

AMERICAN

SEPTEMBER 1976



SQUARE DANCE



CO-EDITORIAL



No one can deny that square dancers have increased in number during the past year. With a new dancing season starting this month, let's move our emphasis from *quantity* to *quality*.

Dancing Tips, Feedback and several articles in this issue discuss *good* dancing— moving smoothly with the music. The cover depicts it, too. We'd define it even more specifically as letting the music flow through one's body and out in its movements.

It's possible to see square dancers on any floor who dance only with their feet— hands, arms and torso have no part. One can see some in every crowd who do not even involve their feet in the rhythm; if they have a sense of rhythm, it's hidden within them. It seems to us, and perhaps we're wrong, that these folks miss part of the fulfillment of dance activity.

Man has always danced. The kinds of dancing he did were dictated by the culture he lived in. Perhaps our square dance reflects modern man's need for recreation and fellowship. Dancing

imparts a sense of life, of joy, of being a part of a whole— the set, the floor, the dancing world.

Let's teach the beginners in this year's classes to *dance*. Dancing is an art that will stay a part of a person's personality. Numbers of basics or position concepts may fade, the ability to react to calls rusts a little, but the capacity to *dance* is always present. Did you ever see children "imitate" a square dance? They don't know the figures, they don't understand the caller, but they hear the music and their feet jump, their bodies move. Perhaps they're not "imitating"; they're *dancing*.

If the Fall, 1976, class members learn the joy of dancing, the domination of beat, phrase and rhythm in total body movement and the true re-creation possible through our activity, then callers, teachers and "angels" will have made a lasting contribution to the square dance world and to the novices they've brought into it.

AMERICAN
**SQUARE
 DANCE**

THE NATIONAL MAGAZINE
 WITH THE SWINGING LINES

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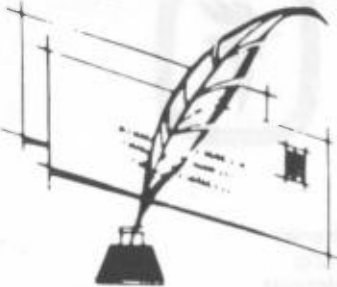
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Grand Zip



We enjoyed reading the first 26th National press release in the July issue of American Squaredance. Thank you.

It's a great feeling to be finally getting "the show on the road" and especially to know that the Burdicks and the fine staff of American Squaredance will be helping us make it down the "home stretch."

Looking forward to welcoming you both to the 26th next year.

*Steve & Dorothy Musial
Philadelphia, Pennsylvania*

I want to thank you for publishing the picture of our son. I do not know how you got the mike in his hand, but it was just great. We have had more dancers comment on it. In fact, one of the clubs I call for called up to hire him for a dance. They said they have danced to his father before, now they want to get some new blood.....

*Bob & Lorrie Morrison
Erie, Pennsylvania*

We are new subscribers to American Squaredance, subscribing at your booth at the recent National. It was a real pleasure for Stan to meet Cathie Burdick and as he told her, we are always alert for good square and round dancing material and just can't understand how we ever missed your fine publication. We are going to enjoy receiving our future issues.

...We are the choreographers of the Hi-Hat record, "Humoresque in Two-time" and it is quite a thrill to us to see

that the record is No. 10 as listed in July, your Pulse Poll section. We are hopeful that we'll climb right up to the top in future issues!.....

*Ethel & Stan Bieda
Morgan Hill, California*

It was just recently brought to my attention that an error was made in your June issue in the "Product Line" section. I'm sure Singing Sam Mitchell was surprised to find that he had *another* mother-in-law. Mrs. Burdick and my friend discussed the square dance doll earrings on the phone and that they were very similar to the ones Betty Mitchell's mother makes, and from the conversation I suppose Mrs. Burdick understood that I was Betty's mother.

I do appreciate the extra publicity and thank you for it, but.....could you correct the error please?

*Edie Adams
1814 Cherrywood Dr. E
Forest Hills
Holiday, Florida 33589*

ED. NOTE: Last month we reprinted Betty Mitchell's letter about the mixup. Here is another which describes the way the misunderstanding occurred. We're sorry we goofed! The earrings are similar but different, and very cleverly made.



Hurrah for you! I've just read your article "A Time For Speech" in the July issue and I agree 100%. Just wanted you to know.

*Norma Bryant
San Antonio, Texas*

SELVA HAS GONE SQUARE

Selva, the world's leading manufacturer of dance and gymnastic footwear, is introducing its new line of square dance footwear. For information write Selva, Dept. SQ-86, P.O. Box 4309, Long Island City, N.Y. 11104.

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Meanderings...

WITH STAN

"Touring is alluring, but often a rest is best"— Rip Van Winkenblinken.

I'll add an Ah-So and a BIG TEN-FOUR to that questionable quip, friends. Now and then every living person, animal and slippery sheephead needs to stop the hands of Time long enough to get time on his hands. Time for doing absolutely nothing. Yeah. Yeah.

That's what I'm doing today. That's what I've been doing for a week. Between calling dates in mid-summer, ZIPADEEDOODA and Saints be praised— it's a Bi-Sensational feeling!

One could grow callouses where one never had callouses before. No matter. A busy fall season is relentlessly imminent, and the great gallopin' GO-GO pace will be renewed.

Three big festivals loom almost back-to-back this month. It'll start Labor Day with that annual Kaluymet PowWow in Pa. with fellow callers Gary Brown, Hal Greenlee and Dave Stevenson. Mid-month we swing down to Ingleside, Va. to work with another trio of Good Guys, Harry McColgan, Dorsey Adams and Jim Harlow. Following on the heels of that one, it's a long-anticipated return to Septemberfest, Kentucky Lake, for a full week with Frank

Bedell, Bob Wickers and Betty and Clancy Mueller. That's only the beginning....

Meanwhile, back at the old ranche-ro.... I'm still lying in the lap of leisure right here among my souvenirs, and— BLOW ME DOWN— there's a pretty fair subject to write about this month!

If you haven't anything better to do, like watching your pet aardvark forage for a fruitfly in your haystack, how would you like the special sixty-four-dollar guided tour of the ASD offices for sixty-three-fifty? (Try sixty-four CENTS and you might get a sucker to sign up— Co-ed.)

Just rotate an eyeball from wall to wall in this place of business with me for an unforgettable encounter with disguised decadence. (Thank heavens the contractor has given us a time table of four weeks for our brand new building, just ahead of our exterminator, who gives us ninety days before the collapse of this one.)

You Interior Decorators will be ecstatic to observe that my own personal office is done in Early American Buffalo Hide— ROUGH!

Moving on.... (Yes, let's do so, quickly— Co-ed).... you can see my latest acquisition— mounted wildebeest

horns protruding from the wall over the fireplace. I want everyone to know that I didn't take the beast myself in Africa.... (Hmm— the closest you got to Africa was to walk your fingers through the yellow pages of an old copy of National Geographic— Co-ed.) Comments about the trophy to date from fellow staff members and guests have ranged from awful to deplorable. So be it. Ah, so.

I know you lovely literate readers are just dying to read some of the zippy quotations that appear on various plaques around the room. (Any that are still left reading this paltry prose are certainly *dying*— Co-ed.)

For instance, here's one:

**PEOPLE ARE LONELY BECAUSE
THEY BUILD WALLS INSTEAD
OF BRIDGES.**

Here's another:

THE FOUR-WAY TEST (ROTARY)

1. Is it the TRUTH?
2. Is it FAIR to all concerned?
3. Will it build GOOD/WILL and BETTER FRIENDSHIPS?
4. Will it be BENEFICIAL to all concerned?

And another:

**I LOVE THE HUMAN RACE—
IT'S PEOPLE THAT BOTHER ME.**

Still others:

**Around here I have a very
RESPONSIBLE POSITION....
Every time something goes wrong,
I'm responsible!**

**HE IS FREE WHO LIVES
AS HE CHOOSES**

**God grant me the Serenity to
accept the things I cannot Change,
Courage to Change the things I can,
and Wisdom to know the difference.**

**COWS MAY COME AND
COWS MAY GO—
BUT THE BULL IN THIS PLACE
GOES ON FOREVER....**

At the risk of over-personalizing this Route of the Rooster's Roost a bit, I'd like to point out some framed certificates adorning my little corner of the world. (Ho hum. Go ahead. We knew you would— Co-ed.)

So, cast your eyes over to the right

hand wall.... (We'd rather have WALL-EYES than be SHEEP-HEADS, for sure— Co-ed) and you'll see a certificate showing the back side of a cow, lovingly presented to Cathie and me at the Legacy meeting of '75, entitled "NO-BULL PEACE PRIZE", with the further inscription, "for being UDDERLY wonderful". Another one makes me an HONORARY CITIZEN (Isn't that spelled ORNERY?— Co-ed.) of the great city of Lubbock, Tx. Another one recognizes me as a KENTUCKY COLONEL from the state of Kentucky. Another, signed by twenty callers reading like a "Who's Who" of the square dance world, says thanks for volunteer service as Executive Secretary of Callerlab in '74-'75. The Callerlab Quarter Century Award hangs there too, awarded for 25 years of calling.

Scattered about are photos of square dancers at graduation time; a congratulatory telegram (ten years old) extolling my first record; a "Service to Youth" plaque (a remnant from YMCA days); a GO-GO Award (doll in a cage from a bunch of Y's GUYS); a Tree Frog God Jumping plaque from the Canal Zone; a lava and Hapawood statue of Kane, the god of Life, from Hawaii; an ivory carved walrus given to me in Alaska; and a very special silver chalice dating from the night I was knighted "Sir Stan" in Nottingham, England. (You could tie me into NOTT-ingham anytime!— Co-ed.)

Elsewhere on other walls of the offices are large posters. One has an outlandish couple who could be from the "funny farm" and a slogan "Swing with a girl from Boothbay Harbor". (That came from the coast of Maine.) Another is a map of Canada-USA with map tacks bristling out of it, NOW from every state and most Canadian provinces, indicating my travels to call hither and yon. (Ohio is the most punched-out state.) There's a map of the world, too, just itching to get pinned all over. (Four's a start.) Soon we'll add Australia and New Zealand.

There is ample pictorial evidence of some of our ASD covers. The geometric string design of March, '71; the Cox casein of March '75; the needlepoint of November '74; the ceramic figures of August '75; and the old engraving of March '76.

A new plaque, used as the basis for a little skit we did at the Press Breakfast in Anaheim, gives us a little spark directly from "old Ben" Franklin: "A slip of the foot you may soon recover, but a slip of the tongue you may never get over." Thanks, Ben. We needed that.

Throughout the rooms is a maze of typical TYPE-lcal equipment— an IBM composer, a Compugraphic composer, banks of file cases, chairs, desks, tables, addressograph machine, more file drawers than are quickly countable, a waxer, a relaxer, cases on cases of books, a bundler (Bundle, anyone?), ONE HUNDRED mailbags in a corner (almost mailing time again), stacks of new books for sale, records, typewriters, p.a. equipment, tape recorders, cabinets, copier, drawing board, rolling files, adding machine, phones, and much more. (No wonder we need a new building.)

Just to the left of my desk there's a bulletin board chock full o' photos, quips, momentos and reminders. Smack in the middle of the hodge podge is a check for about \$400., as "rubbery" as you could find this side of Brazil, forever uncollectible (the guy is now bankrupt), as a permanent reminder to me to be ALWAYS-ALWAYS-ALWAYS as cautious as a pair of porcupines parked in a treestump at a Drive-in.

Nearby are a few articles just hanging around. There's my favorite MOOSE HOLDER from the state of Washington,



with a little instruction booklet describing its use. (Brother, you just wouldn't BELIEVE how they advise you to use it!) There's a "lei" of moose nuggets (Bazonga to you, too) to be worn around the neck, from Alaska. There's a GEN-uine branding iron with the initials "SB" from Wyoming. And there's a little flag presented to us from visiting caller Jac Fransen of Holland.

Everybody knows, by now, I'm a collectaholic by nature. I collect stamps, bridges (photos or real ones— send me



your favorite real one), pictures with double images slightly obscured, old banks, foreign coins, and new dollar bills. (Send me all you can spare.)

Next month— so help me, Hannah— I'll get back to the very specific, geographic road reports rapidly accumulating, but, forgive me, folks, for wandering through the halls of happy hysteria that is old ASD, one time.

Look at it this way; if you've waded through it this far (Slop, slop— Co-ed), here's a typical accumulation of a typical caller in the great world of square dancing, that proclaims over and over again: The FUN is endless, the SCOPE is wide and the REWARDS are as deep as the very soul and spirit of man, himself.

In Oberlin, Ohio, where I teach square dance classes (See Best Club Trick, August issue), I once received a beautiful certificate, also gracing the office wall. Lettered by hand in old English script are these words, which can keep the old legs limber and the old heart a-pumpin' for a long time to come:

**Presented to Stan Burdick
for introducing us to the gentle art
of square dancing,
and the pleasure of new friends,
with thanks and appreciation....
(signed by graduates, '74)**

Now, who can argue that that's not priceless?

Square Dancers Are Hard-To-Please People

BY Elisabeth Evans
Vancouver, British Columbia



It is time we exploded a long-existing theory. I am referring to the one that says, "Square dancers are nice people." Before I continue let me say that I know most square dancers are nice people, but if we qualify the statement in this way, it immediately loses its punch and becomes pointless.

If I were not a square dancer I am sure I would look with a great deal of suspicion on any group which described itself as "nice." As a square dancer this cliché gives me an inferiority complex. Am I a "nice" person? "Nice" is defined in the dictionary as "pleasing, agreeable, satisfactory, thoughtful and considerate, pleasant, kind." Am I all these things? Even if I thought so I would be too modest to admit it!

A "nice" person would never criticize. Have you ever criticized your fellow dancer, your club executive, your caller, your association? A "nice" person would never complain. Have you complained about the floor, the sound, the dance level, the cost? If you have answered "No," to all the above questions, you may be excused from reading the rest of this article and go polish your halo.

Square dancing attracts a cross-section of the community. You get the energetic and the lazy, the leaders and the followers, the peacemakers and the troublemakers. How can we be so naive as to imply that once they become square dancers they all, automatically,

become "nice?"

Square dancers are people. They have their likes and dislikes, and because they live in a democracy, they avail themselves of the opportunity to express their views. At times, they can be "displeasing, disagreeable, unsatisfactory, thoughtless and inconsiderate, unpleasant, unkind." Still, while it may not be "nice," their criticism and complaints set higher goals in the growth and improvement of our activity. Let us not set too high a standard for them by labelling them all "nice."

Although a small minority of people may be instinctively "nice," most of us have to work at it. If we try too hard, we are accused of being shallow and insincere. Personally I like my friends to be natural and if they are naturally nasty, I take them at their face value. At least I can be sure if they say something "nice," they mean it!

And how do your recognize these "nice" people off the square dance floor? Why they are smiling, of course. As well as being "nice," square dancers must always smile. A chuckle, laugh, grin, or chortle is also permissible, but nothing less than a smile is allowed!

What's this? I just checked the dictionary again, and further down "nice" is defined as "exacting, hard to please, very particular." Square dancers are "hard to please" people? SMILE when you say that!



The square dance has ended, the caller announces an after hours segment for those who dance challenge. The dancers are intrigued. Some stay to watch. The calls sound familiar, but the positioning is difficult to follow. Women courtesy turn together, finish facing out, not in. Unusual, but the basic rule has not been violated. Each dancer is sure that challenge can be done with practice, and it is true. These lucky onlookers are being exposed to challenge in a legitimate way. Few clubs promote challenge this openly.

Awareness of challenge is just emerging. Square dancing is divided into Eastern style, the one night stand variety, commonly known as barn dancing and invaluable as an entertainment form, and Western, requiring lessons in preparation for joining a club. Club dancing varies in accordance with the number of calls used, and the speed with which they are delivered. Clubs designate themselves as fun, intermediate or advanced. Challenge groups are not part of the club system, but are splinter groups in the western tradition, classifying themselves as relaxed, challenge, or advanced challenge. Challenge is not the next level beyond advanced club, and should not be married to it. It is a separate form as are contras, clogging, rounds, etc, which have no difficulty maintaining their identities.

Challenge is positional dancing in accordance with the definition of the call as written, or as published in *Burleson's Square Dance Encyclopedia*, the bible of the movement. Calls are directed either to the man or the left hand position. Sometimes sexual identity is retained, more often identity switches with the position from which the calls are executed. The evening is divided into segments called tips. Traditionally each tip would include one dance sung by the caller with the patterns following an established order, and one dance where the calls are varied at will to test the alertness of the dancers. Challenge concentrates on the latter, each tip usually containing only one, longer, varied dance. The challenge in Challenge is twofold, how to do a call properly from any position; and to use a call in the maximum number of ways. Calls may be reversed, fractionalized, multiplied, divided and phantomed. Challenge dancers joke that club callers call arithmetic, challenge callers call calculus.

Challenge requires a working knowledge of up to 400 calls as opposed to 125 at advanced club level. Instantaneous execution of "curl-through", number 160 in *Burleson's* and of "swing to a column", still in the experimental laboratory, are part of a normal dance. The steps are based on traditional square dance movements, but the

SPOTLIGHT ON CHALLENGE

by Elaine Prosnitz
River Edge, New Jersey

choreography of the dance is contemporary, constantly changing and often extemporaneous. The pace may seem fast to the uninitiated, but the tempo of the evening is usually slower than at advanced club level because more time is needed for interpretation. Dancers have practiced in advance to tape recordings of the caller's previous dances. This is necessary because it tells them which calls a particular caller favors, there being 2,252 now published in *Burleson's*. It is also fair because the caller has often worked his original interpretations into the patterns before the actual dance. Any caller can break down any square. This is not the caller's purpose, nor is it the purpose of the dancers to beat out the caller. The entire production is a unified effort between callers and dancers to diversify and expand the traditional square dance form into a modern, thought-provoking activity.

It takes true grit to define true challenge. The fear is that its range may discourage neophytes. Dancers who have a need for more stimulation are not so easily discouraged. All the skills necessary for challenge are ingredients of good club dancing, but challenge cannot be reached by advancement through club levels. The advanced dancer has climbed one mountain. He can stay on that mountain forever, sliding down a little each September

when new members join, and regaining the pinnacle by May; or he can see another mountain, which is challenge. Literal descent from the mountain top to the basement is then necessary because challenge basics must be learned in groups set up for that purpose. Dancers can form their own groups using material available on tape. Recently a list of challenge basics has been published. After mastery of the basic steps, practice to tape recorded challenge dances is required on a steady basis. There are not enough challenge callers to go around. Travelling around the country on the challenge dance circuit is part of the fun for both dancers and callers. Challenge dancers in California eventually become friends with those in New York, Florida, Chicago, even Canada.

Square dancing and challenge dancing blossom from the same branch, but there is rivalry stemming from their different philosophies. "Square dancing is fun" says the slogan, so you had better smile. When known members of a challenge group appear at a club dance, they are viewed with suspicion, "I see you're slumming tonight," is often the cheery greeting. A more honest approach is, "What are you doing HERE?". The fear that challenge dancers will spirit away the top club dancers and their leaders is ever present. If a club dancer dare appear at a challenge dance, the greeting is,

"Nice of you to visit. Are you here to make a tape? Happy to have you sit and watch." The callers are not very happy either. There is too wide a gap in the range of experience to call a unified dance. At club level, the caller feels a responsibility to keep everyone dancing and happy. In challenge it is the dancers' responsibility to be prepared.

When the general public hears the term "square dancing" several things come to mind. "Oh, I like to square dance, I did it at school," is the usual response. Most dancers don't bother to explain that it now takes thirty lessons to be eligible for membership in a western square dance club, and soon may require fifty. If dancers are foolish enough to mention that they dance three times a week, the incredulous expressions they encounter are sufficient to render further admissions impossible. The beer and do sa do image of eastern barn dancing is applied to all square dancing and distresses everyone. In the same manner, when a club dancer hears the

term "challenge", the image is one of a very challenging square dance. A challenging square dance and a challenge dance are not the same thing. True challenge suffers from other exaggerated impressions. Too complex to be a dance form; too much time spent to be a recreation; more exercise for the jaw than the feet. True, challenge is more than a dance form. It is a game of interpretation and everyone is invited to play. It also can be danced, and when it is, the pleasure of physical movement is heightened by a terrific feeling of accomplishment.

Challenge dancing is fun. It is also a serious hobby. Groups of concentrating, beautifully dressed men and women are executing complex choreography on instant recall and interpretation. This is about as far away from booms-a-daisy as you can get. Challenge dancing is available to those who prefer chess to checkers. Is Bobby Fischer required to smile? It is time for challenge to stop hiding its light under a beer barrel and to come into the light of day.

5th
Annual

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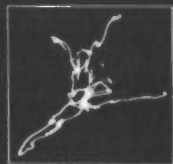
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BUTTON, BUTTON.....



by Al Eblen
Wichita Falls, Texas

Bob and Billy's parents' new hobby, square dancing, seems to do strange things to children. It gives them some new freedoms, but it also takes away a certain amount of security.

The ten year old twins had decided long ago not to succumb to the hysteria that seems to overtake some children, when their parents take up square dancing.

One night as they waited and watched the sitter sound asleep on the couch, they discussed their parents' new found hobby.

Bob said, "It certainly is nice to watch what you want to, on T.V."

"Yes," said Billy, "That sitter doesn't know what's going on, but I sure hate getting my own supper. Of course, we eat what we want, if it is in the refrigerator, without Mom fussing."

"That's right," sighed Bob, "I think a lot of children overreact. After all, that's what maturity is all about. This is just some of the responsibility of growing up. At our age a person should be able to stay by himself. We have a sitter, even if she is sound asleep. By the way, did you lock the front door?"

Billy said, "No, we had better leave it unlocked. Dad got away so fast, he forgot the door key again."

"Did you see that awful red vest and cowboy boots to match, that dad was wearing?" sighed Bob, "Not to mention Mom's dress with the new cancan that is so full it flops up in her face, when she sits down."

Billy says, "Did you see the look on

Mrs. Jones' face, when Dad answered her 'good evening' with 'left alle-mande'?"

"Well," said Bob, "It seems like only yesterday, that Mom and Dad stayed home like normal parents. Do you remember when we took vacations without going to square dance festivals or to the square dance at Blue River?"

"I sure do," said Billy, "But I really had fun up at Blue River. I really liked that 'Hully Gully' and 'Long Cool Woman'. I wonder when we can take square dance lessons?"

"Now, don't be silly," said Bob, "Say, it surely is late. Do you suppose the folks had an accident?"

"Now," said Billy, "They must have gone to another one of those after-parties. You know, I wish Mom would stay home long enough to sew on some buttons and wash up my clothes. Everything I have is missing buttons. Mom doesn't seem to notice anymore."

"Yes," said Bob, "And have you noticed how bad the yard looks? Dad used to be so particular about it. Now it looks like the house was vacant."

"What time is it?" asked Billy.

"The clock says after twelve midnight," said Bob, "You know, I miss them, they are gone so much of the time."

"Yes," said Billy, "But they surely are a lot happier now, and always in a great good humor. You know, they haven't fussed in ages. Say, wasn't that the car in the driveway?"

Bob said, "Yes it is. Maybe we can go to sleep now."

Sighed Billy, "Amen."

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Style

by Fred Haury
Albuquerque, New Mexico



Dancers who wish to improve the appearance of their dancing should give some consideration to style. Style should be taught to all levels of dancers. Stylish dancing does not make a person a "Show Off" or a snob. Style is the manner in which a dancer expresses feeling of the music in performing a dance. Style may include distinct, original and individual characteristics as a dancer executes basic figures. Good style improves the appearance of every type of dance: square, round, social and night club dancing.

Three basic things contribute more toward good style than all others. They are balance, posture and small steps. Stand tall, head up, chest up, tummy in and fanny in. Think tall. Move gracefully. Maintain good posture at all times. Looking at your feet will destroy your posture and balance, it causes you to bend at the hips, protrude your fanny, bend the knees, bounce and interferes with your thinking and the musical mood. Make an effort to avoid looking down while dancing. Concentrate on the music and be motivated by it.

Round dancing requires better style than other social and night club dancing or square dancing. Observe each type and compare for yourself. The majority of the dancers at a night club or social dance have such unorthodox and poor style that dancers with a bit of good style appear outstanding. Most dancers in a round dance circle have good style and those who lack good form are easily

detected by untrained observers.

Small steps contribute to good style in all types of dances. Balance and good posture are easier to maintain when steps are small. Mistakes will be smaller and fewer when steps are small. Dancers do not rush as much when they take small steps. Learn the basic figures well. Use them naturally and properly. Have a knowledgeable dancer check your two-step, waltz, rumba, tango, samba and other dance styles. Twinkles, turns and pivots should be progressive unless specified otherwise. Learn and periodically review dance positions and directions. Good styling requires smooth well-timed position and direction changes, and that figures be executed with a high degree of confidence. Confidence comes from knowing how to step or transfer weight where to put your foot on each step and which way to turn.

Blending actions should be smooth and properly timed with the music. Waltz tempo is usually slower than two-step. The two-step has a built-in hold beat, the waltz does not. The slow tempo of the waltz provides dancers time to anticipate and adjust in preparation for the next measure. The hold beat of the two-step affords dancers extra time for anticipation and adjustment.

Dancers should strive to dance in a comfortable manner using relaxed body movements once the habits of good posture, small steps, and good balance

are developed. When a movement or figure seems awkward, it probably looks awkward. When it seems awkward, check the choreography and practice the figure. Then if it still feels awkward don't use it. Style should not be used for show alone, the dancer should enjoy it. Some things that look good may not fit comfortably and some that feel comfortable may not look good. When in doubt, style conservatively.

Develop your own individual style and enjoy it. Avoid drastic deviations from recommended style or that suggested by the choreographer. Dancers may have unique styles and still use accepted movements so that they highlight a dance without overemphasis or exaggeration. One method of acquiring good style is to copy it. Ideas may be obtained by watching good dancers and teachers. Be sure to pick a good example. Until dancers develop an understanding and appreciation for good style they tend to be over-impressed by showy kid stuff. It also pays to watch the less qualified dancers to identify those things you would like to eliminate from your style. Don't automatically adopt every style that looks good when performed by another couple. Some styles can be well suited to one couple and look ridiculous when used by others. Style should suit a dancer's size, shape, and agility. Consider a new style carefully before adopting it. Try a new style and seek the opinion of others on its appearance. Talk with other dancers about widely accepted and recommended styles.

Try to improve your style. Small efforts result in large improvements. Good style will increase your confidence

and pleasure. Practice styling on the easier and the familiar dances so that it will come naturally on the more advanced dances. Style will smooth out your dancing and increase your partners pleasure as well as yours. Develop a feeling for each dance and style it accordingly. Listen to the music and let it influence and motivate your body movements. Always keep time with the music or your dancing will lack feeling. Style, in harmony with the music. Both on a fun type two-step and on a flowing waltz. Styling should be used to increase pleasure, not to show-off. Avoid misguided perfectionism. It can ruin your dancing fun and your partner's fun, and spoil a dance for everyone.

When dancing with a strange partner or one with limited ability you should omit extreme styles and fancy figures. Such things can embarrass your partner. It is considered poor manners to outstyle your partner, because it is most inconsiderate of your partner's feelings. Dance with others when you have a chance. It lets you feel their style to see how it fits you. Use a few twirls as possible. Too many twirls look amateurish.

A firm lead is important to good style. A forcing lead should never be used, it looks rough and is inconsiderate of a partner's feelings. The man should learn to lead and the woman should learn to follow. It improves style, pleasure, and appearance. Concentration on style should not interfere with your smile or your fun. Be serious but continue to smile and enjoy yourself.

Use good style. It will help make dancing more fun. Try it, you'll like it.

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CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

CALLERLAB? WHAT'S THAT?

It's easy to form one opinion about something by hearing or reading a little about it and quite a different one by experiencing it. Such was our case with Callerlab. We knew that the organization existed and that somehow some recommendations about new basics, levels of dancing, etc. came from it, but somehow we viewed it as a kind of closed club of "high hat" callers who were trying to tell the rest of us what to do.

Then we went to the Callerlab Convention in Chicago on April 12, 13 and 14. What a revelation! I know I have neither the space, time, nor ability to convey to readers what Callerlab really is, but I feel an obligation to try to do something to clarify misconceptions about it and increase understanding of its true nature, purposes, accomplishments and aspirations.

I can only touch lightly on major points through this means but I feel so strongly about the organization that I would welcome the opportunity to visit with interested groups and discuss it in detail.

First, let me say that it is very evident that the leadership of the organization is a group of highly competent and dedicated people who have worked and are continuing to work very hard on many matters that are extremely important to all of us; callers, leaders, and dancers who are interested in keeping square dancing thriving. They are not a closed group in terms of ideas. They seek and heed input from a broad base of opinions.

Next, I think it is important for you to know something of the quality and the nature of the Convention. In connection with my profession I have attended hundreds of conventions over the years. I can say in complete honesty that I have

never attended one that was better organized or that dealt with the issues in a more constructive way than did the Callerlab Convention. Meetings started on time, program participants were well prepared, feedback from the group was sought and considered, and there were no cocktail parties nor cash bars. It was a business-centered convention. Over 500 callers and 300 spouses were present representing all 50 states, all the provinces in Canada, England, Germany, The Netherlands, and the Canal Zone. The convention program centered around two major topics: 1. Caller Accreditation and 2. Mainstream Basics, and four less major topics: 1. National Convention Liaison, 2. Ways and Means (Finance), 3. Dance Level Identification, and 4. Quarterly Movements.

It's impossible here to point out specific accomplishments, but I think it is important to say that decisions were reached that are bound to make square dancing better for all of us.

The Organization will accomplish more and greater things. The Convention next year will be in Kansas City.

My plea to readers is this. Take a positive attitude toward Callerlab. Find out more about it. Support it. It can do great good for square dancing.

*Karl Edwards
From "Travel On,"
Salina, Kansas*



John Kaltenthaler, executive secretary of Callerlab, reports that 34 panelists and moderators, 144 callers and 17 contra leaders at the 25th National Convention in Anaheim were Callerlab members.

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One of the best descriptions of modern western square dancing we've seen has just been published in volume eighteen of the Family Creative Workshop, which is a craft/hobby encyclopedia released by Plenary Publications of New York City.

As one can see from the page samples shown here, the photos and layout, covering twelve pages, many in beautiful full color, illustrate our favorite hobby as no internationally circulated publication has ever done, to our recollection.

Popular caller Lee Kopman of Wantagh, N.Y. is responsible for the research and coordination of material for this undertaking. This accounts for the accurate and up-to-date information. Thanks, Lee. Our magazine is mentioned as a reference.

Basic formations are described and illustrated, differences between hash and singing calls are described, and a good brief history is included. Information on the publication may be obtained from Lee or from Plenary Publications International, Inc., 300 East 40th St., N.Y., N.Y. 10016.

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The author began folk and square dancing at the University of California in 1950 and began calling and teaching shortly afterward. He took up western square dancing with his wife Barbara in 1968 and in 1974 was moderator of the Rochester, New York, callers association. In 1975 he taught folk dancing and contras as well as squares at the National Convention in Kansas City. This article grew from conversations with Barbara, who loves to dance with her feet, not her head, and she must therefore share the credit (or the blame) for the opinions expressed. They both agree that square dancers are the nicest people in the world.

THE PLACE OF DANCING IN SQUARE DANCING

by Ed Butenhof
Rochester, New York

Square dancing can be fun, but is modern western square dancing really dancing? I believe not, and I offer four observations, not necessarily unique and certainly not indisputable, for your consideration and discussion.

My wife and I love to dance, all kinds of dancing, and we are one of the very few couples I know who have maintained bonds with the folk dance and the traditional square dance communities as well as the modern western one. My first observation is that most western square dancers (and callers) are unaware that the other communities and their adherents exist! Witness the cries of outrage from western dancers when the image of square dancing as they know it is associated with the barn, with non-square dance clothes, or with high-kicking, hand-clapping, swinging or other high jinks. Actually, that kind of square dancing still exists and probably has a stronger claim to the name square dancing than does the more sedate modern version. It also may have a better claim to be "dancing" since the calls are more apt to be timed so as to allow movement within the structure of the music. The participants smile, laugh, and thoroughly enjoy themselves — it's fun!

In my calling programs, I attempt to combine the various dancing traditions, using folk dances as well as rounds and using contras and traditional squares to add variety to a western square dance

program. I find this difficult at first with many clubs, and my second observation is that most of our current western dancers have not been trained by their callers to *dance*. The emphasis in western dancing is on position. A given figure takes one from position A to position B. If one gets to the proper position in the allotted time (usually as quickly as possible), one has done the figure correctly. Nothing is said about *how* one gets there, musically. Most western dancers seem oblivious to the music. The frowns of concentration on their faces as they seek the proper spot on the floor allow no feel for working with the beat or the phrase of the music. Watch some squares rush through a *grand square* and have three or four beats of music left over! There's no music "feel," just a pattern to be traced on the floor as quickly as possible. Even round dancers often are so busy listening to the cuer that the music is merely background, not something guiding and lending meaning to their movements. In traditional squares or in contras, on the other hand, positions get fudged, extra twirls or trimmings may be added, but music is the guiding and controlling factor.

Whose fault is it that this is no longer true in modern square dancing? Ours, of course, the callers and instructors. When I first faced with a contra, involving as it does dancing to the

phrase of the music, western-trained dancers will execute a *ladies chain* in five beats and stop, wondering why the caller is so slow. They'll swing for four beats and stop, because that's all they've ever been allowed time for. (Did you ever notice how few western dancers really know how to swing?) When such dancers finally realize that there's an eight count phrase for such movements and begin to feel the music guiding their feet, smiles of pleasure replace the frowns of concentration and they're dancing. We western callers often fail to give them the opportunity to dance with the music. (With many of the modern calls, it may be hopeless to try.)

My third observation concerns the nature of a *good dancer*. Being a good dancer in my view relates to one's feeling for rhythm and music, feeling the beat and the phrasing and moving with it. It has nothing to do with the number of patterns or calls that one may have memorized. Many western dancers who know 150-plus basics can plod to the proper position, staying right with the caller in the race between foot and mouth, without the slightest concession to the music. Unfortunately, the western movement has tended to hold that individual up as the model for beginners. "See the 'advanced' dancer, he knows two hundred calls — wow!"

We say that "Anyone who can walk can square dance" and we prove it, but we fail to teach them to dance. We merely teach them where to walk in response to commands.

One of our teenage sons has an excellent sense of rhythm and timing, but disdains square dancing as "just walking around in squares." Another

son has uncertain rhythm and coordination (speaking charitably), but he's fascinated with square dancing because it appeals to his "puzzle sense," which is excellent. The first is a smooth, graceful dancer, though he has only a slight acquaintance with square dance terminology. The second can "get through" anything in mainstream-plus, but in my opinion he's not a dancer.

Yes, my wife and I still square dance, partly for the sociability, but we deplore the direction the activity is taking. It's becoming close order drill, not dancing. Undoubtedly, many people enjoy it thoroughly but is it dancing?

My fourth and final observation is that the very best modern callers (and I do not include myself in that category) are those who really use music in total, not just the beat. Often they've had prior experience in traditional square dancing or folk dancing or perhaps formal music training. They know the difference between walking and dancing. If we as dancers would encourage these callers rather than those whose greatest talent is breaking down a floor with new calls or unusual positioning, we'd have better dancing. The same requirements should hold (perhaps even more so), for those we allow to train our new dancers.

If modern western square dancing can really get people *dancing*, hearing and using the music, they're not likely to leave the activity. Dancing is relaxing and fun but solving choreographic puzzles by walking around in squares has a much more limited and temporary appeal. I sincerely hope that somehow all of us can work together to put *dancing* back in square dancing. It belongs there!

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LEGACY SPIN-OFF

IMAGE

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* 1973 statement: Callers and leaders should educate by example, and instruct that appropriate square dance apparel should be worn at public and open dances at all times. National and area publications should educate the square dance world, that, for the best interest of the activity, dancers should refrain from partaking of alcoholic beverages before or during square dance events.

THE BICENTENNIAL

In order to assist the country to participate more fully in the celebration of the bicentennial events, resolved that the trustees of Legacy encourage dancers to make a personal pledge to learn the history of the dance as it has been involved in the growth of our nation and, additionally, pledge to tell America our story through dance exhibitions, media, participation events, conventions, displays and all other sources available.

LEADERSHIP

To stimulate enthusiasm for leadership within the dance activity be it resolved that we recommend the establishment at the local, regional, national and international levels of leadership, training programs, seminars, and/or clinics, be an integral part of the dance program.

HOW AND WHAT WE DANCE

The Legacy trustees resolve that we agree in principle with Callerlab objectives, resolutions and goals, that similar efforts be made by associations for other forms of the American dance, that we recognize that square dancing, round dancing, and contra dancing are all a part of the American Folk Dance.

Last spring, at the midpoint between LEGACY '75 and LEGACY 77, a questionnaire was sent to all trustees, listing the LEGACY Resolutions from '75 (printed above), and asking for a "progress" report on accomplishments.

Reports on Mini-Legacies (leadership conferences) have been published in this column in recent months and we will not enlarge on those. Here are some highlights from the returned questionnaires:

Forty-six answers were received. Since most were answered by couples, this represents about 100 trustees.

Forty-eight answered that the writers encouraged proper attire for square dancing in teaching, example, magazines, festival programs and club constitutions.

Thirty-eight had participated in Bicentennial dance demonstrations. Other Bicentennial projects included: Bicentennial Buttons, all-area club use of the Lloyd Shaw Foundation film "Visible Anthem," provision of reference material for projects and programs, participation in convention pageants, dancing at Freedom Train and Wagon Train visits, the formation of special dance groups, dance programs in schools, bumper stickers, special publication of books.

Twenty-one questionnaires reported that their writer was serving in a leadership capacity of some kind in a local or national area.

Relating to the Callerlab objectives, one caller reported teaching a 40-week class, two couples reported maintaining a 75-basic club.

Mini-Legacies reported included the following: Prairie Conclave, Nebraska; Let Us Speak Together (LUST) for Fun, New Jersey; New York Leadership Conference, NECCA (New England) Leadership Conference, Florida Roundtable for Officers, Callers Guild Seminar, St. Louis; Washington State Seminar; Memphis Leadership Conference; and Mini-Legacies in Pittsburgh, PA. and Corbin, KY.

Other achievements under the heading of "Leadership" included: workshops for physical education and elementary school teachers, small group discussions on the goals of square dancing, a panel on "Women in Square Dancing," publication of a Leadership Manual for clubs, scholarships to new callers, workshops and seminars planned on statewide levels for the future, organization of round dance leaders to promote cooperation, the coordination of class dates and classification of levels, the underwriting of teen dance lessons, extensive research by trustees. An upsurge of interest in square dance associations, with plans to organize three, was reported. New contra groups are being formed to round-out dancers' experience, and one trustee reported writing a contra using contemporary figures. Eight trustees are involved with leadership of training schools and clinics for callers and cuers.

Trustees reported the inclusion of contra workshops, panels on LEGACY, Learning and Sharing, and Leadership as part of convention programs which they helped plan.

One of the best ways to promote the recognition of square dancing, round dancing and contra dancing as part of the American Folk Dance came from Veronica McClure, Massachusetts. She states that dancers in her area are told that all the existing dance forms present "not competition, but choice." Since LEGACY tries to embrace all phases of the activity, perhaps one future emphasis might be on the many choices and options available within the framework of The American Folk Dance.



The Third Leadership Training Conference, sponsored and subsidized by The New England Council of Callers Associations, will be a two-day session held at the Sheraton-Wayfarer in Bedford, N.H. on October 23 and 24. Leaders will be Gary Schofield of Algonquin College, Ottawa, Canada, and Angus McMorran, Legacy Leadership Committee, of Ottawa, Canada.

This will be a true educational experience for leaders, not just a get-together to discuss subjective questions, but a training seminar to help you to learn how to solve all types of problems, learn through experience techniques of approaching problems and methods of finding solutions. Participants will discover and identify the different types of leaders, their styles, characteristics and aims, review communications and develop a sensitivity for the needs of the group and how to

reach them, understand what brings groups together, what holds them together and why, and discuss organizations, objectives, how much organization is necessary, and how to establish goals with compatible people.

The number attending this conference is necessarily limited. The program starts Saturday morning and ends Sunday afternoon. A similar conference run by businesses would cost three times as much. Those who have attended previous conferences have found that this training has proved valuable outside the square dance activity in business, social and home life. This conference is open to callers and dancers. Additional information may be obtained by writing to: Andy Williams, 69 Mountain Terrace, Bristol, Vermont 05543.

*Ed Ross Smith
Legacy Leadership Chairman*

IT REALLY HAPPENED



by VERNON HARRIS
ROCHESTER, ILLINOIS

At the 1959 festival in Showlow, Arizona, a brilliant new star appeared on the square dancing horizon; his name was Travis Gentry Harbison and he had just released his first record, on the *Dash* label, titled "Alone With You."

The record was an immediate hit with callers everywhere and I, along with a lot of others, bought it, and called it wherever I went. The dance was a natural. Years later, it would become a classic requested, often, by dancers in many places. "Alone With You" brought Gentry Harbison an instantaneous acclaim. A young man who called exceedingly well, he seemed destined for a great career.

A few months after his record's dramatic debut, Gentry was scheduled to call it at a Phoenix festival. I was dancing that night and during the festivities we received disturbing news. Gentry Harbison, suffering what he considered a sudden bad cold, had come to his doctor, it turned out to be worse than he had thought, and he had been swiftly hospitalized. His spot on the program, regretfully would have to be filled by someone else.

At the emcee's request, I agreed to call "Alone With You." I did the best I could, commenting to the crowd that Gentry would have done better. A few moments after I finished, a badly shaken master of ceremonies walked to

the microphone with a tragic announcement; word had just arrived that Gentry Harbison, the superb young caller with such a shining future, was dead. His condition had rapidly worsened, complicated by polio, and he had passed away even while we were dancing, perhaps as I called his dance.

I was stunned by the news and saddened. Gentry had never known me personally. I was just another face in one of the countless squares, another amateur caller struggling for a chance to be recognized. A year would pass before my own debut and brief career as a recording artist. I knew Gentry, though by sight, and I admired him for the tremendous new singing call he had so recently brought to our dancing world. He never got to record a second one, but if he had, it surely would have been another hit.

Gentry Harbison, whose one magnificent contribution did so much to enliven countless local dances and numerous festivals, was gone forever from the scene, but he left a monument. Several years after his death, I was calling "Alone With You" in various places to thunderous applause. That applause, I well knew, was only partly for me. I have always hoped that, somehow, perhaps Gentry heard me and approved. He had a spark of greatness, extinguished much too soon, and square dancers everywhere are still poorer because of it.



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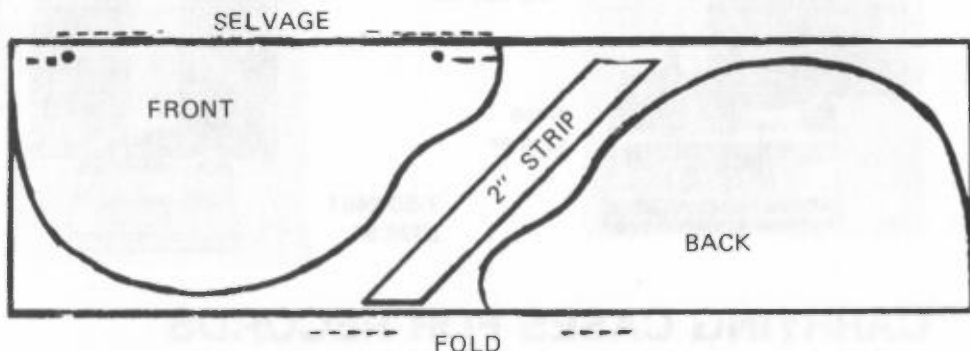
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3. Tote Carrier: Fold 2" strip lengthwise, right side together, Stitch and turn right side out.
4. Baste carrier ends to top of bag at selvage seam on right side.
5. Join front to back, right sides together, having zipper open for turning. (Note: Front will be smaller than back to insure complete seam with no misses.)
6. Turn bag right side out and stuff with slippers.

From "The Stitching Post" of the 20th National Convention

How many times have you wished for the rain to stop until you could get from the house to the car or from the car to the hall? And how many cars have you cleaned with your skirt as you squeezed between them? A rain skirt is what you need.....

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Reprinted from "Cathedral Chimes," New Zealand

Continued on Page 92

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FEEDBACK

Thank you very much for the fine write-up on Prairie Conclave in the June issue. We've received many comments on it.

Another subject: I must question Jim Kassel's choice of words in the paragraph headed "Not Really Advanced" in the Challenge Chatter column in the June issue. If he would strike the word "Advanced" throughout the item and substitute "Challenge", I could accept his premise.

To the average club-level dancer, a dance program consisting of the 75 basics plus the ten experimentals is "advanced". To the lessonor, a curlique is "advanced".

In our area, we have two closed clubs which are called "Advanced". They are not the Challenge Clubs as known to Jim; however, they do use material not included in the average mainstream club dance. While some of the calls used are experimental, the emphasis is on the rhythmic execution of a few advanced calls in combination with the 75 plus.

Surely, a case of semantics. Does advanced mean challenge? Does challenge mean experimental? Does experimental mean advanced? In various places, even "Mainstream" has various definitions.

Has a definition of "challenge", "advanced", "experimental" or "mainstream" dancing ever been presented? If not, this might be a good project for Callerlab.

Ed. Note: Some attempt has been made. See lists in the August 1976 centerfold for mainstream and experimental basics; January 1976 for challenge basics. The most recent "advanced" list was published in August '74. More work must be done to update and coordinate these, but a start has been made.



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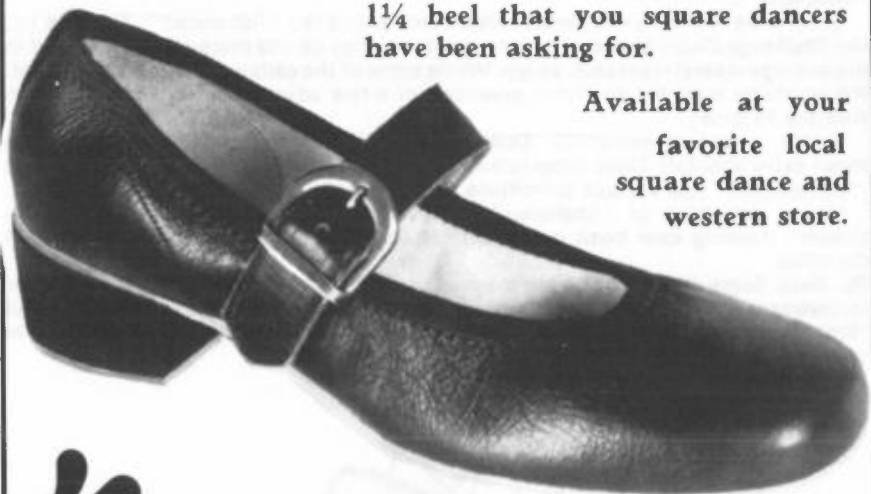
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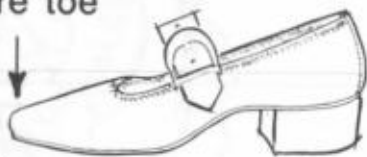
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Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— SEPTEMBER 1951

Advanced dancing, circa 1951: After hearing complaints that only two new dances (Note: dances, not figures) were taught at a recent school, the editors included several to try with this caution, "They are not to be inflicted on trembling beginners. They are not to be drummed into the heads of confused intermediates. They are intended only for those advanced dancers who get fun out of struggling twenty-five minutes with a dance so that they can do it in five minutes or for callers to show off..."

This is one of the dances listed:

Allemande left and allemande F
 Balance partners, swing your left
 Now step right up and swing and whirl
 And dos-a-dos the corner girl.
 Allemande right, go wrong way around
 Grand left and right around the town.
 Head couples around your own, side
 couples balance.

At this point, though "there isn't time to say it all," the head couples go around their own and the other way home and the men will find men coming at them, and girls, other ladies, but "don't worry, that's right." The explanation of the dance closes with, "There are easier ways to get there, but we're not trying to make the dance easy." Another variation introduces the Braid figure which might be described as an Eastern-style beer mug chain (only men active) followed by sending the ladies in for their turn. Now that's more like it! Truly tricky is the Grand Braid which has everyone moving (still men with men, ladies with ladies) and not colliding by split second timing.

TEN YEARS AGO— September 1966

From a letter from Vi Riewaldt of South Carolina: "It was a highlight of our lives to attend the 15th National Convention (at Indianapolis, Indiana) and join hands with square dancers from all over our proud country. I like to feel this is our folk dance, and I am mighty proud of it."

Another letter from Harvey Williams discusses a segment of square dancing people so often excluded from dancing: wives or husbands of the caller or committee members. He suggests solving the problem for these people as well as single people by having a "solo station" set apart where anyone in need of a partner can sit. That's one way to go about seeing that we don't neglect those sidelined for want of a partner. Almost as an afterthought he adds, "I also think that the hosts at a convention (at any dance?) should make themselves available, too."

In encouraging callers to consider "following through" to the next step as round dance teachers, Edna and Gene Arnfield cite the number of well-known callers who are excellent round dancers and instructors. "Many caller associations," they say, "have recognized the natural role of the caller as round dance teacher and have sponsored weekend workshops to encourage and instruct their members along this line....The ultimate goal of these workshops is keeping squares and rounds together, thus benefitting both dance forms. Here is one case where a square peg does fit in a round hole and vice versa."

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Bicentennial Briefs



Perry Squares bicentennial banner, which measures 18 x 10 feet, was painted by club members and used as a backdrop last November at their annual Horn of Plenty dance. This banner stirred patriotic hearts of several clubs, and the drummer boy "marched" to Kent State University in February, 1976, for the annual Winter Whirl sponsored by Western Whirlers of Tallmadge, Ohio. It was displayed at the annual Perry Squares All Nighter dance in June and loaned to Kalyumet Park for the summer and through October, 1976.

In fall of 1975, at the beginning of the new square dance year, Perry Squares invited guest callers, guests and members to take part in re-signing the Declaration of Independence as a symbolic reaffirmation of belief in the basic freedoms upon which this nation was built. Of the fifty-six original signers, each had pledged his sacred honor in support of this declaration, and not a signer broke his pledge. That was dedication to freedom for us, and Perry Squares reintroduced the meaning of this document through the re-signing project. Over three hundred signatures now appear on the Declaration of Independence, and more "signers" will take part in this bicentennial reaffirmation by fall, 1976. The document will be placed in the log book as a memento of those who visited Perry Square during the bicentennial year.

*Carol Randall
Erie, Pennsylvania*

More on next page



Over two hundred dancers attended the "American Bicentennial Dance" held in Hainault, Essex, England, with Tommy Cavanaugh calling (See picture.) The decor portrayed American History from the sailing of the Mayflower to the Landing on the Moon.



The Country Cousins of Le Mars, Iowa, unveil square dance outfits with red bodices, red and white skirts, blue liberty bells and blue sashes. The Bicentennial Street Dance also became a rain dance since the area was badly in need of rain. Club officers responsible for the dance were Bob and Mariann Utech, Joe and Eunice Easton, Ernie and Delaine Pleuger, Pat and Lu Verne Myer. Photo is reprinted courtesy of the *Le Mars Daily Sentinel*.

STRAIGHT TALK

THINKING AHEAD.....

Or rather, afoot. Because of damage to floors, there is an undercurrent brewing about shoes. Generally speaking, damage to floors is done by the grit imbedded in the bottom of the shoe from outdoors acting like sandpaper against polished wooden floors. This imbedding can happen regardless of the composition of the heel and sole of the shoe.

The traditional stand of most of the schools who permit square and round dancers to use their buildings is to assign them to rooms with tile floors or to insist upon soft-soled shoes on wooden floors. Unfortunately, there is some controversy about just what is a soft-soled shoe. Sneakers and hush puppies are acceptable to the schools, but do not necessarily provide the interaction between foot and floor that the dancer wants, especially the round dancer. Furthermore, sneakers and hush puppies can pick up grit and grind it into a wooden floor the same as can other types of soles and heels. The real way to solve this is for dancers not to wear their dance shoes outdoors, but to carry them, wearing them only on the dance floor. Actually, it is not much different from the shoe policies of bowling, and it protects the dance shoes, too.

However, there was more problem than this at a recent convention. The round dance hall suffered more damage from the women wearing heels. Gouges in wooden floors are a fast way out of schools for all square and round dancers.

I absolutely am not convinced of any benefit to the dancer by wearing heels that proper posture and body mechanics can't achieve. At least one of the reasons for wearing heels proposed by a well-known cuer in this area is that it allegedly makes *telemarks* easier for the woman. If so, why aren't men encouraged to wear narrower, higher heels since they do the exact same thing in an *impetus*? What's good for the goose is good for the gander, no?

Also wound up in this whole heels question is the influence of the "English" style (known in America as "International") of competitive ballroom dancing. There are certain techniques of using the feet in English style which definitely promote damage to floors. At the recent NECORTA clinic, those in the know all cringed in unison as an English style dancer insisted and proudly showed how in a certain backward step the heel was dragged along the floor. No one quite knows what would have happened had the owners of Allem Homestead been present as these heels went scrape, scrape, scrape over the lovely wooden floor there. If round dancers want to pay for the maintenance required to keep up wooden floors, they will not only have to pay more for their activity, but they will have to find new locations as the schools are not going to put up with it. Furthermore, why should all round and square dancers suffer for the vanity of a minority of round dancers?.....

Veronica McCiure

Watertown, Massachusetts

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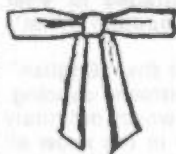
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People

IN THE NEWS

Often we are apt to overly highlight the callers at a National Convention and neglect to mention the many hours of hard work, all voluntary, on the part of many dozens of leaders other than callers who actively participate. Behind the scenes are those individuals who plan panels, exhibitions, clinics and special performances. Some are callers, but most are experienced area leaders from all over the country.

We may miss a few, but let's give public credit right now for some fine presentations by knowledgeable folks behind lecterns and panelists' tables at Anaheim last June.

Gerry Boswell was director of a fine Teen Rap Session, assisted by **Suzie Sellers** of Cal.; **Steve Parker**, Mo.; **Mike McMenamin**, Ca.; **Tony Oxendine**, S.C.; and **Donna Magnuson**, Ca.

Gerry also directed a seminar on Exhibitions with **Bill Castner** of California at the helm, assisted by **Charlie and Betty Procter**, Tx.; **Gene and Alice Maycroft**, Mich.; **Bob and Betty Dean**, Ca.; and **George and Marguerite Keith**, Ky.

A Teen Contra clinic was led by **Bob Howell**, Ohio.

Merle Cramlett directed a new Round Dance Seminar, ably conducted by **Nita and Manning Smith**, Tx.

The well-established annual Callers Seminar (attracting hundreds of callers to its sessions) was directed by **Ernie and Dorothy Hope**, moderated by **Lee Helsel**, Ca.; and assisted by **Johnny LeClair**, Wyo.; and **Bill Peters**, Ca.

A Caller Clinic (critique sessions, we believe, for newer callers) was set up by **Clyde and Barbara Driver** and led by **Dick Jones**, N.J.

A Public Relations panel, arranged by **Lou and Emma Rumbaugh**, had as its

Continued on Page 89

Sketchpad Commentary

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- 1285— YOU'RE MY BEST FRIEND, Caller: Horace Guldry*
- 1284— PALOMA BLANCA, Caller: Lem Smith*
- 1283— OH LONESOME ME, Caller: Lem Smith
- 1282— I LEFT MY HEART IN SAN FRANCISCO, Jerry Thole*

LORE RELEASES:

- 1153— COME WHAT MAY, Caller: Johnny Creel*
- 1152— IT'S GONNA BE A HAPPY DAY, Caller: Stan Ruebell
- 1151— FOUR LEAF CLOVER, Caller: Harold Bausch*

SWINGING SQUARE RELEASES:

- 2373— MISTER PIANO MAN, Caller: Foggy Thompson*
- 2372— MORE AND MORE, Caller: Les Maire*
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- 1366— WALKIN' OVER YONDER, Caller: Doyce Massey*
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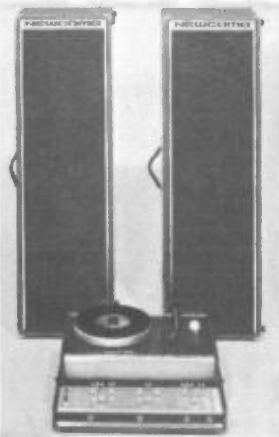
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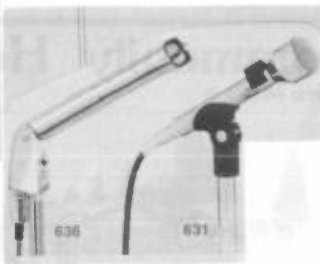
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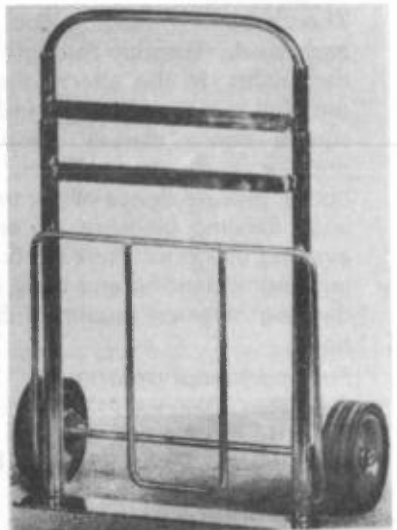
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A GRAND SQUARE dancer



"Happy Hal" resides in Coventry, Connecticut and has been calling for over seven years. A carpenter by trade, he built his own house and garage. He and his wife Jeanne started square dancing with the South Windsor Club. As program chairman, Hal was instrumental in bringing some fine New England and national callers to the area. While doing this he became interested in calling, starting to practice in his cellar. Egged on by his wife and some square dance friends, the Five Villages Club of East Windsor was formed. (This club is still going.) The club's first graduation was held in 1969. After struggling through teaching his first class (learning while teaching), and receiving no compensation, it was very gratifying for him to graduate new square dancers into the square dance world. Since then Hal has taught many classes.

With the help of new graduates and charter members, Hal was able to form a pre-teen and a teen club in East Windsor, Connecticut. He has called at exhibitions, demonstrations, in parades and fairs, and at social events. Hal has taught square dancing to school children as part of their gymnastic course. He is a member of Connecticut Callers Association, Springfield Area Callers Association, New England Council of Callers Association, and the Co-op Committee of New England. (This committee is responsible for forming and locating the annual New England Convention and providing guidelines for

square dancing in New England.)

Hal is the caller-advisor to NEATS (New England Association of Teen Squaredancers), has called at six New England Square and Round Dance Conventions and is presently calling for and teaching twelve senior citizen groups in the Greater Hartford area. Hal has also attended LEGACY and two Callerlab meetings. He has also attended a few callers colleges, one session of which he won as a CCA member.

Happy Hal is quite active in square dancing. "Have van, will travel" is quite appropriate for Hal and Jeanne, who have devoted themselves to providing fun and enjoyment through square dancing to people of all ages.

The following poem was composed by the Bloomfield Swingers Senior Citizens Club for a graduation ceremony where fifty-five senior citizens received their badges and diplomas:

ODE TO A CALLER

Who is the man with the marvelous smile
Who makes us dance happily many a
mile,

Whose big heart beats under that
handsome vest

Always working to give us his very best.

Who is the one who is always cheery,

Never shows us when he is weary,

Who is loving, patient and kind

Another like him is impossible to find.

Who?

It's our own Happy Hal, that's who!



Dancing Tips

by Harold & Lill Bausch

There is one fault to the idea of *All Position Dancing* that may have gone unnoticed by some of our leaders. It is that it causes a sort of challenge level that some do not welcome.

Also, the idea expressed by some leaders is that dancers are not really good dancers unless they can do every call from any position.

I object to this philosophy. I have seen good dancers at all levels! A "Good" dancer is one who dances well, smoothly and correctly in time to the music, and with enthusiasm. Don't tell me that Tom is not a good dancer when I graduate him out of basics, because he is.

The biggest fault we have today in square dancing is the classifying of dancers. Developing a "class system" is the worst thing we can do.

I don't object to publishing the level of dance to be called at an event. This is fine and proper, but when dancers who have had more experience are considered better than our newer dancers, then we are on the wrong track.

Now before you get all hot and bothered, I am not suggesting that anyone is trying to do this, but this is a result we may obtain. Someone came up with the name *High Frequency Dancer*. That to me was the best name yet. *Challenge* can be at any level, and *advanced* is in relation to what?

When criticizing anything, a person should really have an alternate suggestion. I really don't pretend to have the answer. I only hope that all leaders will proceed slowly and cautiously in using these new names we have today.

There was a happy time when a square dancer was a square dancer, and all were happy to be called such. Now when you say you are a square dancer, someone will pop up with the question, "What kind?"

Let us hope that the average caller, in

the average club (if there is any such thing), will keep cool, not try to be the firstest with the mostest, and keep the dancers relaxed and happy.

I once heard a man say about a caller, "I guess he was good, he sure had a lot of people standing." Here is my TIP for the month: The *good* caller is the one who keeps the dancers dancing, not standing.

Just remember: Good ideas, carried to the extreme, can have negative results.

Now a complete change of subject: Have you ever noticed a person who is always smiling when dancing? Isn't it a welcome sight? Some may do this without thinking, being just naturally that type of person. But on the other hand, many have made up their minds to be happy, to enjoy what they are doing, and they go at it with a positive attitude.

You can be that pleasant person. Just put aside small annoyances, and remind yourself of all the good things. If you plan on having a good time, chances are good that you will. If you start out with a negative attitude, the whole evening will be shot!

Recently one of our newer dancers attracted my attention by the face that she was constantly smiling. I called her "Smiley," not to her face at first, but just in my mind. Then as the group became well acquainted and I got to know them all, I mentioned this fact to her and told her I sure enjoyed seeing a smiling face. She surprised me by saying, "I've really been enjoying square dancing! When we first started, my face would just ache from all that constant smiling!" I hope many of you will find your faces aching from all the smiling, too.



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September is the time we traditionally start our beginner classes/clubs/sessions. We rekindle the old "flame" for those dropouts. We inspire club members to "jump back into the mainstream" with both feet. We pick a few "angels" to help with the newcomers. It's a very strategic time of year. We know that without "new blood" coming up into the ranks, the whole square dance program could falter and fail in our area.

At the risk of being redundant, we'll say it again — *We need a year* of weekly sessions (almost) to do a proper teaching job. (See Calling Tips and center pages, American Squaredance, August). But there is more that should concern us.

How do we treat the new recruits during the first few weeks of class? This is a crucial time, both for maintenance of a full class and for proper indoctrination of the new dancers, assuring their interest and firm "grounding" for the future.

Did you ever see someone die? We don't want to be morbid here, but there's an important point to be made. Some of our fellow callers know the anguish of having seen someone succumb, perhaps from a heart attack, on the dance floor before them. Fortunately, in 27 years of calling, this experience has escaped me, personally. (Knock on wood.)

But here's the point — *Many callers* (even very experienced ones who should know better) *cause their dancers to "die" a little bit at many of their dances!* This may be hard to believe, but it happens. Think about these actual quotes made by callers to dancers in scattered areas over a period of time:

"Folks, I'd like to tell you a little story about your president, old Joe, over there. He saw this beautiful dame one

day, and...." (Slightly off-color joke follows.)

"You folks can't dance at this club! Who ever taught you how?"

"Don't you dancers attend any workshops? You should *know* that one."

"Last week you all did great— tonight you can't seem to dance *anything*."

"*#!†‡§!!!"

We could list many other examples. Lee Helsel said in the Callers Seminar, just held in Anaheim, that "When you, as a caller, step from the dance floor onto the stage, you have become a *leader*, and that involves a *whole set of new concepts* you've got to adopt."

Things such as "Never let anyone lose face," "Don't embarrass anyone," "Be gentle, kind, patient," "Grow some broad shoulders," and "Follow the Golden Rule," are good guidelines. Remember, the most important asset we have in the activity is that new "crop" of fledglings' whose destiny is *squarely in your hands*, my friends.

One more CAUTION. Be careful about assuming that a certain couple will *never learn*, no matter how slow they seem to be at first. Did you ever *eat crow*? Did you ever see dropouts from your class (You thought they'd never get it!) go to another caller's class, and return to your club sometime as polished dancers? Maybe you aren't the best teacher in the world, after all.

That same type of slow dancer often needs to go back through beginners class (as no-charge repeaters, or "angels," sometimes) as many as three times before it finally "clicks." Being slow has nothing to do with intelligence. I've seen sharp professional engineers, managers, executives be the last ones to pick up their feet and move through the figures. One guy once told me he needed a few seconds to analyze each thing I called for logic, smoothness, relationship to other maneuvers and precise positioning before his computer-like brain would execute the orders to his feet! How can you get *sore* at a guy like that, who'll eventually be one of your best dancers?

Think about these things, and here's wishing you a happy, successful upcoming class! S.B.

KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks

Interesting choreography arrangements
using no more than Mainstream Basics
plus Callerlab-endorsed Experimentals



Lock It:

Heads square thru four, ocean wave
Lock it, right and left thru
Square thru four, trade by, ocean wave
Lock it, right and left thru
Square thru four, trade by
Left allemande.....

Heads square thru four, curlique
Lock it, swing thru, step thru
Wheel and deal, centers pass thru
Ocean wave, lock it, step thru
Boys fold, star thru, promenade
Sides wheel around, slide thru
Left allemande.....

Heads square thru four, circle half
To a two-faced line, half tag
Lock it, step thru, tag the line in
Pass thru, boys fold, left allemande.....

Heads lead right and circle to a line
Ocean wave, lock it, pass the ocean
Recycle, square thru four, trade by
Veer left, bend the line, left allemande..

Pass the Ocean:

Heads pass the ocean, pass thru
Pass the ocean, recycle,
Sweep a quarter
Square thru three-quarters, trade by
Left allemande.....

Heads square thru four, pass the ocean
Swing thru, pass the ocean
Swing thru, recycle, star thru
Pass thru, wheel and deal
Centers pass the ocean, pass thru
Clover and pass thru, left allemande.....

Heads square thru four, curlique
Pass the ocean, pass thru
Girls crossfold, curlique, recycle
Pass thru, trade by, left allemande.....

Heads lead right and circle to a line
Dixie style to an ocean wave
Pass the ocean, swing thru, step thru
Tag the line in, left allemande.....

Ferris Wheel:

Heads square thru four, curlique
Centers run, ferris wheel
Double pass thru, centers in
Cast off three-quarters, curlique
Circulate, girls run, veer left
Ferris wheel, double pass thru
Centers in and cast off three-quarters
Curlique, circulate, same sex trade
Circulate, boys run, centers in
Cast off three-quarters, pass thru
Wheel and deal, girls right and left thru
Swing thru, turn thru
Boys courtesy turn them, pass thru
Wheel and deal, centers pass thru
Left allemande.....

Heads square thru four, circle half
To a two-faced line, ferris wheel
Centers sweep a quarter
Sides square thru four, circle half
To a two-faced line, ferris wheel
Centers sweep a quarter
Square thru four, pass thru, trade by
Left allemande.....

Heads square thru four, swing thru
Girls run, ferris wheel
Centers sweep a quarter
Others star thru, swing thru
Centers run, ferris wheel
Centers sweep a quarter
Others star thru, left allemande.....

Heads square thru four, circle half
To a two-faced line, ferris wheel
Centers veer left, tag the line right
Step ahead and ferris wheel, zoom
Centers turn thru, left allemande.....

Heads lead right and circle half
To a two-faced line, ferris wheel
Double pass thru, centers in
Cast off three-quarters
Centers flutter wheel, sweep a quarter
Ends star thru, double pass thru
First couple left and next right
Left allemande.....

Heads square thru four, circle half
 To a two-faced line, ferris wheel
 All veer left, step ahead, ferris wheel
 Zoom and pass thru, left allemande.....

Heads square thru four, circle half
 To a two-faced line, tag the line right
 Ferris wheel, all veer left, step ahead
 Ferris wheel, centers pass thru
 Star thru, California twirl
 Slide thru, left allemande.....

Heads square thru four
 Circle half to a two-faced line
 Tag the line left, ferris wheel
 Centers pass thru, left allemande.....

Head ladies chain right, sides rollaway
 Heads lead right and do-sa-do
 Ocean wave, swing thru, centers run
 Couples circulate, ferris wheel
 All veer left, step ahead
 Ferris wheel, left allemande.....

Chase Right:

Four ladies chain
 Chain back three-quarters
 Heads lead right and circle to a line
 Pass thru, centers only chase right
 Left allemande.....

Heads lead right and circle to a line
 Pass thru, centers chase right
 Centers cross run
 New centers chase right, bend the line

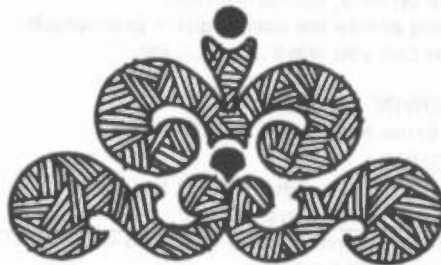
Star thru, double pass thru
 First couple left and next right
 Crosstrail thru, left allemande.....

Heads square thru four, circle half
 To a two-faced line, tag the line right
 Boys walk and dodge, boys chase right
 Girls circulate, boys cross run
 Girls trade, wheel and deal
 Left allemande.....

Heads square thru four, centers in
 Cast off three-quarters
 Centers pass thru, ends trade
 Centers chase right, centers run
 Tag the line in, star thru
 Centers square thru three-quarters
 Outsides trade, left allemande.....

Heads square thru four, circle half
 To a two-faced line
 Girls walk and dodge, girls chase right
 Boys circulate, wheel and deal
 Left allemande.....

Heads square thru four, centers in
 Cast off three-quarters, ends trade
 Centers California twirl
 Centers chase right, centers run
 Circulate, new centers pass thru
 Chase right, all cast off three-quarters
 Girls circulate, boys turn back
 Couples circulate, wheel and deal
 Left allemande.....



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<p>Nelson Watkins</p>	<p>Produced by Shelby Dawson, 334 Annapolis Dr., Claremont, CA 91711</p>			<p>Bob Parrish</p>	<p>Marlin Hull</p>

easy level

With the fall classes ready to begin again, how about digging out some of those records you have "salted away" as "used" and re-use them with the variations written by Jac Fransen of the Netherlands. These have all been adapted to an easy level.

AM I THAT EASY TO FORGET

by Chuck Bryant, Mustang 127

FIGURE:

Heads promenade half way you go
Two and four forward up and back
Square thru four hands you go
Do-sa-do that corner there
Dive on thru, California twirl
Swing awhile the corner girl – promenade
How can you leave..... etc.

BLOWIN' IN THE WIND

by Ernie Kinney, Hi Hat 393

FIGURE:

One and three right and left thru
Then do a full square thru
Four hands round do a right and left thru
You turn the girl
Dive thru, pass thru you do
Swing the corner twice around a..d then
Left allemande new corner
Come back and do-sa-do
Promenade this lady round the ring
The answer..... etc.



NEW MOON

by Wayne West, Windsor 4880

FIGURE: One and three cross trail, U-turn back
Half square thru and make an ocean wave
Do-sa-do and when you're thru
Another wave is what you do
All eight fold and do a right and left thru



Dive thru, California twirl
Swing the corner, swing that girl
Allemande left the left hand maid
The one you swung you promenade
'Cause.....etc.

THE NAME OF THE GAME

by Marshall Flippo, Blue Star 1848

FIGURE:

Now the head two couples promenade
Half way now with your maid
Go down the middle a right and left thru and then
Star thru then pass on thru
Do-sa-do with the outside two
Go right and left thru with the same old two
Dive thru, then substitute
Dive on thru and U-turn back
Swing around the corner Jack
and promenade the hall.....etc.

IT'S A SMALL WORLD

by Bill Saunders, Swinging Square 2342

FIGURE:

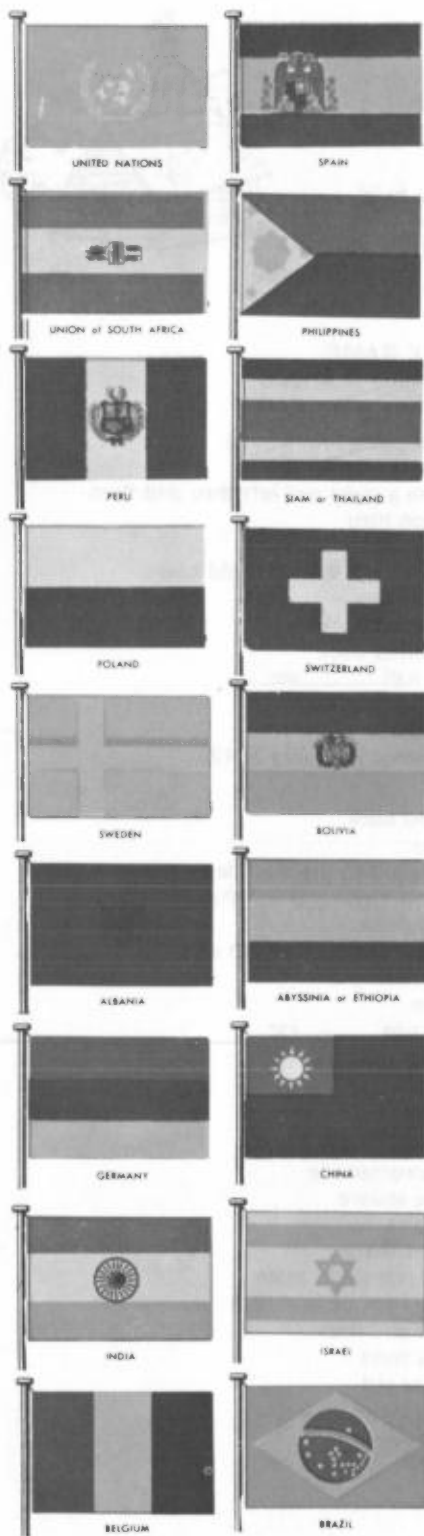
One and three up and back
Do a full square thru
'Bout four hands around to the outside two
Do-sa-do once around, right and left thru and back
It's a small world anyhow
There's just one moon and one golden sun
With the corner you swing
Promenade everyone
Through the mountains.....etc.

THOSE ARE THE WORDS

by Bob Nipper, Windsor 4964

FIGURE:

One and three you promenade
Half way around the square
Down the middle do-sa-do
Go once around right there
Slide thru, pass thru, do-sa-do again
Make an ocean wave rock up and back
A right and left thru and then
Dive thru California twirl
And swing the corner girl
Allemande left then come on back
Then promenade her Jack
I love you.....etc.



IF ALL THE WORLD COULD SQUARE

If all the world could square dance,
And all, at one time congregate,
I wonder just how many
There would be in sets of eight.

There would be the dark-skinned,
The yellow, red and white,
All holding hands in circles,
A truly wondrous sight.

As they dance around the world
Changing partners now and then.
Each would say a few kinds words
To their fellowmen.

They could promenade through the
capitols
Of all the different lands,
And invite the heads of states
To come and join their happy bands.

We could right and left thru the iron
curtain,
Then grand parade on to the Kremlin,
And ask the Russian heads of state
For a united world to live in.

We could weave around the pyramid
With the Arab and the Jew,
And teach them how to live in peace
Like the rest of the world should do.

As the dance goes on and on,
And new partners join the set,
Just shake their hands in friendship
And say, "I'm pleased we met."

WORLD RE DANCE

We could zoom over the White House
In Washington, D.C.,
Have talks with the U.S. president
Regarding a peace treaty.

We could cloverflop over Ireland
And unite the people there,
Where they be Catholic or Protestant,
They all could join a square.

We could boomerang Australia
Hop around like a kangaroo,
Then hop across to New Zealand
And visit Tasmania, too.

We could drift across to China,
Dance along the Great China Wall,
Then cross the Himalayas
And pay a visit to Bengal.

The many miles of land travel
Over plain and hill,
Could be quickly swallowed up
In a gigantic ferris wheel.

The seas would not deter us,
For we the way could pave,
By do-sa-do-ing our corners
And becoming an ocean wave.

And when the dancing came to an end
And each one had to part,
They would return to their own nations
With love and peace in their hearts.

*S.J. Tucker
London, England
From "Cues & Tips," Maryland*



UNITED STATES



CANADA



PORTUGAL



AUSTRALIA



URUGUAY



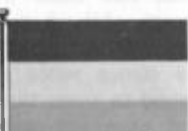
AUSTRIA



RUSSIA or SOVIET UNION



ROMANIA



NETHERLANDS



NEW ZEALAND



JAPAN



FRANCE



GREAT BRITAIN



NICARAGUA



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CHAT CHALLENGE CHALLENGER

by Jim Kassel

Summer activities, finishing our baseball season, and an early deadline this month have put me behind the eight-ball this time. We certainly have many more areas taking an interest in advanced and challenge dancing and we are hoping the leaders and our readers from those areas keep sending us news and views.

FENTON, MICHIGAN

Dick Bayer sends us the following: "I have a group that has been in existence for five years. All of our dancers tape dance at least once a week and attend my dance twice a month. I am very pleased to know that there is a basic list of advanced calls along with a basic list of easy challenge calls which our dancers readily accept." Dick goes on to say that he is hopeful for levels beyond those but categorized so that there would be 25 to 50 calls for each level beyond the introduction-to-challenge level. Dick says, "In my particular group we dance an easy challenge level and I have recently started an advanced level workshop with fifteen squares. I published a book called *Bayer Tracks*, which outlines each advanced call and the dancers are doing their homework."

TAPES

Good tapes can help both callers and dancers. In many areas advanced and challenge dancing could not exist without the aid of tapes. For the callers, tapes are one of the best means of introduction to groups of advanced and challenge dancers.

In spite of this, do not forget that

taping is a privilege. If you are planning to tape, make sure that you have the proper equipment to enable you to make good recordings. Equally important, make sure that you or someone in your group has the equipment to couple recorders to the caller's speaker line through "Isolated Tape Boxes." Also, keep in mind that there are few recorders that do not need an "attenuator" in order to get good recordings when connected to the caller's speaker line. For further information, send for a brochure, "How To Make Better Tapes," from Ambrose Baker, 225 Heritage Circle, Rochester NY 14615. Please include 24 cents in stamps to cover costs.

ARTS AND CRAFTS AND SQUARE DANCING

Last Saturday we attended an arts and crafts sidewalk sale and demonstration. Hundred of booths, hundreds of craftsmen and thousands of people. I heard nothing but praise and admiration for the skill of those who were displaying their work. No jealousy, no downgrading, no snide remarks.

Then I reread an item from the *Promenader* by Lillian Miller. Here it is in part: "Those of us who are folk dancers know what a unique pleasure it is to go to workshops where outstanding artists introduce the variety of ethnic material that becomes part of our repertoire. These were truly inspiring performances where styling, verve and interpretation add to the mere mechanics of learning the choreography. While we can't all hope to accomplish this grace, nevertheless it is wonderful to see these dancers perform so beautifully. The experience that approaches this in square dancing is to watch the intricate expertise attained by a challenge group. If these expert dancers and their expert callers could be viewed by all levels of dancers, we'd begin to truly appreciate the heights that square dancing attains."



HORSING AROUND



Square dancing is based on cooperation. There might possibly be something to be said for competition between clubs, or between the caller and the dancers, but there is simply no place at all for competition within a square between dancers. Imagine the result if the idea were for each dancer to do the figure right, but prevent the others from succeeding! Anarchy!

It seems that when square dancers reach a certain level of competence, when they no longer need to give every bit of their attention to following the call, they tend to divide and branch out. Some take the big jump and become callers. Some turn toward perfection of technique, and take up advanced rounds. And some just start *horsing around*.

Now I have nothing against *horsing around*, when it is done in your own little club, among your own friends who like to dance the same way. I enjoy

dancing in sets with seven or nine people, with dancers who know the ground rules of odd numbers. I have danced in clubs where dancers wander from set to set, and are replaced with other couples, never losing a beat or missing a call. And expert cutting-in can liven up a too-familiar singing call, when the person cutting-in knows when to do it and the person being cut out knows who he is.

Many of the happiest clubs have their own little customs, like one East Coast club where they never rotate until the music starts. All these things are fine, if you understand them. (But it was a little disconcerting to be frowned at for moving too soon. As guests, how should we know their special habits?).

My criticism is directed toward the dancer who carries his own individual styling beyond his own friends. Even within his own club there may be

Continued on Page 69

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Bobby Keefe

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WILLARD ORLICH



CHOREOGRAPHY

Review of Mainstream Basic #61

SPIN CHAIN THRU is a *spin the top* variation using an "H" traffic pattern. From parallel ocean waves, ends swing half, new centers cast three-quarters (forming a wave across the set — "H" pattern). Centers of wave trade and then cast three-quarters to reform parallel waves with the waiting ends. Equivalents:

Spin chain thru = 4-time zero.

Spin chain thru + ends circulate twice
Swing thru and cast off three-quarters
(All repeated) = zero

(From Box 1-4) Spin chain thru + ends
circulate (all repeated) = Sd Box 1-4
(Equals "mirror image" zero)

EXAMPLES by Willard Orlich:

All four ladies chain, heads square thru
Spin chain thru, turn thru
Left allemande.....

Heads flutter wheel, curlique

Boys run, *spin chain thru*

Ends circulate two spots, centers run

Wheel and deal, left allemande.....

Heads box the gnat, slide thru

Spin chain thru, ends circulate twice

Spin chain thru, ends circulate twice

Right and left thru, pass to the center

Square thru three-quarters

Left allemande.....

Heads couples swing thru, star thru

Spin chain thru, ends circulate twice

Swing thru, cast off three-quarters

Balance, *spin chain thru*

Ends circulate twice, swing thru

Cast off three-quarters around

Right and left thru, pass to the center

Square thru three-quarters

Left allemande.....

APC:

Heads curlique, cast off three-quarters

Fan the top and step thru, curlique

Spin chain thru, ends circulate, fold

Peel off, centers trade and

Cast off three-quarters around

Curlique, cast off three-quarters
 Fan the top, *spin chain thru*
 Ends circulate and fold, peel off
 Centers trade, cast off three-quarters
 New centers trade, centers run
 Box the gnat and change something
 Left allemande.....
 Promenade, head couples wheel around
 Ladies lead a Dixie style to ocean wave
 Balance, *left spin chain thru*
 Ends circulate twice, ladies run
 Wheel and deal, left allemande.....

Review of Mainstream Basic #40

PASS TO THE CENTER— From an eight-chain-thru or parallel wave set-up, the outside couples facing in pass thru into the center while those facing out do a partner trade to face back in. This is equivalent to a *dive thru*. From any wave, all step thru, outsides trade while centers take the next command.

EXAMPLES by Will Orlich:

Heads square thru, *pass to the center*
 Star thru, half square thru
Pass to the center
 Square thru three-quarters around
 Left allemande.....

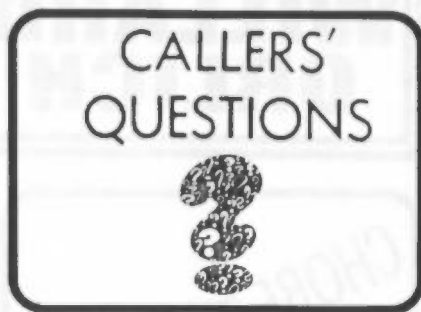
Heads square thru four hands
 Right and left thru, *pass to the center*
 Pass thru, right and left thru
Pass to the center, star thru
 Right and left thru then rollaway
 Star thru, *pass to the center*
 Square thru three-quarters around
Pass to the center and
 Square thru three-quarters to
 Left allemande.....

Heads pass the ocean, swing thru
 Step thru, *pass to the center*
 Swing thru, step thru
Pass to the center
 Swing thru, step thru
Pass to the center,
 Swing thru, step thru
Pass to the center
 Square thru three-quarters
 Left allemande.....

APC:

Promenade, head couples wheel around
 Dixie style to ocean wave
Pass to the center, swat the flea
 Left square thru three-quarters
 Swing thru, *pass to the center*
 Boys square thru three-quarters
 Slide thru, ** Bend the line
 Left allemande.....
 OR, ** Zoom and crosstrail thru to
 Left allemande.....

Couple #1 bow and swing
 Go down the center split # 3
 Around one and line up four
 Go forward and back, into the middle
 Bend the line, on a double track,
 Dixie style to ocean wave and balance
Pass to the center
 Left square thru five hands around
 When you're thru do a pass thru
 Centers pass thru, cloverleaf
 On a double track, Dixie style
 To an ocean wave and balance
Pass to the center, swat the flea
 Drop hands, zoom and pass thru
 Left allemande.....
 Heads star thru, zoom and box the gnat
 Zoom and turn thru, left turn thru
 Trade by, left allemande.....



VINCE SPILLANE, Sydney, Australia:
 (Vince is the author of *Boomerang*.)
 Zoom we like. Zoom and trade we don't like. It always causes confusion in our area even though the "and" is emphatic. *Boomerang* has an exciting impact and is much preferred. We would like the views of other dancers and callers on this.

ED. NOTE: We also like the term *Boomerang* — and Arky T-Cup Chain and *Spin the Windmill* and *Vertical tag* and — You see the point, I hope. Mothers and authors love their children. Ask the creator of any one of the two thousand terms in the *Square Dance Encyclopedia* and they will affirm this, so where do you stop? *Zoom* has been accepted as a standard basic, as has *partner trade*. So without experimental square dance nomenclature, one could let the newly mainstream dancers enjoy your delightful combination as *zoom* and *partner trade*, and never have to worry them about the word *boomerang* or any other of the 1900 suggested ideas listed.

We would hope that *Boomerang* is never lost by at least your local area use of it, even as we keep being exposed to *load the boat* and *swing thru the barge*. Thank you for the good times we have.

What would be considered a variation of the *Cloverleaf* basic #57?

ED. NOTE: We had *round off* at one time which died away. Today's craze is *Track two* which could be a *cross-clover* in pattern. The most common (and easy) variation is the good old *clover* and *anything* idea which has been around now for quite a few years. Here are some examples by Will Orlich:

Heads square thru four hands, pass
Pass thru, *clover* and left square thru
Left allemande.....

Side ladies chain, heads square thru
Pass thru, *clover* and spin the top
Same four box the gnat
Square thru three-quarters
Left allemande.....

Heads half sashay, star thru, pass thru
Clover and swing star thru, pass thru
Clover and swing star thru
Pass to the center, square thru
Three-quarters to left allemande.....

Heads lead right circle to a line
Square thru, *clover* and half square thru
Pass thru, *clover* and half square thru
Pass thru, left allemande.....

Head couples spin the top, turn thru
Left turn thru, *clover* and spin the top
Turn thru, pass thru
Clover and half square thru
Turn thru, *clover* and left allemande.....

Head couples star thru
Double pass thru, peel off, circle eight
All four men forward and back
Pass the ocean, turn thru
Left turn thru, *clover* and slide thru
Four boys walk and dodge, pass thru
Clover and slide thru
Four girls walk and dodge, turn thru
Clover and left square thru, star thru
All eight circulate, boys twice
Wheel and deal, pass thru, trade by
Left allemande.....

Heads square thru four hands
Pass thru, *cross clover* and
Square thru (Those facing out
crosstrail and then clover)
Pass thru, *cross clover* and
Square thru, pass thru
Cross clover and slide thru
Left allemande.....



CROSSFIRE

by Ron Schneider, Bradenton, Florida
From two-faced lines, ends cross fold (or *recycle* motion) while the centers trade and extend. Ends in box circulate formation.

Heads square thru four hands
Swing thru, boys run, couples circulate
Crossfire, each box circulate
Boys run, centers trade and pass thru
Left allemande.....

Heads square thru four hands
Touch and girls trade, swing thru
Boys run, *crossfire*
All-eight circulate, boys run
Star thru, pass thru, partners tag
Left allemande.....

Heads square thru four hands
Pass the ocean, swing thru, boys run
Crossfire, split circulate, boys run
Slide thru, left allemande.....

Heads lead right circle to a line
Circle half and a quarter more
Veer left to a two-faced line
California twirl, *crossfire*
All eight circulate, girls run
Left allemande.....

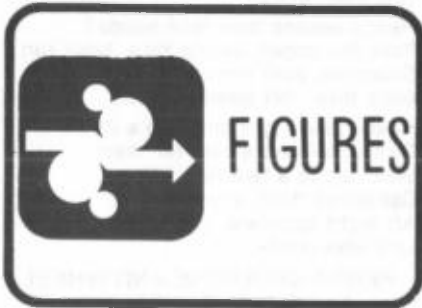
FERRIS CROSSFIRE AND WHEEL Variation by Ron Schneider

From two-faced lines, *ferris* or the couples facing in extend to a two-faced line and *crossfire* while the outside couple wheels around on the outside. Movement ends with a box circulate set-up in between two facing couples.

Author's Examples:
Heads square thru four hands
Swing thru, boys run, *ferris crossfire*
Walk and dodge.....(Zero Box 1-4)
Heads square thru four hands
Swing thru, boys run, *ferris crossfire*
And wheel, center boys run
Circle four to a line.....(1P2P)

CROSSFIRE from ocean wave: Centers trade and extend by a veer left to join the cross-folders.

EXAMPLES by Will Orlich:
 Head couples right and left thru and
 Touch, *crossfire*, girls run, star thru
 Swing thru and turn thru
 Left allemande.....
 Heads lead right, circle to a line
 Right and left thru and touch
Crossfire, girls run, star thru
 Trade by, touch and' *crossfire*
 Girls run, star thru, wheel and deal
 Swing thru and turn thru
 Left allemande.....
 Heads touch a quarter, boys run
Crossfire, all eight circulate
 Boys run, pass to the center, pass thru
Crossfire, everybody trade and roll
 Left allemande.....
 Heads lead right and circle to a line
 Swing thru, *crossfire*, swing thru
Crossfire, all eight circulate
 Boys run, centers curlique
 Left allemande.....
 Heads lead right and circle to a line
 Curlique, cast three-quarters
Crossfire, spin the top, *crossfire*
 Turn thru, partners trade, swap around
 Left allemande.....



CIRCULATE FIGURES

BY Jay King, Wayland, Massachusetts

Heads square thru and touch
 All eight circulate, centers run
 Couples circulate, centers run
 All eight circulate, centers run
 Couples circulate, centers run
 Right and left thru, dive thru
 Square thru three-quarters
 Left allemande.....
 Heads square thru, swing thru
 Girls circulate, boys circulate
 Swing thru, boys circulate
 Girls circulate, do-sa-do all the way
 All eight circulate, right and left thru
 Left allemande.....

Heads star thru, pass thru, circle to line
 Slide thru, swing thru
 Cast off three-quarters
 All eight circulate, swing thru
 All eight circulate, swing thru
 All eight circulate, cast three-
 Swing thru, girls trade, boys
 Boys run, wheel and deal
 Left allemande.....
 Sides square thru, do-sa-do to a wave
 Centers run, couples circulate
 Centers run, all eight circulate
 Centers run, couples circulate
 Centers run, all eight circulate
 Swing thru, boys run, wheel and deal
 Left allemande.....
 Sides lead right and circle to a line
 Slide thru, do-sa-do to a wave
 All eight circulate twice
 Turn by the right hand half
 All eight circulate once
 Turn by the right hand half
 All eight circulate twice
 Turn by the right hand half
 All eight circulate once
 Turn by the right hand half
 Square thru three-quarters
 Left allemande.....
 Sides pass thru and separate
 Around one to a line, star thru
 Centers pass thru, do-sa-do to a wave
 All eight circulate, boys once
 Girls twice, swing thru
 All eight circulate, girls once, boys twice
 Boys run, wheel and deal, dive thru
 Square thru three-quarters
 Left allemande.....

PASS TO THE CENTER Review Examples by Deuce Williams

Head ladies chain
 One and three half square thru
 Pass to the center, swing thru
 Turn thru, left allemande.
 Two and four swing thru, turn thru
 Cloverleaf
 Heads square thru three-quarters
 Pass to the center, pass thru
 Star thru, reverse flutter wheel
 Slide thru, square thru three-quarters
 Left allemande.....
 Heads square thru four hands
 Double swing thru, pass to the center
 Pass thru, double swing thru
 Pass to the center, pass thru
 Left allemande.....
 Heads square thru four hands
 Pass to the center, swing thru, turn thru
 Pass to the center, spin the top

Others divide and star thru
 Center men run, bend the line
 Crosstrail thru, left allemande.....
 Two and four lead right, veer left
 Tag the line, ladies trade
 Pass to the center,
 Ladies square thru three-quarters
 Star thru, ferris wheel
 Centers left square thru three-quarters
 Box the gnat, right and left grand.....
 Heads lead right, veer left
 Ladies cross run, wheel and deal
 Pass to the center, star thru, cloverleaf
 Others turn thru, pass to the center
 Pass thru, square thru three-quarters
 Left allemande.....
 Sides pass the ocean and turn thru
 Pass to the center, square thru four
 Others divide and star thru
 First couple go left, next go right
 Fan the top, pass to the center
 Pass thru, left allemande.....
 Heads lead right, veer left
 Bend the line, pass thru
 Ends cross fold, pass to the center
 Pass thru, half square thru with outsides
 Ends crossfold, pass thru
 Left allemande.....

**Mainstream Basic Figures
 by Jack Lasry, Miami, Florida**

Heads lead right circle to a line
 Curlique, eight circulate, boys run
 Swing thru, girls circulate, boys trade
 Scoot back, girls trade, recycle
 Square thru three-quarters
 Left allemande.....
 Heads lead right and circle to a line
 Right and left thru, pass the ocean
 Boys circulate, girls trade, recycle
 Dive thru, square thru three-quarters
 Left allemande.....
 Heads square thru four hands
 Swing thru, boys run, California twirl
 Boys trade, bend the line, star thru
 Dive thru, square thru three-quarters
 Left allemande.....
 Heads square thru four hands
 Swing thru, boys run, California twirl
 Boys trade, couples circulate
 Wheel and deal, slide thru
 Square thru three-quarters
 Courtesy turn, Dixie style to a wave
 Left allemande.....
 Heads lead right circle to a line

Pass thru, tag the line in
 Centers square thru four, ends star thru
 Centers in, cast off three-quarters
 Centers square thru four,
 Ends slide thru, pass thru
 Left allemande.....
 Heads lead right circle to a line
 Pass thru, wheel and deal
 Double pass thru, peel off, pass thru
 Tag the line right, wheel and deal
 Curlique, girls circulate
 Boys trade, boys run, bend the line
 Star thru, pass thru, trade by
 Left allemande.....

by John Strong, Salinas, California

Heads pass the ocean, lock it
 Touch a quarter, walk and dodge
 Pass thru, chase right
 Single file circulate, boys run
 Cloverflo, star thru, pass thru
 Wheel and deal, zoom, pass thru
 Left allemande.....
 Heads touch a quarter, walk and dodge
 Star thru, Dixie style to an ocean wave
 Boys cross fold, touch a quarter
 Walk and dodge, wheel and deal
 Double pass thru, first couple left
 Second go right, star thru
 Square thru three-quarters
 Left allemande.....
 Heads Dixie style to an ocean wave
 Boys cross fold, star thru, curlique
 Walk and dodge, pass the ocean, lock it
 Spin chain thru, boys run
 Wheel and deal, pass thru, cloverflo
 Left allemande.....
 Heads flutter wheel, pass the ocean
 Ping pong circulate, right and left thru
 Pass thru, star thru, curlique
 Coordinate, half tag, trade and roll
 Pass to the center
 Square thru three-quarters
 Left allemande.....
 Sides star thru, zoom
 Double pass thru, centers in
 Cast off three-quarters, curlique
 Single file circulate twice
 Boys run, swing thru, touch a quarter
 Scoot back, walk and dodge
 Partner tag, left allemande.....
 Four ladies chain three-quarters
 Heads pass thru, partner trade
 Curlique, walk and dodge, curlique
 Split circulate, scoot back
 Walk and dodge, wheel and deal
 Double pass thru, centers in
 Cast off three-quarters, star thru, zoom
 Pass thru, left allemande.....

Heads star thru, zoom, pass thru
 Curlique, split circulate, boys run
 Star thru, curlique, split circulate
 Scoot back, walk and dodge
 Wheel and deal, zoom
 Square thru three-quarters
 Left allemande.....
 Heads star thru, pass thru, star thru
 Pass thru, chase right, boys run
 Star thru, pass thru, chase right
 Single file circulate twice, boys run
 Pass thru, trade by, left allemande.....

by Bill Davis, Menlo Park, California

Right and left grand, meet partner
 Heads spin the top, sides box the gnat
 Everybody pass thru, U-turn back
 Star thru, California twirl
 Double pass thru, first couple left
 Second couple left, all promenade.....
 Head ladies chain right, heads crosstrail
 Round one to middle, box the gnat
 Half square thru, separate around one
 To lines, pass thru, wheel and deal
 Substitute, men roll half sashay
 U-turn back, left allemande.....
 Promenade, put girls in the lead
 Go single file, heads keep promenading
 Sides wheel to middle,
 Right and left thru, star thru
 Do-sa-do, pass thru, left allemande.....
 Promenade, girls in lead single file
 Sides keep promenading
 Heads wheel to center, do-sa-do
 Swing thru, spin the top, step thru
 Left allemande.....
 Ladies chain, heads lead right
 Circle to a line, pass thru
 Wheel and deal, double pass thru
 Face your partner, pass thru
 Wheel and deal, girls square thru
 Boys square thru, centers in
 Cast off three-quarters, pass thru
 Wheel and deal, double pass thru
 Centers in, cast off three-quarters
 Crosstrail, left allemande.....

**Presented by Charlie Brown
 Santa Clara Valley Callers Assoc.**

Heads half square thru, curlique
 Scoot back, boys fold, girls turn thru
 Courtesy turn, flutter wheel
 Right and left thru, ladies lead Dixie style
 Boys cross run, swing thru, boys run
 Couples circulate, ferris wheel
 Centers pass thru, curlique, scoot back
 Boys run, reverse flutter wheel
 Flutter wheel, right and left thru
 Ladies lead Dixie style, eight circulate
 Left allemande.....

Heads square thru, swing thru
 Girls circulate twice, boys trade
 Circulate once, swing thru
 Boys circulate twice, girls trade
 Circulate once, swing thru, boys run
 Bend the line, right and left thru
 Dixie style to a wave, left swing thru
 Boys circulate twice, girls trade
 Circulate once, left swing thru
 Girls circulate twice, boys trade
 Circulate once, left allemande.....
 Ladies chain, heads flutterwheel
 Sweep a quarter, double pass thru
 Leads partner trade, curlique
 Split circulate, walk and dodge, chase
 Hinge a quarter, boys trade
 Swing thru, boys circulate, girls trade
 Swing thru, turn thru, left allemande....
 Heads right and left thru, flutter wheel
 Pass the ocean, recycle, pass thru
 Curlique, walk and dodge, chase
 Boys run, reverse flutter wheel
 Right and left thru, pass the ocean
 Girls trade, recycle, right and left thru
 Swing thru, boys run, half tag
 Trade and roll, pass thru, trade by
 Curlique, walk and dodge, chase
 Hinge a quarter, girls trade
 Swing thru, boys run, ferris wheel
 Square thru three-quarters
 Left allemande.....
 Heads star thru, double pass thru
 Centers in, cast off three-quarters
 Pass thru, wheel and deal
 Girls pass thru, girls chase
 Girls walk and dodge, star thru
 California twirl, couples circulate
 Ferris wheel, centers left square thru
 three-quarters
 Square thru three-quarters
 With the outside two, left allemande.....
 Heads star thru, double pass thru
 Peel off, pass thru, wheel and deal
 Boys pass thru, boys chase
 Boys walk and dodge, star thru
 California twirl, couples circulate
 Ferris wheel, centers pass thru
 Swing thru, boys run, half tag,
 Trade and roll, eight chain one
 Left allemande.....

**Advanced Club Figures (APC)
 by Will Orlich**

Head couples half square thru
 Circle four, head gents break to a line
 Pass thru, partner hinge
 Trade the wave, spin the top
 Single hinge, all eight circulate
 Girls run, left allemande.....

Head couples lead right
 Circle half and veer left
 Couples hinge, bend the line
 Sweep a quarter and roll
 Transfer the column, all eight circulate
 Centers twice, girls run, pass thru
 Wheel and deal, centers curlique
 Box circulate double, left allemande.....
 Heads square thru four hands
 Swing thru, centers run
 Couples wheel and deal
 Single sweep a quarter and roll
 *Trade the wave, turn thru
 Partner trade, left allemande.....
 OR, *Trade the wave, turn thru
 Trade by, swing thru double
 Centers run, wheel and deal
 Single sweep a quarter and roll
 Trade the wave, girls run
 Couples hinge and bend the line
 Box the gnat, centers partner tag
 Crosstrail, left allemande.....
 Heads square thru four hands
 Swing thru, centers run, California twirl
 Couples circulate, wheel and deal
 Single sweep a quarter and roll
 All eight circulate, recycle
 Single sweep a quarter and roll
 Boys run and bend the line
 Turn thru, wheel and deal
 Zoom and pass thru, left allemande.....
 Heads star thru, double pass thru
 Boys run and roll, girls peel off
 All partner hinge, phantom circulate
 Boys cast three-quarters to a wave
 All eight circulate, swing thru

Boys run, lines pass thru
 Wheel and deal, centers trade
 Left allemande.....
 Head couples flutter wheel
 Spin the top and turn thru
 Pass thru, boys run, all eight circulate
 Two spots, partner tag, boys run left
 All eight circulate two spots
 Cast off three-quarters, partner tag
 Trade by, curlique, all eight circulate
 Right and left thru, left allemande.....
 Heads forward and back
 Boys left reverse flutter wheel
 Sweep a quarter, double pass thru
 Lead couples trade, half square thru
 Wheel and deal
 Center four flutter wheel
 Pass thru, pass thru, left allemande.....
 Heads lead right and circle to a line
 Right and left roll, boys run
 Right and left roll, swing thru
 Scoot back, centers trade, centers run
 Cast right three-quarters, boys trade
 Girls cross fold, boys zoom
 Girls turn thru and star thru
 Sides zoom and bend the line
 Left allemande.....

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 Workshop features original material
 submitted to the editor. New ideas are
 presented each month. Mail new and
 creative material to Willard Orlich,
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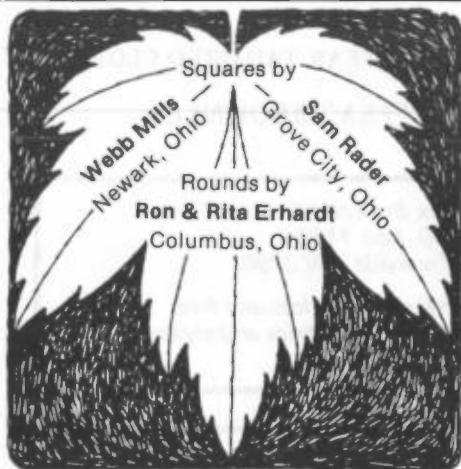
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Puzzle Page

One morning at the recent Anaheim Convention, the five best callers in the world gathered around a luncheon counter to enjoy the fellowship of the others' company. We were discussing our various techniques and styles, along with the importance of modesty.

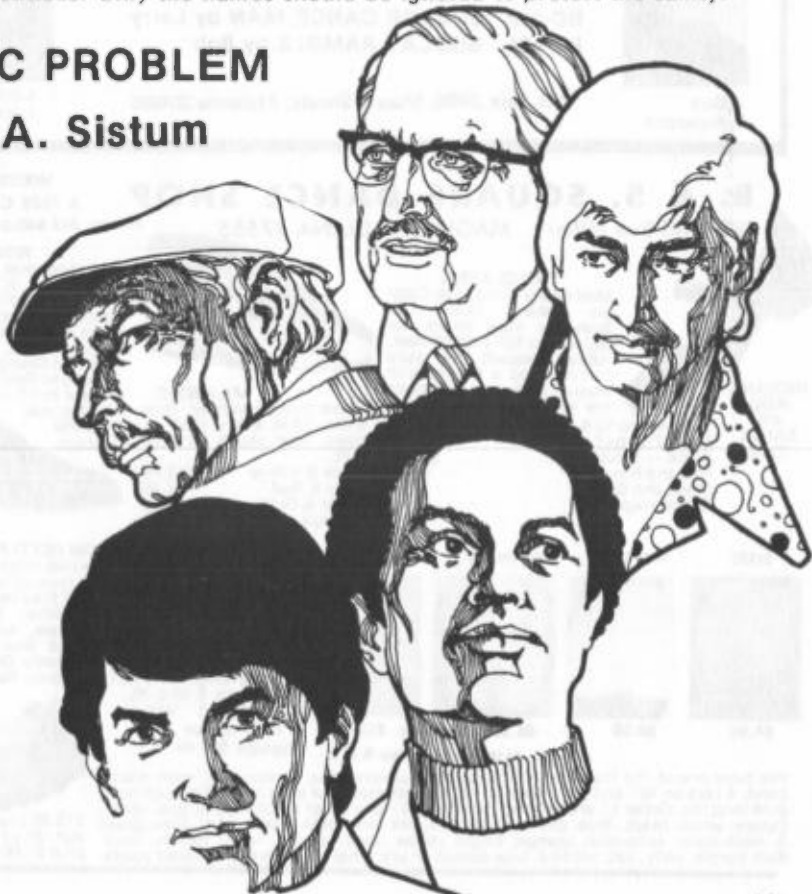
Using the following set of clues, see if you can arrive at each of our names, our international excellence rating (1 to 5), and our home state or country (California, Connecticut, England, Florida, and Massachusetts).

1. Joe Paso told us he enjoyed his New England climate, which, it was found, is much like that of Hi Boots, who is not from New England.
2. The third best caller was not from Connecticut, California or Massachusetts, while the fourth was not from Connecticut.
3. A.Q. Stix was rated two below Joe Paso and three below me.
4. Mike Rofone and A.Q. Stix both came from states in the U.S. which begin with "C."

NOTE: Any resemblance to persons living or dead is purely coincidental. This story is fictitious. Only the names should be ignored to protect the sanity.

LOGIC PROBLEM

by P.A. Sistum





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Fun 'n Families

The Fun 'n Families Club was started by Jim and Mary Ann Yoest in the fall of 1974. During the winter of 73-74 Jim taught a group of children, most of whose parents were already square dancers, and after completion of the lessons found that a club was needed for these children to dance.

Lessons are from September through May on Sunday afternoons and the club dances on Sunday evenings. In the summer the club dances twice a month on weekday evenings. Members get together each summer for a camping weekend and a picnic.

The club has demonstrated for nursing homes, senior citizens groups and Bicentennial gatherings. Requirements for taking lessons are that the children be ten years old or older, and parents must attend the lessons with their children if they are younger than teenage. Because the club is designed for family participation, the fees are minimal: \$1.00 adult, \$.75 child, and maximum \$3.50 per family, including all children.

Membership is approximately thirty families and includes one family group of three generations: the Ehrhardts, Vic and Ad, who are the grandparents; their daughter, Clair and John Miller's family (Jack, Lynn, Paul, Beth and Kurt); also the Ehrhardts daughter Rita and John Bulmer's family (Mike and Ann). Recently their son David and Joan Ehrhardt and their family completed lessons in Medina, Ohio, so this is a complete dancing family.

Graduation is held each year in May and is celebrated with a covered dish dinner complete with graduation activities including several fun "tests" given to the graduates by Jim, and of course, everyone always passes with flying colors.

Continued on Page 90





SQUARE DANCERS FOR FLOAT

How would you like to ride on the 1977 Tournament of Roses Square Dance Float? One couple will be selected from California and three couples from outside that state.

Drawing for the four couples will be from applications submitted to Square Dancers of America with qualifications as follows:

- Age: 18-40
- Average height and weight
- Picture to accompany application
- Minimum of 1 year dancing, with

knowledge of 75 plus 10 basics, or Plateau C

Must finance own way to and from Pasadena, California, plus hotel room and expenses.

Must be available in Pasadena Dec. 27, 1976 for square dance attire fittings, which will be furnished by Square Dancers of America.

The deadline for applications is November 1, 1976. Mail your application to Square Dancers of America, PO Box 2, Altadena, California 91001.

UPCOMING IN UTAH

The Associated Square and Round Dance Clubs of Utah present Roger Morris, Sacramento, and Mac Letson, Alabama, in their State Bicentennial Festival Dance, October 1 and 2.

The hall was built for dancing with hardwood floors, air-conditioning, and almost-perfect acoustics. This facility is at Brigham Young University in Provo. All square and round dancers throughout the state, as well as visitors and tourists, are most cordially invited to attend.

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For further information, contact Earl and Ilene Beck, General Chairmen, 90 East Center, Pleasant Grove UT 84062. (Phone 785-3101.)

FRESHMAN FROLIC — 1976

Pictured below are the square and round dance club members who attended the 1976 "Freshman Frolic" held in Christchurch, New Zealand. The level of dancing was 36 basics. The dance was attended by over 300 of the club's 400 members. Callers for the evening were Art Shepherd and Geoff Hinton, regular caller for the club. The photo was taken just after the first tip of the evening.

*Art Shepherd
Christchurch, New Zealand*



TAKE THAT NIGHT TRAIN.....

And we'll meet in Memphis in 1980. This western Tennessee city is even now gearing up and forming committees for a gala National Convention, after winning the bid at the recent event in Anaheim. The theme for the 1980 gathering is *Take That Night Train To Memphis*. See you there!



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dancers who do not appreciate being cut in on, or who like to finish in the square they started with. Almost no one likes to be simply shouldered aside, with no warning and no finesse. And there is always the newer dancer who may never have met this kind of rudeness, and may be so shaken that he misses his own call.

There is nothing entertaining in the picture of an expert throwing a less skillful dancer into confusion. And if you promenade into another set where they are not expecting you, and no one moves to replace you, then all you have managed to do is to ruin two sets. In other words, *horsing around*, like any other kind of practical joke, requires a receptive audience, or it becomes simply rude and annoying.

Another sore point — and I do mean sore! — concerns the ape who had invented his own swing, made up of some new sort of hold, and ending in several swings and a back-lash. It is bad enough when he executes this bit of razzle-dazzle only when he is with his own partner, thus holding up the timing

of the whole set. But when he tries it with an unsuspecting temporary partner, with a patronizing, "I'll show you how!", it can be actually damaging. There is entirely too much bursitis in the world as it is. Any lady who wants to do extra spins and whirls will have no trouble showing you that she does.

Perhaps the most boring form of *horsing around*, however, is just plain clowning. After all, most of us like to dance or we wouldn't be out there on the floor in squares. And one show-off, strutting around out of time to the music, trying to prove that this is pretty childish stuff for him, can thoroughly spoil seven people's fun.

If square dancing is getting too simple for you, and you want a real challenge, try dancing with the weakest set on the floor, and see if you can pull it through single-handed. Maybe you can. And if you do, you will have made seven worshippers for yourself, and how is that for real achievement. Think about it — it's true!

Dr. Dennis Spackman
Auckland. New Zealand



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by Irv & Betty Easterday

YELLOW BIRD

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GR 14236

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SHE BELONGS TO YOU

Waltz by Mona & Louis Creml

GR 12156

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GR 12156

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Graduates — 1976

The mailbag this spring has several time brought poems written by new dancers and presented at graduation ceremonies. This one was written about Harry and Adela Gordon of Norwalk, Ohio and read at their May, 1976, graduation.

From the month of January through the month of May,
We've been tracking into your house and down this stairway,
Then you start the music going to get us in the swing,
We take our places gladly to learn this square dance thing.

First we learned the basic dances that all of us should know,
Allemande left, bend the line, and then the *do paso*,
Now you say these are the basics and there is much more we should know,
And we'd better get our thinker going, and our "get up and go."

So on we go a-learnin' to *grand square* and *slip the clutch*,
Then there's *crossrail, cloverleaf, swat the flea* and such,
We *ocean wave, spin the top, tea cup chain* and *trade*,
Now we get to doing this well, we think we've got it made.

Now Harry, we know your head's a-throbbin' and it really gets up tight,
When we keep on going left, when we should be turning right,
So you say, "Let's have a rest now and relax and sit while,"
Then your head can be clearing and you once again can smile.

Addie has the coffee on and it's fresh and piping hot,
There's cold pop and yummy cookies that always hit the spot,
And we gather around the fireplace to laugh and to chat,
Then we hear the sound of music and that's the end of that!

It's time to grab your partner and a square you must get in.
Pay attention to the caller, so we'll *wheel and deal* again.
Now Harry's always willing to give us another chance,
One way or another, he'll teach us to square dance!

by Louise "Tommie" Dalton



RECORDS

SINGING CALLS

by Don Hanhurst

This month, due to vacation schedules, we had to run our review sooner than normal, with the result that fewer records had been received by review time. We found this a below-average month, both in number of releases and in quality. Surely things will get better as fall comes upon us and the dancing season starts in earnest.

COUNTRY HONEY— Red Boot 208 Caller: John Hendron

This has above-average Red Boot music, with a beat that moves the dancers and a figure that can be handled with ease by any mainstream dancer. John does an excellent job on the vocal side. There is a key change in the end break. FIGURE: Heads promenade half, right and left thru, square thru four, right and left thru, rollaway, curlique, boys run, allemande left, promenade.

LAST FAREWELL— LouMac 121 Caller: Mac Letson

Although we hear from LouMac infrequently, their music has a quality and a bounce unlike any other in the recording business. This dance is no exception and although the melody and lyric line may require some work by the caller, it should be worth the effort. FIGURE: Heads square thru four, with the sides make a right hand star, heads star left in the middle, same two do a right and left thru, swing thru double, swing corner, promenade.

HEARTACHES— Windsor 5069 Caller: Al Stevens

Very good music with a Latin Beat. Callers who can whistle effectively can make this a special dance by whistling the melody as Elmo Tanner did in his

best-selling popular version of this melody. FIGURE: Heads promenade three-quarters, sides square thru three-quarters, pass the ocean, recycle, slide thru, square thru three, allemande left, do-sa-do, swing corner, promenade.

COPPER KETTLE— Lightning S 5031 Caller: Earl Rich

Good driving beat on this release. Earl does a good job on the vocal side. The intro features a *Grand Que*, and just in case your dancers are like ours and don't know what it is, the instructions are on the cue sheet. FIGURE: Four ladies chain, four ladies chain back, heads flutter wheel, slide thru, pass thru, right and left thru, swing thru, turn thru, swing corner, promenade.

RED, WHITE AND BLUE— Blue Star 2028; Caller: Nate Bliss

A melody strongly reminiscent of Marshall Flippo's "Name Of The Game," this has patriotic lyrics and a figure that dances well. FIGURE: Heads star thru, California twirl, circle half to a two-faced line, half tag, trade and roll, pass to the center, square thru three, allemande, do-sa-do, swing corner, promenade.

TODAY I STARTED LOVING YOU AGAIN— Thunderbird 148; Kip Garvey

Good music. Callers will find this an easy record to work with. Our dancers found, however, that the command to have an inactive ladies chain while the couples have moved to the center to allow the actives to pass behind them is an uncomfortable maneuver. FIGURE: Heads promenade half, side ladies chain, heads square thru four, swing thru, box the gnat, eight chain three, swing corner, promenade.

WE SHOULD BE TOGETHER— Blue Star 2027; Caller: Marshall Flippo

This Blue Star, which is "standard Flippo," has a danceable beat and our dancers enjoyed the promenade from a reverse flutter rather than the much over-used "allemande left and promenade. The vocal side has harmony during the "fill patter." FIGURE: Heads square thru four, do-sa-do,

curlique, walk and dodge, chase right, boys run, reverse flutter, promenade.

PAMELA BROWN— HIHat 462

Caller: Bob Wickers

Smooth dance with a standard figure. FIGURE: Heads square thru four, right and left thru, curlique, scoot back, boys run, right and left thru, flutter wheel, sweep a quarter, swing corner, promenade.

BRASS BUCKLES— Mustang 171

Caller: Chuck Bryant

This square dance version of the country western song of the same title features music with a solid bass beat. We found the figure on this and the following record to be the same and that was disappointing. FIGURE: Heads square thru four, do-sado corner, swing thru, boys run, ferris wheel, centers

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swing thru, boys trade, turn thru, swing corner, promenade.

AIN'T IT GOOD TO BE IN LOVE AGAIN— Red Boot 209; Allen Tipton Average Red Boot music with a key change in the end break. This record and the one above feature the same figure exactly. **FIGURE:** Heads square thru four, do-sa-do corner, swing thru, boys run, ferris wheel, centers swing thru, boys trade, turn thru, swing

corner, promenade.

NEVER, NEVER LEAVE AGAIN— Blue Star 2024; Caller: Al Brownlee **FIGURE:** Heads square thru four, do-sa-do corner, swing thru, girls trade, boys trade, boys run, wheel and deal, dive thru, square thru three, swing corner, promenade.

BETTER TIME'S A COMING— Thunderbird 147; Caller: Bill Volner This dance, and the next one, feature

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almost identical figures and have the same "feel" when danced together. We feel this to be poor judgment on the caller's part since both melodies are recorded by the same man. **FIGURE:** Four ladies chain, heads promenade half, lead right circle to a line, star thru, pass thru, trade by, pass thru, swing corner, allemande left, promenade.

STREETS OF MEMPHIS— Thunderbird; Caller: Bill Volner

Intro features Grand Parade. **FIGURE:** Four ladies chain, heads flutter wheel, star thru, pass thru, circle to a line, star thru, pass thru, trade by, pass thru, swing corner, allemande left, promenade.

STRIP POLKA— Scope 600

Caller: Don Pfister

Intro features Grand Parade and the music has a polka beat. **FIGURE:** Head ladies chain right, heads curlique, walk and dodge, circle four to a line, pass thru, bend the line, spin the top, turn thru, swing corner, promenade.

PATTER RECORDS

There are only two patter records this month. Both are Red Boot and both would be a welcome addition to an caller's record box.

LILITH/SHARON— Red Boot 306

The *Sharon* side has a strong bass beat with very little melody. Callers should be aware that this side has a strange bell chiming at the end of the record to alert the caller that the record is ending; better it should just fade out. The *Lilith* side is an equally usable patter with a mandolin melody.

PHYLLIS/KATHY — Red Boot 305

The *Phyllis* side is recorded too fast to be danceable at 45 RPM and will have to be slowed down. The *Kathy* side has a distinctive rhythm phrasing between the 52nd and 60th beat of every 64-beat phrase.

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Choreo by Charlie & Bettye Proctor
Bill Black Combo music; easy-intermediate two step with a hustle.

LOVE SONG CHA CHA— TC2234

Choreography by Tom & Anna Rife
Popular tune with a Maureen McGovern vocal; intermediate combination two step and cha cha.

RUB IT IN— Red Boot 902

Choreography by Ralph Silvius
Easy three-part two step.

LOVESICK BLUES MIXER— Red Boot 902;

Choreo by Herb & Erna Egender
Easy two step mixer ten times through.

CHASING RAINBOWS— Telemark 920

Choreo by Charlie & Bettye Proctor
Good big band sound and a good challenging timing routine.

THAKS FOR THE MEMORIES— Telemark 920;

Rick & Joyce McGlynn
Good music; challenging international-style fox trot.

I JUST NEED YOUR LOVIN'— TC2246

Choreography by Bill & Ruth Winkler
Good music with a Steve Lawrence vocal; a good intermediate fox trot-two step.

BODY AND SOUL— Telemark 917
Choreography by Bud & Shirley Parrott
Good music and a good flowing intermediate combination fox trot and two step with a tango draw.

KISS ME GOODBYE— Telemark 917
Choreography by Kolt & Helen Tullus
Very pretty music and a challenging fox trot with international figures.

DEEP PURPLE— MCA 40556
Choreography by Bob & Beth Foust
Good Lenny Dee music and a good easy intermediate two step using mostly basic figures.

STORY OF MY LIFE— Columbia 13-33231; by Carles & Dorothy DeMaïne
Catchy tune and a comfortable easy-intermediate two step.

I'M IN HEAVEN— Hctor 6448
Choreography by Doc & Peg Tirrell
Quiet music; smooth intermediate three-part two step.

SAVE YOUR KISSES FOR ME— ABC 12186; by David & Judy Crockett
Popular tune with a vocal by Bobby Vinton; a little different intermediate two step.



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Ohio— 5th Annual S&R/D Campers Weekend, Hidden Valley, Sept. 3-6. Write Dave & Shirley Fleck, 3444 Orchard Trail Dr., Toledo OH 43606.

Pennsylvania— 20th Labor Day Jamboree, Conneaut Lake Park; Sept. 3-6; Chuck Stinchcomb, Ron Schneider, Dick Bayer, Ray & Bea Dowdy. Write Kon Yacht Kickers, Box 121, Meadville PA 16335.

Ohio— Labor Day Weekend, Happy Valley, Stanwood; Sept. 3-6; Dale Eddy, Ramon Marsch, Bill & Mary Anna Copeland. Write Maxine Eddy, 110 Sunset Lane, Marietta OH 45750.

Pennsylvania— Square Dance in the All-American City, Clearfield; Sept. 3-6; Bruce Williamson, Jack Hague, Jerry Cochran, Lou & Mary Lucius. Write Eileen Williamson, 211 E. Southey Av., Altoona PA 16602.

Missouri— 18th Labor Day Festival of Western Mo. Callers Assoc. Workshop, Central Mo. State Univ.; ept. 3-5. Write Ken Wagner, 18505 E. 9th St. N, Independence MO 64056.

Kentucky— 11th Ann. Western S/D Festival, Sept. 3-5; Hoedown Island. Write Richard Jett, Campton KY 41301.

North Carolina— 8th Land of the Sky Festival, Sept. 3-4; Asheville Civic Center; Bill Peterson, Bob Rust, Don Williamson, Bill & Judy Martin. Write Earl Rogers, 35 Meadowbrook Ave., Asheville NC 28806.

Colorado— Labor Day Festival, Buena Vista; Sept. 4-5; Dave Kenney and guest callers. Write Margaret & Boyce Cook, Box 00, Buena Vista CO 81211.

Wisconsin— 16th Labor Day Weekend, Fease's Shady Rest Lodge, Rhinelander. Write Elmer Elias, 5106 S. Menard Dr., New Berlin WI 53151.

Colorado— Royal Gorge Promenaders Kickoff Festival, Canon City Guards Armory; Sept. 4. Write Lloyd Moore, 3030 Pear St., Canon City CO 81212.

Ohio— 2nd Labor Day Jamboree, Sept. 6, St. Mary's Church, Pine Grove; Chad Johnson, John Bias, Sonny Bess. Write Sonny Bess, 646 Adams, Huntington WV.

Wisconsin— Hodag Holiday, Fease's Shady Rest Lodge, Rhinelander; Sept. 10-12. Write Elmer Elias, 5106 S. Menard Dr., New Berlin WI 53151.

Georgia— 12th Ann. Roundup, Bell Auditorium, Augusta; Sept. 11; Wade Driver, Bobby Lepard, Harold & Judy Hoover.

Virginia— 7th Annual Dance, Falls Church; Sept. 11; Ed Fraidenburg, Jim Schnabel, Ozzie & Margaret Ostlund, Write Dan & Jean Tolson, 10010 Morningside Ct., Fairfax VA 22030.

Wisconsin— 2nd Annual Great Lakes Festival, Sept. 10-12, Red Carpet Expo Center, Milwaukee; Al Brundage, Ken Bower, Al Sova, Dave Taylor, Have & Marge Tetzlaff. Write Great Lakes S/D Festival, 11415 W. Center St., Milwaukee WI 53222

Missouri— Silver Dollar City's S/D Weekend, Sept. 11-12; Singing Sam Mitchell, Norman Madison, Art Galvin, Virgil Gemeinhardt. Write Silver Dollar City MO 65616.

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Georgia— 5th State S&R/D Convention, Sept. 16-18; Macon Coliseum. Write George & Marie Babb, 2244 W. Lyle Rd., College Park GA 30337.

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Texas— Gulf Coast Callers Co-op Fun-Sti-Toot 10, Sept. 18-19, Civic Center, New Braunfels TX.

Kentucky— 8th Septemberfest, Sept. 18-25, Ky. Dam State Park, Gilbertsville; Bob Wickers, Frank Bedell, Stan Burdick, Betty & Clancy Mueller, Write Sid Jobs, Rt. 6 Box 238A, Murray KY 42071.

Tennessee— Gatlinburg Hoedown, Sept. 23-25; Bill Claywell, Jim Dobbs, John Smith, Chuck Bryant, Don Belvin, Don Williamson, Ray & Bea Dowdy. Write Curt & Dale Payne, Rt. 2 Box 404, Kingston TN 37763.

North Carolina— White Lake Beach Ball and Camp-A-Rama, Sept. 24-25; "Dance with Vance" and Mac McDaniel. Write Rusty McDaniel, Rt. 5 Box 221, Fayetteville NC 28301.

Connecticut— Fall Hospitality Weekend, Sept. 24-26, Enfield; Al Brundage, Jack Lasry, Jerry Schatzer. Write Al & Bea Brundage, 83 Michael Rd., Stamford CT 06903.

Virginia— A September to Remember Weekend, Mimslyn Motor Inn, Luray; Sept. 24-26; Baty & Jo Hall. Write the Halls, PO Box 279, Elkton MD 21921.

Missouri— Fun S/D Weekend, Granada Resort, Osage Beach, Sept. 24-26; Red Orndorff. Write R. Orndorff, RR 1, Lexington IN 47138.

Kansas— Southwest Ks. Fall Roundup, Dodge City Civic Center; Sept. 25; Johnny LeClair. Write Duaine & Doris Denton, Jetmore KS.

North Carolina— Round Dance Association Meeting Dance, Polo Park Rec. Ctr., Winston-Salem. Write Ed & Carolyn Raybuck, Rt. 1 Box 212, Advance NC 27006.

Ontario— Grape & Wine Festival Centennial Dance, St. Catharine's; Sept. 25; Orphie Easson, Red Bates, Dave Moss, Dot & Ed Blackley. Write Stan & Marie Hodgins, 17 Whiteoak Dr., St. Catharine's, Ontario L2M 3B3.

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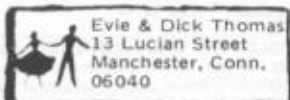
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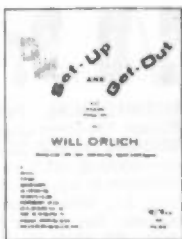
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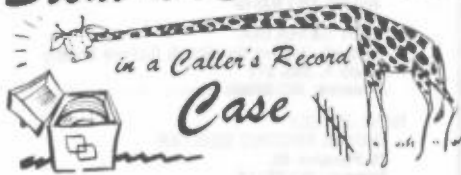
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Joe Obal of O'Fallon, Illinois, has been calling since 1958 and is club caller for five home clubs. He graduated from square dance lessons in 1954, and now conducts classes each year in addition to a year-round workshop which he instructs. Joe is a member of Callerlab, the St. Louis Callers Guild and the Illinois Square Dance Callers Association. He and his wife Marilyn have two children, a dancer, Laura (15) and Doung (11). In addition to square dance calling, Joe and Marilyn farm and build apartments to rent.



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For information on heritage, dancing for special groups, children's records and a wealth of other facts, try:

The Lloyd Shaw Foundation
1890 Darlee Court
Lakewood Colorado 80215

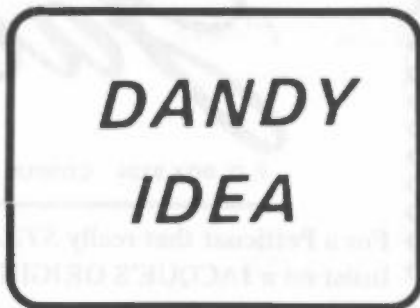
For dancing contacts all over the world, send a self-addressed stamped envelope and your inquiry to:

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For general information, or to alert the square dance world of situations needing quick action, contact the editors of these three magazines:



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places to dance



FALL FESTIVAL, Ingleside Red Carpet Inn, Sept. 17, 18, 19; Stan Burdick, Harry McColgan, Dorsey Adams, Jim Harlow, Marlon & Ida Faye Roach. Write Jim Harlow, 7140 Meadowbrook Rd., Lynchburg VA 24502.

ROYAL HOLIDAY Square/Round Dance weekends — Spring and Fall; National Callers; at Interlaken Resort Village, Lake Geneva, Wisconsin. WRITE: Bill & Jacque Blevins, 1257 Franklin Lane, Buffalo Grove, Illinois 60090.

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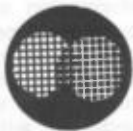
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square line



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yet do not have any information on teaching deaf people to square dance. We know it can be done, and would like to hear from any other deaf dancers and their callers, teachers, and helpers so we can supply the Foundation with information on this particular group of handicapped dancers.

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The colorful dancers on our September cover were adapted from those on the Square Dance mugs sold by Alan Munro of Woodbridge, Ontario. What better month than the beginning of the square dance season to consider the variety and color found in the square dance activity!

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PEOPLE, Continued

leaders **Bill Crawford**, Tn.; **Stan Burdick**, Oh.; **Kenny Shuttleworth**, Mo.; **Hugh Macey**, Oh.; **Dean Davisson**, Ca.; and **Art Shepherd** of New Zealand.

There were a whole series of Leadership sessions, including these fine leaders: **Ralph and Vi Enbody**; **Chet Ferguson**, Ok.; **Billie Garrett**, Ok.; **Jimmy Carney**, Ak.; **Steve Stephens**, Tx.; **Bill Johnson**, Mo.; **Ed Ross Smith**, Ma.; **Don and Sally Banks**, Ok.; **Herb and Erna Egender**, Co.; **Harvey Garrett**, Ok.; **Joe Casey**, N.H.; **Don Chestnut**, Wi.; **R.C. Raulston**, Ok.; **Don Williamson**, Tn.; **Glen Turpin**, Ar.; **Ed Preslar**, Ky.; **Olan Todd**, Ok.; **Jack Culbertson**, Ok.; and **Lem Smith**, Tx.

A "nuts and bolts" (or should we say "needles and pins") clinic entitled **Sew and Create** was presented by **Sue Reichart**, Ca.; **Vivian Horton**, Ca.; **Jean Hardy**, Ca.; **Anita Bangerder**, Ca.; and **Judy Ross Smith**, Ma.

Directors of the Attire Panel were **Dolores and Chuck Meyer**, with **Cathie Burdick** as moderator, and panelists **Lill**

Bausch, Ne.; **Bonnie Busch**, Md.; **Mary Jenkins**, N.Y.; and **John Kaltenthaler**, Pa.

Ken and Sharon Kern were directors of the Education Seminar and a number of in-depth subjects were offered, such as the well-known "Fundamentals of Square Dancing, Levels 1,2,3" (series of books, films and records) now used extensively in schools and discussed by authors **Bob Ruff** and **Jack Murtha** of California. Another program of the same type was presented by **Mac McCullar** and **Jeanne Moody** of Scope Records, California.

Don and Kathy Trummel were responsible for a program, under **Lloyd Shaw Foundation** sponsorship, designed to aid those working with the mentally and physically handicapped. Other educational programs were similarly presented by **Shaw Foundation** representatives.

And then there was that never-to-be-forgotten Pageant of American Square Dancing, developed by so many dedicated individuals, and we could go on and on.....



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BEST CLUB TRICK, Continued

The club includes mixers and line dances and recently introduced round dancing with the cueing of Claire and John Miller. Several of the mothers are presently in the process of designing dresses and shirts for a club costume which will be worn when the members visit other area clubs and at demonstrations.

This month the club will celebrate its second anniversary with a special dance on Sunday, September 26, with guest caller Don Hanhurst from Poughkeepsie, New York (ASD staff member).

Fun 'n Families is a "caller club" run by Jim and Mary Ann with the help of their two children, Sue and Greg, and the support of many families who are always ready and willing to help when called on. One such family is Barb and Tom Long and son, Tommy, who have been with the club since the beginning.

Jim Yoest is presently treasurer of the Pittsburgh Area Callers Association (Pennsylvania). Daughter Sue designed the club badge depicted above. Because there are usually more girls than boys at lessons, Sue and Mary Ann have become proficient "girl-boys" at Sunday afternoon lessons.



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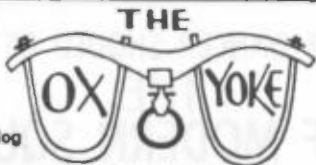


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- 175 LET YOUR LOVE FLOW by Ted Frye
- 174 KEEP ON THE SUNNY SIDE, J Davis
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- 172 JULIE ANNE by Jack Laury
- 171 IF I HAD TO DO IT AGAIN, Bob Fisk
- 170 LYING EYES, by Paul Marcum
- 169 CARIN', by Jack Laury



Ted Frye

- 168 MANDY by Dick Jones
- 167 DAVID by Jack Laury
- 166 ROSES AND LOVE SONGS Bob Fisk
- 165 OLD FOLKS AT HOME Johnny Davis
- 164 RHYTHM by Dick Jones
- 163 CAROLYN by Jack Laury
- 162 LONESOME INDIAN by Jack Laury
- 161 JACK'S SPECIAL by Jack Laury
- 160 DREAMBOAT by Dick Jones
- 159 WRONG ROAD AGAIN BY Ted Frye

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There will be panels and clinics scheduled for square, round and contra dancing, as well as general interest topics. The Leadership Forum will provide an opportunity for associations to present their views, problems, and solutions, and the activities they provide for their dancers' benefit.

"The Callers' Seminar" is conducted by three callers of excellence. It runs all three convention days— two sessions per day— and covers a multitude of subjects. To the Caller/Leader, it provides a wealth of information. To the Dancer, it provides insight into an area which makes our hobby fun and challenging.

"The Bid Session"— The excitement of this event began long before the Convention, in the cities whose dancers decided they'd like to share the special

attractions of their areas with the dancing world.

On the Convention floor, new costumes appear, stickers and "goodies" are given out and displays are set up— all extolling the special attractions of these possible Convention sites.

At the Bid session, a description of their cities, convention facilities, and the interest and support behind their applications as hosts is directed to the National Board and the audience.

Suspense mounts until Saturday evening when the secret is revealed— the city hosting the Convention four years in the future— four years of planning and working to present a Convention of the best possible quality and providing the most enjoyment for every dancer attending.

"The Educators' Seminar" introduces the square and round dance scene to leaders and teachers in schools, churches, recreation areas. This introduction is simple and enticing.

"The Organization Roundtable" brings together leaders, officers and dancers to describe organization structure, problems and solutions in roundtable discussion.

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tions Display" is a sharing of materials, clever ideas and accomplishments from around the country. All associations are invited to display.

"Sew and Save" has proved to be invaluable for the at-home seamstress. Professionals and talented amateurs share sewing designs, shortcuts and material handling.

In addition to these annual events there are "Panels, Clinics and Workshops" in the square, round and contra dance areas. "Smooth Dance Styling", "Introduction to Challenge", "Clogging Clinic", "After-Party Fun"—these and many other carefully planned events are designed to share knowledge for more enjoyable dancing, smoother running clubs and associations and produce better local festivals.

That's a capsule view of Convention Education. Many of the events are presented during non-dancing time so check your program book and take a few moments, at the *beginning* of the

Convention, to include some education sessions in your schedule. See you at the National in '77!

CONVENTION BRIEFS

Convention '77 will have the Boardwalk Express. This will be flights from throughout the U.S. and other cities of the world. A special rate will be offered. Brochures are ready for distribution; please write for details.

We are completing our plans for Convention '77 and details will soon be available.

Some of our correspondence indicates that many bus trips to the 26th National are being planned. All buses coming into Atlantic City must have a permit. For information regarding this please write or call Joe & Rita Botta, 677 Gerard Road, Broomal, Pa. 19008, phone 215-356-7901. For further information write: 26th National Square Dance Convention, Box 383, Glassboro, New Jersey 08028.

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SQUARE DANCE

SUBSCRIPTION DANCES

AUGUSTA, GA; Wednesday, September 15
Contact: Whit & Faye Landrum

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

BEREA, OHIO; Monday, September 27
Contact: Al Jaworske

CHARDON, OHIO; Wednesday, September 29
Contact: Ed & Klaira Martin

BROCKVILLE, ONT.; Thursday, September 30
Contact: Garnet & Muriel Gallinger

HAMILTON, ONT.; Friday, October 1
Contact: Marg & Gerry Johnston

PETERBOROUGH, ONT.; Saturday, October 2
Contact: Bob & Jane Jaffray

HIGHLAND, IN; Saturday, October 2
Contact: Jim Thomason (Calling)

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

BOWLING GREEN, OHIO; Sunday, October 10
Contact: Jim & Mary Batema or Jack May

WYOMING, MICHIGAN; Tuesday, October 12
Contact: Frank Randall

SPRUCE PINE, N.C.; Friday, October 22
Contact: Roger Pittman

CAMILLUS, NEW YORK; Sunday, October 24
Contact: Tom & Faye Tomlinson

CHARLOTTE, NC; Thursday, October 28
Contact: Sandy Payne

BELLEVILLE IL (St. Louis Area); October 29
Contact: Joe & Marilyn Obal

SIOUX CITY, IOWA; Monday, November 1
Contact: Chuck & Sandy Veldhuizen

GREENVILLE, OHIO; Thursday, November 4
Contact: Harold Pierstorff

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

LEXINGTON, NC; Tuesday, November 16
Contact: Fred & Margaret Keller

QUITMAN, GEORGIA, Saturday, November 20
Contact: Kevin Huffmaster (calling)

PANAMA CITY, FLORIDA; Friday, November 26
Contact: Darryl & Ann McMillan

MONTGOMERY, AL; Wed., January 12
Contact: Dewey Glass

ATLANTA, GA; Thursday, January 13
Contact: Dean Baldwin

VIRGINIA BEACH, VA; Friday, January 21
Contact: Warren & June Berglund

COLUMBUS, OHIO; Wed., January 26
Contact: Ed Kane

GREEN BAY, WI; Sunday, January 30
Contact: Bruce & Sue Witbro

BECKLEY, WV; Friday, February 4
Contact: Ted Lacy

EAST BRIDGEWATER, MASS., Sunday, Feb. 13
Contact: Old Colony Callers (Dick Davis)

NEW BRIGHTON, PA; Sat., February 19
Contact: Jim & Lols Hume

MACON, GEORGIA; Friday, February 25
Contact: Jim & Evelyn Tyler & Charles Byers

COLUMBIA, MD; Sunday, February 27
Contact: Bruce & Bonnie Busch
E. FRANKFORT, NY; Wednesday, March 2
Contact: Ray & Lucille Graf

EUREKA, CALIFORNIA; Wed., March 18
Contact: Connie & Al Whitfield

PISCATAWAY, NJ; Friday, March 18
Contact: Bob & Mary Rankin

KINGWOOD, WV; Friday, March 25
Contact: Frank Slagle or Dennis Fisher

PARKERSBURG, WV; Friday, April 1
Contact: Keith & Karen Rippeto

CHARLESTON, WV; Wednesday, April 6
Contact: Erwin Lawson

ALTOONA, PA; Thursday, April 14
Contact: Emil Corle

GOODLAND, KANSAS; Sunday, April 17
Contact: Marle & George Edwards

QUINCY, IL; Tuesday, April 19
Contact: Bob & Pat Surface

MUSKEGON, MI; Thurs., April 21
Contact: Ken & Dot Gilmore

ERIE, PA; Thursday, April 28
Contact: Bob & Lorrrie Morrison

CANANDAIGUA, NY; Sunday, May 1
Contact: Bob & June Ellis

LAKE PLACID, NY; Friday, May 13
Contact: Phil & Mary McKinney

POTSDAM, NY; Sunday, May 15
Contact: Walt & Ruth Pharaoh

SAN ANTONIO-AUSTIN, TX; Tuesday May 17
Contact: Dave Allen

DENTON, TX; Friday, May 20
Contact: Harold Scripture

RIALTO, CA; Monday, May 23
Contact: "Speedy" Spivacke or Johnnie Scott

MINERVA, NY; Wednesday, August 10, 1977
Contact: Bill & Mary Jenkins

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

CHARDON, OHIO; Friday, September 23, 1977
Contact: Ed & Klaira Martin

BELLEVILLE, IL (St. Louis area); Sept. 30, 1977
Contact: Joe & Marilyn Obal

WYOMING, MI; Tuesday, October 11, 1977
Contact: Frank Randall

JOHNSTOWN, PA; Sunday, November 27, 1977
Contact: Charles Stephey or Jim McNulty

PISCATAWAY, NJ; Friday, January 20, 1978
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CHARLESON, WV; Thursday, March 18, 1978
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NOTE: Stan calls at all dances unless otherwise noted. Write this magazine for info on how YOU can sponsor a NO-RISK ASD Subscription Dance.

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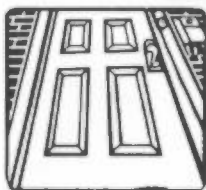
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BY MARY JENKINS



HERITAGE DANCES OF EARLY AMERICA

BY Ralph Page

The Foreword by Lowell Thomas, the Biographical Sketch of the author by Charlie Baldwin, two pages of background information by Ralph Page, and finally his reasons for writing the book, are certainly worth reading and re-reading.

For each of the twenty-six contras in this book, Ralph has given the source, the music, the original dance description, word for word as found in the old manuscript, the modern-day translation and a very clear explanation of how to do the dance. Music is given for some and records to be used for each are listed.

Those callers and dancers who have the idea that "Contra dancing is just square dancing done from lines instead of squares" are in for a big surprise!

Thank you, Ralph, for translating for us. Otherwise, we might never have known such "basics" as mullinett, chassa, and rigadoon.

"The last twenty years have seen a slow but steady growth of interest in contra dances. Thanks to the growing

interest in our American bicentennial celebrations, this slow and steady growth has become almost a tidal wave of interest, especially in the earliest contra dances."

I must agree with Roger Whynot whose excellent review of this book appeared recently in *Northern Junket* and *New England Caller* magazines: there is much wasted space on pages that could have had pictures, drawings, or diagrams that would have been very helpful.

Much time and effort have been spent on this 64-page book which is well worth having, reading, and using.

So, form your contra lines and let's dance! Experience that feeling of elegance! Dance to the music and enjoy every step you take! Stand taller! Smile! It's all a part of contra dancing!

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IF ALL THE WORLD COULD SQUARE DANCE

If all the world could square dance,
And all, at one time congregate,
I wonder just how many
There would be in sets of eight.

There would be the dark-skinned,
The yellow, red and white,
All holding hands in circles,
A truly wondrous sight.

As they dance around the world
Changing partners now and then,
Each would say a few kinds words
To their fellowmen.

They could promenade through the
capitols
Of all the different lands,
And invite the heads of states
To come and join their happy bands.

We could right and left thru the iron
curtain,
Then grand parade on to the Kremlin,
And ask the Russian heads of state
For a united world to live in.

We could weave around the pyramid
With the Arab and the Jew,
And teach them how to live in peace
Like the rest of the world should do.

As the dance goes on and on,
And new partners join the set,
Just shake their hands in friendship
And say, "I'm pleased we met."

We could zoom over the White House
In Washington, D.C.,
Have talks with the U.S. president
Regarding a peace treaty.

We could cloverflop over Ireland
And unite the people there,
Where they be Catholic or Protestant,
They all could join a square.

We could boomerang Australia
Hop around like a kangaroo,
Then hop across to New Zealand
And visit Tasmania, too.

We could drift across to China,
Dance along the Great China Wall,
Then cross the Himalayas
And pay a visit to Bengal.

The many miles of land travel
Over plain and hill,
Could be quickly swallowed up
In a gigantic ferris wheel.

The seas would not deter us,
For we the way could pave,
By do-sa-do-ing our corners
And becoming an ocean wave.

And when the dancing came to an end
And each one had to part,
They would return to their own nations
With love and peace in their hearts.

*S.J. Tucker
London, England
From "Cues & Tips," Maryland*

