGHN
PARRISH

WORKSHOP

□ □ □ □ EDITED BY

WILLARD ORLICH



CHOREOGRAPHY

TAG THE LINE FAMILY— A combination of several authors' ideas into the name TAG THE LINE in June, 1969. We had Tag the centers, Tag the ends, Close the line, Open the line, etc., until this final analysis.

EXPLANATION: From lines of four with dancers facing in any direction (ocean wave, two-faced, same way), on call to TAG THE LINE, dancers face down the line (toward center point of line), then pass each right shoulder to right shoulder to end in single file, backs to other working couple. If two parallel lines are working, the ending would be the same as a finished double pass thru formation. The next command follows immediately to tell the dancers what to do individually, i.e., RIGHT (a two-faced line), LEFT (a two faced line), IN (two lines facing in toward center of set, OUT (two lines standing back to back facing out).

ZIG-ZAG— quarter right first person, quarter left second person into an ocean

wave. Any command following a double pass thru would apply also to a tag the line follow-up, i.e., cloverleaf, centers in, peel off, etc.

TRAFFIC PATTERN: The right shoulder pass-by rule must be held. All following commands apply to the individual's turn direction.

TEACHING PROCEDURES: Since TAG THE LINE is now a basic in the Extended Program, all preceding basics can be used in combination with the idea. First emphasize the fact that it applies to one line of four rather than two parallel lines:

EXAMPLES:

Head couples swing thru, boys run TAG THE LINE, split the sides
Turn right single file, around one
Into the middle, Dixie chain, lady go left
Gent go right around one
Into the middle and turn thru
Left allemande.....

Head couples swing thru, TAG THE LINE

Split the sides, boys go left, girls right
Around one into the middle, star thru
Swing thru, turn thru to corner
Left allemande.....

Head couples swing thru
TAG THE LINE RIGHT, wheel and deal
Crosstrail thru to left allemande.....

Now the teaching procedure should go into the two parallel lines set-up:

Heads lead right circle to a line
Pass thru, TAG THE LINE, cloverleaf
Face your partner and box the gnat
Crosstrail thru to left allemande.....

Heads square thru three-quarters
Swing thru, TAG THE LINE IN
Pass thru, bend the line
TAG THE LINE OUT, wheel and deal
Centers swing thru, TAG THE LINE
RIGHT

Wheel and deal, centers square thru $\frac{3}{4}$
Outsides half sashay, left allemande.....

Variations are numerous:
GRAND TAG THE LINE may be called when two lines or ocean waves of four are shoulder to shoulder with each other (in a line or ocean wave of eight dancers). on call to GRAND TAG THE LINE, do a normal TAG THE LINE with the four dancers in each line and then the center couples continue on past each other to end two single files of four back to back with the other four. The next command applies to each individual dancer.

Heads lead right circle to a line
Swing thru, boys run
GRAND TAG THE LINE RIGHT
Bend the big line, box the gnat
Crosstrail thru to the corner
Left allemande.....

HALF TAG (the line)— Same as TAG THE LINE but just half way. From lines of four, face down the line, pass right shoulders but stop half way when lead person is shoulder to shoulder with trailing person of other couple.

Heads lead right circle to a line
Pass thru, HALF TAG IN
Double pass thru, first couple left
Next couple right, pass thru
HALF TAG IN, substitute,
Centers swing thru, box the gnat
Square thru three-quarters
To the corner, left allemande.....

Heads square thru four hands
Swing thru, centers run, HALF TAG
Swing thru, centers run, wheel and deal
Star thru, boys trade, wheel and deal
Left allemande.....

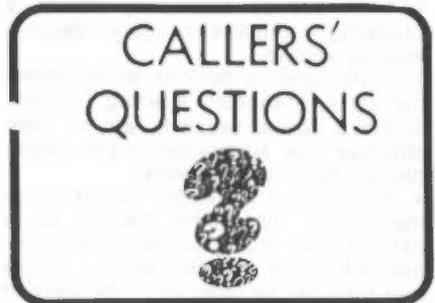
The TAG variations go on into the "partner only" family.

PARTNER TAG— From any couple set-up, on call to PARTNER TAG, face partner and pass right shoulders to end

back to back with them. The next command again would be to the individual, i.e., right/left, in/out.

Head couples half sashay, pass thru
PARTNER TAG OUT, separate
Around one to a line, lines pass thru
PARTNER TAG IN, star thru
Cloverleaf, centers PARTNER TAG
OUT, left allemande.....

PARTNER HALF TAG is today's
Partner hinge.



GENERAL QUESTION: Why so much *Column* choreography? The good ones suffer or are lost due to the volume of ideas.

EDITOR'S NOTE: We agree but it has ever been so. One idea triggers another following the same basic geometric pattern. The Swing thru opened up years of square dance choreography using Spin the top, Circulates, etc., all the way to Spin chain thru. This latter opened up the "H" type choreography which included the diamond ventures, Relay the top/Deucey all the way to today's Chain Reaction, Motivate variations and Ferris wheel.

Getting back to the *Column* choreography, we should have had Checkmate prior to Coordinate and Transfer but we didn't. However, we still feel that something like Checkmate, in spite of being a late comer, will survive over some other fancier patterns. Some basic movements like Circulate and Run are involved with all types of our geometry. And do you know what our next square dance choreography exploration will be focused upon? We believe it will be on the three-and-one line patterns. Right now at the Experimental Workshop level, suggestions are pouring in from all over the country with ideas on how to set up 3x1 lines, how to get out of 3x1

lines, and combinations using the idea, i.e., Cycle-Ferris Wheel and Destroy the line being the latest at this write-up time. If nothing else, we will welcome change as we did from "diamonds" to "columns" some time ago.

GENERAL COMMENT: We need more Star figures than we have in order to change our square dance choreography patterns.

EDITOR'S NOTE: We used to think so but not as much these days because:

1. Stars are by their very nature a "fudging" process of four dancers moving around.

2. Stars have no definite facing direction for each dancer's starting position.

3. Stars, danced properly, are the most effective type square dance choreography we have (to onlookers).

4. Star figures are easily taught if one maintains the same people in a pattern. Star chain circulate, for example, will dance smoothly as long as the four girls can be lined up in the wave in order to finish the pattern. There is no way one can guide the dancers into doing this movement if dancers are in mixed-up starting positions.

5. Allemande thar stars are the easiest to control and pinpoint positions with each dancer. The best star figures we have today are the All-8 Spin the tops, full and fractional. Great control and variance are possible with the eight people stars, yet our caller/teacher group continues to discount the idea as being "too difficult" for Mainstream dancing! If this were true, why was the "triple allemande" so popular with all type dancers at one time?

EXAMPLE: Triple allemande was called as:

Allemande left, the ladies star

Men run around

Allemande left, gentlemen star

Ladies run around,

Allemande left, partners all right and left grand.....

Do you recognize the pattern in today's command words? That's right — it's the All-8 Spin the top idea. In the above case, an exact duplication would be started from an allemande thar (with corner) set-up. An All-8 (left) Spin the top puts the ladies in, meet her and again All-8 spin the top putting the men in, meet her once more for the left allemande and right to partner.

One of our favorite thoughts for the day is: *A man's judgment is no better than his information.* Periodicals and note services try to furnish the information. The "judgment" is up to you, to be acquired if you aren't fully endowed with it by our Maker.



DESTROY THE LINE

BY Ron Schneider, Berea, Ohio

From any 3x1 line, the couple does a wheel and deal while the other two Recycle. Movement ends with couples facing each other or right couple in front of left couple, depending upon set-up.

EXAMPLES by Will Orlich:

Heads square thru four hands,
Swing thru, four boys walk and dodge
DESTROY THE LINE, pass to the center and pass thru

Swing thru, four girls walk and dodge
DESTROY THE LINE, left allemande...

Heads lead right circle to a line
Center four box the gnat
Then square thru four hands
Ends curliques, centers in
DESTROY THE LINE, half square thru
Wheel and deal, girls pass thru,
Star thru, couples circulate

Bend the line, center four box the gnat
Then square thru four hands,
Ends curliques, centers in
DESTROY THE LINE, pass to the center, swing thru

Step thru to left allemande.....

Heads lead right circle to a line
Pass thru, head ladies run
DESTROY THE LINE, star thru
Lines pass thru, side ladies run
DESTROY THE LINE, eight chain 3
Left allemande.....

Heads lead right circle to a line,
Pass thru, head men run
DESTROY THE LINE (Right couple in front of left couple)

Double pass thru, face in,
Lines pass thru, side men run

DESTROY THE LINE, double pass thru
Face in and square thru, trade by
Pass thru, left allemande.....

Head couples star thru, peel off
Centers trade, ends boys run
All eight circulate, DESTROY THE
LINE, Turn thru

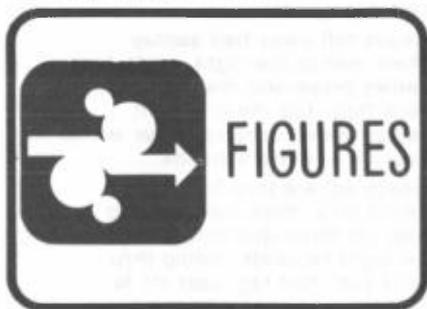
Left allemande.....

Heads lead right circle to a line,
Curlique, center four walk and dodge
Centers in, DESTROY THE LINE
Pass thru and trade by, curlique
Boys run, girls walk and dodge
DESTROY THE LINE, pass thru
Left allemande.....

Promenade, heads wheel around
Ladies Dixie style to ocean wave
Head men run left,

DESTROY THE LINE, swing thru
Centers walk and dodge,
DESTROY THE LINE, star thru
Bend the line, slide thru
Left allemande.....

Heads lead right circle to a line
Spin the top, trade the wave
Head men run, DESTROY THE LINE
Double pass thru, boys run
Center four walk and dodge, centers in
DESTROY THE LINE, square thru
Bend the line, star thru, centers trade
Left allemande.....



by Don Schadt, Long Beach, CA.
[From So. Cal. Callers Assoc. Notes]

Heads square thru, swing thru,
Boys run, wheel and deal, sweep $\frac{1}{4}$
Star thru, flutter wheel, star thru
Square thru $\frac{3}{4}$, left allemande.....

Sides square thru, pass thru
Cloverflo, curlique, walk and dodge
Partner trade, right and left thru
Flutter wheel, star thru, dive thru
Pass thru, left allemande.....

Sides star thru, pass thru
Circle to a line, flutter wheel,
Square thru, trade by, star thru

Two ladies chain, curlique,
Walk and dodge, trade by
Left allemande.....

Sides lead right and circle to a line
Curlique, walk and dodge, trade by
Curlique, walk and dodge, bend the line
Right and left thru, crosstrail
Left allemande.....

Sides curlique, walk and dodge,
Curlique, walk and dodge,
Bend the line, curlique, face partner
Star thru, trade by, pass thru
Trade by, star thru, right and left thru
Crosstrail, left allemande.....

Four ladies chain three-quarters
Heads square thru, right and left thru
Pass thru, trade by, star thru
Cross trail, left allemande.....

Head ladies chain, heads swing thru,
boys run, wheel and deal, sweep $\frac{1}{4}$
Pass thru, circle to a line, curlique
Walk and dodge, trade by
Right and left thru, dive thru
Pass thru, left allemande.....

Sides curlique, walk and dodge
Curlique, walk and dodge, bend the line
Curlique, face your partner
Turn and left thru, crosstrail
Left allemande.....

by Frank Lane, Estes Park, CO.

Head ladies chain right
New side ladies chain across
Heads swing thru, spin the top
Step ahead, right and left thru
Rollaway, single circle, ocean wave
Girls trade, girls run, tag the line right
Wheel and deal, box the gnat
Right and left grand.....

Heads lead right circle to a line
Right and left thru, ladies chain
Slide thru, right and left thru, dive thru
Right and left thru, U-turn back
Do-sa-do, swing thru
Go right and left grand.....

Side ladies chain right, sides rollaway
Turn thru, separate around one to a line
Pass thru, wheel and deal,
Girls turn thru, left turn thru with men
Girls star right, men trade
Left allemande.....

by Jay King, Lexington, Mass.

Heads half square thru, circle half
To a two-faced line, fascinate
Centers step thru, circle half
To a two-faced line, fascinate
Centers swing thru, girls trade
Turn thru, left allemande.....

Heads lead right and circle to a line
Spin the top, boys run, fascinate
Centers swing thru, turn thru
Left swing thru the outside two
Girls run left and fascinate
Centers left swing thru, left turn thru
Square thru $\frac{3}{4}$, left allemande.....

Sides lead right and circle to a line
Slide thru, swing thru, boys run
Fascinate, centers step thru,
Eight chain three, left allemande.....

Sides square thru, do-sa-do to a wave
Boys U-turn back, fascinate
Centers step thru, slide thru
Partner trade, pass thru, wheel and deal
Centers square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Do-sa-do to a tidal wave, girls run
Couples hinge, fascinate
Centers swing thru, centers (girls) trade
Turn thru and slide thru, bend the line
Half square thru, trade by
Square thru three-quarters,
Left allemande.....

Heads square thru, curlique,
Centers run, fascinate,
Centers turn thru, left turn thru
Centers pass thru, all cloverleaf
Centers right and left thru
Slide thru, then swing thru, slide thru
Square thru three-quarters
Left allemande.....

Sides square thru, spin the top
Boys run, couples hinge, fascinate
Centers swing star thru, cloverleaf
Others pass thru, all square thru $\frac{3}{4}$
Left allemande.....

Sides lead right and circle to a line
Slide thru, pass thru, U-turn back
Curlique, centers run, fascinate
Centers turn thru, slide thru outside two
Pass thru, wheel and deal
Zoom and partner trade, pass thru
Left allemande.....

by Bill Peters, San Jose, CA.

Heads square thru, swing thru
Boys run, fascinate, center two recycle
Pass thru, swing thru, boys run
Bend the line, square thru, trade by
Do-sa-do to ocean wave, recycle
Swing thru, boys run, fascinate
Centers swing thru, turn thru
Left allemande.....

Heads promenade half way, lead right
Circle to a line of four, pass the ocean
Swing thru, boys run, fascinate
Centers swing thru, tag the line

Lady go left, boy go right, separate
Go around one, squeeze in, line up four
Curlique, circulate, boys run
Swing thru, boys run, fascinate
Centers swing thru, lady go left
Boys go right, left allemande.....

Heads square thru, circle half
Veer left, make a two-faced line
Fascinate, centers curlique, scoot back
Boys run, crosstrail, separate
Go round one, line up four, square thru
Trade by, star thru, pass the ocean
Swing thru, boys run, fascinate
Centers curlique, curlique again
Left allemande.....

Heads square thru, do-sa-do
To an ocean wave, scoot back,
Boys trade, boys run, fascinate
Chain reaction, boys run
Wheel and deal, left allemande.....

by John Ward, Alton, Kansas

Heads lead right, circle to a line
Star thru, swing thru, boys run
Ferris wheel, centers pass thru
Square thru three-quarters
Left allemande.....

Heads lead right, circle to a line
Pass thru, wheel and deal,
Centers pass thru, circle up four
To a two-faced line, ferris wheel
Centers flutter wheel, then pass thru
Left allemande.....

Heads roll away half sashay
Then lead to the right, circle four
Ladies break and make a line
Pass thru, tag the line right
Ferris wheel, centers flutter wheel
Pass thru, left allemande.....

Heads square thru four hands
Swing thru, boys run, half tag
Cast off three-quarters round
All eight circulate, swing thru
Boys run, half tag, cast off $\frac{3}{4}$
All eight circulate, change hands
Left allemande.....

Couples one and two rollaway
Heads square thru, our hands
Step to a wave, ends circulate
While the centers trade, swing thru
All eight circulate, boys run
Bend the line, star thru, pass thru
Left allemande.....

Heads lead right circle to a line
Pass thru, tag the line right
Wheel and deal, step to a wave
Swing thru, scoot back, boys run
Flutter wheel, reverse the flutter
Star thru, pass thru, left allemande.....

Heads lead right, circle to a line
Pass thru, half tag, trade and roll
Step to a wave, swing thru, boys run
Flutter wheel, sweep $\frac{1}{4}$ more, pass thru
Left allemande.....

Heads lead right circle to a line
Pass the ocean, all eight circulate
Go right and left thru, star thru
Pass the ocean, all eight circulate
Go right and left thru, star thru
Reverse the flutter, sweep $\frac{1}{4}$ more
Pass thru, left allemande.....

Heads lead right, circle to a line
Pass the ocean, split circulate,
Swing thru, boys run, pass the ocean
Split circulate, swing thru, boys run
Star thru, square thru three-quarters
Left allemande.....

Heads lead right circle to a line
Pass the ocean, trade and roll, star thru
As couple circulate, wheel and deal
Swing thru, boys run, ferris wheel
Reverse the flutter, centers pass thru
Left allemande.....

Heads square thru four hands
Pass the ocean, cast off three-quarters
Circulate, boys run, trade by
Pass the ocean, cast off three-quarters
Circulate, boys run, trade by
Left allemande.....

Heads square thru four hands
Split that couple and line up four
Pass the ocean (boys in center)
Boys run, ferris wheel
Centers flutter wheel, pass thru
Square thru three-quarters
Left allemande.....

Heads pass thru and separate
Go around one and line up four
Pass the ocean, ends circulate
Boys run, flutter wheel, sweep $\frac{1}{4}$
Pass thru, left allemande.....

by Jack Lasry, Miami, Florida

Heads square thru four hands
Swing thru, boys run, ferris wheel
Centers pass thru, left allemande.....

Heads square thru four hands
Swing thru, boys run, couples circulate
Ferris wheel, double pass thru
Leads California twirl, left allemande....

Heads square thru four hands,
Swing thru, boys run, tag the line right
Ferris wheel, centers pass thru
Box the gnat, right and left thru
Dive thru, square thru three-quarters
Left allemande.....

Heads lead right circle to a line
Pass thru, tag the line right

Ferris wheel, centers pass thru
Swing thru, scoot back, boys run
Left allemande.....

Heads pass thru, around one to a line
Pass thru, tag the line right,
Ferris wheel, boys pass thru, curlique
Girls trade, girls run,
Tag the line right, wheel and deal
Left allemande.....

Heads lead right circle to a line,
Pass the ocean, swing thru, boys run
Wheel and deal, square thru $\frac{3}{4}$
Left allemande.....

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

Heads lead right circle to a line
Right and left thru, rollaway half sashay
Pass the ocean, turn thru,
Left allemande.....

Heads lead right circle to a line
Right and left thru, rollaway half sashay
Pass the ocean, boys trade, boys run
Wheel and deal, pass thru
Left allemande.....

Heads lead right circle to a line
Pass the ocean, swing thru, boys run
Ferris wheel, centers pass thru, star
thru, crosstrail
Left allemande.....

Heads lead right circle to a line
Right and left thru, rollaway half sashay
Pass the ocean, boys run, ferris wheel
Centers pass thru, swing thru, turn
thru,
Left allemande.....

Heads square thru four hands
Do-sa-do tr a wave, eight circulate
Swing thru, girls circulate, boys trade
Spin the top, right and left thru
Flutter wheel, half square thru, trade by
Square thru three-quarters,
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal,
Double pass thru, centers in, cast off $\frac{3}{4}$
Centers square thru four, ends star thru
Swing thru, turn thru
Left allemande.....

Heads lead right circle to a line
Square thru four, trade by, star thru
Pass thru, wheel and deal,
Double pass thru, centers in, cast off $\frac{3}{4}$
Center four right and left thru
Centers flutter wheel and sweep $\frac{1}{4}$
Ends star thru, double pass thru
Cloverleaf, zoom, swing thru
Turn thru, left allemande.....

Wanamassa

by Ruth Adler
Wanamassa,
New Jersey

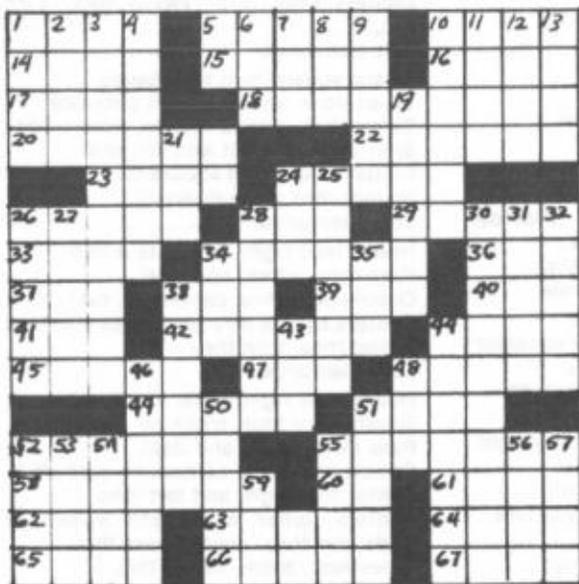
ACROSS

1. Northern Scandinavian
5. Native born Israelite
10. City in France
14. -----cadabra
15. -- Virginia ----- (2 words)
16. Crew
17. Indigent
18. Joining left hands and dancing in a counter-clockwise direction.
20. Fort -----
22. Lady on the left of the gent
23. Sicilian resort
24. Hungarian pianist and composer
26. No bones
28. Can -----
29. American fur merchant
33. Swedish measure
34. Seafaring man
36. Unclose (Poetic)
37. Man's nickname
38. Colorado (Abbr.)
39. International Rapid Transit (Abbr.)
40. He's gentle
41. Eternity
42. Land mass surrounded by water
44. Coin
45. A type of beam
47. First woman
48. A stage in development
49. I don't have ----- in the world. (2 words)
51. Inflame
52. ----- Aegina and Hydra (2 words)
55. Browed
58. Passing right shoulders and back to back (Var. sp.)
60. Atop
61. Parent

62. Man's name
63. Muse of lyric poetry
64. Biblical giant
65. Circle and longways
66. Spanish title
67. Greek author

DOWN

1. Drinks greedily
2. Father in Arabic
3. Couples crossing four arms and moving counterclockwise (Pl.)
4. Lady on the gent's right
5. South America
6. Constellation
7. Belgium (Abbr.)
8. Religion (Abbr.)
9. Waugh and Templeton (Pl.)
10. Commences
11. Tennessee
12. Burden
13. Hebrew measure
19. Wolfgang Amadeus -----
21. Finish
24. Mar -----
25. Standing ----- (2 words)
26. Trite
27. The end
28. The one who gives directions
30. Clap hands ----- (3 words)
31. Spreads out
32. French income
34. Distress signal
35. Ordinance (Abbr.)
38. Can be right or left
43. Avenue (Abbr.)
44. A gliding, sliding step
46. Artist's stands
48. Vegetable
50. A type of mosquito
51. Nod or bow at beginning of dance
52. Summer drinks
53. Alaskan city
54. From where ----- (2 words)
55. Whole (Combining form)
56. Ireland
57. People
59. Crude metal



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RECORDS

SINGING CALLS

by Don Hanhurst

This month's releases featured some duplication of titles, some re-releases, and a more than average number of well-thought-out figures. The percentage of good to less adequate records seemed higher this month than in some previous months. We received two new labels, both of which seemed to have some potential but did not necessarily inspire the dancers. These two labels, Jopat and Cow Town, will bear watching to see how they develop. This being December, there were only two new holiday records to be added to the already long list of holiday records.

SAN ANTONIO STROLL— Wild West 1-27; Caller: Marv Lindner

This latest release on Wild West features what seems to be their new "sound" of a vocal harmony on the instrumental side. This is what caught the dancers' ears and made them decide this was the best release of the month. The figure is comfortable and seems to be well adapted to the music. The introduction, however, does not seem well suited to the melody. It features a Rainbow Stroll, and callers would be well-advised to replace it with a 64-beat figure such as Grand Parade. Callers may find this vocal harmony a pleasant change of pace and should not discount it without working on it. **FIGURE:** Heads promenade half, square thru four, right and left thru, eight chain six, swing corner, promenade.

MY MELODY OF LOVE— Windsor 5064; Caller: Dick Parrish

The music on this new Windsor is very good and is also reminiscent of the USA label. This particular dance featuring *Coordinate*, was enjoyable to dance to and is not difficult for the caller to master. Rhythm and beat are above average and our dancers really enjoyed dancing to it, as Dick did a fine job on the recording. **FIGURE:** Heads lead right circle to a line, curlique, coordinate, bend the line, star thru, dive thru, square thru three, swing corner, promenade.

ROSES AND LOVE SONGS— Square Tunes 166; Caller: Bob Fisk

The new owners of Square Tunes have done an excellent job in revitalizing this label. This release is a prime example of their efforts. The undisputed talents of Bob Fisk teamed with the very enjoyable Square Tunes music make this a record that is both pleasing to dance to, as a dancer, and relaxing to work with, as a caller. **FIGURE:** Head ladies chain, half square thru, do-sa-do, swing thru, boys run, boys circulate, girls trade, half tag, trade and roll, swing corner, promenade.

IT DO FEEL GOOD— Blue Star 2012 Caller: Marshall Flippo

When a dance comes out under the authorship of Marshall Flippo, it is very seldom a bad dance and this is no exception. The figure has a very pleasant change from the standard half tag, trade and roll figures, by employing *finish your tag*. This change was understood even by the newer dancers who had not heard it before. Callers, as usual, will feel that they have heard the song before and will be able to get with it with relative ease. **FIGURE:** Heads square thru four, do-sa-do corner, swing thru, boys run, half tag, trade, finish your tag, face right, wheel and deal, swing corner, left allemande, promenade.

BANDY THE RODEO CLOWN— Red Boot 190; Caller: Elmer Sheffield, Jr.

Our dancers enjoyed the usual comfortable beat of this new Red Boot. The figure, however, was what made them decide to rate it close to the top. It is not a complicated, or fast-timed figure, but does flow well and was unusual. **FIGURE:** Heads promenade half, side ladies chain, curlique, walk and dodge, corner swing, left allemande, weave the ring, swing, promenade.

COTTON PICKIN' DELTA TOWN— Windsor 5063; Caller: Bob Parrish

This new Windsor also has the sound of the USA label, which may be good or bad, depending on your point of view. bouncy melody and a figure that happily does not start out with *Heads promenade half way*, as seems to be in vogue right now. The figure is close-timed but definitely not clipped. **FIGURE:** Four ladies chain three-quarters, chain them straight across, heads square thru four, do-sa-do, pass

thru, trade by, left allemande, promenade.

SAY YOU LOVE ME AGAIN— Red Boot 189; Caller: Ralph Silvius

This new Red Boot seems to use either a synthesizer or an electric piano to gain a very unique effect. This particular dance is a definite change of pace as it is almost sultry in nature. Some of the dancers agreed with Marshall Flippo, "It do feel good!" FIGURE: Heads square thru four, right and left thru, swing thru double, boys trade, recycle, corner swing, allemande, promenade.

DEAL LIFE AGAIN— Jopat 1975

Caller: Joe Porritt

This is the first of this new label and features a very distinctive sound. This employs either a synthesizer or an electric piano and does so quite effectively. Our dancers found the figure felt a little different. It will be interesting to see how this new label develops. FIGURE: Heads turn thru, separate around one to a line, pass the ocean, recycle, right and left thru, swing thru, turn thru, left allemande, swing, promenade.

SMOKEY MOUNTAIN MEMORIES— Cow Town 1-102; Caller: Syl Horwald

This new label sounds much like its parent company, Wild West, even to the vocal harmony on the instrumental side. We wonder why different labels can't sound different, even if they are owned by the same people. This melody and figure were good and the dancers enjoyed them. FIGURE: Heads flutter wheel, curlique, walk and dodge, swing thru, boys run, bend the line, flutter wheel, square thru three, corner swing, promenade.

LET'S GO DANCING— Kalox 1181

Caller: Harper Smith

Usually good Kalox music is used and the caller can add the names of his favorite square dance callers and/or round dance cuers at the end of each figure. FIGURE: Four ladies chain three-quarters, heads promenade three-quarters, sides flutter wheel, pass thru do-sa-do, square thru three, swing corner, promenade.

MAME— Full Time Caller 32014

Caller: Joe Uebelacher

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came out on a Top record, has not lost any of its charm if you happen to be a *Mame* fan. The music is the same with new lyrics well thought out by Joe. FIGURE: Four ladies chain, heads square thru three, cloverleaf, double pass thru, centers in, cast off three-quarters, star thru, Dixie grand, swing corner, promenade.

FOUR LEAF CLOVER— Lore 1151

Caller: Harold Bausch

An adequate version of *Four Leaf Clover*, which is done vocally by Harold in a very good style. FIGURE: Heads curlique, walk and dodge, circle four,

make a line, curlique, transfer the column, centers trade, boys run, pass thru, bend the line, star thru, pass thru, swing, promenade.

I WONDER WHERE YOU ARE TONIGHT: Red Boot 191; Don Williamson

This Red Boot starts out with the sound of an old-time fiddle, in sharp contrast to their other releases this month. It has an average figure that employs *recycle*. FIGURE: Heads square thru four, make right hand star with sides, heads star left in the middle, corner do-sa-do, ocean wave, recycle, sweep a quarter, slide thru, swing corner, promenade.

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BACK IN THE COUNTRY— Thunderbird 130; Caller: Jim Deeter

The music on this Thunderbird is better than its position indicates. The dance, however, was found to be poorly timed and dancers found too much time to wait, even taking one step for each beat of music. FIGURE: Heads promenade half, square thru, swing thru, boys run, wheel and deal, square thru three, trade by, corner swing, promenade.

RHINESTONE COWBOY— Wild West 1-26; Caller: Larry Jack

This release of the Glen Campbell hit somehow lacks glitter in its translation

to the square dance field. Instrumental side features vocal harmony. FIGURE: Heads pass thru, cloverleaf, sides star thru, pass thru, cloverleaf, centers pass thru, do-sa-do, eight chain four, swing corner, left allemande, promenade.

KENTUCKY GAMBLER— Longhorn 1011; Caller: Lee Swain

A good but not exceptional job done by Kalox on the instrumental of this release. Figure is like any other. FIGURE: Heads square thru four, with sides make right hand star, heads star left in the middle, right and left thru, swing thru, swing thru again, swing corner, promenade.

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YOU'RE GONNA BE MY BABY—**Scope 591; Caller: Dick Hoffman**

FIGURE: Heads square thru four, do-sa-do, ocean wave, recycle, flutter wheel, right and left thru, dive thru, square thru three, swing corner, promenade.

LITTLE BROWN GAL— Scope 592**Caller: Mac McCullar**

Music has a definite island flavor. Dancers disliked the use of the words, "Four ladies hula swing," in the intro, as they did not know what to do for eight beats of music. FIGURE: Heads square thru four, swing thru, boys run, wheel and deal, right and left thru, dive thru, square thru three, swing corner, promenade.

JELLY BEAN— Hi-Hat 452**Caller: Ernie Kinney**

Having danced for many years and having danced to this song, done by Joe Lewis, we always said that no one ever did this song like Joe did. We can still say the same thing as this record lacks the rhythm and feel that the original version had. The figure in this is much like the original and only goes to prove that it is hard to duplicate a great singing call. FIGURE: Walk around your corner, see-saw, heads turn thru, separate around one, in the middle left hand star, pick up corner, star promenade, inside out, outside in, inside ladies roll away, four ladies backtrack, turn by left, keep them, promenade.

LITTLE BLACK BOOK— Cow Town**1-101; Caller: Jay Henderson**

FIGURE: Heads promenade half, star thru, California twirl, swing thru, boys run, ferris wheel, square thru three, swing corner, promenade.

GOD'S GONNA GE'TCHA— Hi-Hat 453**Caller: Lee Schmidt**

Callers will have to watch where they call this as some of our dancers raised an eyebrow, although they are not Puritans, when the patter says, "God's Gonna Getcha for holding hands." FIGURE: Heads flutter wheel, heads square thru, do-sa-do, swing thru, turn thru, allemande, do-sa-do, swing corner, promenade.

SOUTHERN LOVING— MacGregor**2177; Caller: Fred Drouant**

When strobed at 45 rpm, this record timed out to about 145 bpm. This is much too fast to be danced by any

dancers. It will definitely have to be slowed down to be danceable. FIGURE: Heads square thru, do-sa-do, swing thru, boys trade, turn thru, left allemande, weave the ring, do-sa-do, promenade.

Christmas Records: Two new releases came in this month.

CHRISTMAS MEDLEY— Bogan 1276**Caller: Wayne Baldwin**

FIGURE: Heads square thru four, right and left thru, curlique, boys run, partner trade, right and left thru, half sashay, turn thru, swing corner, promenade.

CHRISTMAS TIME'S A-COMING— Swinging Squares 2371; Wayne Mahan

FIGURE: Heads lead right circle to a line, pass thru, wheel and deal, centers pass thru, do-sa-do, swing thru, turn thru, allemande left, walk by your own, swing the next, promenade.

1976 National Convention Promotion Record:

CALIFORNIA HERE WE COME— Top 25317; Dale Lewis & Don Schadt

FIGURE: Heads square thru, do-sa-do, eight chain thru, swing corner twice, left allemande, promenade.

Patter Records:

DEVIL'S DREAM/COUNTRY— Blue Star 2013

The two sides of this Blue Star offer a contrast with "Country" being in the modern vein and "Devil's Dream" being more in the traditional. If you are a fan of Blue Star music, one of these two sides is bound to please you.

HOT BRITCHES/CABBAGE— MacGregor 1011

both sides of this patter have very, very strong fiddle leads, reminiscent of the old patters used in traditional dancing. If you enjoy a strong fiddle, this record is a *must* for your collection.

Special Workshop Record:

WORRIED MAN BLUES— Red Boot 5001; Caller: Lee Kopman

We received a new workshop record being released by Red Boot. This series will concentrate on experimental calls that are listed in the Pulse Poll of our magazine. The caller will be Lee Kopman, undisputed champion of the challenge field. This month's release features *pass the ocean*, *Lock it*, and *Chain reaction*. This record would be a welcome addition to the basement collection of any square dancer.

RECORDS

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DREAM 'N FOXTROT — Grenn 14219

Choreography by Vernon Porter

Good dreamy music and a comfortable easy to easy-intermediate two step-foxtrot.

WALTZ WITH ME — Grenn 14219

Choreography by Cliff & Ruth Harry

Pretty music and a flowing easy waltz routine.

OLD TYMES — Grenn 14220

Choreography by Ernie & Marg Whittle

Really good ballroom-type music and a good intermediate two step.

OUR LOVE SONG — Grenn 14220

Choreography by Dave & Shirley Fleck

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

APPLE CIDER — Hi-Hat 941

Choreography by Chet & Barbara Smith

Peppy "Ida" music and a snappy easy-intermediate two step.

TANGO DE LA LUNA — Hi-Hat 941

Choreo by Bea Adams & Lloyd Johnson

Pretty "Latin" music; a little unusual high-intermediate tango routine.

BICYCLE MORNING — Hi-Hat 942

Choreography by Len & Jessie Elliott

Music with a "Tijuana Brass" flavor; a comfortable easy two step.

GAME OF LOVE — Hi-Hat 942
Choreo by Charlie & Marge Carter
Good music and a nice flowing intermediate two step.

JEEPERS CREEPERS — Telemark 902
Choreography by John & Shari Helms
Good big band sound (flip of "Annientamente"); fast-moving high-intermediate two step-quick step.

HEAVEN KNOWS WHEN — Telemark 4010; by Phil & Norma Roberts
Good "There I've Said It Again" music; a good flowing intermediate two step with the Roberts flavor.

WYOMING LULLABY — Telemark 908
Choreo by Eddie & Audrey Palmquist
Very pretty music (flip of "Goodnight Waltz"); a challenging international waltz routine.

EVERYBODY KNOWS — Telemark TDR 124; by Buzz & Diana Perreira
Pretty music; a comfortable solid intermediate two step ending with stair steps.



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IN MEMORIAM

Joe Moser, caller and round dance teacher died in Fairbanks, Alaska, on October 15, after a year's illness. The sympathy of all their square dancing friends is extended to June.

Aubrey "Shorty" Long died at age 68 on October 4. He was a charter member of Greensboro Quadrille Club and one of their callers for over 25 years. He also was a founder of the North Carolina Folk and Square Dance Federation and a supporter of the Fontana Swap Shop.

HARD TIMES TRAVELING TROPHY

In Oct. 1972 the Square Busters, now the Sugar Creek Squares passed out a Hard Times Traveling Trophy to a guest from Rochester, New York. The trophy was to be given to the guest who traveled the most miles to the dance. The trophy was designed by two club members, Wallie Nichols and Jim Miller. After three years our trophy has finally returned with help from John Porter of the Frontier Squares, Bothell, Washington.



The trophy had traveled many more miles than anyone had imagined, passing seven different clubs in the



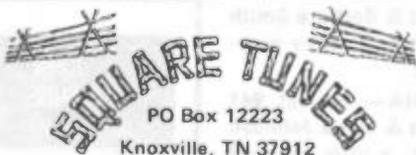
Ted Frye



Jack Lasry



Dick Jones



- ST 163 CAROLYN featuring Half Tag, Trade and Roll called by Jack Lasry
- 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



- P-119 COMING HOME TONIGHT by Paul Marcum

United States, eight clubs in Canada, and went to the 6 T 8 Squares of London, England.

The club received a surprise letter from the Glow Worms of Worms, Germany, who took the trophy to the Winter Jamboree. From there, Janet Pohl of the Northern Twisters, Prince George, B.C. brought the trophy back to Canada. Norman and Maxine Lynch won it at Northern Twisters' Spring Jamboree and brought it back to the Western Squares, Bellingham, Washington.

This trophy will be retired and returned to the designer, Wallie Nichols. Sugar Creek Squares thank all the clubs who had the trophy for the care it was given and for the badges passed along with it.

Another trophy is still traveling if anyone knows where it is please write to the name and address on the bottom of this trophy.

*Bill Fields
Crawfordsville, Indiana*



A \$200 check to purchase a wheel chair was presented to Steve and Fran Stephens of San Antonio by the Uvalde Honey Bee Squares at their dance Tuesday night. Jack McAden, spokesman for the club, second from right, is shown making the presentation as other members of the local square dance club look on. Accompanying the check was a special note of friendship expressing hopes of seeing the club's Japanese friends "wheel-and-deal" around the square.

Steve and Fran Stephens, 151 Dryden Drive, San Antonio, have \$882.00 in the

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fund. Two local Texas clubs are going together next month to give a benefit dance. With the proceeds, enough cash should be sent to Japan to purchase wheelchairs for one square.

DANCERS PLAN GOODWILL TOUR

A project to boost international relations, promote square dancing, and commemorate the Bicentennial year has been launched by 14 couples from in and around Portland, Oregon.

The couples who are members of more than half a dozen local square dance clubs call the group "The Oregon Square Dancers". Based on an idea from Paul & Teddie Arter of the Castle Eighters, their proposal has been endorsed by the Partners of the Americas Program of Washington, D.C. and the Oregon Arts Commission.

Caller Jim Hatrick and wife Judy are working with "The Oregon Square Dancers" to develop and practice exhibition routines. Old time costumes will be worn for the historical part and narration will be included. Whenever

possible the group will involve persons from the audience to learn and enjoy some simple square dancing.

The trip to Costa Rica is slated for January 9, 1976, and will also include brief visits to Panama and Guatemala.

Most of the group have travelled in the past to Hawaii and Canada for square dance events and some have shared in activities for foreign exchange students and families. Dancing couples will be travelling at their own expense and are now conducting fund-raising activities to help defray some costs.

SWINGIN'EST WEEKEND IN OZARK HISTORY

Thirteen hundred dancers from eight states turned out for a two-day event at Silver Dollar City, Mo., which a spokesman for the village called "the swingin'est weekend in Ozark history".

Sonny Horton, who coordinated arrangements between the City and the visiting dance clubs, noted that last September's affair was only the second annual square dance weekend. The



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- 5062 MAMMY SONG by Marlin Hull
- 5063 COTTON PICKIN' DELTA TOWN by Bob Parrish
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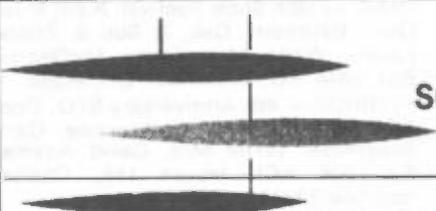
The voices of callers echoed off an Ozark hilltop at Silver Dollar City's second annual square dance weekend last September. [See Story.]

third, he said, will be a Bicentennial festival scheduled for next September 11-12.

"The emphasis for '76 is going to be on advance reservations," Horton ex-

plained. "With the kind of growth we've seen in only two years, we must remain aware that our town square has a limitation as to the number of dancing

Continued on Page 82



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FLORIDA — S/D Camporee, Fort Wilderness Campground Resort at Disney World; Dec. 5-6; George Jabbusch, Vern Johnson, Bob Kunde, Frank Dubois. Write Florida S/D Camp-O-Ree, 1533 83rd Ave. N., St. Petersburg, FL 33702.

LOUISIANA — Swinging Rebels Special, Dec. 6; Bob Baier. Write Mrs. Frances J. Hewitt, RFD 1, Box 910, Sulphur, LA 70663.

OHIO — 16th Snow Festival, Kent State Univ. Ballroom, Dec. 7; Bob & Theda Lovell. Write Mrs. Gerry McDaniel, Box 220A RD, Windham, OH 44288.

FLORIDA — 4th Anniversary S/D, Dec. 11, Rec. Center, Chattahoochee; Gary Shoemaker. Write Mrs. David Adams, Box 306 ACI, House 118, Chattahoochee 32324

ARIZONA — Fiesta Ball, Tempe; Dec. 20. Write Herb & Dotty Benninger, 2609 S. Palm Dr., Tempe, AZ 85282.

OHIO — Dinner-Dance, Holiday Inn, Sandusky; Dec. 26; Stan Burdick, Gene Webster. Write S. Burdick, P. O. Box 788, Sandusky, OH 44870.

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WORKSHOP, Continued

by Trent Keith, Memphis, Tennessee
Heads square thru, swing thru
Girls circulate, boys trade, men run
Couples circulate, girls fold
Pass thru, left allemande.....

by Jay Klassen

Heads square thru, swing thru
Girls circulate, boys run,
Couples circulate, boys circulate
Girls circulate, wheel and deal,
Square thru five hands, left allemande..

Sides curlique, walk and dodge
Circle to a line, right and left thru
Courtesy turn 1/4 more,
Couples circulate, wheel and deal
Star thru, girls lead Dixie style
To ocean wave, girls circulate
Left allemande.....

Heads right and left thru,
Four ladies chain three-quarters
New head ladies chain,
Heads square thru, swing thru
Boys circulate, girls circulate
All eight circulate, all eight circulate
Once and a half, right and left grand.....

Sides square thru, do-sa-do to a wave
All eight circulate, boys run,
Girls circulate, couples circulate
Promenade.....

Head ladies chain right
Heads square thru, swing thru
Boys run, bend the line, square thru
Trade by, swing thru, girls circulate
Girls trade, turn thru, left allemande....

Side ladies chain right, sides curlique
Walk and dodge, circle to a line
Flutter wheel, right and left thru
Ladies chain, ladies lead Dixie style
To a wave, all eight circulate
Once and a half, left allemande.....

Sides flutter wheel, sides square thru
Spin chain thru, girls circulate
Boys trade, boys run, bend the line
Spin the top, boys circulate
Swing thru, boys trade, girls circulate
Spin chain thru, girls trade,
Girls circulate, all eight circulate
Turn thru, left allemande.....

Heads lead right to a line
Right and left thru, girls lead Dixie style
To an ocean wave, girls circulate,
Boys trade, left allemande.....

Heads square thru, curlique
All eight circulate, swing thru
Ends circulate, curlique, swing thru
Turn thru, left allemande.....

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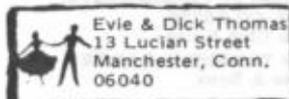
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FEEDBACK, Continued

you if the dance doesn't go over, it is a way you can afford to bring me into your area, and if I am as good as I think I am and do attract a good crowd, it will give me a little extra to help make up a little for all those lean years when I worked like a dog just to break even.

I know that someone at this point is saying that the flat fee their club paid Joe Caller last year is now the minimum with the percentage added to it. That is true in many cases, but if the fee was not raised in this way, it would simply be a higher flat fee this year, and will probably be higher still next year.

Of course, fees are not the only subject callers should be talking to dancers about. How many of you "old smoothies" have ever taken the time to give your newer dancers a little insight into the amount of hard work that goes into being a caller? You make it look so effortless that most dancers don't have the slightest inkling how hard you are working up there or how much time you spend beforehand planning programs, working out new figures, or doing any

or all of a couple of dozen other things. Most of your dancers think you show up fifteen minutes before the dance, spend two and a half hours singing a few easy little songs and that's all there is to it.

You don't have to be a braggert, a martyr, or God's gift to square dancing! You can give dancers plenty of insight into your world without any theatrics. A few simple straightforward comments will get your message across to most dancers because they are intelligent and sympathetic people just like you.

How many of you newer callers have ever taken the trouble to explain to your dancers that it takes five to ten years to make a decent caller? Have you ever expressed your appreciation to them for putting up with your goofs, or pointed out to them that you are a better caller this year than you were last year because they have had the patience to stick with you while you were learning your profession?

Another subject that needs much more attention paid to it by callers is the subject of new experimental figures and



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how and where they ought to be used. How many times have dancers come to you and said, "Tuesday night at the dance Joe Whiz called, we did Spin Chain Tag Thru the Loop de Loop. How about going over it for us tonight?"

Now I have no particular objection to this sort of thing except that frequently these are the same people who were having trouble with Swing Thru during the first tip. Here we are face to face again with the old communications gap. Somewhere along the line some caller has failed to do his job of talking to dancers. Dancers, especially less experienced dancers, don't understand the need for a good solid two or three years of basic groundwork, and the reason they don't is because no one has ever explained it to them. There is a great need in many areas for intermediate clubs and dances geared toward the second and third year dancer. In those areas where this need has been carefully explained in beginner classes, these clubs flourish and the entire tone and flavor of the dancing in the area changes for the better.

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(Incidentally, we might learn a lesson from our Canadian neighbors in this regard, as most areas in Canada do this as a matter of course.)

It seems to me that there is a great wide gulf out there in front of the stage — a gulf that separates the caller from those who come to dance. Jim Mayo has encouraged dancers to cross that gulf. Callers have an equal or greater responsibility to cross it also. It is vital that we open up more lines of communication between dancers and callers, explain why things happen the way they do, why some things are necessary, why others ought to be changed. Most of the problems that we have we create ourselves by our failure to explain enough things, enough times to enough people. It is as simple as that.

So — please talk to dancers.



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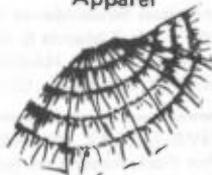
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Round Dance



PULSE POLL



Our initial effort last month in this department brought forth much enthusiastic response (see Grand Zip) and we believe we are on the right track in pursuing this monthly survey to find out what's being "Rounded" 'round the continent. We hope you'll do some comparison each month (Check last month's report against this) to see what's rising in popularity and what's fading. For instance, both *Tips Of My Fingers* and *Patricia* have stayed on top in the first two categories, but *Dancing Shadows* moved to the top of the Classics List. Remember, we welcome your votes, too — send 'em as soon as you receive this magazine.

SQUARE DANCERS ROUNDS

1. Tips Of My Fingers
2. Walk Right Back
3. Tic Toc
4. Gozo
5. Take One Step
6. My Wife's House
7. Your Own Backyard
8. Frenchy Brown
9. Mexicali Rose
10. Merry-Go-Round of Love

ROUND DANCERS ROUNDS

1. Patricia
2. Stay A Little Longer
3. Singing the Blues
4. Lisbon Antigua
5. Alice Blue Gown
6. Arrivederci Roma
7. Charade '75
8. Domino
9. Tennessee Saturday Night
10. Marilyn, Marilyn
What Lies Over The Hill

CLASSICS

1. Moon Over Naples
2. Dancing Shadows
3. Arms Of Love
4. Folsom Prison Blues
5. Spaghetti Rag
6. Neopolitan Waltz
7. Feelin'
8. Tango Mannita
9. Birth Of The Blues
10. Dream Awhile

places
to dance



29th Annual VALLEY OF THE SUN square & Round Dance Festival, Feb. 20-21, Phoenix Civic Plaza. Information: Festival Chairman, PO Box 13482, Phoenix, AZ 85002.

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EXPERIMENTAL BASIC

PULSE POLL



Chain Reaction and Grand Parade are still at the top in our continent-wide poll this month, although they've changed places in first and second spots. Spin Chain the Gears and Lock It are still in third and fourth spots respectively. Both Star Chain Circulate and Motivate have dropped off the list this month, and a couple of new "goodies" have crept into the lower places.

MAINSTREAM

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2. Chain Reaction
3. Spin Chain the Gears
4. Lock It
5. Cloverflo
6. Fascinate
7. Scoot and Flutter
8. Right On
9. Destroy the Line
10. Relay the Shadow
11. Kick Off
12. Cross Cycle,
Crosswalk, Checkmate (tied)



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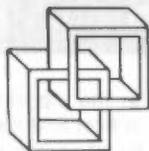
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GRIPES, Continued

on with the dance for those on the floor, even if an incomplete square has to go sit down. The presence of stubborn "socializers" makes it possible for the rest of us to get an occasional rest, without being considered "party poopers"!

We square dancers are not much different from the rest of humanity. Some of us are good at one thing, some at another. As long as we are working for square dancing, we all have a place. So, let's knock off the criticism - don't knock anyone who is doing their bit!

NATIONAL CONVENTION, Continued

the Saturday Youth After Party to be held in the Tomorrowland Terrace at Disneyland. Reservations for this should be made by completing the advance registration application. A separate hall is set aside for youth

activities, and there will be rap sessions, panels, and a Youth Parade of States. Pack up your square dance clothes (square dance attire is a must) - the youth of California are looking for you in '76.

News, Continued

squares that can be accommodated."

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- 505 SHELBY'S BANJO HOEDOWN/LOVE ME HOEDOWN
- 210 LONG COOL WOMAN/SPO-DEE-O-DEE (Folk Dance)

Bicentennial Briefs



In co-operation with the "Giles County Bi-Centennial Committee", the two dance clubs of Pearisburg, Virginia, "Angel Rounds" and "Circle Eights", have given a history of dance in America as part of three Bi-Centennial programs.

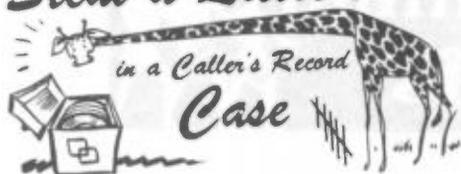


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- Guitar Fancy — SIO

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- Sing - Sing A Song — Blue Star
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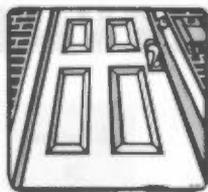
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If you haven't already become a proud owner of this 38-page paperback, may I suggest that you order one? Those of us who met Shelia Popwell of Hampton, Georgia and saw the clogging at the National Convention in Kansas City in June, realize why this book was "sold out" at the convention.

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THE LEGEND OF KANAGA

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Few have heard of small Kanaga.
'Twas by chance I got to know
Of this deserted Arctic village,
Beneath the crusted snow.
A roving hunter told me
How one night — the whispers say—
All the people of Kanaga
Floated out into the bay.

About a mile from the village
To some ice swept clean of snow,
For their weekly dancing session
They one and all did go.
The younger chatting gaily
As they skipped along ahead;
Their elders right behind them,
The aged riding on a sled.

The voice of Idlouk, the caller
Rang through the crisp clean air,
And hearty was the laughter
At the breakdown of a square.
Then they'd dance in reverent silence
As they listened to him sing
Of Aivik, the mighty walrus,
Of the seal hunt in the spring.

In the fervor of their dancing,
Movements left and right,
Not a single person noticed
Kanaga fade into the night,
For from the rhythm of their mukluks
And the echo of their glee,
Their floor of ice had parted,
They were drifting out to sea.

A school of whales were hearing
Promenade, and Daisy Chain;
A bear paused to watch them workshop
Co-ordinate, again.
From the caller's soothing magic
As he chanted out his rhyme
Dancing as if spellbound,
They lost all track of time.

Men of the nearby village,
For weeks they searched in vain.
The revelers on their ice floe
Were never seen again.
Some say they still are dancing
Past icebergs towering high,
A reflected panorama
In the Northern Arctic sky.

On silent winter midnights
When the land in slumber lies,
And the aurora borealis
Keep flitting through the skies.
It's but the image of the dancers
On their ever drifting floe;
You can discern their movements
clearly
As they shuffle to and fro.

You can hear faintly wafting
Down on the midnight air,
The sound of hearty laughter
At the breakdown of a square.
The voice of Idlouk the caller
As he sings his tip once more,
To their happy rocking rhythm
On their drifting icy floor.

