

AMERICAN

OCTOBER 1976



SQUARE DANCE



CO-EDITORIAL



The pendulum swings again!

Human nature being what it is, history has seen certain phenomena repeat over and over down the years. Square dancing has not escaped these trends, probably because all dancers are people, not statistics nor puzzle pieces to be moved.

One of these phenomena is a tendency to pour everyone into a mold, turning out, in our case, well-rounded, perfectly-groomed, fancily-dressed square dancers. Another is that a pendulum of sorts keeps swinging, causing thinking to swing from extreme to extreme.

These two trends can be applied to many square dance facets, but we want to discuss 'dress' this month. Sometimes we just hear and receive and note so many comments on one topic, that it becomes a natural editorial subject.

Let's see what has happened. A trend toward "proper s/d attire" was fostered by Legacy, the Nat'l. Convention Exec. Committee and many assoc. and fed. Now the pendulum seems to have

swung to the other extreme. From all points have come comments: "I like to dance but can't afford the clothes", "I wouldn't wear those fancy clothes for anything", and "With those petticoats, dancers look like fat ladies in tutus".

Take a good long look at what we're saying when requesting "proper s/d attire". Are we pouring everyone into a mold with a 75-yard petticoat or a ruffled shirt? Are we demanding that graduates spend \$100 to costume themselves for that first club dance?

"Oh, no," you say, "square dance clothes are not expensive if you sew or if you 'buy western' during the current fad". But are we saying this to the new dancers in our classes? Are we encouraging skirts and long-sleeved shirts as proper, or are we recommending complete outfits as the 'in' thing?

Encouraging "proper square dance attire" did much to rid the scene of mini-skirts and slacks and short-sleeved shirts, but now it's time to define "proper". Let's strike a blow for moderation before the pendulum swings all the way to the opposite extreme. Talk it over at your club or federation — and be sure the members of this fall's class understand the definition of "proper".

AMERICAN
**SQUARE
 DANCE**

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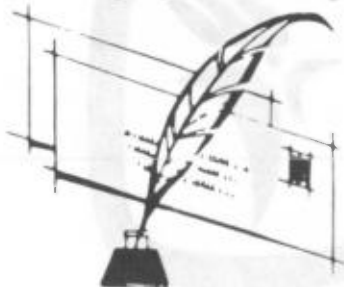
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Grand Zip



I first became acquainted with your magazine when I picked up a copy at the 25th National Square Dance Convention....Well, not just picked it up, I paid for it. I would have subscribed to it right then and there, but my wife put a rein on me because she knows only too well that my enthusiasm often outweighs my better judgment, but now we have had time enough to look at things with more detachment, and even though your magazine concerns events far removed from us, it does contain many interesting articles on square dancing that makes it of value to us. Enclosed is \$10 for two years' subscription.....

Frank Gelormino
Buena Park, California

We were pleased to read the experiences of the Granholms and Tomlinsons in "Wedding" (Page 21, August 1976) on combining round and square dance lessons, especially since they coincided with our "unorthodox" views.

As volunteers, using square dance teaching albums, we started a class for senior citizens and soon saw they would never achieve proper positioning unless they drilled on listening to the music and stepping to the beat. Thus, we too, used "Left Footers," adjusted to their ability and (for several reasons) as a mixer. The dancers balked at "round dancing" at first, but soon were delighted to feel the difference between dancing and casual walking.

We hope your article will reach those

square dancers who feel rounds are an intrusion and to callers who believe teaching of round dance basics should be separate and unrelated to the teaching of square dance basics.

Ethel Kennaugh
Delhi, New York

....I want to thank you for your fine job of publishing our monthly news releases. We are averaging twenty to thirty letters a week in our post office box. Many say, "I saw it in *American Squaredance* magazine."....Thanks a million.

Ray & Bobbie Kauffman
Publicity Chairman, 26th National
Glassboro, New Jersey

I am renewing my subscription of American Square Dance for a further 2 years. I am especially pleased with your reviews of record releases. In the area where I live, I would have to travel over 200 miles to hear records before I buy them, so I have to rely a lot on record reviews.

Ernie Brown
Orillia, Ontario

Please send us another September issue of *American Squaredance* magazine. The cover was so attractive I used the figure for a decoration. Also, the article on the inside cover is excellent. We subscribe to the magazine but I know my husband would like to keep one intact.

Mrs. Earl Gulley
Canton, Ohio

Re item in *American Squaredance*, Aug., p. 26: To "dress" a ship means to decorate her with small flags, bunting, etc. flown from every available place in the rigging. Although you quote a date of 1774, the custom is very much alive today. Any photo of an ocean liner on her maiden voyage shows her "dressed" from step to stern with the code flags from the signal locker. Ships are dressed also on other suitable occasions, such as national holidays, starting a new route, new owners. Some shipmasters "dress ship" whenever their vessel enters a new port (one where the ship has never called previously.)

Jim & Alice Wilson
Steamship Historical Society of America
Staten Island, New York

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Meanderings...

WITH STAN



One of the biggest way-down-deep satisfactions one like me can get, after so many years in the calling game, is to work with fledgling callers in one of our summertime intensive training experi-

ences, called Callers "Colleges". One such is depicted here, our annual Midwest College, held in the Hospitality Inn in Columbus, Ohio. Fellow staff member John Kaltenthaler of Pa. is shown in the background and the caller/dancers in INFORMAL attire (We want it that way— it's a work session) are setting up situations in the square, ready to discuss various "get outs" to a left allemande.

Working with John (He's now at the helm of Callerlab as Executive Secretary) was a pleasure, and it was no less a treat to work with Orphie Easson of Ontario on a second college in the Lake George, N.Y. area as we gave another small group a nudge from the nest to seek some hopefully happy horizons from night hawks to nightingales.

A couple of dozen such colleges were run this summer in as many locations, and one is still coming up— next month at Fontana— that I will be involved with. It's a great way to shortcut the long hours it takes today to master the notes and nuances necessary before hanging out one's shingle.

The echoes of it still "walk and dodge" around me:

"There's a definite difference between tempo and timing...."

"A musical phrase is a mini-melody...."

"Calling is only one part of being a caller...."

"We have two main systems for calling hash, and several sub-systems, plus two not-so-desirable systems...."

"Good programming is a matter of carefully building every tip, every dance, every club or class season with a formula...."

And so on, and on.... Great groups. Great fun!



Now I've got to grab that "Tiger by the Tail" and "scoot back" to the long-neglected Travel Tales covering the past season or two....

Most recently the east held me in its sway in Boylston, Mass. at Bay Path Barn (long history of fun and frolic there) as well as Minerva, N.Y. at the Jenkin's annual week of dancing, a most hospitable environment. Few days of rest on Lake George. Callers College on the side.

Quick flying trip west gave me a repeat performance at Bismarck, N.D., Capitol city. Capital enjoyment. Alongside that was Moorhead, Minn., state line city blessed with eager dancers. Don Littlefield calls 'em good up there in the north country.

We interrupt this program to bring you an up-to-the-minute progress report on our new ASD building, going up alongside the other one and attached to it. It's now done except for finishing touches. What a beauty. It's a four-car

garage size PLUS (room for a little VW, too), although we don't intend to park any cars in it. At least we can s-p-r-e-a-d out a bit with our busy, growing magazine and book publishing business, so that our staff no longer have to work three-deep, or learn to run the course of high hurdles in track uniforms just to reach office desks each morning. Less fuss. Less worry.



We interrupt the interruption to give you a little thought about **WORRY**. This also comes from our office walls—a "leftover" from all those "bon mots" of last month's column.

WORRY



"There are only two things to worry about. Either you are well or you are sick. If you are well, there is nothing to worry about. But if you are sick, there are two things to worry about. Either you will get well or you will die. If you get well there is nothing to worry about. If you die there are only two things to worry about. Either you will go to heaven or hell. If you go to heaven there is nothing to worry about. But if you go to hell you'll be so darn busy shaking hands with friends, you won't have time to worry."

Ooops— we'll get letters on that one. (Thanks— Pastor Jones, we liked it, too....)

Did you hear the one about the square dancer who arrived in Hell and was asked by the Devil to which section he would like to go: Committee Chairmen or Committee Workers. "The section for Committee Chairmen, of course," he replied, "I know the heating system won't work well there."

While we're on the subject....
*He walked up to the Pearly Gates,
His face was scarred and old.
He stood before the Man of Fate,
For admission to the fold.
"What have you done," St. Peter asked,*

*"To gain admission here?"
"I've been a square dance caller, sir,
For many and many a year."
The Pearly Gates swung open wide
When St. Peter touched the bell.
"Come in and choose your harp," he said,*

"You've done your stretch in Hell!"
Back to the trips and TRIP-ULATIONS.

In Muskegon, Mich. at the ASD dance we worked with Ken Gilmore again, a delegation of kids from the Square Tappers appeared and presented us with one of their metal eagles for our help in initiating their Romania trip.

There were so many other dances, we'll hardly be able to "touch a quarter" of them in proper fashion, but here goes....

Saugatuck, Conn.— Pretty New England town, warm night, pleasant time with Golden Eagles.

Ft. Madison, Iowa— Star Promenaders, also got acquainted with caller Jess Penneck.

A few Callers Clinics made May a milestone month.... around Lubbock, Texas, Muskegon, Mich., Grenada, Miss., and Kingsville, Texas, where I also called dances. Contra workshops in two areas, Dayton, Ohio and Minerva, N.Y. also occupied the month.

A pair of subscription dances at Austin and close to San Antonio were arranged by caller Dave Allen. Other memorable moments happened in Winnipeg, Manitoba (nice to meet Canadian caller Thor Sigurdson), Williamson, N.Y. (Apple Blossom Festival), and the Triple Town Swingers of Wilton, Maine.

Repeaters I wouldn't have missed for a carload of ever-lovin' Sundays were

Kewanee, Ill., St. Paul, Minn. (Carver Swingers), Lake Placid, N.Y., and Kalyumet Park, Pa.

In June the first-timers included Colorado Springs (What a beautiful mountain view!), and Providence, R.I. (Warm night for a Bicentennial event). Anniston, Ala., Warren, Pa., and the annual cruise/dance to Kelleys Island were repeaters.

Special distant dances in July took the spotlight. The annual ASD booking just north of Memphis (with caller Ed Ramsey) and the one in Killeen, Texas with caller Paul Greer were extra special. Then there was the SWVA association dance in Hillsville, Va. I retraced my steps of a year earlier and did an afternoon dance in Hardy, Ark. as well as an evening dance in Mt. Home, Ark. the same night. Fun!

Splashed about through the summer were many many dandy dances on a more local swing-around circuit, too numerous to even jot down.

This column has once more been quite rambling, but as I think of the two major items reported for the month— completing a building for the magazine headquarters and conducting Callers Colleges, a theme (of sorts) begins to evolve. One of the real problems new callers create for themselves is that they start from the outside, rather than from the inside, or foundation, to build a repertoire and a profession. Too often they don't put up the sturdy inner structure. They don't study leadership, human relations, teaching techniques. Instead, they memorize a few singing calls, some patter, and either read material or try to "sight" the dancers into position, without a prior knowledge of position, flow, timing, and what the basics accomplish separately and together. Probably less than 10% of new callers ever attend a Callers College in the first five years of their careers. We happen to believe that a caller who is "built" from the surface inward is destined to remain mighty "shaky" in those crucial first five years, and he in turn will produce a lot of "shaky" dancers.

Thus endeth my "sermon" for the month. Thank goodness a good "choir" will now take over where I leave off to share some much more inspirational notes with you....

ARTHUR AND THE REDHEAD



by Valerie Tit us
Lynn Haven, Florida

I remember Arthur Holmby. Arthur was simply the shyest person I have ever met. In my opinion, most square dancers tend to be extroverted, at least while they are square dancing. They often whoop and holler and hug the ladies. Not so, Arthur. Oh, he used to hug, too, but if it's possible to hug at a distance, that's how he did it.

I once approached Arthur, pinched his cheek and said, "Arthur, you old devil, you. Where have you been all my life?" Arthur's naturally ruddy complexion became even ruddier and if we had been in an airplane, I feel sure he would have pushed the ejection button.

But things changed the night my sister, Sherrill, came to town. Sherrill, an attractive redhead, was divorced. When she was lonely, she would come and stay with my husband Rob and me for a couple of days. She had phoned to say she would be coming to stay with us

one weekend. I told her we would probably be square dancing when she arrived, but to come and join us. Sherrill loved to square dance.

I was sitting and watching the dancers go through their patterns when Arthur's wife, Lenore, sat down beside me. Her face lacked the happy smile with which it usually greeted the world.

"Something wrong, Lenore?" I enquired.

"Well," she frowned, "Nothing except that we drove twenty miles as usual to get here, and tonight I can't dance."

"Why not?" I asked. She showed no sign of physical distress.

"I forgot to wear my pettipants."

"Maybe people won't notice." I replied. "Let's watch the dancers." I'd never really paid any attention before but Lenore and I soon discovered that even a mild swing exposed a consider-

able portion of leg and lace."

Lenore was one who seldom sat one out if she could help it. Glumly she said, "No dancing for me tonight."

"Listen, why don't you have Arthur drive over to my house and get a pair of my pettipants. It's not very far and anyway I've got a pair of blue ones that will look good with your dress."

She walked over and consulted Arthur who was soon on his way.

I heard this part of the story later from Dee Ann, my teenage daughter. "I hadn't met Mr. Holmby before," she told me. "I heard the doorbell ring and went to answer it and there was this man standing there. He said, 'I've come for a pair of your mother's pettipants.' I guess I looked kind of surprised because he just stared at me for a minute and then he got redder and redder. Finally he told me why he needed them, so I got a pair for him. Just as he was leaving, Aunt Sherrill came to the door. When she found out that he was going back to the dance, she asked if she could ride with him. For a minute I thought he'd

say no, but then they left together."

Returning later, Arthur opened the door to the dance hall and walked in, a shapely redhead beside him and a pair of pettipants dangling from his hand. It was between tips and the hall was comparatively quiet. He walked over to Lenore and handed her the pettipants. He then led Sherrill to the floor to begin the next tip.

I can't explain what happened next. Something seemed to have snapped with Arthur. Or perhaps it's similar to a gambler who, having blown almost everything, decides to chance the rest. Or maybe it was just the influence of a full moon. At any rate Arthur, with all eyes seemingly upon him, reached over toward Sherrill and gave her a long hug.

I'd like to say that after that evening Arthur completely overcame his shyness, but he didn't. However, he did loosen up a bit. And you can imagine my surprise one night when he put his arm around me and squeezing my shoulders, said, "Hi there, honey. Where've you been all my life?"

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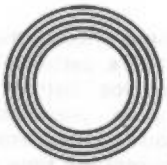
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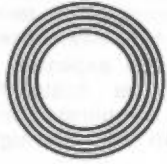
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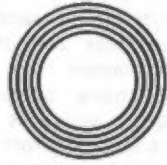
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BTAINING



UTSTANDING



FFICERS

by Chuck Fitzgerald

Binghamton, New York

One valuable asset of any square or round dance club is a good set of officers seeing to the achievement of the club's goals. (Good means trained, willing and able.)

When the nominating committee assembles to tackle its job, prepare a list of the skills and personality traits desired for each office to be filled. Once complete, record it as a permanent part of the club's records. With the membership list before you, award a point for each of the desirable attributes for a particular office. Repeat it for each slot to be filled because of the varying talents required for the tasks to be performed.

Select at least three candidates for each position and list them in order, most qualified first. With list in hand, phone the top name and ask for an appointment in the candidate's home when both partners will be present. Do not tip off what it is for other than that it is something of local interest on which you'd like an assist. With two other nominating committee members (neither more nor less than three total), arrive on time and explain who you are, that you have screened the whole club membership, evaluated talents and experience and have decided they are the best qualified to do the job. They

should be members experienced enough to be somewhat familiar with the responsibilities of the office, but a brief description including any outstanding problems to be faced will help. Before the presentation slows down, ask for permission to place the name in nomination, give assurances that the club will support them and that the committee has agreed that a successful year is assured if they will accept.

The psychology of setting this meeting up this way is that the key person of the couple you are aiming your pitch toward is being contacted by three substantial members of the dance community who have obviously spent some time in preparing the presentation. With this much time and energy being expended, the committee must be sincere in their evaluation and compliments. It is more difficult to turn down such a request in front of the spouse who is enjoying the recognition you/they are receiving.

If there is a situation making it impossible for the candidate to accept, you have planted a seed and made a good impression for the club. Thank them for their time and attention and leave. Now go to the new top of your list and repeat the whole procedure. It will be very strange if you fail in all three attempts.

With the top slot filled, discuss the possibilities for the other jobs and obtain agreement or adjust the lists. You can proceed and use the top candidate's enthusiasm for working with the person you are approaching as another good selling point.

An intelligent person becomes a good officer either through training or experience. The latter takes too long and may result in some less-than-successful events along the way. While many associations and federations are now offering club leadership training, it is the responsibility of current officers to urge lagging associations and federations to provide training for club leaders, club program planners, club treasurers, club record keepers and such other positions as may require instruction. Once established, these sessions should be repeated annually to insure availability to each new crop of officers.

Tying courses in with a club officers' ball and dinner, plus suitable recognition for all in attendance, will help boost

the desire to participate. Recognition may be a parade of officers, certificates of appreciation for service, listing in association or federation yearbooks. Clubs can assist by assuring that clinics are held during an appropriate time of the year (at the beginning of the term) and can make it easier for new officers to attend by picking up expenses or volunteering to act as hosts for youngsters who might complicate attendance at out-of-town or overnight sessions.

Recruiting good club officer candidates really starts way back with the invitation to beginner classes. Try to interest couples who have already shown leadership in other activities in the community. Make a special effort to show them the pleasures of our activity. See that they are brought to the club's open house or fun night and get them started dancing. Stay with them through graduation. The investment will give you pleasure as they progress and will assured a good source of strong club leadership in the years ahead.

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by Don Williamson
Greenville, Tennessee

Don, producer of Red Boot Records and professional teacher-caller, wrote

One can remember so many little things that happened years ago, and yet something that happened last night may be quickly forgotten. I can remember things that happened back to age three, and yet I often forget a person's name I met three minutes ago, or I might also forget what color dress my wife wore to the dance last night.

I can remember getting a tricycle for Christmas at three. I can also remember my dad riding me on his back across the field from my uncle's house late one summer night. I can recall vividly the smells of homemade ice cream, fried chicken on Sundays, getting switched with little branches from an apple tree in the yard. I can think of many things that I don't believe I shall ever forget. One is my army serial number.

What is the reason for our remembering some things and forgetting others? Obviously we remember those things that were outstanding, that were dramatized, that were highly enjoyable, that were repeated many times, or in some way became affixed in our brain in such a way that it stayed. Things that we forget apparently are important only for a short period of time. Either we have not given them sufficient concentration or they were not dramatic enough to stick in the brain.

Memory experts teach us to memorize or learn by associating the item to be learned with something completely weird or completely out of proportion. May I recommend the book, "The Memory Book," by Harry Lorayne and Jerry Lucas. If you haven't read this book and wish to improve your memory, this will help. I got into the book enough

one time to remember a 20-digit number and show off a little for some friends. If you are the absent-minded professor type, as I am, investigate it. It could especially help callers to better remember program plans.

How We Learn

When we actually learn something, it is not often forgotten. One example is swimming. Once you learn how, you just don't forget even though years pass when you are not in the water. Personally, I have amazed myself by never forgetting certain pieces of choreography in calling, yet other routines don't stick without going back to notes several times and studying them over and over.

One little song I remember from age six when Minnie Pearl (of the famous Grand Ole Opry in Nashville) taught it to me. At this writing it has been 39 years, and I still remember the song, the little costume she had me wearing, and quite a few other tidbits from a play we were giving at the time. Minnie was the first to put me on the stage except for my mother.

All of this points to the actually psychology of learning. Just how do we learn? No one knows all the answers to that one, but we have made substantial strides in recent years in some areas. We actually learn by doing, seeing, hearing, feeling, tasting, and actually activating any of the five senses, and then having the sensation transmitted to the section of the brain provided for that particular sense. The brain, of course, has many compartments. Experts in the field now know much about

Developing Square Dancers



this for presentation at the 25th National Convention in June, 1976.

what sections of the brain control certain parts and systems of the body, however there is still much to learn. It is estimated that we all use only about 10% of the actual potential of our brains during a lifetime. Wouldn't it be something if we could unlock a good portion of the other 90%?

Experience has taught us that there are many factors involved in learning: motivation, coordination, visual perception, age, physical condition, hearing ability, concentration, attention span, interest, learning environment, determination, need for competition, and I.Q., just to name a few. When we think of all this, we wonder how on earth we do teach people to square dance when there are so many possible handicaps. How can we teach large groups of people the square dance skills on a permanent basis? Getting them to retain the skills and the terms taught is the desired goal.

I have been teaching and calling for sixteen years. During this time I have taught and called for many regular classes, for college students as part of the physical education curriculum, for senior citizens, for mentally retarded people, for workshops in schools, YMCAs, Scouts, and now for advanced and beginning challenge groups. I say this not to appear boastful, because I feel very humble and certainly want to learn more. I feel that I am just now beginning to learn some things I wish someone had taught me ten years ago. I mention this to let you know that I have been through the mill and have tried many methods, some successful and some unsuccessful. I have learned a few

things through trial and error, and I have changed my mind on some things. Having said that, I would like to share some of my opinions with you and hope that perhaps something I say may be of assistance in a teaching program.

Teacher Preparation

Teacher preparation is grossly neglected. I know callers who never do anything but plug in their P.A. on class night and take off. A good caller may teach well using this method up to a point, but without a proper curriculum to follow and the right amount of repetition on each call, he will grossly fail the class because he will leave out many points they need to know.

Curriculum Development— The 41-night program and suggested teaching sequence provided by Callerlab is very good. I strongly endorse all callers using it without too much variation. This program makes it easier for us all. Let's use it.

Dancer Research— One way to help insure the success of any class is to do some research on the individual. This can best be done by having a prepared questionnaire to be taken home with them about the fourth night and filled out in detail. You want to know who their friends are, where they work, their handicaps, their children, their other hobbies (especially if they are experts at something). This information on file will be handy when you see certain people having trouble. Often it can help you devise a plan to help someone having trouble who might drop out without that little individual attention.

This information is extremely valu-

able in appointing the proper person to the proper committee for later parties. Wouldn't you like to know it if you have a professional entertainer of some sort in the group? These little things can really help you bring the class along and they simply take a little research. There are other ways to research, especially if you know the people personally, but the questionnaire is the best I have found. Have them express themselves about impressions of square dancing and make suggestions, too.

Program Planning for the Individual— If you have people having trouble you must devise a way to provide those people with some extra and special help and you must do it tactfully. The aforementioned research is a must for this.

Dr. Mark Gold is a noted specialist in the field of mental retardation. He has come up with a method to teach the mentally retarded called very simply, "Try Another Way." Dr. Gold breaks the desired skill to be learned down into very simple and sequential steps. He takes it one step at a time and uses some of the latest behavior modification techniques in giving praise for correct responses. My point here is simply to try another way and then another way for a particular individual. Naturally this can't be done at the expense of the whole class, but with some careful planning and individual attention most people can learn.

Set Goals— Both long and short term goals should be set. A good idea would be to take the 41-night Callerlab-approved program and set it up in thirds. Naturally your long term goal will be to graduate the class in 41 nights and have them doing well enough to move successfully into a club and keep dancing for life. However, you need some short term goals. 41 nights seems too long to spring on a class right at first. My suggestion is to start planning a quarter or half-way special and get them thinking about it. Don't give them all the calls at once, rather give them the first section.

Methods and Procedures

Classes should be kept separate from clubs until at least near graduation.

Club dancers should not be around during class, except for a few "square angels" to fill out the one square who might not dance without their assistance, and a few others to make coffee, help at the door and do other administrative duties. These folks should not get into the dancing until late in the class. If they do, class members learn to depend on club dancers. They hold back from freely expressing themselves. They sometimes learn questionable little habits from club dancers when they should be listening to the caller. Club dancers tend to pull them through and they need to learn to do it themselves.

Class comraderie is lacking when the club gang is too active. This is the class' activity and they should progress together and have a few ideas of their own, under the guidance of the caller. They should not have to be self-conscious about all those fancy looking beautiful club dancers doing it so easily. This caller is opposed to the club dancers being there in any great number; they scare the newcomers.

Form the new class into a little club and get some good social interaction and comraderie going by the third night. This shouldn't be too highly organized but it is very important to get them to feeling like a group. After the first few nights of class slowly start teaching proper dress, the importance of mixing at least part of the time, coming to the dance on time, squaring up (with a partner) when the music starts, no drinking, no walking out of a square, washing under both arms before the dance and the other good habits you want them to gain (Also, how to properly do a do-sa-do).

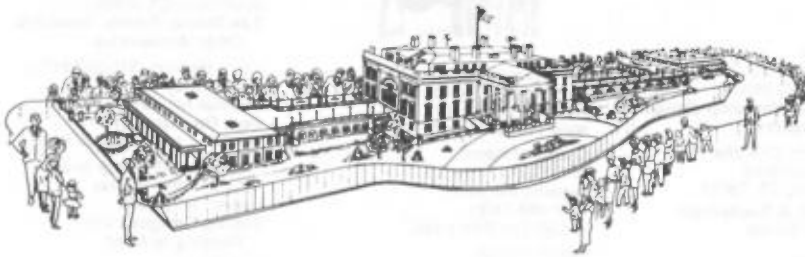
Some Teaching Techniques:

1. Plan your program carefully.
2. Don't teach too much in one night. Take it easy but be thorough.
3. Use only three or four new calls in a night and use the calls in a singing call. Callers should learn to use the singing calls with the very simplest of figures, i.e, chain the ladies over and back, circle left and right and do-sa-do. Work out singing calls like this and use them early and repeat them often.

Continued on Page 95



AMERICAN WHITE HOUSE REPLICA



The hand-carved White House in Miniature, now touring the nation, is giving Americans everywhere an opportunity to visit and view in detail our most famous landmark, the home of presidents since 1800.

This scale model replica required sixteen years to complete, for every exquisite detail has been painstakingly and authentically reproduced on a one-to-twelve inch ratio.

Extending sixty feet in length, the miniature White House is attracting crowds at shopping centers and fairs across the nation, who must stand in line for two or three hours to see it. Onlookers depart with a deep sense of pride in our nation's heritage and stirring past.

Originally booked as a Bicentennial Celebration event, bookings have now been extended for three years at selected locations throughout the United States and some foreign countries.

It is only natural that the paths of square dancers and the touring White House should cross one day, both being so uniquely American. In Toledo, Ohio,

the square dancers at the fair held their dances so near the White House display that the people in line could watch the dances as they waited. In Parma, Ohio (Cleveland area), the square dancers who had early American costumes for Bicentennial events, were invited to be "tourators" at the White House, provided by the Parma Historical Society.

When the miniature White House visits your city, make every effort to see it. Square dancers might plan some events around the visit, for the decorum and reverence maintained at the public showing makes the setting a good place for demonstrations of square dancing. Dancers might also serve as "tourators;" it's a wonderful experience.

During October, the miniature White House is scheduled for Oklahoma City, Oklahoma; Sherman, Texas; Denver, Colorado, and Salt Lake City, Utah. During November and December, tentative bookings have been made in California. Look for it in your area.

*Myrtis Litman
Parma, Ohio*

CALLER-LEADER DIRECTORY

Contact these callers for
bookings and information.



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OPEN FORUM

25th National Convention

Never have so many letters arrived on a topic as those in this summer's mail dealing with the National Convention. In an effort to point out that dancers are concerned and thinking, this Forum is published. Many letters had to be condensed to fit available space; several are unsigned, (by request); one is a printed newsletter. Here is the sampling:



We attended and enjoyed the 25th National S.D. Convention— our second— the first in Kansas City. Of course, there were some snags but who could have anticipated such a crowd.

We especially enjoyed the wonderful contra-clinics, workshops and dancing— and how about those wonderful leaders.

Also enjoyed the panel on teaching the handicapped as we have been involved in this for two years and really find it rewarding. Hope there'll be another one next year.

*Margie & Tiny McBurney
Niagara Falls, Ont.*



Hurray for your August "Meanderings." You said it well.

*Bryce Mabon
Waterloo, Iowa*



It seems to me that the primary concern was the setting of a new attendance record. No thought was apparently given to the capacity of the facility to handle a crowd of this size.

Second, I couldn't believe that when they had four years to plan that the sound could be so bad. Possibly the use of Yak Stack speakers might have improved things. I'm certain that the sound could not have been worse.

Third, It was poor judgment, if not serious breach of professional ethics, to eliminate an entire hall and not notify the out-of-state callers. I know for a fact that this was the situation.

Fourth, the demonstrations were first class and most enjoyable but the seating

capacity of the hall prevented many people from enjoying these events.

*Bert Greer
N. Canton, OH*



In reading your comments about having "Callerlab" schedule the callers I came to a conclusion that while it might be good for the "National" if such a thing came about, I rather doubt that those "in power" will be willing to give any of it up. From a selfish point of view I think that for "Callerlab" to take part in the programming would do them far more harm than good. Further the political twists and turns of the dancers' groups and the callers' groups would put the same people back on the stage and add to the bitterness felt by all. Much as I hate to say it things must continue as they are until the dancers' groups are forced by ineptness to ask for the help of qualified people/groups. An idea of the mess can be gained from the fact that two callers who traveled from Australia were cancelled out at the last moment and not permitted to call, even though they had spent thousands of dollars coming to the convention.

Name Withheld by Request



We join all those who appreciate very much the excellent publicity of the 1976— 25 National— also excellent were the press breakfast, the press conferences and the educational program.

However, as square dancers on the outside looking in, one aspect of the California Convention that has deeply concerned us and is an unhappy memory for the dancers of South Carolina was the Program Committee's failure to schedule the finest caller in our state. We realize that it is virtually an impossibility to schedule all the callers who would like to call and at the same time produce a quality program. However, we are convinced that there should be a fairer way to eliminate a caller from the program than apparently was used by California.

Bobby Lepard received a letter a few days prior to his departure for Anaheim to the effect that a "quality rather than quantity" program had been planned and that he would not be programmed..... It was very difficult to convince him that this situation would hopefully not be the same in New Jersey.

We have received conflicting reports of how "quality" callers were selected. The Ubbens said Caller Associations were sent letters and asked to rate callers..... The Callers Association in South Carolina is relatively new and we have found no evidence of information on the Association registered with the National. At any rate there has been a change in the officers of the Association—the president moved to Virginia. The Ubbens also assured us the fact that no information was available from the Callers Association would not mean that the caller was eliminated.

In one of the Press Conferences, Jim Maczko said a national panel of callers selected those who would call.... The names of the panel members he related were not familiar. We would be

interested to know how they decided our South Carolina caller was not quality enough for the program or how he was completely eliminated. We realize there were many callers requesting spots; there were also many spots and there were many duplications of callers.

I have read with interest the information in the Program of the 25th National concerning the operations of your Executive Committee as you select and work with future Conventions.

Considering the large number of callers registered for the 25th National and the increasing number of callers as dancers grow across the nation and in the foreign countries, it seems that the problem of scheduling callers to produce a quality program could be an area that would merit special focus.

Again, we think National Square Dance Conventions are great and are anxious to see them grow in quality and in quantity. Many thanks to your committee and to all who have dedicated their time and abilities and who have planned and worked for this great square dance event each year.

*by Barbara & Laverne Harrelson
Lancaster, South Carolina*

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Although the 25th National Square Dance Convention at Anaheim was excellent in many respects, I have three suggestions for improvements at future conventions.

1. Have one or more commercial photographers available to take souvenir pictures of *large* groups. Our group of 45 people from one club in New Mexico was very disappointed that the only photographer at Anaheim was limited to 6 people at a time.

2. Please *don't* divide one large hall into several smaller halls just to put more callers on stage.

3. If babysitting or child care is offered it seems unreasonable to require that every child be registered to attend the convention.

At Anaheim this cost \$6.50 per child plus a fee of 50¢ per hour per child. For a young couple with two children the cost for child care alone quickly becomes too high. Worse, from a public relations viewpoint, is that this excessive charge was not announced in any of the pre-convention publicity. Consequently, couples requiring child care were faced with a much higher charge than anticipated and had no reasonable

choice but to "pay-up" on the spot. If children must be registered for insurance/legal reasons, then a special non-dancer child's fee of 50¢ each would be fair.

Please don't let this happen again. It smells like the type of cynical rip-off that you would expect at a traveling carnival!

Vern Gibbs
Albuquerque, NM

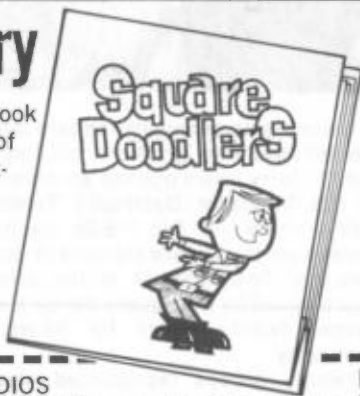


It is time for a change in the whole National Convention set-up. Inveterate Convention-goers like us realize every convention is similar to a pot-luck supper— you don't know what you are going to get (or not get) until after you enter. The main reason is an acute lack of information and guidance for the convention committees. Years ago, at a convention meeting, several committee members for the next convention practically begged the National Committee for answers to some questions and a little guidance. Their answer was, essentially, "We don't want all the conventions alike so you figure it out for yourselves." *The convention is a*

Continued on Page 45

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Muscular Dystrophy Dance-A-Thon



There are no people like square dance people! And they proved it on July 16 and 17. Jerry Lewis opened an envelope on the Muscular Dystrophy Telethon with a check for \$15,118.88 (perhaps more) from the Square Dancers of South Carolina. That amount is the official figure raised by the square dancers who danced twenty hours for Muscular Dystrophy.

Twenty groups represented square dancers all across the state. Each group was allowed six couples. Each dancer had solicited pledges of 25¢, 50¢, or more for each hour danced. Some dancers had as much as \$30. an hour pledged on them for the twenty-hour period. Pledges were received from dancers, friends and businesses. Donations and items to auction during the dance were also received.

The dance was held in the Hugh Dimmery Memorial Center, the square dance center in Columbia, owned and

operated by square dancers. The building is not air-conditioned and temperature ranged around 92 degrees during much of the dance.

Two hundred and forty enthusiastic, anxious, brightly costumed dancers began the Dance-A-Thon. Two hundred and twenty-eight casually dressed, tired, hot, dance-worn, but spirited and happy dancers completed the dance! If you heard the reaction of the dancers to the music of "Jackson," the last call of the dance, you would never believe the group was ending twenty hours of almost continuous dancing.

Bobby Leopard and Tony Oxendine were magnificent host. With them for the full time were Earl Merchant, Don Mitchum and Robert Altman, and at intervals during the dance were Glenn Walters, Lonnie Sturges, Jim Cosman, Jack Flanders, Walt Fisher, Jay D. Bradley, John Inabinet, Sam Hunger-

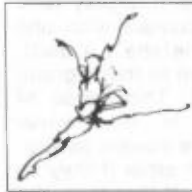
Continued on Page 101

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In these days of increased awareness about the needs of senior citizens, a special focus has been placed on the relationship between their physical and mental well-being. I was so pleased to discover that square dancing was an enjoyable method for my dancers—they ranged from age 62 to a ripe 90!—to experience a combined exercise period, a social event, and an activity at which they could succeed and thus, be proud.

There are several reasons why square dancing works so well with a senior citizen group. The chance for contact with a defined group of people is available. The group of eight is large enough to nurture social interplay (and you're not limited to contact with one partner, especially if he/she's a dud), yet it is sufficiently small so that a group identity is established. This sense of group is beneficial in the actual dancing, because in the square set-up, dancers can mirror each other if they've forgotten the next step. If that fails, the group will continue along, and the erring dancer will again get caught up in the sequence of steps.

Many senior citizens have been living alone, for some time, and haven't had much physical contact with other people. Square dancing requires dancers to touch each other, thus offering an acceptable outlet for this need.

And square dancing itself is a flexible kind of movement. Dancers are not required to jump around and kick up their heels, just as long as they keep to the sequence and rhythm. The music, with a strong and solid beat, is easy to hear and follow, and dancers don't have to rely on their memories to recall the next steps—the caller takes care of all that.

My dancers were a healthy, active group, but even so, allowances and modifications had to be made because of needs and limitations of their age. Here are several "how-to's" for teaching square dancing to the elderly:

Place your calls where you want them: This way, you can allow for a sluggish promenade, or any problems that may arise, without disrupting the entire dance. Use instrumental records and do the calling yourself, or tell your caller to follow the pace of the group.

Make up steps: Start with your basic

Janet Falon Brookline, Massachusetts

do-si-do, promenade, allemande left/right, swing, and star, and pick up on what your dancers enjoy and what doesn't physically tax them. Modify other fancy steps you know by deleting sections, or giving each section two beats rather than just one.

Follow the same order of steps each time: This way, your dancers will be able to anticipate what's coming. Remember, your goal is not to make them into great dancers, but to help them have fun and feel good about themselves. After a while, you can change the step sequence if they know it well, and you can invent a new sequence for another song.

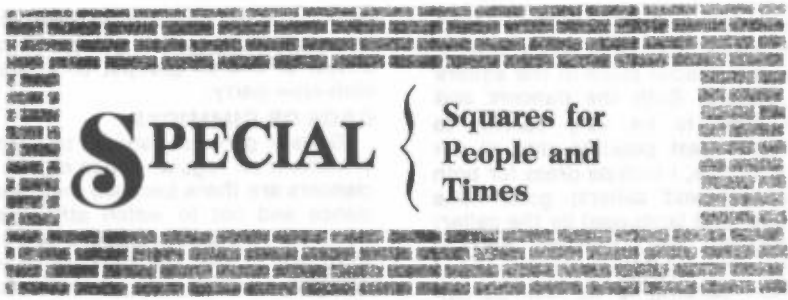
Give several beats for resting and set-squaring: This is best to do at the end of your sequence of steps, but if your dancers look fatigued, or are off the beat, don't stand on principle and take a break then.

Pair a good dancer with a mediocre one: Hopefully, the group spirit will be therapeutic, and the good dancers will feel proud that they are able to be mini-instructors. This erases the possibility of "good" couples feeling superior to "bad" couples. It also helps to have an experience leader in each group, so that dancers can be certain someone will lead the way, no matter what.

Refer to dancers as "person on left" or "right", rather than "ladies" and "gents": It is highly unusual to have an equal number of male or female dancers. Not only are there more women at this stage of life, but the available men usually regard square dancing as "sissy" or are too embarrassed to give it a try. Now *that's* a challenge!

Speak slowly, loudly and clearly when calling: And allow a few seconds between the call and the actual dancing. This gives dancers a chance to overcome their initial confusion of "what do I do?" and not get flustered.

Most of all, be flexible and responsive. You'll have made some new "converts" and your senior citizens will beg for more.



by Erna Egender
Denver, Colorado

The most rewarding experience we have had in our some thirty years of dancing, calling, and teaching square dancing were the evenings we spent dancing *with* psychiatric patients at Tripler Hospital in Hawaii. We found the most important thing we could do was to treat them no differently than we treated our other dancers. We took two squares of dancers with us and did no more than two tips of "exhibition" dancing during the evening. We wanted the patients to feel an active part of the program— not like spectators. There were some square dancers who did not feel comfortable in the situation and we encouraged them not to go back with us. I think with this type of patient particularly, you must be very careful that they get no feeling of apprehension on your part. The caller must be especially *sensitive to the feelings of the patients*. There are so many expressions that can unintentionally strike a wrong note. We found that some of the old visiting couple figures were very helpful when first starting the dancing. However, the caller only once used "*Birdie in the Cage*"! The patient reaction was "That's just what we are"! We also found we needed to be a little careful about what badges were worn. At that time, all of our clubs were a bit badge happy— especially the idiot and cuckoo party badges. We found these badges were in very poor taste when attending our Tripler dances. At one time, *one of our club members was a patient at the hospital* and, I think that is probably when we found out exactly how much a program of this type meant to the patients. Most of the people we

danced with were in the final weeks of therapy where they needed some social contacts with the outside world to help them make the transition and so their doctors could see how they were progressing. *We found that* the day we were to go dance with them was the only time some of the women cared at all about their appearance. Those days they would wash and cut their hair, wash and iron an especially pretty muumuu and really look forward to the evening. Many times they would attend the dances in hospital gowns or pajamas the first time they were "forced" (their feelings) to come to the dance but the next week would find them in their prettiest muumuus. We danced at the hospital long enough to see many of them progress to the point of going home to join their families, and then we would start with another group. It was truly gratifying to know that we had a part, even though a small one, in helping other human beings back to reality.

In Denver, the Dancers' and Callers' Associations work with the patients at Fitzsimmons General Hospital once a month. Here they also dance *with* the patients not for them but the problems are somewhat different. They are no less in need of social activities but here you must have dancers who can cope with the possible problem of no hands, arms, legs, etc. No matter what the need of the patients, I feel these programs are more beneficial to the dancers than to the patients sometimes. I think any time we give of ourselves to help others we derive many rewards (some of which we are not even aware).

EXHIBITIONS & ONE NIGHT STANDS

Exhibitions and One Night Stands have a very special place in the square dance picture. Both the dancers and callers need to be very careful to present the best possible side of our activity. In this, I include dress for both the dancers and callers; good mike technique (and language) by the caller; and smooth, good dancing by the dancers. The most important part of exhibition dancing is for the participants to look as though they are having fun. There is no better way to sell anything than to enjoy it yourself. The one thing I think we really have to guard against is our ladies dancing in pant suits, shorts or slacks when we give exhibitions in shopping centers. It is so easy to call on some one who had not expected to dance when you need an extra couple. I feel this is the worst possible advertising. Better dance *one* square than two if that's the only way to get the second one. Our dress sets our activity apart from any other. Let's wear it proudly!

Too often the experienced caller feels too busy to participate in one-night stands and excuses himself by claiming he wants to give the new caller some "experience". Many spectators and participants in first nighters are turned off by the inexperienced caller who cannot adjust to the many unexpected aspects of an exhibition in a shopping center or a mixed first nighter crowd. *It takes much patience and an ability to talk to the people (not down to them) to make a success of a first nighter.* It also helps to have enough experience and background to be able to use very simple figures. Simple circle mixers give variety and are an excellent way to start the evening. Of course, without the dancers to support the caller nothing could be accomplished as easily. There is no easier way to teach than with demonstrations. It also is a great help to have some enthusiastic dancers to get a group of non-dancers on the floor. Such good community-dancer relationships can develop from our being willing to participate in first-nighter programs.

For a really successful program, whether exhibition or first-nighter, the dancers and caller should be thoroughly briefed on the type of crowd they will be

working with. There is a great difference in working with a group of scouts, school or church groups, or a country club-type party.

GAGS OR GIMMICKS

Gags or gimmicks should be kept to a minimum on regular dance nights. The dancers are there because they want to dance and not to watch other people perform. At a graduation of a new class, it is fun to put the dancers in some strange squares with shoe boxes for shoes or dancing with a broom as a partner or double squares. But this also should not be overdone.

AFTER PARTY FUN

The most important thing to remember when planning any after party skit or graduation gimmick is to keep it all in good taste. We strive to never offend even one of our dancers. It is impossible to do, I know, but if we constantly try for perfection we can come close. Certainly, off-color jokes and swearing have no place in our square dancing activity. I, for one, hope it will always be this way. If we can't have fun without resorting to such things, the world is a pretty sad place.

A very important part of the planning for a successful after party is the timing. The whole thing should be kept to no more than thirty minutes. When planning skits, they should be lined up in advance so there are no long waits between acts. Nothing is more boring than to sit in the audience while the participants try to figure out who should go next. One person should be in charge of the lineup to avoid confusion.

There are several different types of after parties: Group participation which includes Singalongs, Improvisations, Games of various kinds; Shows put on by the Staff on a weekend or festival. These can be either a theme show (where one idea runs through the whole show) or separate blackouts, pantomimes, etc.

We feel that when dancers go on a weekend they enjoy not having to worry with taking costumes or props and working up skits for after parties. They seem to enjoy being able to just sit down and be entertained.

WEEKEND GIMMICKS

It is nice to find some fun gimmicks for mixing the dancers and getting them

Continued on Page 98



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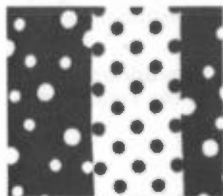
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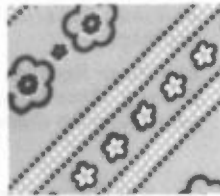
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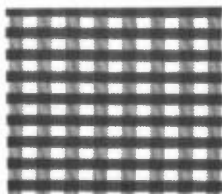
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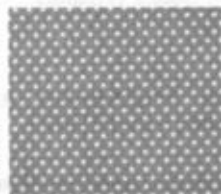
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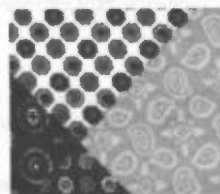
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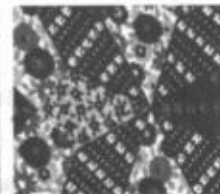
SK24



SK25



SK26



SK27



Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— October 1951

Highlights from the program for the Second International Square Dance Festival to be held this month in the International Amphitheater in Chicago include lectures by Dr. Lloyd Shaw; callers sessions, waltz and round dance instruction, exhibits of square dance materials, and a series of exhibitions by state delegations each evening in one hall while the other two halls offer "Eastern", "Texas", and "Western" style dancing and "Dancing for Fun". Callers for the festival are Lloyd Shaw, Rickey Holden, Al Brundage, Ed Gilmore and Ralph Piper. Visiting callers from the state delegations are invited to call in one hall during the Saturday night session.

In a reprint from the "Vermont Town Meeting" Frances Kiely, principal of a small town country school, writes of the "valuable tool" that square dancing has become in the school's curriculum because of its relationship to many of the "solid" subjects— social studies, guidance, music, art, English and school citizenship. Beyond the obvious benefits of physical fitness and coordination, square dancing led to an interest in the historical background of the dances. Record analysis, like book reports, led to correspondence with some of the authors of the records. Frances says, "We have top support from our music and art supervisor, who does much rhythm work with all ages of children, which results in fine, natural interpretation of the music."

An art project developed when they needed a design for outfits for the demonstration set which danced during the summer at local camps and hotels. The class voted the design produced by a seventh grade boy to be the most appropriate, and they used that design

to create borders on skirts and scarves.



The older children made their own outfits.

Frances closes by saying, "We have not even scratched the surface of the possibilities." Square dancing is more than fun.

10 YEARS AGO— October 1966

Why square dance? Johnny LeClair of Riverton, Wyoming, answers, "Because square dancing as a recreation provides wholesome leisure time activity for all its participants." People from all age groups are continually seeking something to do in their spare time.

They may spend their time reading at the library, climbing mountains, visiting a museum, or even breaking windows. It is certain they will be doing something, even though that "something" may not always be wholesome or constructive. What does square dancing have to offer? It is open to participants from an early age on through the latter years of one's adult life. It offers different levels of dancing, making an enjoyable evening available to any dancer. While many other activities tend to separate couples, square dancing is a recreation enjoyed by both husband and wife. One of the greatest benefits is the opportunity to meet and become acquainted with people from all walks of life. Square dancers are automatically blessed with thousands of friends around the world.



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Bicentennial Briefs



BRITAIN CELEBRATES THE AMERICAN BICENTENNIAL



As their contribution to the celebration of the American Bicentennial occasion, the owners of Sudeley Castle in Gloucestershire, England, held a week long festival called "State Fair 1976."

The activities and exhibitions included stage coach hold-ups, the gunfight at the OK corral, American Indian dancers, a re-enactment of the Battle of Concord, and as an added attraction, the local square dance club, The Swinging Squares of Cheltenham, gave demonstrations every day led by their caller Colin Pett.

Sudeley Castle is situated near the village of Winchcombe, and while this is a typical small and quiet English country village, circa 900 A.D. it was the capital of the Kingdom of Mercia, and within the castle grounds are the ruins of Hailes Abbey, ancient burial place of kings and queens of Mercia.

Sudeley's modern history begins with the reign of King Stephan in the twelfth

century. It was then that John de Sudeley built a castle here and during the fifteenth century a second building was erected on the site. Eventually the castle came into the possession of Richard, Duke of Gloucester, later King Richard III. Henry VII granted Sudeley to his uncle, the Earl of Pembroke, and on his death it reverted to the Crown. King Edward VI granted Sudeley to his uncle Sir Thomas Seymour, who ended his days on the scaffold. He had married Henry VIII's widow, Queen Katherine Parr, who is buried in the chapel at Sudeley.

During the English Civil War, Charles I made Sudeley his headquarters but in 1649, after his execution, Parliament ordered that the castle should be "slighted" or made untenable as a military post. Until the early nineteenth century Sudeley lay in ruins, its fabric providing a source of supply for local builders.

Continued on Page 100

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FEEDBACK

Thank you for your article in the July issue of *American Squaredance* magazine, "A Time For Speech."

Your description of the discrimination you have experienced as a caller due to your sex is what the Women's Movement is all about. I say, hang in there, be the best caller you can be. You may be a trail blazer for a fellow sister out there in the square dance family.

(ED. NOTE: One clarification: the caller discussed was not the author, but a friend of both authors from another section of our country.)

What every little girl in America needs today is more women of accomplishment, no matter what the field, so she can have a heroine to idealize and aspire to imitate....It is women who must work to give a better self-image so they will not be content to take the back seat and let the male have all the credit; they will want their due also. Being human they too have egos that should be nourished.

I see all the time the way we take for granted the caller's wife. She works behind the scenes often at the expense of family life and travels long distances when her husband calls for a club. He gets all the love, attention and adulation while she sits.

So take your due, Cathie, it's a team effort.

A women's libber and proud of it,
Betty Little
Longview, Washington



Just a couple of thoughts...First, Cathie, congratulations and a heartfelt thanks for speaking up for all of the Taws, who type the notes, do the books, set up the ads, run down the receipts and generally do the "leg" work. I like the occasional pat on the head and the "I couldn't do it without her." It's nice not just to know we are needed but also to know that they know it!

Kathy Silver
Neenah, Wisconsin

Thank you so much for sounding off in the July issue. I happen to be a female caller/teacher.....In my area the dancers who dance once a week are fewer and fewer. I thought a basic level dance was a good thing. I taught two groups in ten lessons each, held the first group at twice a month, then launched small club on a twice-a-month basis. There is no place for our group in the current organized federation, simply because mainstream dancers usually do not even consider this bunch to be square dancers.

I am honest with my classes telling them they can go dance as often or as little as they like. I will lose some of my best people this fall, as mainstream clubs have lessons and these more avid dancers want to learn and do more. I will again teach the first plateau and welcome these into our club.

Even when I pose no threat to any established male caller you'd be surprised at the reception a woman caller receives. I feel I am doing other callers a service by having couples well-grounded before they go on to more extensive dancing. I would like this be a two-way street with others recommending our basic level club to those who only dance spasmodically and are not abreast of mainstream dancing or cannot keep pace with it.

My husband is a staunch support. I could not do it without him.

I had to travel over fifty miles to another city to join a caller's association since the local one was so male-oriented. It has since allowed me to become a member and I now belong to two.

The changes will take time and I do hope there will be others (ladies) with willing and cooperative spouses who will continue to call and teach square dancing. I pray my patience and forgiveness of wrongs hold out so I can do a good job and keep some dancers happy and dancing.

Name Withheld By Request



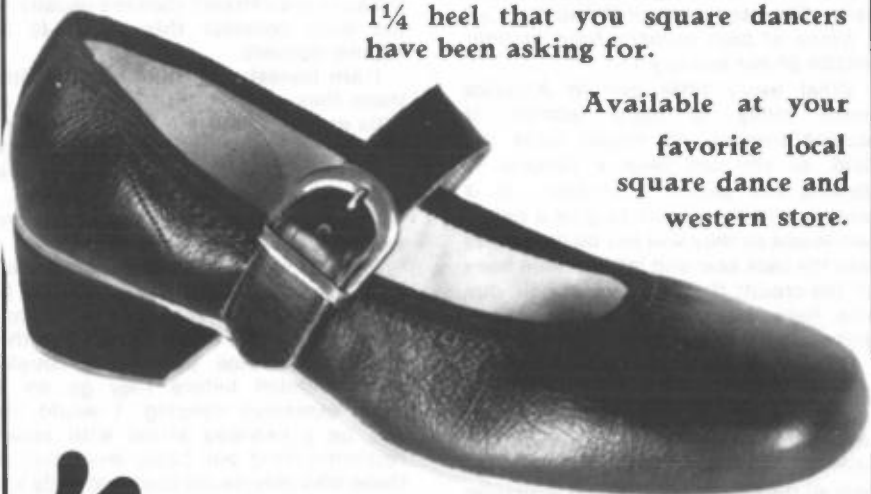
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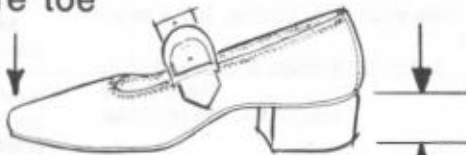
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STRAIGHT TALK

by Andrea Fuller
San Jose, California

It was a highly touted hoedown, and I had looked forward to this very special square dance for weeks. The caller the host club had hired for the evening was reputed to be smooth, innovative, and expensive. We arrived, early and eager, to chat with several friends until the half hour of "pre-rounds was over at 8:30.

The caller turned out to be truly marvelous, and all too soon the first tip was done. We "took five" for a few minutes, then the music began— but it was not square dance music. Two very modern rounds were played while more than half the people present stood restlessly on the sidelines. Then followed another dull rest period, during which some shivered from the chill evening breeze. At last, the second tip began. It was 9:00 PM.

The dance program continued to be divided in this manner until the end of the dance, when I roughly calculated the score to be: Round Dancers 1:45— Square Dancers (and their expensive caller) 1:15. It was easy to see who were the losers (by 30 minutes!).

This is indeed a sad trend in square dancing. Many people who were attracted to square dancing in the first place by its obvious simple beat and shuffle do not have the timing and grace necessary to round dance. Scientific minds that may delight in analyzing the precise positions of advanced and challenge movements often balk at the patterns that must be memorized and then used over and over again in rounds. Even devoted round dancers have trouble remembering long sequences used in the various rounds popular today— hence the cue "caller".

In spite of this, round dances continue to command a large portion of square dance time, thereby exerting not-so-subtle pressure on all square dancers to learn this alternate dance form. Some *do* learn it to get their "money's worth" out of an evening, or to avoid being forced into a prolonged inactivity which can be quite unhealthy.

(Ask any doctor about the possibility of strained muscles or varicose veins.)

A few others give up and quit square dancing. "I can be bored at home for free," says one bitter ex-dancer.

But a significant number are withdrawing their support from clubs and regular hoedowns to attend special advanced workshops, challenge groups, and unadvertised limited-ticket dances. Here, round dancing is either conspicuous by its absence, or at best, is a very minor adjunct to the main business of "squaring up".

If this continues, force-feeding of rounds could be responsible for a major schism among square dancers. Hoedown hosts who persist in offering less time for square dancing to cater to round dancers will *discourage* many prospective dancers, *lose* many enthusiastic newer dancers, and most certainly *drive away* those who delight in and promote the highest standards of skill—the advanced and challenge dancers.

What can be done to keep square dancing unified and strong? Keep round dancing confined as a secondary activity at hoedowns. If a half hour of rounds before the dance is not enough, then have a full hour, or another half hour afterwards. Between tips, have a rest period *or* a round, but not both. And, finally, if your club members are so inclined, suggest they sponsor a few round dance parties with little or no square dancing.

Round dancing can be fun for those who have the interest and skill. It can be entertaining to watch occasionally. But the main idea of a hoedown is to keep everyone dancing— not just an elite few.

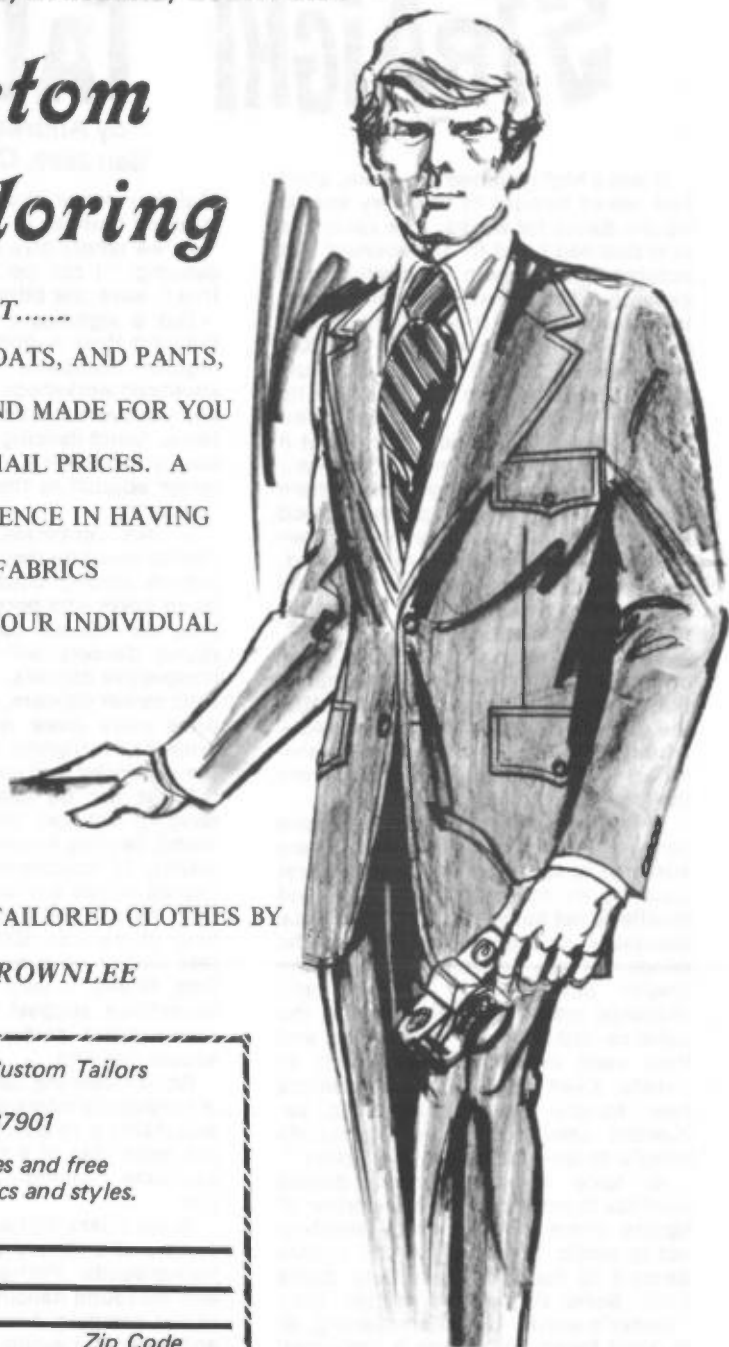
Square dancing has a wide appeal to a variety of ordinary people with varied backgrounds. Perhaps that is why *it*, and not round dancing, is an expression of our common American culture, past and present. I would like to see it persist into our future.

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Donald and Mary Jane Peppers of Oregon, Ohio, model two bicentennial costumes. Note the similarities and differences in Mary Jane's dresses, a small illustration of the variety of outfits that can be created from one pattern.

As a discussion "starter," a sheet listing items of clothing for men and women was distributed to attendees at the Square Dance Attire Panel at the 25th National Convention. They were asked to check off those items they considered to be "proper" square dance attire. John Kaltenthaler, a member of the panel, volunteered to coordinate the information from these flyers and here's his report:

There was a unanimous feeling that name tags are required for both men and women. Other than that nothing got 100% of the replies. Western-tailored shirts and long sleeved shirts for the men came close with 94% and 84% respectively. Western trousers came in third with 92%. Bolo ties got 82% while western tailored suits and vests each got 75%. Knotted scarves and gambler ties followed with 64% and 63% respectively. All other items on the men's side got fewer than 50% of the votes cast. It is interesting to note that fewer than 10% thought that puka beads were suitable attire. Perhaps they are trying to tell the callers something. It is also interesting to note that more people thought blue jeans acceptable than leisure suits, but only by two votes.

For the distaff side, pantyhose was top vote getter with 88% followed by 50-yard petticoat 85%; peasant blouses 84%; sissipants 81%. Pettipants were

Continued on Page 80

GRAND OL'
RIGHT + LEFT
MEET 'ER
+
PROMENADE



Cartoon adapted from LURIE

Jimmy Carter, Square Dancer

"My name is Jimmy Carter, this is my wife, Rosalyn, and we want to learn to square dance." The month was April, the year 1963, at the American Legion Hall in Dawson, Georgia, as the Meriley Square Dance Club held open house for prospective class members.

Just as today, Jimmy Carter was forthright, direct and to the point. His handshake was firm and strong and both were smiling. Jimmy was a Georgia State Senator then, and very much involved and busy. The square dance class started between sessions of legislature, and Jimmy and Rosalynn were able to be in regular attendance for the lessons. On this first night as I always do, I briefed the class on the history of western style square dancing, what the lessons would be like, how we would approach the learning process, and discussed some of the do's and don't's of square dancing. I remember telling them that the three most important things for them to remember were all things they should wear: comfortable clothes, a good deodorant and a big smile. I remember thinking later in the class that Jimmy had listened well, as I saw him wearing that smile a lot, especially when he blew the call. I would like to think that square dancing had something to do with developing that famous smile, but nobody had to coach Jimmy's smiling personality.

Both Jimmy and Rosalyn were quick to learn; they had a feel for the music, and their approach was to enjoy square dancing and have fun learning it. It was

very apparent that they enjoyed it; however, the political future for Jimmy would curtail the time they could set aside for square dancing. I saw Governor Carter and Rosalyn several times while he was in the state capitol and every one of those times was at a square dance. He and Rosalyn hosted several big ones in the Governor's Mansion at Atlanta, and they participated in Grand Marches at Georgia's state conventions, the Jekyll Island Jamboree, and other festivals.

I remember as his term as governor of Georgia was coming to an end, at a square dance at the mansion, he said he was looking forward to going back to Plains, getting his hands in the soil again, and joining the nearby Crazy 8 Square Dance club at Buena Vista, so he and Rosalyn could enjoy their square dancing. How destiny changes things! Now he is nominated for the White House, and those hands may be guiding the destiny of the whole world. I'll bet one thing — there will be square dancing at the White House. You can depend on it.

Not to be outdone by her parents, little Amy was interested in square dancing too. While at the Governor's Mansion, she saw the Little Generals who put on clogging exhibitions throughout the state. Amy was good enough to be a traveling member of this young elite troupe. Clogging is a family interest as well as square dancing.

*Rod Blaylock
Albany, Georgia*



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IN THE NEWS

Everyone knows something about the travels of **Cal Golden**, but how many knew Cal has called in 49 states (which one is missing, we wonder.), all Canadian provinces, and in eight foreign countries in 29 years. He has recorded over 100 records. (Old Timer, Hoedown, Folkcraft, and Gold Star.) He has worked on stage with **Johnny Cash, Roy Clark, Faron Young, Brenda Lee, Tex Ritter, Pearl Bailey, and Rex Allen**, to name a few celebrities. He may be the only caller who has called a dance (in Switzerland) with four kings in attendance. He also may have called the world's longest square dance, on stage for 25 hours. These notes come from **Sentinel Record** in Hot Springs, AR.

Last May **Vaughn & Jean Parrish** (Boulder, CO) headed for Brazil where they were to teach and promote square and round dancing. There were live demos on TV for ten days in a row with Vaughn calling before the President of Brazil and many dignitaries. **Jean & Vaughn** had been teaching some couples to dance via tapes-mail & phone for some time. These dancers loved it so much that they wanted to share it with friends in their country. Pan Am Airlines gave Jean & Vaughn free passage to Brazil and return if Vaughn would just throw in a "Ride Down to Rio on Pan Am" occasionally instead of "Right & Left Grand". Chicago sent a big 747 jet full of people and a football team to help Sao Paulo in Brazil celebrate their Centennial. Also the Parrish's have built a new square dance hall on their ranch near Boulder, Colorado. It will be for campers during June & July and **Vaughn** says "It will have the distinction of being the largest square dance camp in the world", since their ranch is 200 acres in size with a 2½

Continued on Page 92

Sketchpad Commentary

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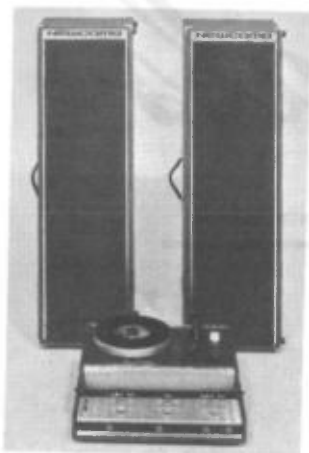
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Speaking Of



Singles

Here's a new column of special interest to the thousands of single square dancers around the world.

SINGLES PANEL — ANAHEIM

Over three hundred twenty-five single dancers attended the Singles Panel. These dancers were a good cross-sectional representation.

The topics selected for discussion were Club Publicity, A Single's Place in the Square Dance World, Keeping a Club Motivated and Alive, and Over-all Organization of Singles U.S.A. Panelists to speak on each of these topics were selected because of their expertise and experience within the area of discussion. Each did an excellent job of presenting valid material to the listeners. Much discussion regarding problems as related to singles followed the panelists presentation. To specific points to be resolved were the ever-increasing number of single dancers (In Kansas City over 1000 registered and over 4000 were registered at Anaheim.), and the lack of provision and concern for the single dancers at the National Conventions.

The following recommendation was sanctioned by those attending the singles panel and 1000 singles signed it as a petition when visiting the Singles Booth: All future National Square Dance Conventions provide a dance hall for the single dancers as they do for teens.

Jay Metcalf
Moderator, Singles Panel

OPEN FORUM, Continued

management problem and that's no approach to management.

We suggest:

The National Committee limit its role to the selection of future convention sites;

Callerlab assume responsibility for programming callers and providing sound equipment or at least standards for sound systems at conventions;

Legacy assume the responsibility for developing convention management information and guidance sources;

That one dollar of each convention registration beginning in 1977 be distributed to the above organizations 20/40/40 respectively to be used exclusively for convention-related expenses;

That the National Committee, Callerlab and Legacy representatives sit down, work out and publish the details of this arrangement so that every prospective convention committee chairperson can determine exactly what help is available from these three organizations.

As transportation and communication developments shrink the big blue marble, our National Convention is getting a more truly national and even international flavor. The convention is no longer an extra big federation dance. Like it or not, some changes have got to be made or the one true National Convention is going to become a memory.

Dick & Jan Brown
Bellevue, NE



A round dancer comments, "I assume you know that Carousels is campaigning for a separate R/D Convention. I hate to see the splintering (challenge also has a separate convention) but reports on the facilities for R/D at National give impetus to the separation.



As of October (or earlier) *all* hotels, motels and campgrounds were booked by Calif. units. That's October of 1974—before Kansas City June, 1975 advanced registrations were taken.

We agree—East-West conventions—Callerlab handling the calling assignments. Ya' so right. *Bill & Etchen Hart*
Ft. Myers, FL

Continued on Page 57

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JUNE 23, 24, 25, 1977

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Travel — why travel? Travel is one of the greatest advantages we have today. Another education can be had traveling from place to place. The Social and Special Events Chairmen have many plans for the enjoyment of those attending the 26th National S/D Convention.

Folks coming from the midwest and far west will be interested in seeing the Atlantic Ocean, walking the beach and swimming in the salty surf or going deep sea fishing. Others will want to travel and see more. Historic Philadelphia will be toured Monday through Friday. The first stop will be at the Visitors Center where a film depicting the history of the U.S. will be shown. Stopping at Independence Hall we can observe where the signing of the Declaration of Independence took place. Moving on, the tour visits the Liberty Bell in its new housing, Betsy Ross' House, Christ's Church, Elfreth's Alley (the oldest street in America) and then Ben Franklin's grave. A rewarding treat will be lunch at the Monk's Inn overlooking the Delaware River.

The second tour will be to New York City, also running Monday through Friday to the city of many skyscrapers. The first stop there will be the Statue of Liberty, viewed during a 30-minute boat

ride. From the top of this famous monument that greets thousands coming to the United States, one can view the magnificent skyline. The next stop will be the United Nations, where the tour will encompass many of the conference rooms, each individually decorated by different nations, and a visit to the International Gift Shop where one can purchase gifts from all over the world. What an opportunity to pick up an Eskimo soapstone carving or a lady's purse made from ostrich skin. The last stop will be the famous Empire State Building, with an exciting ride to the top of this edifice to enjoy the view from the top — one hundred stories up in the air!

The third tour will be of New York City nightlife, available Monday through Wednesday, and includes a visit to the United Nations with a chance to browse and shop the International Gift Shop and the United National Postal Administration where worldwide stamps can be purchased. The party tour includes two complete shows featuring a full course dinner at one club and a drink at the other.

On the fourth tour we invite you to visit the Pennsylvania Dutch area, Monday through Friday. Headed in the western direction, we travel to Lancas-

Continued on Page 87

Dancing Tips

by Harold & Lill Bausch

The growth of square dancing has brought many changes, some for the good and some not so good. The extra publicity we get today helps our favorite recreation to be more readily accepted by the public. We are not thought of as "hayseeds" or "old time dancers." The dress has changed from long skirts to full skirts, much shorter and prettier.

Conventions are bigger, because there are more of us, and because there are more of us, we can now get things done that we could only hope for in the days gone by. Witness the organization of callers in Callerlab and of leaders in Legacy. Each is a worthy group and each is doing some good.

However, there is the other side of the coin, too. With growth we have changed some patterns. In previous times, with smaller groups, the club caller was the natural leader and all looked to him for guidance. Today we have so many clubs that callers are often not as readily available to the membership. As a result, many clubs do not have a regular caller but a different caller for every dance. Leadership has gone away from the caller and dancers are forced to carry the whole burden.

Of course in some areas, this is not because they don't have a caller readily available, but because they want it this way. Often we find very capable leaders doing an outstanding job and all is well. More often than not, however, with no regular club caller most clubs don't fare so well over a period of years.

Some will stand up and say, "Oh, yes, we do — our club has been going for twenty years and we dance a large crowd every night, and only to the best callers. But, do they tell you how many dancers in the area have quit? How many have gone elsewhere? Do they ever give details on the turnover in

these clubs?

Let's face it. No one can control what material is used in the calls as well as the club caller can. No one sets an example to be followed quite like the fellow up there on the stage. No one expresses the mood of the square dance more than the club caller. No one has more influence on the dancers than the caller.

An experienced club caller can anticipate trouble before it gets started. He (or she) can steer members away from controversy, can even help settle controversial problems by shouldering the burden and making the decision so that no one else get the blame. Yes, at times the caller must take the "lumps," for the good of the club. Someone has to make the really tough decisions that members can't agree on. The caller's decision is more apt to be accepted, although reluctantly.

With the "honor" of being club caller goes responsibility, and a caller worth his salt must stand up for what he feels is right and what is good for the club. If he doesn't, he is shirking his responsibility and had best shape up.

Many of the little problems that arise can be smoothed out by the club caller. A diplomatic or joking remark on the microphone may be all that is needed. Or, a serious private talk with an individual or group may do the trick.

Club officers should run the club, but the caller should be there to help, to be consulted, to aid in implementing policy. I remember telling one officer when he had an unhappy person to

Continued on Page 98



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Note: Bill Cooper of Ontario has some good thoughts here about establishing a basic teaching order, and a "plug" for his book, which is a good one, and is available now at a reduced rate, thanks to a government grant.

Is there a logical way to determine the order of teaching square dance basics? Does the caller just decide that he is going to teach *square thru* tonight, for example? At what point in the program should *slide thru*, *spin the top*, *eight chain thru*, or any other basic be taught? How many times have you experienced a caller who decided to teach a basic and found that the dancers did not know the preliminary or subsequent basics he wanted to use with it?

These are questions that should be considered by callers and teachers of square dance basics. Several approaches could be taken to give a logical progression. For instance, *arm turns* starting with *allemande left* and *right* and leading to *dopaso*, *suzy Q*, *turn thru*, *daisy chain*, etc., could be used in logical sequence. Other ideas of grouping or families of basics are possible to build a teaching sequence. Many experienced callers have developed their own order of teaching based on their ideas, or a system that they have found works for them.

Good teaching principles involve the following:

- (1) Fundamental and easy things are taught first
- (2) Progress from the known to the unknown
- (3) Some priority is given to the most used or most popular things
- (4) There is a limit or optimum as to how much students can learn or absorb in a given time period.
- (5) Review and practice are necessary to become proficient
- (6) The amount of time in the teaching session and the number and frequency of the sessions needs to be considered

If it is agreed that these teaching principles are good, then it would be helpful if some method of rating the basics were available which takes these principles into account. In my book, *Logical Teaching of Square Dance Basics*, I have proposed an analytical method for rating basics involving ten rating factors relating to the teaching of them. These are:

- (1) **Teaching Situation** referring to the setup or formation normally used to teach the basic
- (2) **Prior Basics** refer to the basics which should be taught, or are helpful to be taught before
- (3) **Explanation Required** refers to the wordiness and amount of explanation needed to make the doing of the basic understood
- (4) **Ease of Doing** refers to the difficulty of following the explanation given
- (5) **Enjoyment or Work** refers to whether the basic is fun to do or whether it is hard work or requires concentration
- (6) **Ease of Remembering** refers to the total concept of remembering the name, proper hand use, starting and stopping points, with whom it is done, etc.
- (7) **Frequency of Use** refers to how often the basic is likely to be encountered during the dancing season, its popularity
- (8) **Usefulness** refers to how much the basic can be used and how it relates to other basics
- (9) **Importance of Position** refers to whether the beginning or end position is easy or difficult to establish, and the concentration required to do so
- (10) **Ease of Teaching** refers to the complexity of the basic, whether it requires reteaching or not, considerable review, etc.

Each of the factors listed has a range of points associated with it, from 0 to 10. The first thing necessary to put this analysis to use is to make a list of basics proposed to be taught for the period under consideration. Each of the factors is considered in turn. For each factor, the basics in the list are comparatively rated with one another, by giving them a number from 1 to 10. The number indicates the relative ease or difficulty of the basic for that factor from the

Continued on Page 87

KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks

Interesting choreography arrangements
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*This month I have used some of the
Callerlab suggested figures:*

Walk and Dodge:

Heads lead right and circle to a line
Pass thru, head men run
Four men walk and dodge, girls trade
All cast off three-quarters, girls fold
Double pass thru, men turn back
Star thru, promenade
Sides wheel around, pass thru
Wheel and deal
Square thru three-quarters
Left allemande.....
Heads square thru four
Circle half to a two-faced line
Tag the line right
Four boys walk and dodge, boys run
Four girls walk and dodge
All cast off three-quarters, boys fold
Girls turn thru, boys courtesy turn them
Pass thru, wheel and deal
Centers square thru three-quarters
Left allemande.....
Heads pass thru, boys run
Walk and dodge, go round one to a line
Curlique, circulate, same sex trade
Circulate, face partner
Ends star thru, lead right
Left allemande.....

Recycle:

Sides flutter wheel
Heads square thru four
Circle half to a two-faced line
Half tag, recycle, pass thru
Trade by, swing thru, ends circulate
Swing thru, boys run, half square thru
Trade by, left allemande.....
Heads lead right and circle to a line
Swing thru, spin the top, recycle
Sweep a quarter, curlique, circulate
Boys run, square thru three-quarters
Trade by, left allemande.....
Heads square thru four, circle half
To a two-faced line, tag the line

Girls left and boys right, boys cross run
Recycle, pass thru, trade by
Circle half to a two-faced line
Tag the line, girls left, boys right
Boys cross run, recycle
Left allemande.....

Heads square thru four, swing thru
Spin chain thru, boys circulate
Recycle, pass thru, trade by
Left allemande.....

Half tag:

Heads lead right and circle to a line
Pass thru, half tag, swing thru
Girls trade, pass thru, half tag
Swing thru, centers run, half tag
Ends circulate, boys run, pass thru
Wheel and deal, zoom
Square thru three-quarters
Left allemande.....

Heads swing thru, boys run, half tag
Four girls left turn thru, all curlique
Cast off three-quarters, boys run
All promenade home.....

Sides face, all curlique
Cast off three-quarters, step thru
Half tag, trade, centers circulate
Boys run, crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, half tag, centers run
Tag the line in, star thru
Promenade left, heads wheel around
Star thru, pass thru, left allemande.....

Chase right:

Heads lead right and circle to a line
Pass thru, chase right
Cast off three-quarters, boys trade
Swing thru, recycle, sweep a quarter
Left allemande.....

Heads lead right and circle to a line
Pass thru, chase right, centers trade
Cast off three-quarters, centers trade
Scoot back, boys run, pass thru

Chase right, centers trade
 Cast off three-quarters, centers trade
 Scoot back, boys run, left allemande.....

Sides square thru three-quarters
 Chase right, heads pass thru
 Chase right, all cast off three-quarters
 All swing thru, curlique, boys run
 Heads chase right, boys run
 Clover and square thru three-quarters
 Left allemande.....

Heads curlique, boys left hand pull by
 Chase right, walk and dodge
 Square thru three-quarters, trade by
 Left allemande.....

Sides promenade half, heads curlique
 Boys left hand pull by, chase right
 Walk and dodge, left allemande.....

Heads square thru four, pass thru
 Chase right, circulate, face partner
 Pass thru, chase right, walk and dodge
 Chase right, scoot back, walk and dodge
 Crosstrail, left allemande.....

Coordinate:
 Heads lead right and circle to a line
 Ends box the gnat, all curlique
 Coordinate, girls fold
 Left allemande.....

Four ladies chain, heads pass thru
 Round one to a line, curlique
 Coordinate, tag the line right
 Bend the line, pass thru, boys fold
 Star thru, promenade home.....
 Heads lead right and circle to a line
 Curlique, coordinate, ferris wheel
 Centers pass thru, curlique, scoot back
 Boys run, pass thru, wheel and deal
 Centers pass thru, left allemande.....

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easy level



KING'S HIGHWAY

This is a great dance for a one-night stand. It is more fun when done with a large group and works well for upper elementary grades and adult groups. Jack Hidde of Appleton, Wisconsin, shared it with me at a workshop.

Music: Hoedown

Formation: Couples in a large double circle, partners four steps apart. Man's back to center, lady's back to wall.

Counts: Call and Explanations:

- 1-8 FORWARD AND BACK— All take three short steps forward, bow to the partner on the fourth count and take four steps back to place.
- 9-16 RIGHT ARM AROUND— Partners step forward, join right forearms, turn clockwise once around and back up to place.
- 17-24 LEFT ARM AROUND— Repeat above with the left forearm, turning counterclockwise.
- 25-32 TWO HANDS AROUND— Partners step forward, join both hands and turn clockwise once around and then back up to place.
- 33-40 DO-SA-DO RIGHT— Partners step forward to pass right shoulders. Each moved to the right passing behind the other and, without turning, passes left shoulders to back up to place.
- 41-48 DO-SA-DO LEFT — Repeat above starting with the left shoulder. Reverse directions.
- 49- KINGS HIGHWAY— A designated couple (royalty) step forward, join both hands and side-slide counterclockwise between the two lines of dancers back to place, where they release hands and step back to their original position. As the royalty pass in front of the next couple, they step forward, join both hands to follow behind them. Couple #3 follows #2, etc. While standing, couples clap hands.

When all couples are back in place, the dance is repeated from the beginning.

NOTE: The caller may allow as much time as necessary for the dancers to get back into position when doing the Kings Highway.

Suggestions: Have more than one couple begin the Kings Highway. Select couples across the circle from each other or at least four couples apart. Remind the royalty not to pass any couples from a group in front of them.

When couples return to starting position, they form arches for the others to pass under.

A promenade in skater's position may be used in place of the side-slide.

ROUND JUST ONE

Don Armstrong of Grand Cayman Island, BWI, uses this easy one:

INTRO & BREAK:

All four ladies go forward and back
All four men make a right hand star
Back by the left but not too far
Take your partner, star promenade.....

FIGURE:

First and third go forward and back
Forward again and pass thru
Separate go around one
Into the center pass thru
Split the outside around just one
Come down the center and you pass thru
Separate go around one
Down the center pass thru
There's your corner, allemande left
Partner right and right and left grand
Meet your partner do-sa-do
Once around and swing you know
Promenade home.....

Sequence: Intro and then figure once for the heads and once for the sides, repeat intro break, then repeat figure once more for the heads and once more for the sides.

EVENING TRAIN

For a smooth-flowing, well-choreographed little dance, try this one submitted by Elsie Jaffe of Cleveland Heights, Ohio.

Record: SIO 145

(Sixteen count intro. Cue ahead up to *)

— — Four ladies chain — — — —
— — Chain back — — — —
Four ladies flutter wheel — — — —
— — — — *Men star left across
Turn opposite right, turn corner by left
Swing your pet, swing your girl
Then all join hands, circle to the left
Around the set, allemande the corner
Weave the ring, go out and in
When you meet again, do-sa-do her
The corner promenade — — — —
— — — — — — — —
— — Four ladies chain
And when you're home again
Swing her in the evening
Everything's as right as rain.



EDINBURGH SPECIAL

Bruce Bird of Shawnee, Kansas, took portions of two fine contras and combined them into a most enjoyable "long-ways." He borrowed part of "Flowers of Edinburgh" and a bit of "Needham Special" and spliced them into a very nice dance.

This dance *must* be done with six (6) couple sets.


Formation: 1,3,5 crossed over and active

- 1-8 ACTIVES DO-SA-DO IN THE MIDDLE
- 9-16 ACTIVES SWING THE ONE BELOW
- 17-24 CHAIN, CIRCLE AND STAR
First minor set does a ladies chain
Second minor set does a circle left
Third minor set does a right hand star
- 25-32 COME BACK
First minor set chains back
Second minor set circles right back to place
Third minor set makes a left hand star to place
- 33-40 STAR, CHAIN AND CIRCLE
First minor set does a right hand star
Second minor set does a ladies chain
Third minor set does a circle left
- 41-48 COME BACK
First minor set does a left hand star to place
Second minor set chains back
Third minor set circles right back to place
- 49-56 PASS THRU AND U-TURN BACK
- 57-64 THOSE WHO CAN, RIGHT AND LEFT THRU




THE PHANTOM DANCE

by Steve D
Cleveland,



Like a balmy breath of summer air
He silenced all assembled there,
As he came in from the cold.
He paused a bit to look around,
Pleased he seemed, at what he found.
His eyes with wisdom old.



His boots embossed with pinions spread,
His trousers tinged with cardinal red,
His golden buckle shone.
A diamond studded vest he wore
His shirt was from an unknown store.
He stood there all alone.

No one knew from where he came.
No one asked— he signed his name
And paid the modest fee.
His radiant but mystic smile
Glowing charm, and friendly style
Were his company.

He sauntered up with casual pace
To the only single in the place.
Gallantly he bowed.
Would she join him for the dance?
She nodded with a timid glance.
They moved into the crowd.

A strange emotion filled the hall.
It seemed to bounce from wall to wall
Enfolding everyone.



THE ANTOM NCER

ve Dudas
land, Ohio



It raised them to a higher plane,
One full of love, and void of pain;
Troubled there were none.

Throughout the dance no square broke down,
Seen was no annoying frown,
No call misunderstood.
They danced as if their feet had wings.
They thought of only beauteous things;
And everyone felt good.

Thus the happy night wore on.
The time for dance was almost gone;
None sat out the tips.
Vibrant was the caller's voice.
The stranger danced with all, by choice,
That strange smile on his lips.

Then as they heard the final call
He turned— and waving to them all
Stepped out into the night.
Silently they watched him go
As in the softly falling snow
He vanished from their sight.

Who was he? And from where?
They recalled his name was written there
And pressed forward for a look.
No markings from his pen they found,
There was no name of foreign sound
— Just a blank line in the book.



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CHALLENGE

CHALLENGER

by Jim Kassel

USING THE BASICS

With the tremendous growth of advanced dancing and many callers starting to call it, we are hearing of some callers who are presenting material above club level, but are not adhering to the Advanced Dancing Basic Calls list. These callers may only use half the calls on the list; the rest of their calling consists of a haphazard selection of various challenge calls they may personally like.

The Advanced Basic list is not intended to restrict any caller to only that list, and we are pleased that callers will be sufficiently interested in challenge dancing to want to work other material. However, the Advanced Basic list is just what its title says — *basic*, thus it is logical for dancers to be well-schooled in the basics before proceeding.

If a caller skips calls on the Advanced Basic list and instead uses a variety of calls that generally only appear in high challenge and even then not very often, the dancer is hurt. As long as he only dances to his home caller, there is no problem. If he travels to an advanced dance somewhere else or goes into the advanced room at a convention or festival, he will become frustrated. He will not know many calls which are being used, and will eventually realize he has taken much time to learn calls he will never hear away from home.

Thus, we encourage callers to be sure their dancers know the Advanced Basics first, and when considering additional material to give strong attention to calls on the Challenge Basic list rather than miscellaneous calls which appear on no list anywhere and are not currently popular. Dancers in an advanced dancing program who find their caller is

not using all the calls on the Advanced Basic list are encouraged to request workshop of those calls.

MICHIGAN STATE CONVENTION

The Michigan State Square Dance Convention will be held in Detroit on Nov. 5 and 6 and will have both an advanced level and challenge level room. To our knowledge, this is the first time this event will have a room for both levels, and we are glad to see this well-known convention following the lead of others in providing dancing for all levels of dancers.

CHALLENGE INFORMATION

Ed Foote reports he was swamped with requests for literature about advanced and challenge dancing and running tape groups as a result of my saying in the May column that he would mail these on request. It took him four months to answer all the letters, and he is pleased to find such an interest in high-level dancing from all parts of the country.

NORTH CAROLINA

A program of advanced level dancing workshop is being taught in the Concord, Kannapolis area in North Carolina, under the direction of Fred Keller of Lexington and they are progressing very well. The group is working on the first level of the Challenge Dancing's Basic Calls. Emphasis is being placed on position and basic calls, rather than experimental material. This group will form their club soon with the name, Check Mates. Workshops in the Lexington area are being planned in the near future and advanced dances are also planned for both areas. Contact Fred for information on these.

A VIEW OF THE 25TH NATIONAL

Here is an excellent sidelight from one of the dancers which seems to reflect the opinion of many others:

"As you all have probably heard, the 25th National was the biggest square dance event to date.

"It was enlightening to see 100 squares or more dancing in the workshops and advanced level floor in the 'D' level hall this year. The callers were instructed that the hall level would be from mainstream-plus to infinity, but the callers scheduled in that hall wisely

kept the level generally to the advanced 50 basics which made for very comfortable dancing.

"For those dancers who wanted a higher level, a 'D+' hall was established for dancing the 100 challenge basics. We thoroughly enjoyed three hours each evening in that hall plus after-party dancing for those with the extra stamina. The hall was a beautiful combination of talented callers from all over the country (plus Japan) and as always, friendly enthusiastic dancers."

We will have more to say about the national convention, both 25th and 26th, coming up. Watch for it in our next column.



OPEN FORUM, Continued

Of the nearly 40,000 dancers and callers who attended the convention, most were neither blind nor deaf. For many of those thousands, who have no reason to have technical knowledge in the field of square dance sound, this is what occurred:

1. They saw Hilton sound equipment in all of the halls.
2. They *heard* absolutely terrible sound in most of the halls.
3. They put (1) and (2) together. They didn't know or particularly care whether Hilton Audio Products furnished the sound and botched up the job, or whether somebody else did, and we failed to help straighten out the mess that they made of it. In either case, it was Hilton sound and it was terrible. Therefore, we were at least partly to blame for the fact that they could not hear.
4. They came to our booth and told us about it. We spend a great deal of our time explaining that we had *not* put in

Continued on Page 75

Meg Simkins

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□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHOREOGRAPHY

RIGHT AND LEFT THRU [Traditional]

From facing couples, give right hand to opposite, pull by, left hand (Man's palm up, lady's palm down) to partner and courtesy turn. Left hand leads lady around, right hand at waist as courtesy only, no push. Eight counts in teaching, about six counts for experienced dancers.

TEACHING FIGURES:

Heads right and left thru
Pass thru, separate, go round one
Into the middle right and left thru
Pass thru, split the outsides, around one
Into the middle right and left thru
Corners all, left allemande.....

Heads right and left thru, a full turn
Facing out, separate around one

Into the middle, right and left thru
The same two, pass thru
Left allemande.....

Heads to the right
Right and left thru
New heads to the left
Right and left thru
Sides to the left, right and left thru
New sides right, right and left thru
Walk all around your left hand lady
Seesaw your partner, turn to corner
Left allemande.....

Heads to the right, right and left thru
Same ladies chain
New sides right, right and left thru
Same ladies chain

All four ladies chain across
Sides to the left, right and left thru
Same ladies chain
New heads to the left, right and left thru
Same ladies chain

All four ladies chain across
Lady on the left, left allemande.....

Heads lead right, circle to a line
Forward eight and back with you
Right and left thru across the set
Pass thru, go on to the next

(Bend the line)

Right and left thru with a brand new two
Right and left back on same old track
Lady on your right, right and left grand.

VARIATIONS: Right and left thru with a

full turn means to continue the courtesy turn until back to back with working couples or 180° from the norm. Equals a pass thru.

EXAMPLE:

Head couples right and left thru
A full turn facing out
Separate around one into the middle
Right and left thru
A full turn to face the sides
Split 'em, around one into the middle
Right and left thru
A full turn to face out
Separate around one into the middle
Right and left thru, a full turn
To face the corner, left allemande.....

COMPLIMENTARY MOVEMENTS:

Any right hand, right shoulder movement or swing feels comfortable after a *right and left thru*. A *star thru* follow-up causes the ladies to use two left hands in a row but they usually don't complain. Men will complain if a *left square thru* follows a *right and left thru*. *California twirl* seems to blend well, the dancers just step apart and inside hands slide into one another.

RIGHT AND LEFT THRU AND 1/4 MORE means to do a normal *right and left thru*, but continue the courtesy turn a quarter position more (90°). The ending will always find a two-faced line with the working couple and with the ladies in the middle. **EXAMPLE:** From static square, *heads right and left thru and a quarter more* would find the heads in a two-faced line in between the sides with just about #1 lady facing #2 lady and #3 lady facing #4 lady with #1 and #3 gents out on the ends of the two-faced line.

Heads right and left thru
And a quarter more, California twirl
Bend the line, right and left thru
And a quarter more, California twirl
Bend the line, right and left grand.....

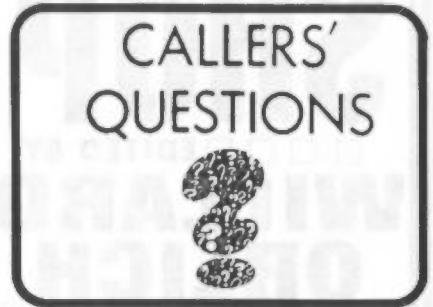
LEFT AND RIGHT THRU: A half-sashayed variation not used very often because it is misunderstood. From couples half-sashayed, give left to opposite, pull by, right to partner, man courtesy turns lady with left hand at back (Again, no push; use a right-hand lead). Working couples end up remaining half-sashayed facing each other but across the set.

EXAMPLE:

Head couples half sashay
Left and right thru across the way
Opposite lady box the gnat
Lady on left, left allemande.....

ALL-FOUR-COUPLE VARIATIONS:

A definite traffic pattern must be followed by the dancers in order to accomplish the movements in an orderly danceable fashion.



Ken Oakley, Vancouver, B.C.: A question on the new move *Track Two* [ASD, May 1976, p. 52, last sentence), "Passing left shoulders to become centers of ocean wave." Looking now at another source, photograph shows the center dancers passing right shoulders, etc. How about that? Somebody goofed? Also the first example of *Track Two* doesn't work out.

One and three star thru
Double pass thru, track two
Swing thru, boys run, wheel and deal
Trade by, left allemande.....?

ED. NOTE: About the figure, the author sent us... we had to correct it but failed to note the change in our copy to *American Squaredance*, sorry! It should end (instead of *trade by*) as

Centers trade and pass thru
Left allemande.....

About the seeming discrepancy, 'aint so! The "centers" or "ladies" track" do pass left shoulders and join left hands as centers of parallel waves. And, they also pass right shoulders but with the men's track who become ends of parallel waves. Have you danced the movement yourself? Next time you do, note what we have explained — both sources are right, right?

John Ward, Alton, Kansas: Am enclosing a photocopy (of flyers) showing that

all position dancing is being workshoped in northern California... should be done nationwide. Quite a few of the newer square dance movements require that dancers know how to do all-position dancing. Dancers now have trouble stepping into a right-hand wave when they are out of normal dance position. APD would correct that.....

ED. NOTE: Thank you, John, and you will be happy to learn that callers nationwide are offering *all position dancing* workshops this fall of 1976. We are more gratified to note this since Callerlab made a point of encouraging the idea by giving us a list to follow, *Mainstream Plus*. All note services are devoting at least one page a month to give callers figures to use, and don't forget to get your copy of a book full of "figures APC," the new *Mainstream-Plus* hot off the presses.

SOUTHERN CALIFORNIA CALLERS ASSOCIATION (from class training page): Transition class, what are they studying? Position dancing, new figures, old figures in new ways, etc.?

In the position dancing field we have done considerable drilling on "no hands" dancing. In this form they do most of the basic 50 figures without touching hands! You will if you try it be amazed. The man who courtesy turns on the *square thru* cannot — he can't even touch her! The wilting little lady who depends on everybody in the square to drag her through the moves suddenly finds that square dancing is a do-it-yourself activity! The dancer who has a habit of turning around when lost suddenly finds that's the wrong thing to do! The rough dancer can't be rough! We practice this way one tip per evening.



Circle To A Wave/Column

Facing couples circle one quarter, boy's position (beau's) walk, girl's position

(belle's) dodge to form an ocean wave. If done from facing lines, movement ends in a column set-up. If done from an *eight-chain-thru* set-up, ends in parallel waves.

EXAMPLES BY Willard Orlich:

Heads square thru four hands
Circle to wave, boys run, pass thru
Left allemande.....

Heads lead right circle to a line
Circle to a wave, all eight circulate
Boys run, trade by, left allemande.....

Heads star thru, double pass thru
Peel off, *circle to wave*, boys run
Zoom and touch a quarter
Left allemande.....

Heads couples *circle to a wave*
Walk and dodge, touch a quarter
Swing thru (parallel waves)
*Boys run, star thru, *circle to a wave**
(* to * = zero)

Boys run (facing lines)
*Circle to a wave, single hinge
Right and left thru*
(* to * = zero)

Slide thru, swing thru, turn thru
Left allemande.....

FIGURES by Bill Peters:

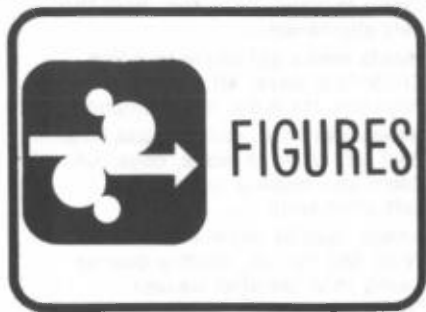
One and three square thru, swing thru
Spin the top, right and left thru
Circle to a column, boys run
Swing thru, girls circulate
Boys run, bend the line, pass thru
Wheel and deal, centers flutter wheel
Pass thru, circle to a line of four
Right and left thru, two ladies chain
Circle to a column, single file circulate
In your own foursome, walk and dodge
Left allemande.....

One and three square thru
Circle to a wave, boys run
Right and left thru, *circle to a column*
Boys run, left allemande.....

Four ladies chain
One and three square thru $\frac{3}{4}$
Separate, go round one, line up four
Pass thru, wheel and deal, zoom
Boys pass thru, *circle to a wave*
Recycle, sweep a quarter, pass thru
Wheel and deal, everybody U-turn back
Centers in, cast off three-quarters
Pass thru, wheel and deal
Boys pass thru, *circle to a wave*
Recycle, left allemande.....

Sides ladies chain, heads lead right
Circle to a line, pass thru
Wheel and deal, center four circle

To a mini-wave, boys run
 Right and left thru ,crosstrail, separate
 Go round one, line up four
 Circle to a column, two centers boys run
 Same four California twirl
 Circle to a mini-wave, all four boys run
 Left allemande.....



by Joe Saltel, Eureka, California

Two and four curlique, walk and dodge
 Curlique, walk and dodge
 Partner trade, right and left thru
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast off three-quarters, pass thru
 Wheel and deal, on the double track
 Dixie style to a wave
 All eight slip the clutch, left allemande..

One and three star thru, pass thru
 Curlique, split circulate, single hinge
 Recycle, pass thru, trade by
 Curlique, split circulate, boys run
 Pass the ocean, recycle
 Pass to the center, zoom
 Centers curlique
 Box circulate two places
 Left allemande.....

One and three square thru, swing thru
 Single hinge, split circulate
 Walk and dodge, partner trade
 Right and left thru, pass the ocean
 Recycle, pass thru, trade by
 Curlique, split circulate, boys run
 Pass the ocean, recycle, pass thru
 Trade by, left allemande.....

Two and four flutter wheel, square thru
 Circle up four, break to a line
 Pass thru, chase right, scoot back
 Swing thru, boys trade, girls trade
 Centers trade, boys run, star thru
 Eight chain five, left allemande.....

from Bill Peters, "Choreo Breakdown"

One and three square thru $\frac{3}{4}$
 Separate, go round one and line up four
 Do-sa-do to an ocean wave, girls fold

Boys (check your two-faced line) and
 tag the line right
 Step ahead and everybody ferris wheel
 Girls swing thru, turn thru
 Boys courtesy turn your girl.....
 Four ladies chain, then rollaway
 One and three pass thru, separate
 Go round one, line up four
 Do-sa-do to an ocean wave, boys fold
 Girls (check your two-faced line)
 tag the line right
 Step ahead and everybody ferris wheel
 Boys pass thru, curlique, girls trade
 Recycle, veer left, couples circulate
 Bend the line, slide thru
 Left allemande.....

One and three lead right, circle to a line
 Curlique and in single file
 Circulate two places, join right hands
 Trade and roll, slide thru, curlique
 Split circulate two places
 Join right hands, trade and roll
 Pass thru, left allemande.....
 One and three lead right, circle to a line
 Curlique and in single file, circulate once
 Join right hands, trade and roll
 Pass thru, wheel and deal
 Center four curlique, box circulate
 Join right hands, trade and roll
 And everybody — left allemande.....

Four ladies chain, heads square thru
 Swing thru, boys run, couples hinge
 The two end boys trade to the far end
 And roll, other six triple trade and roll
 Same six pass thru, everybody star thru
 Wheel and deal, star thru
 Square thru three-quarters
 Left allemande.....

by Gil T. Crosby, Gainesville, Florida

Heads pass the ocean, recycle
 Double pass thru, track two
 Fan the top, hinge, coordinate
 Ferris wheel, centers pass thru
 Star thru, pass thru, chase right
 Hinge, girls trade, swing thru
 Men run, half tag, trade and roll
 Left allemande.....

by Ed Fraidenburg, Midland, Michigan

Head ladies chain right
 All four ladies chain across
 Heads lead right and circle to a line
 Rollaway, pass thru, wheel and deal
 Double pass thru, track two
 Right and left grand.....

One and four half sashay
 Two and four lead right and swing thru
 Centers circulate double, centers run

Tag the line in, curlique, coordinate
 Bend the line, touch and
 Cast off three-quarters, coordinate
 Bend the line, pass thru, ends fold
 Star thru, bend the line
 Left allemande.....
 Heads square thru, circle half
 To a two-faced line, girls walk and dodge
 All cast off three-quarters
 Destroy the line, swing thru
 Boys run, tag the line right
 Boys walk and dodge
 All cast off three-quarters,
 Boys cross run, girls walk and dodge
 Tag the line in, pass thru
 Girls cross fold, curlique, recycle
 Pass thru, left allemande.....

by Bill Armstrong, So. Cal. Callers

Heads square thru, circle to a line
 Pass thru, wheel and deal
 Double pass thru, track two
 Boys circulate, swing thru
 Girls turn back, boys trade
 All promenade.....

Sides star thru, double pass thru
 Track two, swing thru, boys run
 Wheel and deal, circle to a line
 Right and left thru, pass thru
 Wheel and deal, centers pass thru
 Left allemande.....

by Dan Raymond, So. Cal. Callers Notes

Head gents and the corner up and back
 A half square thru, split the outsides
 Round one to a line, pass thru
 Wheel and spread, pass thru, half tag
 Swing thru, turn thru
 Left allemande.....

Side gents and corner up and back
 Pass the ocean, swing thru double
 Step ahead, split two round one
 Line of four, pass thru
 Wheel and spread, pass thru, half tag
 Ends circulate, recycle
 Square thru three-quarters
 Swing partner, promenade.....

by Blake Westman, SCVSDCA Notes

Heads right and left thru
 Everybody roll half sashay
 Heads left square thru
 Left square thru three-quarters
 (Look for partner), right and left grand..
 Ladies chain, head right and left thru
 Side ladies chain three-quarters
 Line of three, forward six and back
 Do-sa-do to a wave, swing thru
 Slide thru, left allemande.....

Head ladies chain three-quarters
 Side men courtesy turn
 Lines of three up to middle and back
 Slide thru, those who can star thru
 Same two right and left thru
 Four ladies star by the right, find corner
 Left allemande.....

Side ladies chain three-quarters
 Head men courtesy turn
 Roll that girl half sashay
 Make a line of three, forward and back
 Pass thru, girls fold in front of boy
 Make an arch, boys duck thru
 Turn to the right,
 Stand behind lonesome side boy
 Boys pass thru, turn left single file
 Girls pass thru, left allemande.....

Heads square thru two hands
 U-turn back, box the gnat
 Square thru three-quarters
 U-turn back, swat the flea
 Pull by (to the outside)
 Square thru two hands, U-turn back
 Box the gnat, square thru three-quarters
 U-turn back, swat the flea, change girls
 Box the gnat, change girls, swat the flea
 Change girls, box the gnat
 Change hands, left allemande.....

by Bob Southern, SCVSDCA Notes

Heads square thru, spin chain the gears
 Spin chain the gears, swing thru
 Centers run, wheel and deal
 Left allemande.....

Heads right and left thru, pass thru
 Partner tag, swing thru
 Spin chain the gears
 Spin chain the gears, swing thru
 Pass to the center, square thru $\frac{3}{4}$
 Left allemande.....

Sides star thru, California twirl
 Swing thru, spin chain the gears
 Swing thru, spin chain the gears
 Right and left thru, pass thru, trade by
 Left allemande.....

Head ladies chain right
 New side ladies chain across
 Heads square thru, curlique
 Split circulate, scoot back
 Walk and dodge, partner trade and roll
 Right and left grand.....

Heads square thru, do-sa-do to a wave
 Split circulate, all eight circulate
 Split circulate, all eight circulate
 Swing thru, girls circulate, men trade
 Turn thru, left allemande.....

Heads square thru, swing thru
 Men run, couples hinge, triple trade

Couples hinge, partner hinge
Scoot back, men run, right and left thru
Pass the ocean, swing thru, turn thru
Left allemande.....

CLOVER AND Figures by Jay King

Heads lead right and circle to a line
Slide thru, pass thru, clover and
Partner tag, pass thru, clover and
Partner tag, half square thru
Bend the line, slide thru, trade by
Square thru three-quarters
Left allemande.....

Sides left square thru
Left square thru three-quarters
Clover and square thru just half
Square thru three-quarters
Clover and left square thru just half
Left allemande.....

Heads slide thru, zoom, partner trade
Circle half and California twirl
Clover and fan the top, chain reaction
Boys run, bend the line
Half square thru, trade by
Square thru three-quarters
Left allemande.....

Heads square thru, pass thru
Clover and curlique
Centers walk and dodge, pass thru
Clover and culrique
Centers walk and dodge, pass thru
Trade by, left allemande.....

Heads half square thru
Eight chain three, clover and
Spin the top, step thru, eight chain three
Clover and spin the top, step thru
Square thru three-quarters, trade by
Left allemande.....

Sides lead right and circle to a line
Swing thru, slide thru, clover and
Spin the top, turn thru, slide thru
Swing thru, slide thru, clover and
Spin the top, turn thru
Do-sa-do the outside two full around
Pass thru, trade by, pass thru
Left allemande.....

Sides swing thru, star thru
Pass thru, clover and partner tag
Pass thru, clover and partner tag
Pass thru, clover and partner tag
Pass thru, clover and partner tag
Swing thru, turn thru, left allemande....

by Fred Christopher, St. Petersburg FL

Heads square thru four hands
Swing thru, boys run, couples circulate
Boys run, girls fold, peel the top
Right and left thru, flutter wheel
Sweep a quarter, swing thru, boys run

Half tag, trade, roll
Square thru three-quarters, trade by
Left allemande.....

Heads lead right circle to a line
Pass thru, wheel and deal, outsides in
Cast off three-quarters, pass thru
Tag the line in, star thru
Lead two partners trade, curlique
Walk and dodge, boys run, scoot back
Quarter in, swing thru, girls fold
Peel the top, pass thru, partner tag
Left allemande.....

Head ladies chain to the right
Heads right and left thru
Heads rollaway, star thru, pass thru
Trade by, right and left thru
Swing thru, girls circulate
Spin the top, pass thru, partners trade
Curlique, single file circulate
Boys run right, star thru, pass thru
Wheel and deal, zoom and do it twice
Centers pass thru, left allemande.....

Heads square thru four hands
Pass thru, partner hinge, swing thru
Pass thru, tag the line, centers in
Cast off three-quarters, pass thru
Partner hinge, scoot back
Scoot back again, boys cross fold
Left allemande.....

Heads pass thru, partner tag
Swing thru, girls circulate
Boys trade and run, couple circulate
Tag the line in, pass thru
Wheel and deal, double pass thru
Cloverleaf, zoom, centers swing thru
Pass thru, right and left thru
Square thru three-quarters
Trade by, left allemande.....

Heads square thru four hands
Circle half, veer left, boys circulate
Girls trade, wheel and deal
Sweep a quarter, reverse the flutter
Pass thru, boys run, walk and dodge
Partner trade, curlique
Single file circulate, boys run right
Left allemande.....

Heads lead right circle to a line
Right and left thru
Just the ends star thru
Same two pass thru, cloverleaf
The other two swing thru, pass thru
Swing thru, scoot back, spin chain thru
Boys run, bend the line, pass thru
Partner tag, left allemande.....

Heads square thru four hands
Square thru four hands more, boys run
Walk and dodge, partners hinge

Swing thru, girls circulate, boys trade
 Girls fold, peel the top, swing thru
 Turn and left thru, flutter wheel
 Sweep a quarter, swing thru
 Turn thru, left allemande.....
 Heads rollaway, slide thru
 Right and left thru, pass to the center
 Double pass thru, zoom, cloverleaf
 Centers swing thru, pass thru
 Swing thru the outside two
 Walk and dodge, partner hinge
 All eight circulate, girls two notches
 Boys run, couples circulate
 Wheel and deal, veer right, boys trade
 Cast right three-quarters
 Right and left thru, all rollaway
 Curlique and all eight circulate two spots
 Boys run right, pass thru, trade by
 Left allemande.....

by Deuce Williams, News 'n Notes

Heads star thru, all double pass thru
 All men run, checkmate, ferris wheel
 Ladies square thru three-quarters
 Star thru, men trade, bend the line
 Half square thru, trade by
 Left allemande.....
 Two and four star thru
 All double pass thru, ladies backtrack
 Checkmate, bend the line, star thru
 First couple trade, pass to the center
 Pass thru, left allemande.....
 Heads half square thru, circle
 To a line of four, curlique
 Checkmate, men trade, bend the line
 Star thru, trade by, pass to the center
 Square thru three-quarters
 Left allemande.....
 Two and four pass thru, cloverleaf
 Heads square thru three-quarters
 All slide thru, curlique, checkmate
 Ferris wheel, centers swing thru
 Box the gnat and change hands
 Pull by, right and left grand.....
 One and three curlique
 Same four box circulate, side men run
 Checkmate, half tag the line
 Men trade and run, couples circulate
 Half tag and quarter right
 Right and left grand.....
 Two and four curlique
 Same four box circulate
 Head ladies backtrack
 All eight circulate double, checkmate
 Men trade, bend the line
 Reverse flutter wheel, sweep a quarter
 Right and left grand.....
 Heads half square thru, pass thru
 Cloverflow, pair off, wheel and deal

Centers fan the top and
 Square thru three-quarters
 Others divide and star thru
 All slide thru and roll
 Right and left grand.....
 Sides pair off, single circle to
 An ocean wave, all eight circulate
 Ladies fold, peel the top, ladies run
 Triple trade, couples hinge
 Bend the line, star thru, trade by
 square thru three-quarters
 Left allemande.....
 Heads square thru four hands
 Sides roll a half sashay
 Single circle to an ocean wave
 Walk and dodge, men backtrack
 Ladies fold, men pair off, cloverleaf
 Ladies swing thru and turn thru
 All star thru, promenade home.....
 Heads lead right, veer left
 Bend the line, curlique
 All eight circulate double
 Triple scoot back
 All eight circulate double, partner tag
 Partner trade and roll
 Right and left grand.....
 Sides lead right, veer left
 Tag the line right, couples hinge
 Triple trade, ladies run, triple trade
 Each four recycle, left square thru
 Trade by, pass thru, left allemande.....
 Sides swing thru, turn and left thru
 Heads divide and star thru
 Squeeze the outsides in, all curlique
 All eight circulate, triple scootback
 All eight circulate, ladies run
 First couple go left, next go right
 Star thru, backtrack, right and left grand.
 Sides star thru, all double pass thru
 Cloverleaf, double pass thru
 Track two, ladies run, tag the line
 Men backtrack, left allemande.....
 Heads half square thru, curlique
 With the outside two, ladies fold
 Double pass thru, track two, men run
 Pass thru, wheel and deal
 Square thru three-quarters
 Left allemande.....
 Sides star thru, all the men run
 All eight circulate double
 All the men run, track two, ladies trade
 Recycle, left allemande.....
 Heads swing thru and spin the top
 Sides roll a half sashay
 All double pass thru, track two
 Swing thru, men run, fan the top
 Pass to the center, pass thru
 Left allemande.....

Continued on Page 102

CONTINENTAL SQUARES, USA-CAN.

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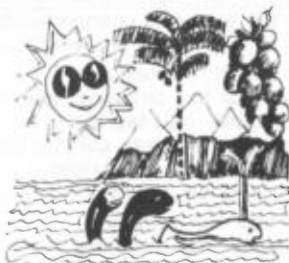
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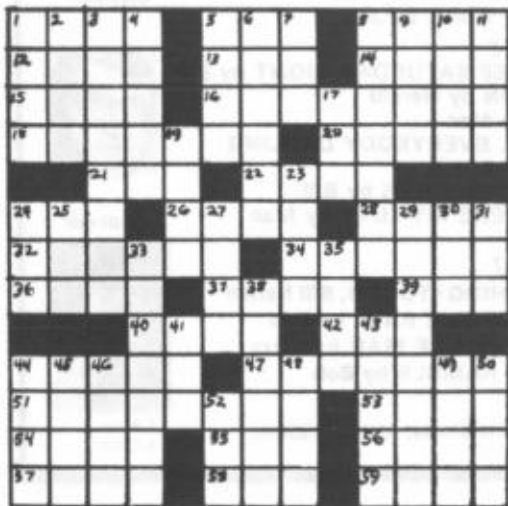


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Puzzle Page



DOWN

1. Locale
2. "Blest Be The Tie That ----s"
3. Exuding fragrance
4. One Night Stand Singers of America (Abbr.)
5. ----s square thru
6. Eskimo homes
7. "Heel And --- Polka
8. "----- -- Back To Old Virginny" (2 words)
9. Variety of moth
10. Dance location: - --- hall (2 words)
11. Caller Haslett of Pennsylvania
17. What dancers did between tips
19. Plot of land
23. ---- the line
24. Old Callers Fund (Abbr.)
25. Very small
27. Minerals
29. Changing a s1d call
30. Not well
31. Caller Kopman of New York
33. What a caller or cuer must also be
35. Eastern States Dance Band (Abbr.)
38. Account book
41. Greek letter
43. "It Takes Two To Tango"
44. Treasury agents
45. Open End Twirl Society (Abbr.)
46. Preposition
48. Weird (Var.)
49. Verbal
50. Speed
52. Nickname for Edward

ACROSS

1. American Brotherhood of R/d Officers (Abbr.)
5. Top-selling record
8. "Duck for the ----"
12. Mere nothing (French)
13. Self
14. Atmosphere
15. ---- fold
16. A beginner (2 words)
18. Do - ----- (2 words)
20. ---- two
21. Resin
22. Follow commands
24. Have a debt
26. "Second Hand ----"
28. Post
32. Up to the ---- and back
34. Used by s/d seamstresses
36. Gala celebration
37. Senior citizens (var.)
39. Lager
40. Church part
42. Double Toe Position (Abbr.)
44. ---- a quarter
47. Arguer
51. -- ---- (2 word call)
53. Norther Illinois Rounds Association (Abbr.)
54. Diminutive ending
55. Poetic contraction
56. Box the ----
57. New Square Or Round dancers (Abbr.)
58. Not wet
59. Stare at



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- LM 116 EIGHT MORE MILES by Bill
- LM 115 SOMEWHERE MY LOVE by Mac

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CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

The Callerlab Mainstream Experimental Basics Committee has selected two basics for Mainstream Experimentation for the October to December quarter. The two basics are *Touch a Quarter, a Half, Three-Quarters* and *Roll* as an extension to a basic as in *Half tag, trade and roll*.

TOUCH $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$
by Hank Richter, Washington State

The action starts with facing couples. *Touch* means to step forward and touch right hands, palms up in the curlique position. *Touch* stops here with the ocan wave formed. The $\frac{1}{4}$ or $\frac{1}{2}$ means to turn by the right the designated amount. *Touch* $\frac{1}{4}$ equals a *curlique* ending. *Touch* $\frac{1}{2}$ equals a *swing half*. The figure can be used with same sex facing with no dancer hesitation as well as being used as *Left Touch* $\frac{1}{4}$ to indicate a starting left hand position.

BASIC EXAMPLES:

Heads *touch* $\frac{1}{4}$, walk and dodge
Swing thru, turn thru, left allemande....

Heads lead right, circle to a line
Touch $\frac{1}{4}$, eight circulate, boys run
Touch $\frac{1}{2}$, boys trade, boys run

Wheel and deal, *touch* $\frac{3}{4}$, boys run
Square thru three-quarters
Left allemande.....

ROLL

by Lee Kopman, Wantagh, New York
Roll is a figure that does not stand alone, but is added on to a basic and will change the ending formation. *Roll* is a quarter turn in direction of motion set up by the primary figure. *Roll* is an individual movement even when tacked onto a figure performed by couples. The figure has become part of our Mainstream dance as part of the *half tag, trade and roll* combination. We now suggest the usage of *roll* as part of other basics. A few possible combinations include: *curlique and roll, partner trade and roll, peel off and roll*.

BASIC EXAMPLES:

Heads lead right, circle to a line
Right and left thru, pass thru
Partner trade and *roll*
Grand right and left.....

Heads lead right, circle to a line
Touch a quarter, eight circulate
Trade and *roll*, box the gnat
Slide thru, left allemande.....



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square line



Someone [dancer or caller] falls ill and has to be removed from the hall by ambulance. How do we handle this? Should we go on with the dance? How about at conventions and festivals? At club dances? At specials?

—Virginia Vining
Cherokee Village, Arkansas

Many callers and dancers have been faced with this problem. If it is not

known how serious the illness is, after the dancer is rushed off to the hospital, we think the dance should continue, whether it is a big dance or a small one. The stricken dancer would want it that way, in most cases, and that's the key to it. If, however, it becomes known later that the patient was fatally stricken, the dance should be discontinued at that point; or, in the case of a several-day event, a moment of silence should be held in the person's memory, and the dancing may continue. Beyond that, all that can be done to make close relatives conscious of the affection for a fellow departed square dancer should be in order.

COVER TALK

Cover idea from Bennett

October conjures visions of ghosts, goblins, haunted houses and animated pumpkins, followed by frolicking kids, dressed fit to kill. Fall dancing is in full swing by now, and we've coupled that pleasant thought with an owl that just doesn't give a hoot.....

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LOUISIANA DANCE-CRUISE

A spring Sunday last May found dancers from the Metropolitan New Orleans Area S&R/D Association on the steamer President for a boat-ride dance. The dancers started boarding at 6 P.M. and at seven, the President left its Canal Street Dock. Fourteen hundred people danced to callers from the New Orleans area and enjoyed the cool breezes of a beautiful May night as the President cruised the Mississippi until 10 P.M. Because of the success of this

dance-cruise, it is possible that this will become an annual spring event in New Orleans.

DANCE RESEARCHERS MEET

The Committee on Research in Dance (CORD) meets for its fifth biennial conference in Philadelphia, Nov. 11-14, at the Midtown Holiday Inn. The meeting features a series of paper sessions and panels presenting and discussing recent findings in dance and its related disciplines. Approximately fifty papers are scheduled focusing on the areas of dance history, European and American, movement analysis, aesthetics, kinesiology, psychology, anthropology and computer science.

Supplementing formal paper sessions are two special panels on developing graduate programs for dance scholars and a critics/scholars roundtable discussion. The latter explores the relationship of critical writing and research and features working dance writers who serve as critics, teachers and historians. CORD conferees may also attend paper sessions of the Society for Ethnomusico-

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B-264 MELODY TWO-STEP/TANZIE



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logy and the American Folklore Society, whose joint meeting is being held at the nearby Benjamin Franklin hotel. Publications displays, new dance films and slides, music and dance performances and social events round out the program.

CORD is a multidisciplinary international organization dedicated to the understanding of dance through research. The conference is open to all interested scholars and students. Information is available from CORD Conference, Dance Dept., Education 684, N.Y. University, Washington Square, New York NY 10003.

HOLIDAY JUBILEE

The resort city of Boone, North Carolina, was the setting for the Holiday Jubilee Festival, held yearly in July at the Holiday Inn Convention Hall. Dancers from North and South Carolina, Tennessee, Virginia, Florida, Georgia and Ohio graced the beautiful parquet flooring and danced to the calling of Allen Tipton, Fred Keller, Jim Harlow

and the cueing of Max and Nancy Nosker. Superb hospitality and an outstanding staff teamed with a delightful resort atmosphere promises to make this a sellout festival next year, with a limitation of thirty-five squares. Hosts are Fred and Margaret Keller of Lexington, North Carolina.

MEMPHIS MD DANCE

The Square and Round Dancers of metropolitan Memphis, Tennessee held their third annual Muscular Dystrophy Dance on Sunday, September 5, timed to coincide with the Jerry Lewis Telethon. As a result, the event is covered by local media. Dancers man the phones night and day accepting pledges and special dance exhibitions are covered by TV.

*Herbert F. Rae
Memphis, Tennessee*

AUSTRALIAN VISITORS TO ARIZONA

The Western-Aires S/D Group in Phoenix, Arizona, hosted the 1976

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Australian Tour Group headed by Ron and Ella Whyte following the National Convention.

Club member hosts met the Australian dancers at their hotel for a shopping trip on Saturday. That evening each visiting couple was met at their hotel by a sponsoring couple from the Western-Aires who stayed with them through the dance in their honor and took them to an after-party at a local pizza parlor. The regular club callers, Patrick Gale and

Smokey Snook shared the mike with Ron who also cued the rounds. Twenty-two enthusiastic squares welcomed the Australians for a super evening of dancing. The warmth and friendship found only in square dancing was truly felt at the end of the evening when the sponsoring couples returned the Australians to their hotel where personal club badges were exchanged amid handshakes, hugs and tears. For callers and dancers alike, it was a night never to be forgotten.

*Patrick Gale
Phoenix, Arizona*



NEW RECORD PRODUCERS

New record companies seem to be springing up with surprising regularity these days. Chaparral from California, featuring well-known stars Main/Haag/Bower/Shoemake has already made quite a splash. Three brand new ones make the scene this month — TNT with Joe Prystupa and Mike Trombly (produced by Mike), Bee Sharp with Dave Taylor and Jack Ritter (produced by Dave), and Swinging Star, with Bob Fisk and Lee Schmidt.



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TOP

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the sound; that the bad sound was not the fault of our equipment; and that we had tried to do something about it, long before the convention.

What can be done to prevent such a fiasco in the future?

1. Get somebody with knowledge in the field of *square dance* sound, not seated audience sound, to inspect the facility **before any bid is accepted by the National Committee.**

2. If that inspection shows that acoustical treatment is necessary, get a budget figure for the cost of the recommended acoustical treatment. If that figure is too high to be practical, **hold the convention somewhere else!**

3. If the decision is made to use a facility which requires acoustical treatment, have it done *as recommended*—do not accept some sleazy substitute because it will cost less money.

Jim Hilton
Concord, CA



Just finished your story on the "Computer". We have been talking of using computers to program in Wisconsin. When we try it your thoughts will be uppermost in our minds. Along with

the idea, (knowledge) put forth by a caller who works for IBM, our "monster" "only puts out what we put in".

We too were disappointed that the panel rooms were not filled. In fact although we had planned to go all along, we had not registered until we got there so thought we could not take in any panels.

Harold & Kathy Silver
Neenah, WI



Here's evidence that dancers are evaluating their experiences and looking forward to finer National Conventions. All should bear two things in mind: next year's Atlantic City committee is fully aware of these problems from 1976 and will work to correct those that are improvable. Each local committee plans independently for their area and their convention with guidelines from the Nat'l. Exec. Committee.

Every National Convention is different, though similar. Those dancers who are unhappy with Anaheim may find Atlantic City completely to their liking— Lets not condemn "the National" but work to improve it.

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RECORDS

SINGING CALLS

by Don Hanhurst

With the start of the new square dance season at hand, we find a new label surfacing. The new label is TNT and although we found this new sound adequate, we felt that it lacked that "certain something" which would springboard it into immediate popularity, as has been the case with some other new labels. Callers should give a listen, though; it might be that "something a little bit different" that will complement your program.

THERE'LL BE SOME CHANGES— Grenn 12155

Caller: Earl Johnston

A very good musical rendition of this familiar song that will make most dancers feel comfortable with it. The figure is good and flows well but does require some "fudging" where the figure calls for a *swing corner from a track two*, which normally ends in ocean waves. FIGURE: Heads right and left thru, sides star thru, pass thru, do-sa-do, swing thru, boys run, ferris wheel, double pass thru, track two, swing corner, promenade.

SOME OF THESE DAYS— Red Boot 211; **Caller: Lee Kopman**

This is another well-known melody and dancers will easily identify with it. The music is above average Red Boot. The figure has a good flow and the vocal side is well presented by Lee. FIGURE: Heads square thru, to the corner girl swing thru, boys run right, couples circulate, ladies trade, bend the line, pass the ocean, all eight circulate, scoot back, corner swing, promenade.

THE AMERICAN WAY— Top 25328 **Caller: Paul Hartman**

This record features excellent Top music and although the melody line may not be familiar, it is quickly learned and easy to work with. The figure is busy but most mainstream dancers will have no trouble with it. FIGURE: Heads square thru, outside two pass the ocean, lockit, recycle, sweep a quarter, curli-que, girls run right, swing, left

allemande, promenade.

SWEET AND EASY— Kalox 1192

Caller: John Saunders

This record features smooth, flowing music with a figure that can be handled easily by any dancers with a basic knowledge of *ferris wheel*. FIGURE: Heads promenade half, down the middle square thru, swing thru, boys run right, ferris wheel, center two right and left thru, pass thru, swing corner, promenade.

FROM WOMAN TO WOMAN— Hi-Hat 466; **Caller: Ernie Kinney**

This is an exceptional change-of-pace record. The music, while different, is very danceable and offers both caller and dancer a delightful change from the ordinary. The figure is well-thought-out, flows well and eliminates the standard *allemande left and promenade* at the end. FIGURE: heads promenade half, down the middle right and left thru, square thru, do-sa-do, touch 'a quarter, scoot back, boys fold, girls turn thru, star thru, promenade.

CAROLINA MOONSHINER— Grenn 12154; **Caller: Dick Bayer**

The music on this latest Grenn is above average. The figure, featuring *track two* by its original author, flows well and dances comfortably. Callers will find the fill patter in the intro will take some practice. The record also features some interesting rhythm pauses. FIGURE: Heads promenade half, lead right circle four to a line, pass thru, wheel and deal, double pass thru, track two, recycle, square thru three-quarters, allemande left, walk by one, take the next, promenade

BLOWING IN THE WIND— Bogan 1288; **Caller: Mike Sikorsky**

This is an adequate musical rendition of a song that is familiar. The figure features a much-overworked *half tag, trade and roll*. FIGURE: Heads square thru, right and left thru the outside two, swing thru, boys run, half tag, trade and roll, left allemande, do-sa-do, swing corner, promenade.

AMAPOLA— Scope 602

Caller: Ted Wegener

For those who like the melody of this popular song, this newest Scope will not be a disappointment. The figure is average and comfortable to dance.

FIGURE: Heads square thru, do-sa-do, star thru, flutter wheel, sweep a quarter, right hand star, turn it once, girls turn back, swing, promenade.

MAMA IS A SQUARE DANCIN' GAL— Lore 1154; Caller: Jimmie Summerlin

The music on this new Lore is far superior to many that have been out lately. The lyric line seems poorly matched to this exceptional music and callers might listen with an ear toward using this as a patter. FIGURE: Heads promenade half, down the middle right and left thru, flutter wheel, sweep one

quarter, pass thru, do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

BEFORE THE LAST TEARDROP FALLS— Thunderbird 149; Bobby Keefe

This is good Thunderbird music with a melody that will be familiar. Figure is, at best, average. FIGURE: Heads square thru, corner do-sa-do, swing thru, boys run right, ferris wheel, pass thru, swing corner, left allemande, promenade.

**POWDER YOUR FACE— TNT 103
Caller: Joe Prystupa**

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This is one of the first releases on this label. Callers should be advised that the tempo seems fast on this and should be slowed down. Figure was good; musically, it seemed shallow. **FIGURE:** Heads lead right, circle to a line, pass thru, chase right, men run right, slide thru, square thru three-quarters, swing corner, left allemande, promenade.

A LITTLE BIT SOUTH OF SASKATOON
MacGregor 2195; Caller: Norm Phaneuf
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Callerlab figures. **FIGURE:** Heads lead right and circle to a line, curlique, all eight coordinate, bend the line, star thru, dive thru, square thru three hands, swing corner, promenade.

HEY GOOD LOOKIN'— MacGregor 2194; Caller: Otto Dunn

The music on this new MacGregor is good and the melody is familiar. We found that a *dive thru* from a *half tag*, *trade and roll* did not flow and that a *pass to the center* would have made the dance much more enjoyable. **FIGURE:** Heads right and left thru, star thru,

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EIGHTEEN YELLOW ROSES— Kalox 1191; Caller: Duane Blake

This melody has a strange beat and the figure uses the *pass the ocean* to a square thru three hands. As dancers and a caller, we felt that the author would have been better advised to use a *slide thru* rather than *pass the ocean*, since no ocean wave figure follows the *pass the ocean*. FIGURE: heads pass the ocean, square thru three, do-sa-do, swing thru, boys run, ferris wheel, center two pass thru, square thru, swing corner, promenade.

RESCUE ME— Hi-Hat 464

Caller: Dave Hoffman

FIGURE: Heads promenade half, down the middle right and left thru, square thru, right and left thru, swing thru, swing thru again, boys trade, recycle, swing corner, promenade.

GOOD MORNING WORLD— Thunderbird 151; Caller: Bob Bennett

FIGURE: Heads lead right, circle to a line, pass thru, tag the line, face in, pass thru again, tag the line, face in, square thru four, corner swing, promenade.

DANCE NIGHT— TNT 101

Caller: Mike Trombly

FIGURE: Heads square thru, do-sado, swing thru, boys run right, couples trade, wheel and deal, pass to the center, square thru three-quarters, swing corner, promenade.

SPECIAL RECORD:

TENNESSEE GAL— Blue Star 2029

Caller: Norman Merrbach

This dance features a flavor of traditional dancing and our dancers found it to be a very delightful change of pace. The figure and bridge are all done

in one flowing motion with never a *promenade home*; the dancers are kept in perpetual motion. They feature some seldom-used moves, such as *spread the star*, *catch all eight* and *Texas star*. Once the newer dancers in the group were acquainted with these older figures, all seemed to enjoy the dance. FIGURE: Men star left, pick up your gal with an arm around, star promenade, men swing out and ladies in, star promenade the other way. BRIDGE: Rollaway, men star right, spread that star, girls duck under to a left allemande, partner right and left grand, meet partner, pass her by, pick up the next girl and promenade.



PATTER RECORDS: This month there were three patter records received. One was on the new TNT label.

JAMBALAYA/PASS THE BUCK— Blue Star 2030

The "Jambalaya" side of this hoedown features a subtle melody line, which may make its use as a patter difficult for some callers since this melody is so well known. The "Pass the Buck" side has a somewhat traditional flavor with strong fiddle lead and is a very usable patter.

HEAD 'EM UP/MOVE 'EM OUT— Hi-Hat 632

"Head 'Em Up" side of this record is slightly reminiscent of Scope's "Handy." The "Move 'Em Out" side has a definite melody line of "Old Man River," which could prove distracting to some callers.

SPOIL THE CABBAGE/TNT HOEDOWN— TNT 102

This first patter record on this new label seems to be recorded on the fast side and will have to be slowed down by most callers wishing to use it.

LADIES' CHOICE, Continued

ahead of the petticoat with 87%. Squaw dresses got 71% followed by dirndl skirts with 64%, earrings with 56% and necklaces at 50%. *Only one person thought* high-heeled shoes were acceptable and one accepted slack suits. Four thought mini-skirts were acceptable.

John suggests adding several items and using the lists as a survey by LEGACY where it would have a larger sampling. As stated above, this was a "starter" for a panel discussion, was not available for the first discussion group, and was only answered by those attending the second panel. John correlated 73 reponses on the men's side, 75 on the women's, with many people responding to both.

RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

FEELING— Grenn 14234

Choreography by Pat & Lou Barbee

A good repress of an old pop favorite dance; good intermediate waltz routine.

WATCH OUT— Grenn 14234

Choreography by Tom & Lillian Bradt

Good "Mac Is Back In Town" music; a fast-moving three-part intermediate timing change two step.

OLD FASHIONED LOVE— Hi Hat 950

Choreography by Jess & May Sasseen

Good music and a good easy ROM two step.

TOGETHER— Hi Hat 950

Choreo by Emmett & Monette Courtney

Beautiful music and a nice flowing slow solid intermediate waltz routine.

KISSES FOR ME— WB2813

Choreography by Carl & Vera Poppe

Good music with a Margo Smith vocal; a good peppy easy-intermediate three-part two step.

WALK ON BY— Hi 5N-2299

Choreography by Toni & P.J. Martin

Good music (vocal), flip of "Low Dawn Blues;" a nice flowing easy two step.

TILL — MCA 60130

Choreography by Gordon & Betty Moss

Excellent music (Flip of "Autumn Leaves" by Roger Williams); good but quite challenging timing routine.

ECSTASY TANGO— Telemark 1402

Choreography by Hank & Marg Dahl

Good music and an interestingly different intermediate tango.

WHEN I GROW TOO OLD TO DREAM

Telemark 889; Bill and M.A. Copeland

Very pretty music and a good solid intermediate waltz.

SO LONG JOE— Grenn 14232

Choreo by Gordon & Thelma Melsil

Good peppy "bayou" music; easy-intermediate three-part two step using basic figures.

UNTIL THE STARS FELL— Grenn 14232; Choreo by John & Shari Helms

Pretty music and a flowing intermediate waltz with international flavor.

TORERO — Telemark 8858

Choreo by Paul & Lorraine Howard
Great music (flip of "Spanish Gypsy"); a good fun-to-do challenging Pas Doble.

SAFARI TANGO— Grenn 14233

Choreography by Ken & Viola Zufelt
Good tango music; a little different high-intermediate tango.

SNOWFLOWER— Grenn 14233

Choreo by Betty & Clancy Mueller
Pretty music; easy-intermediate waltz with some unusual figures.

SAVE YOUR KISSES FOR ME— PYE 71066; Choreo by Ann & Andy Handy

Good music with vocal by Brotherhood of Man; a flowing easy-intermediate two step.

THE HUKILAU SONG— MCA 60150

Choreo by Mahlon & Marie Dickinson

Good Hawaiian music (Alfred Apaka) and an easy-going easy-intermediate two step.

SHADOW TANGO— Roper 210

Choreo by Charlie & Madeline Lovelace

Good music and a challenging three-part tango.

KENTUCKY WALTZ— GNP 496

Choreography by Bob & Beth Foust

"Ranger Waltz" type music and a nice flowing easy-intermediate waltz.

TRUCK STOP— Hi2860-SN2283

Choreography by Sonny & Billie Ezelle

Bill Black Combo music; easy-intermediate three-part two step.

MORE TEA FOR TWO— MCA 60015

Choreography by Jim & Nancy Utley

Good solid cha cha music; high-intermediate-to-challenging cha cha.

PENNSYLVANIA 65000— RCA Gold 447-0046; Choreo by Andy & Flo Hart

Good Glenn Miller music; high-intermediate to challenging; long sequence routine.

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California— Dias de Danzas, Griswold's Inn, Claremont; Oct. 1-3. Write Bruce & Shirley Johnson, PO Box 418, Santa Barbara CA 93102.

Virginia— Neptune Festival Square Dance, Oct. 1-2, Civic Center, Virginia Beach. Write Rudy Ashley, 2524 Woolsey St., Norfolk VA 23513.

Maryland— 4th Ann. Ocean City Convention, West Hall, Ocean City, Oct. 1-2; Bob Wedge, Bob Pickett, Jack & Ginny Carver. Write 5908 Carroll St., Baltimore MD 21207.

Oklahoma— Round Dance Festival, Oct. 2-3, Lawton; Charles & Dorothy DeMaine. Write Smitty & Marguerite, 1523 NW 43rd, Lawton OK 73501.

Tennessee— 21st Ann. Chattanooga Choo-choo, Memorial Auditorium, Chattanooga; Elmer Sheffield, the Easterdays. Contact: Evelyn Eakins, Rt. 1, Boynton Dr., Ringgold GA 30736.

New York— 12th International Fall Festival, Onondaga War Memorial, Syracuse; Oct. 8-9. Contact Bob & June White, 1620 Coon Hill Rd., RD 3, Skaneateles NY 13152.

South Carolina— 7th Ann. Palmetto Promenade, Memorial Auditorium, Greenville; Oct. 8-9; Paul Marcum, John Swindle, Andy Petrere, Charlie & Marge Carter. Write Al Howard, 410 Howell Rd., Greenville SC 29607.

California— 20th Annual Jubilee, Santa Clara County Fairgrounds, San Jose; Oct. 9-10; Jon Jones, Bailey Campbell, Horace & Brenda Mills. Write 20th Ann. Jubilee. SCVSDA, PO Box 1559,

Los Gatos CA 95030.

Arkansas— 27th Ann. State Federation Festival, Oct. 8-9, Convention Center, Little Rock; Johnny Wykoff, Bill & Hazel Brooks. Write Percy & Virginia Vining, PO Box 303, Cherokee Village AR 72525.

Virginia— Roanoke Valley Square Dancers, William Fleming H.S., Roanoke; Oct. 9; Allen Tipton, Ray & Bea Dowdy. Write Mary & Joe Greblunas, 6032 Oriole Lane SW, Roanoke VA 24018.

Maryland— Autumn Glory Festival, Oct. 10, Garrett Comm. College, McHenry; Clint McLean, Al Schwinabart.

Kentucky— Black Gold Festival, New Hazard H.S., Hazard; Oct. 14-16; Jim Wood, Sonny Bess, George Cheatham, Bill Claywell. Write A.B. & Anna Belle Johnson, 309 Cornell St., Hazard KY 41701.

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Indiana— ISDCA 26th Ann. Callers Festival, Oct. 16, Fairgrounds Expo Hall, Indianapolis. Write Ruth Moody, 4926 Brehob Rd., Indianapolis IN 46217.

Arkansas— Turkey Trot, Oct. 16, Summit H.S. Gym, Yellville; Chris Vear. Write Lee & Francena Bramell, Rt. C Box 13A, Yellville AR 72687.

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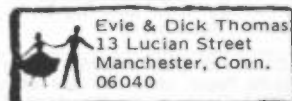
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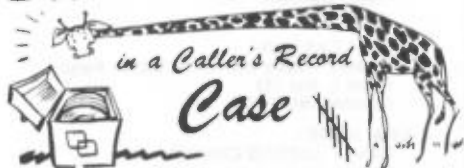
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MONTHLY RECORD PREVIEWS

Steal a Little Peek



A displaced Tennessean, Bill Bailey started calling six years ago when the long-time club caller on the Isthmus of

Panama returned stateside. In that time, Bill and his pretty wife Jean have become "Mr. and Mrs. Square Dancer" in the Panama Canal Zone. Bill is a busy physician, a specialist in nuclear medicine, and dedicates his off-duty time to square dancing. He calls regularly for three clubs plus a weekly demonstration square at the officer's club, as well as teaching classes, running workshops and teaching callers. The Baileys were the first Canal Zone dancers to attend a National Convention and have missed only one in the past six. There were twenty-seven Zonians at Anaheim.

HOEDOWNS

Rubber Dolly — SIO
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 Somethin' About You Baby I Like — Chaparral
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- RR-104 ROCKY TOP by Wade Driver
- RR-105 HONKY TONK SQUARE DANCE BLUES by Pat Barbour
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26th NATIONAL, Continued

ter County and visit an Amish Farm. An old-order Amish family occupies 71 acres where they farm and live in a tradition all their own. The House Amish hold their religious groups in various homes and they live apart from all worldly temptations. Luncheon will be served in one of the famous Pennsylvania Dutch restaurants. The typical Amish horse-drawn buggies can be seen on the roads, the countryside will be dotted with windmills and black-bearded men plow the fields with horses.

The fifth tour will be a visit to Colonial Williamsburg, Virginia, departing Sunday and staying at the Ramada Inn. The tour group will drive to Williamsburg, see the orientation film and take a guided tour of five of the restored buildings. Dinner will be at the King's Arms Tavern. The third day includes a visit to "The Old Country" at Busch Gardens. The fourth day will feature a stop at the Pottery Shop for bargains before heading for Washington National Airport.

There will also be a post-convention tour to Washington, D.C. and Mt. Vernon, Virginia.

Remember that reservations and payment must be made in advance. Please contact Hank and Dot Tallardy, 460 Barker Road, Springfield PA 19064 for reservations and/or further information on any of the above tours.

For further information about the 26th National, write Box 383, Glassboro, New Jersey 08028.

CALLING TIPS, Continued

teaching viewpoint; the lower the number the easier the basic, the higher the number, the more difficult the basic. The ten factor numbers are then added to give the basic number. This basic number will indicate the total relative ease or difficulty of the basics considered. It will be possible to arrange the list of basics in order of basic number to give a theoretical teaching order based on teaching the easy ones first.

In the book, guides are given for assigning points for each factor and their use tends to give more consistent determination of basic numbers. Obvious discrepancies, or even personal considerations, may make changes desirable to the order found, and in fact this should be done, to finalize the teaching order.

I would like many callers to try out this analysis and report their findings. Just take a random list of basics, check the factors one at a time giving a comparative factor number for the basics and arrive at the basic number for the list. See if the order thus found does or does not agree with your idea of teaching order. Comments on what this analysis reveals to you would be appreciated.



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Lee Kopman

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- 2028— RED WHITE AND BLUE, Caller: Nate Bliss*
- 2027— WE SHOULD BE TOGETHER, Caller: Marshall Filippo*
- 2026— MIDNIGHT/WILDWOOD FLOWER, Bayou Ramblers

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- 633— WHISTLE AND BLOW YOUR BLUES AWAY, Frank Lane*
- 632— C.B. BLUES, Caller: Ron Schneider*
- 631— ACTION/REACTION [First Hoedown on DR]

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- 1288— BLOWIN' IN THE WIND, Caller: Mike Sikorsky*
- 1287— LOVE MAKES THE WORLD GO ROUND, Lem Gravelle*
- 1286— OLDHAM COUNTY LINE, Caller: Mike Sikorsky*
- 1285— YOU'RE MY BEST FRIEND, Caller: Horace Guidry*

LORE RELEASES:

- 1154— SQUARE DANCE Gal, Caller: Jimmy Summerlin*
- 1153— COME WHAT MAY, Caller: Johnny Creel*

SWINGING SQUARE RELEASES:

- 2373— MISTER PIANO MAN, Caller: Foggy Thompson*
- 2372— MORE AND MORE, Caller: Les Maire*

ROCKING A RELEASES:

- 1366— WALKIN' OVER YONDER, Caller: Doyce Massey*
- 1365— UNDER YOUR SPELL, Caller: Allie Morvent*
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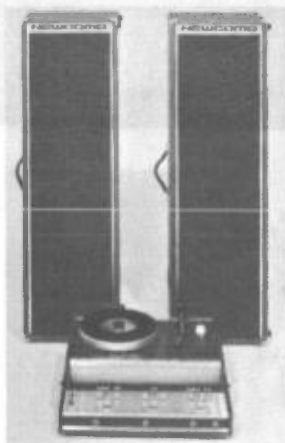
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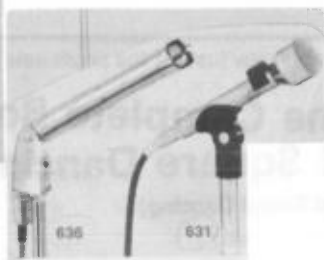


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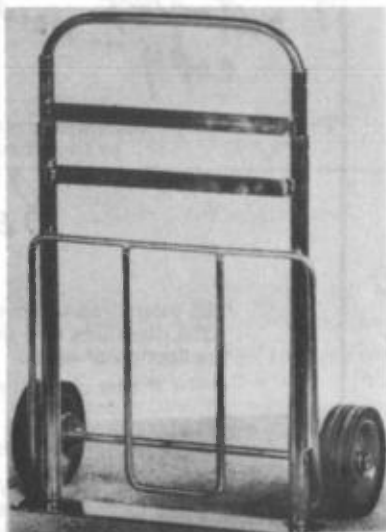
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- 5068- COTTON PICKIN'/COUNTRY BOY HOEDOWN
- 5067- THIS LAND IS YOUR LAND by Warren Rowles
- 5066- THIS IS MY COUNTRY by Marlin Hull
- 5065- THIS IS MY YEAR FOR MEXICO by Nelson Watkins
- 5064- MELODY OF LOVE by Dick Parrish
- 5063- COTTON PICKIN' DELTA TOWN by Bob Parrish

Produced by Shelby Dawson,
334 Annapolis Dr., Claremont, CA 91711



Bob Parrish



Marlin Hull

PEOPLE, Continued

mile creek full of fish on it. This new hall has a wood floor and holds 25 squares.

Speaking of Promenade magazine, (from Promenade, Toledo, OH) its editors, **Dave & Shirley Fleck** have quite a story to tell. Several near disasters plagued the Toledo group who flew to Anaheim this summer on a tour headed by **Dave & Shirley**. A malfunction of the plane caused some anxious moments—a fire in the motel in Anaheim caused

dancers to scurry to safety at 3 AM—but, only a miracle saved the life of **Shirley Fleck** when she stepped off the dock on return from a late cruise into 20 feet of water. She went down for the third time when her husband **Dave** lay flat on the dock and grabbed her hair when she came up and held her until help could get her out of the water. She doesn't swim, and this is the second time she's nearly drowned. Please, **Shirley** good square dance editors are scarce.

Mustang and Lightning S



Chuck Bryant



NEW MUSTANG RELEASES:

- MS 171 BRASS BUCKLES by Chuck Bryant
- MS 170 BLANKET ON THE GROUND by Chuck Bryant
- MS 169 I'M A RAMBLING MAN by Chuck Bryant
- MS 168 I PROMISE WHEN YOU LEAVE YOU'LL WEAR A SMILE by Jack Bishop



Dave Smith

LIGHTNING S RELEASES:

- LS 5031 COPPER KETTLE by Earl Rich
- LS 5030 TONIGHT SOMEONE'S FALLING IN LOVE by Art Springer
- LS 5029 A COUNTRY SONG IS A COUNTRY SONG BY Jack Cloe
- LS 5027 I WISH I'D LOVED YOU BETTER BY Art Springer



Jack Cloe



Jim Lee



Johnny LeClair



Art Springer

1314 Kenrock Dr., San Antonio, TX 78227

DANDY IDEA

Ted Wegener of Gardena, California, has a note to dancers who attend dances using the sixty-eight mainstream basics. It explains the basis of the dance and what dancers may expect.

Dances of this kind are increasing in number throughout the U.S. and Canada, to judge from our experiences and from exchange magazines. Consider one for your club or area. Be specific about the level and do not deviate from it.

Tonight you are attending a very special dance. Only standard figures you learned in beginners class will be called. They will however, be called in all their forms. While the figures will be simple, the dances will not be! You will have to listen *with all your heart and soul*, and dance in a standard manner to accomplish the various moves.

Why such a dance? Many square dance leaders believe we have so many new figures because the old figures are not used in all the ways they can be. Too many new figures cause our beginners and dancers to drop out of square dancing, and leave us with half full halls and hurt our wonderful activity in many ways. Tonight every dancer in the hall, beginner, club dancer, advanced dancer, will be on equal footing. Ability to memorize long complicated moves will not count. Workshop experience of the past few years will not count. Only ability to *listen and follow* the callers cues will count!

It is not my intention to have "fun" at your expense, and in no case will I deliberately cause you to "goof". During the first part of the dance the mistakes should be greater in number than usual, but the number of mistakes will drop off as your ears learn to listen to a different type of calling.

Please enjoy yourself, smile at your corner, and laugh with your partner.

Fashions by Nita Smith

2011 South College Avenue
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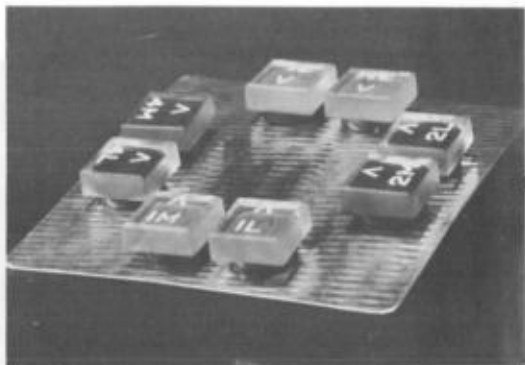
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There are many styles of "pawns" or "checkers" or "dolls" used by callers and choreographers (dancers, too, sometimes) to check out certain basics or combinations in the hash-up world of dancing generally popular today.

We have featured many such "checkers" from time to time. Our August '75 Product Line presented Ray Graf's plastic checkers. In this column of September '73 we featured the checkers made by Dick Han.

The plastic, magnetic samples shown here will appeal to many pawn pushers or teacup tracers for ease of handling and custom design. Set shown is \$16. (non-magnetic, \$14.) See also full details in ad next month, from the address above.

Another set, shown in the ad on page 73 of this issue by Russ Hoekstra, is made of wood and can be used as a game, too. Pay your money and take your choice....

places to dance



20th ANNUAL HOOSIER FESTIVAL, Oct. 22-24;
Evansville, Indiana; John Hendron, Johnnie
Wykoff, Carl & Pat Smith. Write Hoosier Festival,
Box 731 Main Office, Evansville IN 47700.

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

MAPLE LEAF FUN FEST, October 29, 30, 31, at
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Rt. 8 College Hills, Greeneville TN 37743

Album of Patter Calls by Lee Kopman

RB 8002

KOPMAN VARIES THE BASICS

Lee Kopman created much interest at the 1976 Callerlab with his demonstration of using basic calls in varied and interesting ways. These ideas have been recorded by Red Boot Records and are now available. The album is a must for callers and dancers alike. It is an ideal tool in evaluating and workshoping new classes and at postgraduate workshops. Lee uses only the current basics sprinkled with a few currently popular experimental calls.

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Lee Kopman



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DEVELOPING DANCERS, Continued

3. Demonstrate each call from the floor. Lay the mike down and get out there and demonstrate. Exaggerate the demonstration. They will remember it better if you do. Develop your own methods of exaggeration. I understand Jack Lasry uses a square table set between two couples to show what happens in a *square thru*. This kind of imagination will do the job.

4. Emphasize where the call starts and where it stops.

5. Realize that the reaction time of the class cannot be as short as that of club dancers. This is another reason why club dancers should not be there, because it is going to take class members a long time to get their reflexes moving as quickly as the veteran dancers. It will come in time, but it takes much, much time.

6. Give the class members printed copies of the calls you are including in your class to study between class meetings.

7. One of the most successful things you can do to bring along those that get behind is to get some club dancers or callers that you trust, to use the exact teaching material from tapes or records in home or outside meetings between class sessions. I am convinced this method could revolutionize the teaching of classes if enough material is made available to callers for this purpose. Some record producers are working on this very thing and with all the tape recorders around, it can be done.

8. Don't teach two calls in one night that are similar, such as *walk and dodge* followed by *scoot back*, and then maybe a *split circulate*. It totally confuses new dancers. This same rule applies to all levels of workshopping and teaching.

9. Work on timing and smooth dancing with the music as you go along. Have them hear the bass beat and the afterbeat and step right along with the bass. Get them to shuffle their feet and not bounce up and down. This must be brought to their attention often the first few nights because all will be bouncing



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at first.

10. One of the most important teaching points I have discovered in the last few years at all levels is to insist that the dancers go to the precise point where the figure ends and stop even if the caller has not yet given another command. The feet can keep dancing to the music even if you are frozen in a position for a second or two. Dancers should be taught to complete the call being executed before beginning another even if the caller's command is a little early. If this point is pushed continuously, the floor will move together much more smoothly and the dancers won't break as often. Some dancers just want to keep on going like a herd of turtles without any thought to this, and they break the squares.

11. Teach dancers to slightly flex their knees and control their weight on the balls of their feet. Point the toes slightly forward especially in round dancing. It looks more graceful.

12. An extremely important point is to constantly encourage them to touch

hands (or arms) in the lines and waves.

Evaluation:

In summary, several of the recording companies have albums and tapes coming out with ways to vary the basics and get more interesting dances. All new dancers and callers should get some of these records, because they should be valuable for years to come in teaching new dancers and reminding callers of the many interesting ways they can do the same thing in programming. I know of no better way to evaluate a group of new dancers than to see if they can dance to these albums. Of course the real test comes when they move into clubs, but albums should prove extremely helpful in properly preparing them for a lifetime of dancing pleasure.

Followup Activities:

In a sense, when the caller graduates the group, his responsibility could be considered closed. It is always good, in my opinion, to assist class members to find their niche in a club or clubs. It is a

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good idea to have a short workshop series after graduation to help them bridge the gap between class and club. Keep the door open because nobody can call as well as you (for them) for a long time to come. Be available to help guide them through a few dances where strange things happen and some calls are executed differently. Many will need this extra encouragement and advice from you for a long time.

Definition of Terms:

(Some Applicable Terms by "Webster")

Learning— To gain knowledge (or understanding of)(or skill in) by study, instruction, or experience. To memorize the lines of a play, to come to be able to dance, to come to realize, to come to know, to acquire knowledge or skill or a behavioral tendency, to discover.

Knowledge— The fact or condition of knowing something with familiarity gained through experience or association. Acquaintance with or understanding of a science, art or technique. The range of one's information or understanding. The condition of having

information.

Education— The knowledge and development resulting from an educational process. The field of study that deals mainly with methods of teaching and learning.

Educator— One skilled in teaching. A student of the theory methods. and practice of education.

I would like to re-emphasize these:

1. Plan your programs.
2. Encourage extra practice sessions and study between class sessions.
3. Develop camaraderie.
4. Do not combine class and club.
5. Do not teach too many things in one night.
6. Do not teach similar types of calls on the same night.
7. Hand out written material on the calls.
8. Do research.
9. Be patient with slow learners, but don't let them hold up the class.
10. Learn to sight call, at least in classes, so you can give them all kinds of position experiences.

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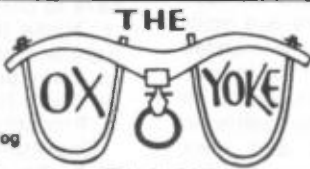
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DANCING TIPS, Continued

contend with, "Send him to me, I'm getting paid, you're not. I'll talk to him and take the blame if need be." There is no use breaking up a club over a small disagreement. It all works out if we all try.

So here is where one problem has developed — no regular club caller. The club is not committed to any one caller and no caller feels committed to that club. Callers call for one night and don't worry about club levels, club enthusiasm or club problems. There is a void, just where the leadership is needed most, right up there behind the mike.

If a club doesn't want one caller for all their dances, maybe they can settle on one for half the dances and their classes. They then would have a caller to help and to care.



S/D SPECIALS, Continued

acquainted with other than the group they came with. This should be done within the first few hours of the weekend. It seems to make for a more congenial weekend all around. We have tried several different things that have been quite successful. (We draw names for partners.)

- a. Treasure hunt (there are many different things that can be used)
- b. Mixed up names (this helps people remember new names because they have to check badges for some)
- c. Name that tune (using the titles of popular singing calls)
- d. Baby pictures
- e. Make hats with available materials
- f. Product names matched to pictures.

Depending on the crowd, we often have the gentlemen escort the lady (whose name they drew and worked with on the game) to dinner on the evening after the game and award a gag prize to both.



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EVENTS, Continued

Florida— Fall Fun Fest, Oct. 22-23, Civic Center, Lakeland; Ken Bower, Charles & Madeline Lovelace, Marty & Byrdie Martin; after-party with Jack Harris, Jim Baker, Chuck Kessler. Write Fall Fun Fest, 5372 58th Av. No., St. Petersburg FL 33709.

Arkansas— Grand Golden S/D, American Legion Hut, Mt. Home; Oct. 22-23; Cal Golden, Murel Partee, Harlen & Mimi Edwards. Write Cal Golden, PO Box 2280, Hot Springs AR 71901.

Pennsylvania— Mt. Manor Weekend, Oct. 22-24; Marshalls Creek; Wes Morris, Jo Holmstock, Ralph Trout. Write Joyce Morris, 212 Eastham Rd., Pt. Pleasant NJ 08742.

New York— 2nd Ann. Geneseo S&R/D Festival, Oct. 23, State Univ. of N.Y., Geneseo; Al Brundage, Mike Callahan, LeVerne & Doris Reilly. Write Dr. Myrtle Merritt, State Univ. College, Geneseo NY 14454.

Nevada— Halloween Dance, Oct. 30, Assoc. Square Dancers of Southern

Nevada; Chris Vear. Contact Jim Hinkle, 702-453-3295.

Ohio— Maple Leaf Fun Fest, Oct. 29-31, Atwood Lake Lodge, Dellroy; Webb Mills, Sam Rader, Ron & Rita Erhardt. Write Elsie Mills, 315 W. Myrtle Ave., Newark OH 43055.

Massachusetts— Highpoint Motor Inn Weekend, Chicopee; Oct. 29-31; Will Larsen, Eddie LeBlanc, Len & Winnie Taylor. Write Eddie LeBlanc, 30 Shawnee Rd., E. Hartford CT 06118.

Ohio— Federama 76, Oct. 30, Parma Hts.; Bruce Stretton, Ray Marsch, John Steckman, Ann-n-Andy Handy. Write Florence Simkus, 5571 Treetop Ct., Parma OH 44134.

Pennsylvania— Killbuck Squares Pow-Wow, Oct. 31, Ebensburg; Bruce Williamson, Curley Custer, Tom Miller, Evelyn & Bob Supko. Write Al & Marge Ivory, RD 1 Box 146, Ashville PA 16613.

Ohio— 17th Fall Fling, Central Ohio Council, Oct. 31; Jay Fitch, Dick Han, Hugh Johnston, John Tucker, Phil & Norma Roberts. Write Ed Kane, 3783 Conway Dr., Columbus OH 43227.

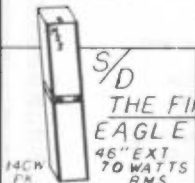
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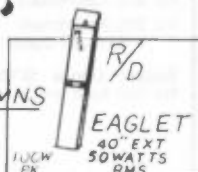
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BICENTENNIAL BRIEFS, Continued

In 1810 the castle was purchased by the Marquess of Buckingham and in 1837 he sold it to the Dent Brothers, John and William. They cleared the rubble of 200 years and began a careful restoration of the castle. In 1854-55 the Dents died and left Sudeley to their nephew who married Emma Brocklehurst. It is to this lady that we owe the splendour of Sudeley as we see it today. For almost half a century the castle was restored under her guidance and direction. She was an enthusiastic collector of documents, papers and objects relating to the history of the castle.

Visitors to the "State Fair" were able to see Katherine Parr's room, the Emma Dent collection and displays of antiques and works of art. In addition, Katherine Parr's tomb in the fourteenth century chapel was open to visitors and

also the remains of the sixteenth century banquet hall destroyed by Cromwell's troops.

The "State Fair 76" was opened by General James Van Fleet who has a special connection with Gloucester. It was 25 years ago when as commander of the United Nations Forces in Korea, he honored the Gloucestershire Regiment by conferring on them the American Presidential Unit Citation in recognition of their conduct in action and their heroism in the Battle of the Imjin River. The Gloucestershire Regiment is the only British Unit ever to have received this decoration.

The week's activities were a fitting celebration of America's 200th birthday and the Swinging Squares were delighted to take part in this event and help maintain the special relationship that exists between our two countries.

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BEST CLUB TRICK, Continued

pillar, Ken Rollins, Ernie Oxendine and Danny Thomas. These gentlemen represented many areas of the state and were great as they tuned in to the dancers and formed a partnership of callers and dancers working for a common goal. Earl Merchant and Don Mitchum not only called periodically during the total time but enthusiastically danced as well.

McDonald's began the dance by providing orange drink and two McDonald girls to serve. They greeted the dancers Saturday morning with Egg McMuffins for breakfast. Shoney's served lunch—Big Boys and Coke, 250 of them!

The dance was underway a short three hours when the total reached \$3000. Tony Oxendine received a "pie in the face" to the delight of the dancers, and especially Carroll Frick who had the pleasure of sending it there.

The twenty Dance-A-Thon Squares were: Columbia Twirlers, Circles of Eight (York), Swampstompers (Charleston), Zodiac Squares (Charleston), Radar Ramblers (Charleston), Swinging Arrows (Indian Land), Dentsville Stompers (Columbia), Crossroad Kickers (Hartsville), Beaufort Squares, Carolina

Squares (Aiken), Wheeling Whirlers (Columbia), Kalico Kapers (Columbia), Gamecock Strutters (Sumter), Jean Squares (Sumter), Sandhill Swingers (Lexington), Carolina Squares (Fort Mill), Starlighters (Greenville), Tec Sec (Spartanburg), Smilin Swingers (Newberry) and Swinging Devils (Columbia).

Trophies will be presented to each couple in the two squares which earned the largest amount of money. The Dance-A-Thon winners are the Carolina Squares of Aiken (\$2,394) and the Crossroad Kickers of Hartsville (\$1,400). Each dancer who finished the Dance-A-Thon was presented a Jerry Lewis Helper Bar to add to his/her badge at the July 31 South Carolina Square Dance Federation. Portions of the dance were filmed for showing on the Labor Day Telethon.

Every minute of the twenty hours was made a joy by the knowledge that square dances provided over \$15,000 for research to find a cure for this tragic disease that strikes children. The Square Dancers of South Carolina are thankful that they can dance for those who can't and hope that those stricken with MD will have a warm feeling for the square dancers who care.

*Laverne and Barbara Harrelson
Dance-A-Thon Chairmen*

Joe Prystupa



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- TNT 104 DON'T BE A BABY
Cued Round by Jeanne Heater

Mike Trombly
38158 Jamison
Livonia MI 48154

Sides lead right, veer to the left
 Tag the line, track two
 Walk and dodge, men fold
 Star thru, promenade home.....
 Heads star thru, all double pass thru
 Track two, ladies trade, recycle
 Pass to the center, pass thru
 Left allemande.....
 Sides square thru four hands
 Curlique with the outside two
 Centers trade and run, tag the line
 Track two, men trade, recycle
 Pass thru, right and left grand.....
 Heads half square thru, swing thru
 With the outside two, single hinge
 Men fold, double pass thru, track two
 Ladies fold, double pass thru, track two
 Single hinge, ladies trade
 All eight circulate, pass to the center
 Square thru three-quarters
 Left allemande.....
 Heads half square thru, swing thru
 With the outside two, men run
 Ferris trade and wheel
 Double pass thru (all go)
 First couple go right, next go left
 Crosstrail thru, left allemande.....



Heads pass thru and cloverleaf
 Two and four turn thru
 Do-sa-do to an ocean wave, centers run
 Ferris trade and wheel, men pass thru
 Star thru, bend the line
 Left allemande.....
 Sides fan the top and step thru
 Swing thru with outside two
 Men run, ferris trade and wheel
 Centers square thru three-quarters
 Left allemande.....
 Sides swing thru and turn thru
 Cloverleaf, heads square thru 3/4
 Circle to a two-faced line
 Ferris trade and wheel
 All double pass thru, track two
 Ladies run, bend the line
 Right and left grand.....
by John Strong, Salinas, California
 Heads star thru, pass thru, curlique
 Walk and dodge, bend the line
 Curlique, coordinate, half tag
 Trade and roll, star thru, curlique
 Boys run, left allemande.....
 Heads half square thru, circle to a line
 Pass thru, wheel and deal
 Double pass thru, track two

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Spin chain thru, boys run
 Couples circulate, couples trade
 Wheel and deal, swing thru
 Turn thru, left allemande.....
 Heads curlique, walk and dodge
 Swing thru, scoot back, ah so
 Coordinate, couples circulate
 Half tag trade and roll, left allemande...
 Four ladies chain, heads flutter wheel
 Star thru, pass thru ,swing thru
 Boys run, ferris wheel
 Right and left thru, curlique
 Walk and dodge, cloverleaf
 Square thru three-quarters
 Left allemande.....
 Four ladies chain, heads right
 Circle to a line, pass thru, tag the line
 Right, half tag trade and roll
 Touch a quarter, swing thru, scoot back
 Boys run, pass thru, bend the line
 Flutter wheel, star thru
 Square thru three-quarters
 Left allemande.....
 Heads half square thru, curlique
 Swing thru, touch a quarter
 Walk and dodge, wheel and deal
 Square thru three-quarters, pass thru
 Chase right, coordinate, tag the line in

Star thru, right and left thru
 Swing thru, turn thru, left allemande....
 Head ladies chain, heads curlique
 Walk and dodge, curlique
 Recycle, swing thru, boys run
 Star thru, pass thru, cloverflo
 Left allemande.....
 Heads pass the ocean, swing thru
 Recycle, pass thru, touch a quarter
 Swing thru, recycle, touch a quarter
 Walk and dodge, half tag, boys run
 Pass thru, wheel and deal, curlique
 Left allemande.....
 Heads pass thru, U-turn back
 Half square thru, touch a quarter
 Spin chain thru, walk and dodge
 U-turn back, star thru
 Square thru three-quarters
 Left allemande.....
 Heads pass the ocean, recycle
 Pass thru, swing thru, touch a half
 Ah so, coordinate, wheel and deal
 Left allemande.....
 Side ladies chain, heads square thru
 Swing thru, boys run, ferris wheel
 Touch a quarter, walk and dodge,
 Cloverleaf, centers pass thru
 Left allemande.....

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SPEAKERS

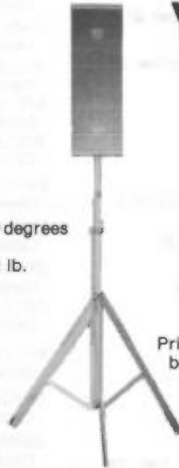
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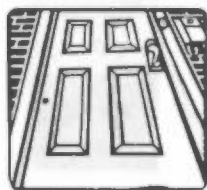
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- HAMILTON, ONT.; Friday, October 1
Contact: Marg & Gerry Johnston
- PETERBOROUGH, ONT.; Saturday, October 2
Contact: Bob & Jane Jaffray
- HIGHLAND, IN; Saturday, October 2
Contact: Jim Thomason (Calling)
- SPRUCE PINE, N.C.; Thursday, October 7
Contact: Roger Pittman
- 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
- 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
- LOS ALAMOS, NM; Sunday, January 16 [Tent.]
Contact: Margaret Kercher
- VIRGINIA BEACH, VA; Friday, January 21
Contact: Warren & June Berglund
- CINCINNATI OH Area; Tuesday, Jan. 25
Contact: Flo Rohe
- 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 & Lois 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 16
Contact: Connie & Al Whitfield
- PISCATAWAY, NJ; Friday, March 18
Contact: Bob & Mary Rankin
- KINGWOOD, WV; Friday, March 25
Contact: Frank Slagle or Dennis Fisher
- SPRINGDALE, AR; Tuesday, March 29 [Tent.]
Contact: Dub Hayes
- NORFOLK, NE; Wednesday, March 30 [Tent.]
Contact: Lowell Heller
- PARKERSBURG, WV; Friday, April 1
Contact: Keth & Karen Rippeto
- CHARLESTON, WV; Wednesday, April 6
Contact: Erwin Lawson
- ALTOONA, PA; Thursday, April 14
Contact: Emil Corle
- GOODLAND, KANSAS; Sunday, April 17
Contact: Marie & George Edwards
- QUINCY, IL; Tuesday, April 19
Contact: Jerry & Kristy Story
- MUSKEGON, MI; Thurs., April 21
Contact: Ken & Dot Gilmore
- ERIE, PA; Thursday, April 28
Contact: Bob & Lorrie 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.
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- SAN ANTONIO-AUSTIN, TX; Tuesday May 17
Contact: Dave Allen
- DENTON, TX; Friday, May 20
Contact: Harold Scripture
- ANNISTON, AL; Saturday, May 21
Contact: Bob & Mary Frances Eccleston
- RIALTO, CA; Monday, May 23
Contact: "Speedy" Splvacke or Johnnie Scott
- BOONVILLE, NY; Friday, June 3
Contact: Rocky Russell
- MT. HOME, AR; Thursday, June 9
Contact: Murel & Almedia Partee
- KILLEEN, TX; Saturday, July 9
Contact: Paul & Amanda Greer
- MINERVA, NY; Wednesday, August 10, 1977
Contact: Bill & Mary Jenkins
- SPRING GULCH, PA; Saturday, August 20, 1977
Contact: Pete & Joyce Kalseer
- CHARDON, OHIO; Friday, September 23, 1977
Contact: Ed & Klairie Martin
- COLORADO SPRINGS, CO; Sunday, Sept. 25
Contact: Fred & Ruth Staeben
- 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: Charlee Stephey or Jim McNulty
- PISCATAWAY, NJ; Friday, January 20, 1978
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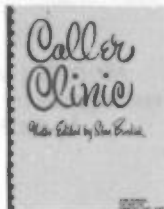
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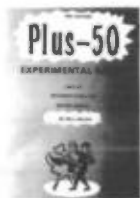
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THE PHANTOM DANCER

by Steve Dudas
Cleveland, Ohio



Like a balmy breath of summer air
He silenced all assembled there,
As he came in from the cold.
He paused a bit to look around,
Pleased he seemed, at what he found.
His eyes with wisdom old.




His boots embossed with pinions spread,
His trousers tinged with cardinal red,
His golden buckle shone.
A diamond studded vest he wore
His shirt was from an unknown store.
He stood there all alone.


No one knew from where he came.
No one asked— he signed his name
And paid the modest fee.
His radiant but mystic smile
Glowing charm, and friendly style
Were his company.

He sauntered up with casual pace
To the only single in the place.
Gallantly he bowed.
Would she join him for the dance?
She nodded with a timid glance.
They moved into the crowd.

A strange emotion filled the hall.
It seemed to bounce from wall to wall
Enfolding everyone.



It raised them to a higher plane,
One full of love, and void of pain;
Troubled there were none.



Throughout the dance no square broke down.
Seen was no annoying frown,
No call misunderstood.
They danced as if their feet had wings.
They thought of only beautiful things;
And everyone felt good.

Thus the happy night wore on.
The time for dance was almost gone;
None sat out the tips.
Vibrant was the caller's voice.
The stranger danced with all, by choice,
That strange smile on his lips.

Then as they heard the final call
He turned— and waving to them all
Stepped out into the night.
Silently they watched him go
As in the softly falling snow
He vanished from their sight.

Who was he? And from where?
They recalled his name was written there
And pressed forward for a look.
No markings from his pen they found,
There was no name of foreign sound
— Just a blank line in the book.