

AMERICAN  
DECEMBER 1976



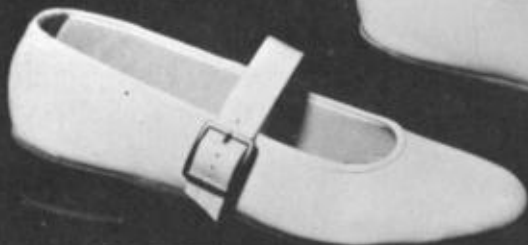
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# CO-EDITORIAL



Happy Holidays to all of you from us and from our staff. It's been a good year, with magazine growth of 3000-plus subscribers and another eight pages regularly. We say this first because we must this month discuss some gloomy topics.

During October (just preceding this writing), United Parcel Service drivers in sixteen states or the east coast went on strike. This created drastic Postal Service problems because of the unexpected overload. And the problems were not just in the east but spread like an epidemic. The October issue, mailed in late September, was delivered to many subscribers three to four weeks later. At this writing, the November issue has been mailed but predictions are that it, too, will be mired in the postal snafu. And that brings us to the legendary Christmas rush. (You may be reading this in January!)

This, however, was the earliest that we could say, in response to those who wrote and those who didn't, "It's not our fault. We're not ill or bankrupt or delaying an issue. We did our best but we're caught in a real crunch!"

Please understand — we hope this is

a temporary slow-down. We would like to keep our present deadlines because we can bring you newer news and hotter items this way. BUT, if this should continue into 1977, we will revamp our procedures in order to mail issues earlier.

Meanwhile, we must all be patient and contain our frustration. We *could* besiege the Postmaster general with letters. (We wish he'd gotten some of those we received during October.) Perhaps the thousands of square dance magazine readers could have some impact.

"Second class matter should not be held at any post office more than 24 hours." Every postal supervisor swears to this. But it does not account for the delivery of local magazines here seven to ten days after mailing. The "system" is breaking down and we're upset about it. After all, some advertisers who do not get their issues, do not pay bills before delivery either — this is an economics lesson in real life.

We're sorry, really sorry, but we've been told there's nothing we can do to speed delivery.

Merry Christmas — and may the New Year be happier!



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

You're sure to please all your dancing friends with a gift subscription to AMERICAN SQUARE DANCE. Here is a gift that brings them the news, the features, the workshop material, the record reviews, and countless other things to make square dancing more enjoyable. Fill out the special coupon at right and mail today. A gift card will be sent in your name.

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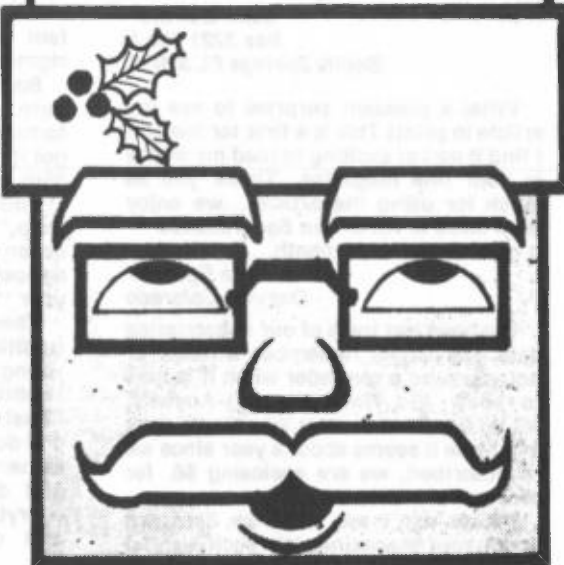
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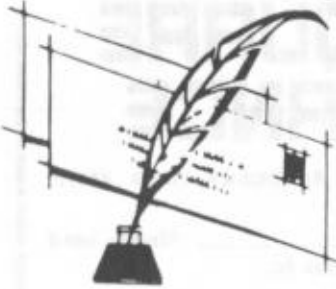
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# Grand Zip



Enclosed please find the renewal check for two years. Thanks for a great magazine and continued success and good luck.  
*Russ & Nancy Nichols  
Maumee, Ohio*

Is there by any chance a retired caller or active caller or a former or present square dancer who would be likely to have the following two books: *American Dances of the West and Southwest* and *Advanced Square Dance Figures of the West and Southwest*, both by Lee Owens and published by Pacific Books of Palo Alto, California. They advise me that these books are now out of print and unavailable commercially.

I would be willing to buy them if anyone has them.

*John Gunther  
Box 3221 Rte 1  
Bonita Springs FL 33923*

What a pleasant surprise to see my article in print! This is a first for me and I find it sort of exciting to read my words in your fine magazine. Thank you so much for using the article....we enjoy each issue of *American Squaredance* — it gets better each month....

*Erna Egender  
Denver, Colorado*

We have lost track of our subscription date and cannot remember whether or not you send a reminder when it is time to renew. (Ed. Note: We do!) Anyway, we do not want to miss one single copy and since it seems about a year since we resubscribed, we are enclosing \$6. for renewal or extension.

Please don't ask what we like best about your magazine. It's such a great combination of information, ideas,

advice and encouragement put together with quality material and good taste that we look forward to every issue with eager anticipation.

Hey, Stan, in your "worry" story, why didn't you end it with: "But if you go to hell, you'll be so busy getting into a square with all your square dance friends, your only worry will be to find a caller." (Since we are callers, this would give us a chance to get even with that other current joke about the square dancers in heaven who could find no callers there.)

*Guy & Mildred Wilkinson  
Hot Springs, Arkansas*

Check enclosed for two years' subscription. I deeply deplore the road square dancing has taken and is continuing along. It's geared to and run by a few real fanatics and becoming more childish every day, plus the commercialism and almighty dollar signs everywhere. Whatever happened to the sheer joy of just getting together, relaxed, informal, just for the fun of it, with no great mental and physical gymnastics?

Your current Co-Editorial really hits the nail on the head! Bravo and good luck to you! The costume people may not like you. Here, we've never emphasized or demanded any special dress, and our entire concept and operation is casual, relaxed and informal.....Cathie's other article on the fern side of doing the magazine was right-on, too. Good work, Cathie!

Back in August some nuts tried to burn our barn down at 3 AM, but fortunately someone woke us and we got it out and were able to complete our 25th season here.....

Your magazine material in "Workshop," "Keep 'Em Dancing," etc. doesn't have what we and most casual dancers are looking for but we do enjoy your "Easy Level Pages".....

There seems to be quite a back-to-tradition movement among loads of young college folks and many in their twenties. They have discovered traditional contras and we find them meeting and doing them in several places around us here. They're pitifully, painfully slow and drawn out with a walk-thru on everything, but they seem to enjoy it and are drawn together by some

Continued on Page 88



# WHO'S WHO IN THIS ISSUE....

Don't miss the fiction feature, "The Gift," on Page 11. **Andrea Fuller**, of San Jose, California, is a writer (and a dancer) who can weave a suspenseful short story. A previous story by **Andi**, "The Last Night," appeared in July 1976.

**Al Eblen**, a veteran caller from Wichita Falls, Texas, has authored several kinds of features for ASD pages: fiction, fact, memoir and opinion. **Al** and **Nellebelle** believe in speaking up about their convictions and their experiences, and we welcome their input.

All of the feature writers this month have one thing in common: they are prolific. Recent months have seen an increase in round dance articles in ASD and several have been authored by **Fred and Kay Haury** of Albuquerque, New Mexico. From the erudition of their writings, we know the extent of their expertise in the dance field.

**Dorothy Needham** has been a fourth grade teacher at Simon Lake School in Milford, Connecticut, for fifteen years, and a club dancer for longer than that. Her story of the combination of classroom and square dance club, "Friday Night Special," is on page 15.

**Steve Dudas**, a Cleveland area dancer and poet with a twinkle in his eye, has captured the factual and the fanciful in our center pages with another of his extraordinary rhymes, this time with a Christmas theme.

And that's not all. You'll find in this issue all our usual gift-wrapped features done by our regular staff and contributors, stashed in many little closets between the cover and the cartoon. Record reviews, book review, workshops, and other special columns, just waiting to be "unwrapped."

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# Mean derings...

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There's still something very magical about flying. Even after all these weeks (practically every weekend), months, years. Short hops. Long hops. Hopalongs (a la Cassidy). Happy hops ('Peanuts' parlance). Hops-Scotch (for any of my kilted kin out there). All kinds. I love 'em.

Maybe it's the convenience that intrigues me. Maybe it's the time-saving trick. Maybe, it's the tiny bit of status involved. Maybe it's the mere smile of a pretty stewardess. (They're especially trained to give an extra gram-of-a-grim to slightly older men—Co-ed.)

After logging so much air time with so many airlines, I think I practically OWN a little parcel of that OXYGENTleness up there, somewhere. (You may not own a package of air, but you've acquired a certain BAG-o'-WINDish quality—Co-ed.)

My most recent fall week-long flying Halloween tour was absolutely BOO-tiful! South to Charlotte, NC the first day out. Then north to St. Louis. West to Hays, KS. Then further north to Fargo, ND. Flying certainly takes the lead out of a SKED, Ned!

Everywhere I go I get questions. Big ones. Little ones. Questions about square dancing I can answer easily, honestly. Tough questions—advice on local problems that don't have easy

answers. For these I mumble a lot.

Everybody wants to know whether or not square dancing is on an upswing cycle right now. I say yes, slightly. The big upswing we expected in classes this fall, as a spinoff from the Bicentennial bash, did not happen. Why? Maybe we expected too much. Anyway, the biggest class increase came last fall, as early Bicentennial promotion gave us good public exposure, but despite a barrage of shows/performances/displays in 1976, only a token increase was experienced this fall. There are exceptional areas, of course. We're speaking generally.

So, don't sit on your hands, America. (That makes it doubly hard to allemande, besides.) Get out there and keep the campaign going. Find new ways to "show and tell" our kind of dancing. Put a Havanna cigar in the jaws of the Chamber of Commerce exec, by heck; and wine and dine your local Welcome Wagon hostess. (I'll clarify that—ha, ha—just attend my next promotion & PR clinic, folks.)

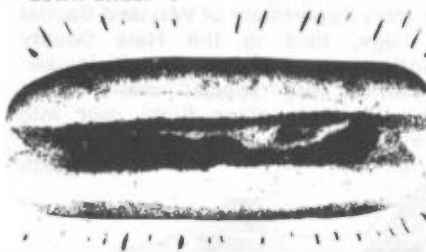
As I listen in on conversations from Tampa to Tacoma, in all size groups, I hear and feel the need for more and better communications, orientation sessions for new officers, and clinics for leaders. A lot has happened recently through Legacy, Callerlab and regional organizations in this field, but the need



is still great. We wish every association or federation of clubs everywhere would conduct an inter-club training session at least every year. Cathie and I are personally involved in at least half a dozen in scattered areas. We have some guidelines, and there will be more complete guidelines coming out of the May Legacy sessions in Memphis, we hope. A point to ponder.



Hey, there, you "would-be" or veteran world travelers— ye restless editors (CB & SB) are planning a flying tour to the South Pacific next July, and would like to invite a SMALL group of you (30 at most) to accompany us for some dancing and sightseeing in New Zealand and Australia. Sound interesting? Write us now. Space is limited. July is the HEIGHT of the S/D season "down under".



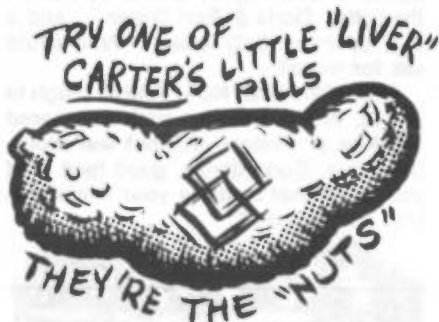
Hey, Cal Golden, sometimes I wish you hadn't stopped off to see us on your recent tour through northern Ohio! You sold me that big kit bag of powder, pills and pamphlets guaranteed to make me thin ag'in, so help me, Finnegan, and I'm feelin' about as miserable as a Missouri mule. (Cal could sell an eskimo an icebox, I reckon.)

No, I'm happy about it, really. It's a good plan ("Slender Now") and I needed that. I was getting a little pudgy. (Rotund is the word— Co-ed.) Thanks, Cal, you sonnagun— I'll stick to the damdiet. (That's ONE word, Aunt Jessica.)

Good news! I just got booked into my seventh Canadian province— New Brunswick. Three to go, plus the Territories, so I can chalk up all the provinces, as I've enjoyed calling once or more in all 50 states. Gotta catch PEI, Nova Scotia, and Newfoundland. Tough? We'll see.....



Well, Carter made it! (see ASD, Oct. '76.) Now let's see if we have square dancing in the White House, clogging in the corridors of Congress (We've seen too much side-stepping there already.), and "shindigging" in the Carriagehouse. We hope so. Let's send him a barrage of mail about it, and see what happens.



Now we'll sail into the travel tales.....  
**MID-MISSOURI**— The pilot of the big green Ozark "swallow" (Would you believe those wings actually flap?) plunked the plane down between "Jeff" City and Columbia, on the very edge of the Lake of the Ozarks, to give me a splendid opportunity to "clinic" with the Mid-Missouri Callers Association. It was election day and Jim Carter, himself, met my plane. Jim gets kidded royally about the name similarity.

**BELLEVILLE, IL (St. Louis)**— I got a dandy charge out of doing the Dandy

Dancers annual ASD dance. The visit with caller Joe Obal and Marilyn was super.

**HAYS, KS**— I finally got to do the fall Jubilee of KSDA in this little western Kansas college town full of spirit and tradition. Well staged. Fun bunch. It's a long "Hertz" drive from the KC airport across the state, I swear. But worth it!



Blockhouse—Fort Hays—1867

## WELCOME TO HAYS

**FARGO, ND**— I like the idea of Royal Squares. About every two months they pour in from many areas for a dinner dance and "M-plus" dance with a "farther out" (non-area) caller. I'm "far out", so I qualify.

**CHARLOTTE, NC**— Beautiful hall.... good crowd for an ASD dance (30 sets).... great people to work with.... Sandy & Bob Payne, Bob & Jo Ferrell (he calls), Doris & Earl Green.... and a big, booming S/D area.... Who could ask for more?

**SPRUCE PINE, NC**— A little tough to get to, in the smoggy, path-smothered Smokies of western NC, but well worth the drive. Good dance, good food. Did you know that's where your Christmas tree comes from?



**PEARISBURG, VA**— Another out-o'-the-way location, but lovely. Thanks, Don and Pat Hickey, my hosts, and so sorry I couldn't bring home one of your

fish, since I was flying.

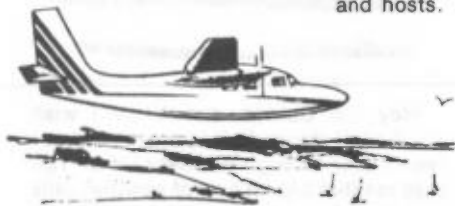
**WYTHEVILLE, VA**— An ASD dance on a rainy night, thanks to caller Allen (& June) Little (for setting it up, not for the rain!).

**CAMILLUS (Syracuse) NY**— Wow.... another dandy duo deal, working with Tom (& Faye) Tomlinson on stage for an ASD dance with about 23 sets. We'll be back.

**ST. CATHARINES, ONT.**— Here I go "vacationing" in Canada again (that's the only way to "cross over the bridge") and it was a real "picnic" to work with Orphie Easson's class-level bunch. She's a top caller, bar none!

**WYOMING, MI**— Great to "do it all over again" with Frank & Lee Randall and the Swinging Silhouettes. There's a lot going in western Michigan.

**PLAINVIEW, TX**— "Bouquets" to Weymon and Ann Box for putting up with me (oops.... putting me up) for two days and three nights, while I did three programs there. A dance, a contra clinic, and a callers clinic. The dance was part of a public event— the Running Water Draw Arts & Crafts Festival (catch your breath here) of the History Department of Wayland Baptist College, held in the Hale County Agriculture Building in Plainview. Small but very "special" event. I even got a private plane flight over into Oklahoma "thrown in" by my sponsors and hosts.



**LAWTON, OK**— Most enjoyable festival in a place called Chickasha, actually, and an event named Goblin Gaebale (an evening of fun and merriment), sponsored by the South Central OK District dancers. Thanks to all.... the Mannings, Boatwrights, Browns, Chomondeleys, etc. etc.

That's my last "etcetera" for this month. I'm outspace, outpaper (Lucky thing— Co-ed).



# The Gift

by Andrea Fuller  
San Jose, California

I had no idea how I was going to tell Betsy, my wife of nineteen years, but believe me, picturing her face when I broke the bad news was pretty easy. Tonight was our club's annual Holly Hoedown, and of all people, I, Joe Banner, had been chosen by the entire club to play jolly old St. Nick! Some Santa I was, I thought grimly, and my knuckles whitened on the steering wheel as I turned off the freeway. I threw a quick look at the little box that was to hold (according to Bets) "the most wonderful gift in the whole world." It sat right beside me on the front seat — empty. And it was my fault it was empty.

I had told the real estate guy no, I had decided not to give him our deposit, I had come away without the little gold key that Bets just *knew* she would get tonight. Well, I'd have to find something else to fill the little gift box now. But I knew whatever I found would never measure up to that beautiful dream house. I'd really blown it, but good.

I pulled my little red Datsun into

Macy's parking lot and squeezed hurriedly into a miniscule parking space. The real estate agent had kept me so long that I was already too late for the club's potluck. My stomach must have gotten the message — it growled.

Inside, the store was jammed with last-minute shoppers. Between the tree trims and the Christmas candy, I spotted a telephone, and hesitated. No, I decided. I had to tell Bets this kind of news face-to-face.

I pushed impatiently through the milling crowd, and eyed the displays and counters heaped with high-priced junk. There had to be something nice I could buy for Bets. And it had to say "I love you" in such a way that she would understand — and forgive.

Perfume? I gave her that for her birthday. A negligee? What man could stand there and watch her open *that* in front of sixty pairs of eyes? The guys would never let me live it down!

"Looking for a special gift?" The salesman leaned toward me with a smooth smile. Watches, rings, bracelets glittered under his polished counter.

They looked expensive. I stepped closer, warily.

"Yeah, kinda special."

He opened a small box and held out a silvery oval with lacy edges pinned to a bit of red velvet. In its center was the profile of a woman with a long white throat and upswept hair.

"A lovely cameo," the salesman purred, "a really elegant piece. The filigree is pure platinum."

I held it gingerly. It was just the sort of thing Bets loved.

"It's a pin as well as a pendant," he hurried on. "Bound to be a family heirloom. Any woman would be proud to own it."

"How much?" I held my breath.

"I'll let it go for half-off. That's practically giving it away." He turned the box over to show the tag. I whistled at the price, and the salesman raised an indignant eyebrow.

"You can't put a price tag on love," he said archly. He reached for the cameo. "This says love as nothing — cheap — could. The woman who gets this will know how much she is treasured by the man who buys it for her." He snapped the box shut sharply.

My insides tightened, and it wasn't hunger. Wasn't this the "something special" I was desperately trying to find? And if any woman deserved that cameo and all it could say, Bets did. She had raised three good kids to their teens. She was a good mother and a hard-working wife. The kids and I loved her. Never had I wanted her to know that more than I did right now, tonight.

"I'll take it," I said, and dug into my wallet for the charge card. I wouldn't have the cash to cover this one.

It was dark by the time I pulled up at the school gym. I hauled out the club's Santa suit along with Betsy's gift, and made my way through the misty darkness to the door.

Bets was in her "Mrs. Claus" costume, putting gifts under an aluminum Christmas tree. She turned when I went over. "Joe! You're late! I was so worried!"

"I'm sorry, honey. I had to talk to the agent...."

"Shhh!" Bets whispered. "I don't

want anyone to know yet!" She reached for the box.

"Bets, I have to tell you —"

I felt a hearty slap on my back, and our club president, Karl Berg, chuckled. "How's our jolly old elf? Ready to give out the loot?"

"He's going to change right now, Karl," Bets assured him. She pushed me toward the john, and Karl picked up the mike to make an announcement. Then Betsy busied herself with the club accounts. Defeated, I trudged off to change.

Minutes later, I was pulling on the bulky red jacket and buttoning it around the pillow under my belt. I had to talk to Betsy, but I couldn't do it in front of a bunch of people. What if the worst happened and she cried? Bets was a caring person who felt emotions deeply. Like the day we found the house. She was like a kid, running into this room and that one, bubbling with excitement. She'd wanted a house in the country all her life, and now Cindy could have a horse, and Barry could beat the drums with no neighborly looks of pain. It would be finished in two months the builder had told us, and he loaded Bets down with samples of tile and carpet and wall paint. He knew she was in love with the house, too.


Now I had to tell her there was no way we could afford it. I adjusted the beard and looked in the mirror. Then I turned away. Damn logic, I thought. I should buy it anyway. Some things can't be based on logic. Things like love and happiness.

Something wonderful had happened to us since we found the house; something that had made Bets seem younger, more alive. I wanted her to go on feeling that way.

When I opened the door, the ho-ho-hoes stuck in my throat. I saw Bets by the tree, chattering gaily, handing out cookies, enjoying her role. Then Karl spotted me. He spoke into his mike and everyone quieted.

"Here he is, folks, the man of the hour! Due to the unusual air of excitement this evening, Mr. and Mrs. Claus have agreed to change our usual

**Continued on Page 94**



# Allemande left around the tree Selva shoes fit to a tee.

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# FRIDAY AFTERNOON SPECIAL



by Dorothy Needham  
Milford, Connecticut

Ever hear of a "Friday Afternoon Special?"

No, not a gun. Just a blast.

It's what my students affectionately call the happy hour which I reserve weekly in my teaching plans to provide an intensive year-long course in club-style square dancing for fourth-graders, average age nine. And it has been going non-stop for fifteen years.

More than 500 youngsters have proudly worn the Simon Lake Squares' badge, have demonstrated their skills annually at our jam-packed public exhibitions, and have earned diplomas awarded at our swinging Calico Balls.

The club constitution, drawn up by the "founding fledglings" in 1961, stresses the three C's: courtesy, cooperation and commitment to the ideals of square dancing. Year after year the three C's have infiltrated the three R's so solidly that no child has proved unreachable or unteachable.

That's quite a track record and I'm proud of it.

Is it any wonder that I consider classroom square dancing a matchless rapport-builder, a superb tension-reliever, and a surefire catalyst that triggers higher achievement in all academic areas!

For example, when my '75-76 students were brainstorming about an unusual bicentennial project, they decided to create a tape-slide show on the history of square dancing. Quite an assignment! This involved research, reading, script-writing, art, photography, script-taping, slide sorting and sequencing, and projecting the finished product for other classes. Math lessons developed around the raising and budgeting of money for films, film-

processing and tapes. The presentation was an unqualified "hit."

I mention this little success story to encourage teachers who are club dancers to give the Friday Afternoon Special a try.

Club dancers who are not teachers, but who have a free hour each week might consider offering their services to intermediate grade teachers in their neighborhood schools.

So much emphasis is now being placed on school and community togetherness, and on the use of local talent to enrich educational offerings, that there should be plenty of "takers." Just get off on the right foot by volunteering through the proper channels — perhaps a letter on your club stationery to the Director of Elementary Education or to a specific principal.

Another route would be to bring up the subject at a PTA or PTO meeting and get an on-the-spot reaction from the teachers and administrators in attendance.

If you obtain an okay, put plenty of thought into your lesson plans. List your objectives, the materials you'll use, and the exact step-by-step procedures that you will follow. Good planning assures that children's skills will be developed in an orderly fashion, and you won't be tracking down tape recorders or records when the kids are rarin' to go.

Devote your first session to explain the square dance mystique. Provide students with a brief history of the folk art and initiate a discussion about the possibility of forming a classroom club patterned after your own. Say that you and their teacher are willing to help

them get organized. Show them your badges, a diploma, a costume, square dance jewelry and ties, pictures and some copies of *American Squaredance*. These items will provoke much comment and children will perceive square dancing as a multi-dimensional activity involving special skills, providing challenges and inviting spontaneous fun and fellowship.

Girls generally require no other motivation. If some of the boys need to be reassured that there is nothing "sissy" involved, remind them that the great Knute Rockne made all his football players take dancing lessons to improve their ability to think and move more effectively.

Arrange the class into four or five groups and let them buzz for a few minutes about a classroom club. Take a vote. (A unanimous "yes" is guaranteed). Say that when you return the following week you'll expect them to submit suggestions for a club name. Mention some fun ones that you've heard of so they'll get the general idea.

At the close of the first session, have the entire group form a large circle with couples facing each other. Teach the maneuvers of a *grand right and left*. Put on some lively music and instruct the children to execute the figure, saying "Hi" to each person until partners meet again.

Expect this to be a disorganized mess, but the kids will love it and will greet you with smiles and cheers the following week.

Succeeding lessons should zero in on basic calls. I usually use three oldies--but-goodies ("Just Because," "Smoke on the Water," and "Marianne") to teach the basics so that the children can master a few dances early in the course. I also try to introduce one easy round or folk dance each month.

At the three-quarter mark, perhaps when you are preparing for a performance, invite parents (with the teacher's permission) to sit in on a lesson. The kids will show off like crazy and many parents will be charmed into inquiring about lessons for themselves.

Ten other hints that might prove

useful:

1. If you know a caller well, ask him or her to call a tip or two some Friday afternoon. Callers often welcome a chance to work with youngsters.

2. Publicize your classroom club's activities in the area press.

3. Send announcements of your adult club's Fun Nights to the parents of your own students.

4. Invite senior citizens to watch a practice or a performance.

5. Invite club members (accompanied by a parent) to your own club dance for an hour or so some night. Let your president and the caller know when they're coming so some special arrangements may be made. (The kids will love to see you out there dancing).

6. Let a zingy square dance sense of humor thread through all your lessons, the way-it-was when you were learning.

7. Occasionally devote 15 minutes after school to styling techniques. In separate sessions, teach the girls how to use their skirts, and the boys how to look courtly.

8. Be patient. The whole thing may seem like total chaos for about ten lessons. After that, watch out! You may get an inferiority complex.

9. Make the school principal, custodian, secretary and dietician honorary club members and present them with "angel" pins. It helps when you need the gym for a special practice, or a program typed, or some chairs set up or some refreshments prepared.

10. Be yourself. Kids have an uncanny way of instantly distinguishing between the real and the phony. They turn on to genuine enthusiasm and turn off to put-ons.

Friday Afternoon Specials inspire a terrific "You're Okay and I'm Okay" feeling all around and reward all participants in immeasurable ways. Your own life will be enriched by a year-long involvement with children. The regular teacher will find that the spirit of square dancing improves the classroom atmosphere. And the children will acquire a healthy new interest, a marvelous new skill which they can enjoy all their lives.

Tie that!



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# THE IDEAL CALLER



by Al Eblen  
Wichita Falls, Texas

Polls being the thing this year, we polled our dancers during last summer. We asked for the dancer's version of the qualities, talents and abilities most needed in order to be an ideal caller.

Strangely, the dancer's ideal caller is somewhat different than the caller's version. Since the dancers pay the expenses of this wonderful activity, perhaps we should listen to what they say.

Most dancers felt that four things were an absolute must in order to be an ideal caller. Also, there were four other qualifications that only three to five percent of the dancers mentioned. Actually, three of these last four items are considered by callers to be very important.

The four most important items, from a dancer's view:

- \* The caller should have a friendly personality. He must be good-humored, courteous and very considerate of all dancers. We certainly agree with this. Dancers included such things as greeting and visiting with dancers when possible. Dancers do not want to be cut down over the mike.

- \* A clear, strong voice is a must. Dancers want clear instructions and cues, especially on key words. They want to know *who* does *what*. They emphasized that the voice must be louder than the music. They like a pleasant voice, but prefer a raspy voice that can be understood over a pleasant voice that cannot.

- \* Patience, patience, patience. From the number of dancers asking for patience in the caller, I wonder, *What have we been doing?* Certainly, if we have any irritations, we should hide them from the dancer and be very patient with both dancers and students.

- \* Dancers want their caller to have a

good sense of humor. They don't want to be blamed for things that could be the fault of the caller, the equipment or condition of the hall. They want the caller to laugh off the little mistakes, and to drop in a funny now and then. They don't want long-winded jokes. They do want the caller to laugh with them, and they want to laugh with the caller.

These next items were mentioned less than five percent of the time. We feel that that are very important. It may be that we callers are doing these things and not the first four. In any case, dancers rarely mentioned these things, but callers should not let them go unnoticed.

- \* Keep up with new movements and new singing calls.

- \* Workshop new material.

- \* Rhythmic cadence, good timing, and calling on key.

- \* Be neat in appearance and wear attractive square dance attire.

We're somewhat surprised that no one mentioned the caller and round dancing. No one mentioned standardization in the execution of movements. Some dancers felt that the caller should be willing to put up with some horseplay at times. Some felt that many callers resent requests. Some mentioned that callers would not do older dances, such as "Cindy Balance," "Mountain Dew," "Red Wing," and "Alabama Jubilee." Many dancers still delight in doing these old favorites. Most dancers responded quickly and freely with answers and suggestions.

Some callers may not agree with these findings, and may want to conduct their own surveys. Remember, all of this is not what Al Eblen said. It is what a large group of square dancers said!

# CALLER

## GUIDELINES



**Caller Ethics** is always a topic that will generate heated discussion and consume many minutes of meeting time for callers associations. Drawing up ethical guidelines for callers has proved a stumbling block to many associations. Here, taken from *CASDA Chatter*, are the guidelines adopted by the Chattanooga Callers Association. These are recommended reading for callers and dancers alike. Many dancers are not fully aware of the delicate relationship between callers and callers, callers and clubs, and callers and other dancers.

In order to keep misunderstanding to a minimum, a set of guidelines to set forth acceptable procedures and ethics is desirable. The following guidelines have been adopted by the Chattanooga Callers Association members and we urge that all area clubs adopt the guidelines insofar as club action is involved.

**Caller Resigning**— When a caller considers resigning from a club for which he is the regular club caller, he should contact the club president (preferably in writing) and notify the club of his intentions. The reasons for his action should be stated. The club officers on the board should assemble at the earliest convenient time to consider the possible resignation of their caller and his stated reasons. It is suggested

that the caller be invited to attend, possibly an hour or so after the meeting starting time. This will give the club officers a chance to properly discuss the situation and get their thoughts in order before the caller arrives. Should negotiations be in order, they should then negotiate. Should negotiations fail, and the resignation becomes official, a termination date should be agreed upon. It is then the obligation of the caller to immediately inform the Chattanooga Callers Association. At that time, any caller will be free to negotiate with the club if he or they so desire.

**Club Terminating Caller**— When the officers of a club are not pleased with the performance of their caller, for whatever reason, the officers *meeting in concert* should ask the caller to meet with them (preferably not at a regular club dance). A full discussion of their views should be held. If and when a decision is made to terminate the caller, he should be so informed and the termination date agreed upon. Both terminated caller and club president should then inform the Chattanooga Callers Association presidents (preferably in writing). Both club and callers are then free to negotiate for the open position.

Once a caller is no longer employed by a club, whether by his choice or the

club's choice, the club is free to hire another caller. This may be accomplished in several ways. There are two ways which we feel are most suitable and are recommended:

1. The officers or board should line up callers for at least their next four dances so that any negotiations and deliberations may be made *unrushed* and in an orderly manner. The officers and board members should meet with each caller being considered and go over all pertinent items such as teaching, classes, dance time, salary, round dance program, and all factors where a club and caller should have mutual understanding. When all have been interviewed who have expressed an interest in becoming the club caller, a choice should be made by the club officers. It would be most appropriate if the choice is unanimous among the officers and board, thereby showing wholehearted support of their new caller. The chosen caller should be notified (preferably in writing). The new caller should immediately notify the

president of the callers association of his new position.

2. It might be that the club need not go through the motions of interviewing more than one caller if they are all agreed that they want one particular caller. They should, however, follow through with an interview both for their protection and for his, so that they are mutually agreed on all phases of the calling arrangement.

Please note that the main thrust of these guidelines is: *A caller is not ethically free to negotiate with a club for the purpose of becoming a club caller so long as the club has a club caller.* We respectfully ask that clubs not attempt to negotiate while they presently have a club caller. As callers, we do not consider it ethical to discuss a situation while the club still officially has a caller. We trust that as club officers and dancers you will agree that our guidelines are designed to reduce the chance of misunderstandings between clubs and club callers.

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# TWIRL



by Fred & Kay Haury  
Albuquerque, New Mexico

The twirl deserves special attention because of its frequent use. It is used (or misused) in almost every square and round dance. The twirl is one of the most poorly executed movements. One reason for this is that most dancers were exposed to the twirl in the early stages of square dance lessons, before they developed good timing or an appreciation for good styling, smooth dancing or any degree of gentleness.

A twirl may be used in square dancing to precede or to end a promenade. To twirl following a right and left grand, the joined right hands are held high and the lady turns right face one and one half times under the raised hands to end facing the same direction as the man. To twirl into promenade following a swing, raise man's left hand and woman's right hand. Twirl under joined right hands to ends a promenade. A twirl should *not* be used when moving from a swing to a left allemande or into a circle left.

The standard term twirl, as agreed on by the round dance panel on terminology is "a progressive right face turn by the woman under her own and man's uplifted hand. Directions will indicate which hand is involved and specify foot action. If no progression is desired, the term *spot twirl* is used. (Twirl is not to be confused with *spin*; twirl indicates hand contact and progression.) (Example: W twirl, 2, 3; or Twirl, —, 2, —;)"

Some of the obvious twirl faults are roughness, forced twirls, woman ducking her head under, woman stooping or squatting under arms, twirling out of reach, rush twirls, grabbing the woman after a twirl, holding or grasping the woman's hand too tightly, jerking hands up and down, and poor posture.

Don't dance roughly. Many women have quit dancing because of rough twirling and other roughness. Square dancing should be smooth and gentle.

Maybe the only way we can improve the twirl is to have the women twirl the men until the men learn what the women have been tolerating. If the men were being twirled as roughly as women are, they would get mad and demand more consideration.

A man should never "force twirl" any lady. The lady should always have the option of not twirling. Some women get dizzy doing a twirl. Others have had their arms, backs, necks or shoulders hurt by rough twirls. The man should give the lady the choice, by gently raising his lead hand to signal a twirl. If he feels any resistance he should yield and not attempt to raise her hand any farther. When a woman does permit her hand to be raised she should still have the freedom of choice — to twirl or simply walk forward without twirling.

First year square dancers should be encouraged not to twirl, or to use fewer twirls until they can follow the caller without rushing. All dancers should omit twirls from dances any time they have to rush to keep up with the calls.

Many women dislike twirling because of the rough treatment they receive from unthinking men. Such men may start a twirl by jerking the woman's hand up just high enough to block her vision with her arm. Now the woman has the choice of ducking her head (a no-no), stooping or squatting to go under, or she can have his arm wrapped around her head. Any of the choices are unacceptable and will destroy her posture and style. The hands should be held high so the woman can twirl under them without ducking, with her head high and body erect. She should twirl under the hands using her own power entirely. She does not need any help from the man in the form of a push or a twist or a wind-up of her arm. Never use her hand and arm as a lever to turn her. Let the woman do her own turning.

The woman's raised hand should be held *very loosely*, with only slight hand contact. The man's hand should serve only as a guide. The lady's hand should turn easily inside the man's cupped hand. The woman may always take hold if she needs added support or balance. Never hold a woman's hand tightly on a twirl.

Never twirl out of reach, with the woman too far away from the man. It is a good way to lose balance, degrade style and cause rough dancing. Another form of twirling out of reach results when a short man attempts to twirl a tall woman. In such cases, it is best not to twirl. It is much better to have too few twirls or no twirls than too many, or too poorly executed twirls, or too rough ones.

The man should not grab for the woman following a twirl. He should wait for her to return to him. The woman is usually on the receiving end of the rough treatment in a twirl. Some women who insist on leading can give a man an arm twist by rushing into a twirl (and some men may deserve it). Men do not enjoy dancing with this type of partner.

Women should dance smoothly also.

If your partner likes rough dancing and forced twirls, then use them only with her. Don't assume all women like them. Treat all women gently and give them a chance to enjoy dancing with you. They will respect you more if you are gentle and dance smoothly. Few women care to find out how strong you are. In most cases the women are better dancers than the men, and pulling, pushing, shoving, masher tactics and wrestling-type leads are not appreciated. A safe practice in square dancing is not to twirl a strange partner. In those cases where a woman wants to twirl she will let you know. She may even lead into a twirl on her own. This is a better situation than to twirl a lady who does not want to twirl. Some women tell men they don't want to be twirled but most suffer twirls in silence and later complain to their women friends. Some improvement in twirls would result if the women would tell men without hesitation when they are too rough. Women should also speak up and say, "Please don't twirl me," if they prefer not to twirl.

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# Bicentennial Briefs



The honor of "Best in the Parade" went to this float featuring Richard Mackey and the Gant Boxers of Wooster, Ohio. The parade was part of the bicentennial festivities for the Wayne County fair, at which the club was presented with a trophy.  
*Photo sent by Mrs. Armand Black, Shreve, Ohio*



## LEVIS AND LACE

The Levis and Lace Square Dancers of Dover, Delaware, started plans in fall of 1975 for a bicentennial float. The trial run took place in September, 1975, in Magnolia, Delaware. Dancers learn to keep a tight square on an 8 by 20 foot farm wagon. A wider wagon was needed; a club member knew of one; a yard sale and a bake sale were quickly

Continued on Page 26



## LOCOMOTIONS

The bicentennial effort of the Durand, Michigan Locomotions was two-fold: a Boxcar Dance and participation in the July 4th Parade. The club members designed, constructed and painted three large wooden boxcars which were used at the dance and then on hay wagons as a float for the parade. Everyone who danced in a boxcar was

Continued on Page 26



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## LEVIS AND LACE, Continued

organized to purchase a 12 by 25 foot trailer frame. While the carpenters, welders, and painters cut down and reconstructed the frame, the gals got busy on outfits of navy blue skirts, white blouses and slips, red shoes, Pettipants, ties and belts for the women and navy blue slacks, white shirts and red ties and towels for the men.

Painted red, white and blue with a red barn front, the float became home to ten to twelve couples for fifteen parades and exhibitions. The FUN of square dancing was the main idea conveyed to the spectators. Along with the float, in many towns the club presented a program of old time dancing to the true Bluegrass sound of the Hughes Family of Hartly, a musical family who belong to the club. To promote a First Nighter this past September, the float traveled through base housing on the Dover Air Force Base announcing the fun of square dancing and urging everyone to join the new class.

A motto acquired along the way was "It never rains on Fred's parades." When asked about a rain date, Fred Worrall, float chairman, remarked that it never rains on his parades, and do you know — it didn't! It sprinkled once, but never rained, which is unusual in Delaware which averages 45 inches of rainfall a year. Fred's wife, Kay, became a familiar figure carrying her Igloo of cold drinks, as did Ernie Wahl and his sound equipment, the Paul Glandens with the banners, Ace Lewis with his long tall speakers, and Doris and Neil Kasley because they were at every

## LOCOMOTIONS, Continued

qualified to purchase a special badge. An auction and raffle were held along with the dance, and all proceeds were turned over to the Durand Area Bicentennial Committee to benefit the Railroad History Museum. (The committee's official bicentennial project was to make a museum out of a permanently located baggage car.) The Locomotions contributed \$700 and were invited to do an exhibition dance at the museum dedication.

The first section of the parade float was a duplication of the club banner: a large red train on a railroad-stripped background. Our caller and his wife rode in this wagon. The next two sections were the boxcars, with one square in each car. Four youth members walk ahead of the float, carrying the banner and the American flag. All members were dressed in official Locomotions attire: red bandana and railroad-stripped outfits. The float received a rating of Honorable Mention.

*Shirley Polen  
Durand, Michigan*

parade and exhibition. The drivers deserve a vote of thanks: the dancers danced up and down hill and across railroad tracks without an injury.

Happy Birthday, America, from Levis and Lace of Delaware.

*Fred & Kay Worrall  
Dover, Delaware*

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# FEEDBACK

I was almost ready to write a little response to your article on the National and the caller programming since I am a California caller, (new, less than five years) and I was not scheduled to call as I have been at K.C., San Antonio, and Salt Lake.

But then I read a most important and timely article, "Straight Talk." As a former smoker and one who enjoyed it very much, I quit in 1950. I am in sympathy with smokers who sincerely recognize the danger and want to quit. It's the attitude of most smokers that is most disgusting today in that they feel you are infringing on their rights if you object to their smoking. But they are drug addicts just as much as one who smokes reefers or takes drugs. With smoking, it is so widespread and affects so many millions of people, both the smoker and those who breathe the smoke, that it is a very serious national health problem.

But, as I said, it's the attitude that "I'm going to smoke and you can like it or lump it," that goes against all principles of concern and brotherly love for each other. This is typical of the world today. And square dancers are just as bad as the rest of the world in this regard. Today when we are devoting much time and effort through organizations such as Callerlab to further and perpetuate the ideals of square dancing, we should take a long

hard look at this subject.

I had open heart surgery two years ago and I have become super-conscious of the dancer and extent of the problem. One little sign of hope at the National Convention was the sign in the panel rooms, "Thank you for not smoking." However, I am sure it will remain a problem for some time to come, unless non-smokers speak up and ask the smokers to really behave like square dancers in this regard. Who knows what this little act of charity would bring!

*Bob & Rita Walker  
Kansas City, Missouri*

I'd like to take this opportunity to thank you for your current (September, October) series of dance figures wherein you have identified a particular movement, then presented a number of figures based on this movement.

I imagine there are many other callers like myself who find ourselves hard-pressed for time to develop these figures, and this presentation is a great help. In my own case, being a new caller, I find my time is completely occupied trying to master the basics. Having these figures identified in this way helps me with basic figures, and also gives me a reference for the future when my calling ability reaches the point where I can work with the newer figures.

Continued on Page 89

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# STRAIGHT TALK

Square dancers are so polite they won't approach the caller and tell what is on their minds, but if one listens carefully, one will get an earful after a Saturday night dance where there is an out of town caller. He starts off fine, warming you up with standard calls like *wheel and deal* and *spin chain thru*, but then he gets into something new and our Saturday night dance becomes a workshop. Sometimes the caller is a good teacher able to put it across, and sometimes not. The general comment, however, is that with so many calls and movements available, why make the Saturday night dance into a workshop? We go during the week to the workshop, learning new movements, but there are so many of them that the out of town caller has no difficulty in bringing up one that we don't know. He would endear himself to the dancers if, when he finds he is calling something they have not been exposed to already, he would just pass on to other fields and keep the dancers dancing, which is what they came to do.

Show me a caller who watches the floor, and when he sees he has several squares standing, immediately goes into a movement that starts them again, and I will show you a great caller, one who is liked by all, and who will be invited back again.

Another thing I want to get off my chest is the matter of wearing square dance clothes. Some club callers insist that where possible, square dance clothes should be worn. After all, where else can you wear a square dance dress but to a square dance? Almost everyone can afford at least one square dance dress or shirt, and many people look better in square dance dresses than in slacks. Even when we go to class as helpers, we wear our square dance clothes, and I think it encourages the class to become clothes-minded. No hard and fast rule should be laid down,

but all clubs should encourage their members to wear dress-up clothes when possible.

Strong mention should be made about wearing gouging jewelry, which can cut, scratch or injure other dancers. All too often someone is injured by such sharp things. Callers and teachers should call this to the attention of the class. Loose, hanging chains and sharp, pointed rings can be disastrous on the dance floor.

*Jack Thompson  
Mechanicsville, Virginia*

In this bicentennial year, we gloried in nostalgia relating to things, mannerisms and events from 200 years ago. Some are wearing bicentennial costumes and many are wearing patriotic colors. Our American western square dance heritage from those years is interesting and worth looking into. If we did so, we would discover that thousands of calls (of which most of us only know dozens or possibly hundreds) are relatively modern, with only a very, very few dating back to the early beginnings of square dancing. Of the original calls our ancestors used, a few such as *left allemande*, *right and left grand* and *do-sa-do* are all that remain. We should guard these precious bits of our heritage tenaciously!

But you, my fellow square dancers, have nearly destroyed one of these, the *do-sa-do*! There isn't one of you in ten who does a *do-sa-do* when it is called (except for new graduates, who still dance the pure, unadulterated western square dance to a great extent). You say that your new gimmick, the *waist swing*, is a modern *do-sa-do*? Nonsense! A *do-sa-do* (or *dos-a-dos*) is defined as back-to-back. (Let's see you *waist swing* back-to-back.) Go ahead and get our your dictionary; it was originally derived from a type of French carriage in which the passengers rode back to

back.

We had the sad experience of dancing in a square not long ago in which a young man didn't know how to *do-sa-do*. The caller had men paired with men and girls with girls, and called *do-sa-do* two or three times. This dancer simply stood there, wondering what to do when he was asked to *do-sa-do* with another man (after trying awkwardly to *waist swing* and falling). And he was a good dancer otherwise.

More recently I heard from another dancer that a caller had actually taught the *waist swing* to be used in singing calls. I couldn't believe it! I was sure our callers weren't traitors to the cause!.....Still a third situation has

occurred (seeming comical, but actually pitiful) when a few callers have called *do-sa-do once and a half*. A considerable number of dancers looked around dumbfounded, wondering why their sets broke down. The reason, of course, was that they did a *waist swing* and ended up facing each other instead of back-to-back, ready to carry out the next call.

Is there a solution? Is anyone else interested enough in saving this bit of our square dance heritage to consider doing something about it?

Erwin C. Lawson  
Editor, "Lowdown on Hoedown"  
Charleston, West Virginia



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# A GRAND SQUARE

DANCER  
OR TWO

In 1956 Marion and Gordy Jenner joined the Calico Club, the class club of the Shirts N' Skirts Club. The latter club had no way of foretelling at that time what wonderful benefits this quiet couple would bestow on the club in years to come.

We met Marion and Gordy when we started dancing in 1973. No matter how early we arrived at the hall, even when we arrived before the welcoming committee, the Jenners were already sitting on the sidelines chatting comfortably with other club members. During the evening, we often noticed that the Jenners never "cliqued-up," but circulated throughout the hall to be sure of dancing with the newer, not so sure-footed dancers as well as older club members.

Because of their shy nature, they quietly melt into the background of noise and merriment at the club, but they never have been timid in the way that they have handled the enormous tasks they tackled over the years for Shirts N' Skirts. Always they do their work quietly and without fanfare, and it is usually the dull tiresome work they tackle.

From 1957 until 1968, Marion and Gordy served unstintingly on the Board (Recording secretary, social chairman, corresponding secretary and president being among their posts). Over the years, they have headed and worked on too many committees to list here. Never a year went by without some mention in the minutes of the Jenners and their unselfish use of time and talents. The Jenners were members of the exhibition group which was on an area TV show in 1959 and at the state fair in 1961. They

were host and hostess for the Calico Class in 1964-65, a time-consuming and demanding job.

Because of a personal commitment, the Jenners turned down board positions for the past several years but never failed to attend the dances. Rain, snow, sleet or shine would find them at the three club dances of the week — angels at the Calico Club, helpers at the intermediate club and dancing at the regular club dance. They are also loyal to another area club, the Promenaders, and dance with them weekly. Needless to say, they are a welcome addition to any square.

In 1975, when the Shirts N' Skirts celebrated their 20th anniversary, the Jenners chaired the refreshment committee and presented the club with a grand cake as their token of appreciation for all the enjoyment they had received dancing with the club over the years. Marion also presented the club with a souvenir tablecloth hand-done with liquid embroidery and signed by all who attended the dance. Over the years, Marion has presented the club with several hand-embroidered tablecloths.

During the 1975-76 season, the Jenners co-hosted the intermediate group with us and they never missed a night and did a tremendous job of keeping things straight. We really appreciated them. If the Shirts N' Skirts should lose the presence of this quiet couple, we would be losing a lot. We appreciate all they have done for the club and for the good of square dancing as a whole.

Betty Card  
Binghamton, New York

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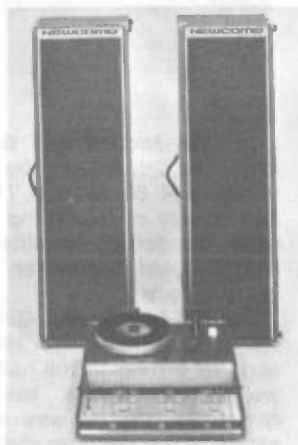
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**Clam, n.** One of various bivalve mollusks, much esteemed as food.

**Clambake, n.** A festive occasion, a gala affair, a feast.

That's what the dictionary says, and that just about tells it all about the Clambake at the 26th National. Visitors in-the-know always make the most of the opportunity to dine on clams and lobsters on the east coast. Here's a chance to share a full-fledged, genuine clambake at one of the campgrounds, with clam chowder, steamer clams, Maine lobster, charcoal broiled chicken, corn on the cob, tomatoes and cucumbers, rolls, watermelon and beverage. Cost is \$10.50 including transportation to and from the convention hall. Children's menu is identical for \$4.00. Whole families will enjoy this gala feast. Write Pete & Jennie Zukauskas, 314 East Broadway, Bel Air MD 21014.

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## EDUCATION NOTE

The Callers Seminar will be conducted by Al Brundage, Earl Johnston and Dave Taylor. Other seminars such as sight calling will feature personalities such as Ed Foote and Deuce Williams. Clogging will be led by Tom Tomlinson and Debbie Wilkinson. Smooth dancing and styling clinic will be conducted by Bill Castner. Other panel moderators already scheduled are Jack Lasry, John Kaltenthaler, Lanny McQuade, Art Seele and Stu Shacklette.

## LET'S ENTERTAIN!

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Many new recipes have accumulated since the California cookbook, especially since the 1977 convention is on the

Atlantic Ocean side of the country. In the cookbook is also a wealth of information on entertaining. Seafood recipes are offered, including Atlantic City's Mock Lobster and South Jersey Crab Imperial by Peg Bressler. Members of the National Executive Committee supplied favorite recipes: Peg Thornton's Blueberry Betty, Margie Teeple's Bananas Foster and Peg Willis' Creamed Celery with Pecans.

Various members of the 26th National Committee have offered ways to serve a particular dish in a different fashion: Scalloped Chicken by Connie Evans; Carrot Cake (using baby food) by Peg & Doc Tirrell, who will be in charge of the Press Breakfast; Watergate Cake from an anonymous giver; and Italian Rum Cake by Rita Botta, the assistant chairman's wife.

For this cookbook, "Let's Do Some Entertaining," send \$4. per copy to John and Elinor Day, 519 Tatnall Ave., Glenolden PA 19036.

The 10,000 mark in registration has been passed. Is yours in?

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Janie Creel of Metairie, Louisiana, models her 1976 Christmas outfit. The blouse is of shiny gold polyester fabric; the skirt red felt cut in a full circle. Two rows of gold metallic braid and one row of maize circle the hemline. The felt lanterns have flames of orange satin with orange sequins and beads. The candle is white satin with white iridescent sequins and beads. The holder is green felt with green sequins and beads. The candle glow is outlined in gold sequins and covered with yellow satin with gold lace overlay. Janie made a vest to match for Johnny. She sewed all the sequins this summer while riding the train to the Anaheim National Convention.

#### RECIPE FOR A MERRY CHRISTMAS

Take the crisp cold of a December night, add two generous parts of snow, stir in air so clear it tingles. Into a generous heart, mix the wonder of a little girl, the sparkle of a young boy's glance, the love of parents, and set gently before the chimney side. Add the lightest touch of a reindeer's hooves, a sprig of holly, a scent of fir. Set the mixture to rise in the warmth of a dream of good will to men. It will be almost ready to serve when it bubbles with warmth and good feeling. Bedeck with the light of a star set in the East, garnish with shining balls of gold, silver and red. Serve to the tune of an ancient carol in the middle of the family table. This recipe is sufficient for all the men and women you will ever meet.

*From "Square Notes  
Cincinnati, Ohio*



#### FESTIVE CHEESE WREATH

2 8-oz. pkgs. cream cheese  
1/4 cup prepared yellow mustard  
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1 cup walnuts  
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Combine soft cream cheese and mustard, beat until smooth. Stir in cheddar cheese, dates and nuts. Spoon into wreath shape on serving platter. Garnish with parsley and candied cherries. Serve with crackers or thin-sliced rye bread.

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In a saucepan, melt 1/2 cup (1 stick) margarine; stir in two 4-oz. packages regular chocolate pudding mix and 1/2 cup milk. Heat to boiling; boil 1 minute, stirring constantly. Remove from heat; beat in one 1-lb. box sifted confectioners' sugar. Stir in 2 tsp. vanilla and 1/2 cup chopped walnuts. Pour into greased 10x6x1 1/2-inch baking dish. Garnish with walnut halves. Chill fudge before cutting in 1 1/2 inch squares.

Continued on Page 96

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# IT REALLY HAPPENED



Just as surely as the groundhog pops from his burrow each year punctually in Punxatawny, and the swallows fly to Capistrano, the buzzards drift into Hinckley, Ohio each spring.

Thus Buzzard Day in early spring has become a day for celebration in the tiny town of Hinckley, and several thousand

visitors, outnumbering the natives, converge there with binoculars and folding camp stools. It has been rumored that a couple of caged buzzards are on hand just in case the real stars of the ornithological limelight fail to appear.

When caller Dave (and Jeanne) Stevenson moved to Hinckley a few years ago they decided to stage an annual Buzzard Day Square Dance to coincide with the other festivities. Last spring, On March 21, fifteen squares enjoyed the event. Dave couldn't believe his eyes, however, when a couple of BUZZARDS actually showed up and started dancing before him.

You guessed it. Bob and Dot Buzzard (that's an honest-to-goodness real last name) graduated from class last spring in Berea, Ohio, and hearing about the dance decided it would be most appropriate for them to attend.

We feel that our readers would enjoy the Buzzard Day dance in Hinckley next spring, and whether or not the buzzards fly in from the south, certainly the Buzzards (Bob and Dot) will shuffle in from the north!



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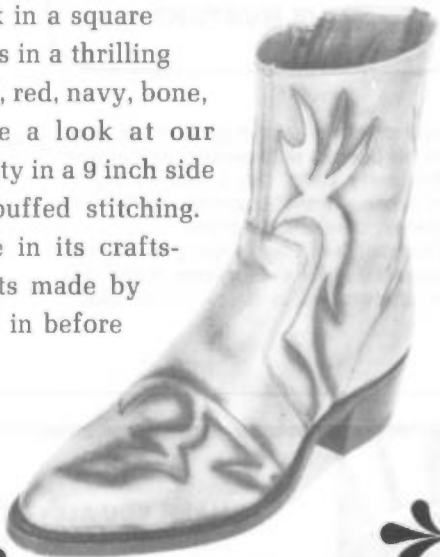
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# Encore

by Mef Merrell

*Highlights from Past Issues of this Magazine*

## 25 YEARS AGO — December 1951

Piute Pete sent us a leaf from a magazine with the story of square dancing in Siam by Harrison Forman. It seems that Floyd Wilson of Indianapolis cajoled some couples into learning the dance at the Y social parlor. This is surprising in that the Siamese are traditionally shy, particularly in the matter of mixing sexes in their entertainments.

"Why until we started this thing," says Wilson, "we had difficulty persuading the boys and girls to touch fingertips, much less put their arms around each other in a conventional dance. And now, look at them!"

From another part of the world, The Courier-Journal Magazine of Louisville, Kentucky, brags that Elizabeth Wilson has been using their square dance instructions, written by Howard Hardaway, at the Schwalbach House Community Education Center in Hesse, Germany.

The second International Square Dance Festival held in Chicago was "highly successful" and had many improvements over the first one held in 1950. Highlights: 160 Wisconsin dancers performing a fancy Grand March to the tune of "On Wisconsin," a Kentucky running set by a group from that state, a black light specialty square dance by young people, and, one of the most enjoyable sessions, Saturday evening when visiting callers from many states took turns at the "mike" to call their favorite squares.

## 10 YEARS AGO — December 1966

Arvid Olson in his editorial notes with approval the establishment of square dance business enterprises and the healthy growth of commercialism in the

square dance field. He assures us, "Commercialism is nothing to be feared....is healthy and should be welcomed." Many people tend to confuse commercialism with exploitation. Exploitation is defined as selfish utilization for one own's profit. Businesses that exploit the public are doomed to failure from the start. Commercialism is the principle upon which the economic system of the United States is built. It is the American way of life. Some examples of square dance businesses are publications, stores, and square dance halls. "Square dancers who want our activity to continue to grow and progress should be happy that there is an increasing number of commercial enterprises in our field," Arvid says. "This is a big step toward insuring our hobby a sound future."

Square dancing is number one. Why? Jerry Haag of Wyoming attributes square dancing's top recreation status to many factors. Foremost is the attraction square dancing has for all age groups and occupations. Then, because there are new and different ways of putting calls together, square dancing never need be monotonous. Following each dance, dancers can fill a sense of accomplishment and achievement. Square dancing is also good exercise. Its movements are graceful, rhythmic, and smooth and therefore relaxing to the body. As a social mixer, our recreation has no equal because of the teamwork and fellowship involved. There are very few other hobbies that couples can enjoy together. Many couples who never enjoyed ballroom dancing have found fun and relaxation

Continued on Page 88

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

Lee Kopman



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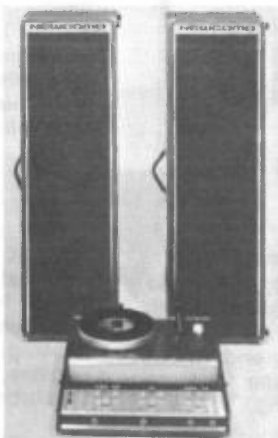
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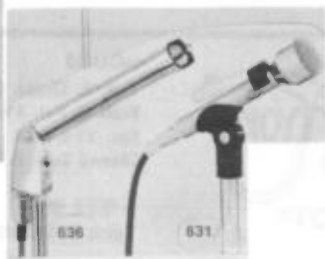


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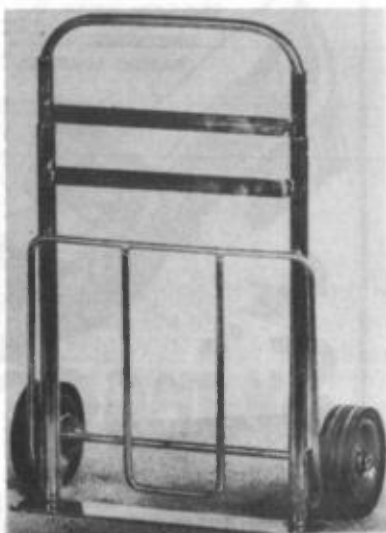
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# People

IN THE NEWS

**Don Sherlock**, president, presented **Orphie Easson** with life membership in the Toronto and District S/D Association as a token of her long and valued activity in the Association and in promotion of square dancing.

Ontario's "finest" new square dance store recently opened in Hamilton, with a complete line of western wear for the discerning dancer. Appropriately, the store, at 320 Dundurn St. South, is named Buckles and Bows, since the owner's real name is **Ross W. Buckle**.

Caller **Mac McDaniel** was featured recently in a square dance story in the

Fayetteville, North Carolina *Times*. We liked the photos and especially these lines: "When **Mac McDaniel** tells people to do something, they ask no questions.....they move. To his dancers, whom he moves like chess pieces with his hypnotic chant, he is a benevolent dictator."

Super square dance publicist **Marv Labahn** of the Chicago area sent us another feature story from the *Sun Times*, written by staff writer Nancy Fox. It mentions the Chicago S/D Information Line, 449-7111. There are quotes from **Labahn**, **Zenous Morgan**, and **Bob Willard** about Chicago area dancing, which now appeals to 10,000 persons, including about 300 blacks in six clubs.

**Gaylon and Vondyne Shull**, well-known in Kansas calling circles (and beyond) are taking up an assignment as resident instructors at Sunland Village and Dreamland Villa in Mesa, Arizona, where they will have four night dances weekly and teach classes during the day.

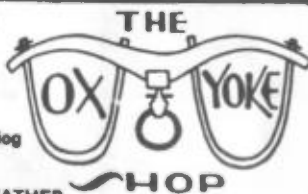
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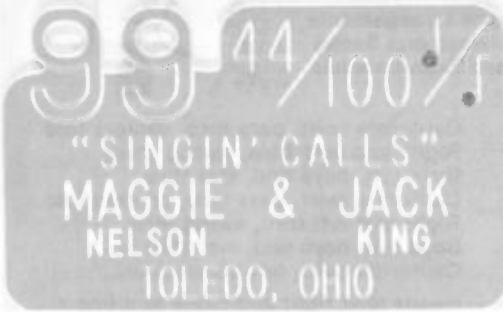
K ♣

♣ D

# Trick

Maggie Nelson  
Toledo, Ohio

♣ D



Five fledglings were in Jack May's first caller class — four guys and lucky old me! We enjoyed it so much and got along so well together that the ultimate end was to have a Five Caller Dance upon graduation. I noticed that during rehearsal for that special dance, our "practice square" dancers would re-quest certain singing calls and tell us to

be sure to call that one or another they had requested. So I said to Jack King, "Hey, let's start a singing call club." He didn't jump at the suggestion until the zero hour. That's right — at midnight, the phone rang and I heard Jack say, "Are you serious about a singing call club?" I told him I was and that I also had a name picked out for it — "99 and 44/100%" — that leaves 56/100 for hash in case we had to workshop some commands that appeared in the singing calls. We put a brochure together and started the first season of open dances. We averaged six squares each night. More than happy with that reception, we decided to go "club" the second year. There are seven squares of members, with an average of 16 to 20 guest couples this season. Jack King is my regular calling partner and provides the rounds as well.

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# KEEP 'EM DANCING

by Ed Fraidenburg



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Heads square thru four, swing thru  
Girls cross fold, star thru  
California twirl, spin the top  
Girls cross fold, star thru  
Left allemande.....

Heads square thru four, pass thru  
U-turn back, swing thru, girls cross fold  
Left allemande.....

Heads square thru four, slide thru  
Swing thru, spin the top  
Girls cross fold, slide thru, swing thru  
Spin the top, girls cross fold  
Left allemande.....

Heads square thru four, swing thru  
Boys cross fold, star thru  
California twirl, spin the top  
Boys cross fold, star thru  
Left allemande.....

Heads square thru four, pass thru  
U-turn back, swing thru  
Boys cross fold (= right and left thru)  
Pass thru, U-turn back, swing thru  
Boys cross fold, left allemande.....

Heads square thru four, slide thru  
Swing thru, spin the top  
Boys cross fold, slide thru, pass thru  
Wheel and deal, centers pass thru  
Left allemande.....

Heads square thru four, spin the top  
Girls cross fold, star thru, trade by  
Spin the top, girls cross fold  
Star thru, trade by, left allemande.....

Heads square thru four, spin the top  
Boys cross fold, star thru, trade by  
Spin the top, boys cross fold, star thru  
Trade by, left allemande.....

Heads lead right and circle to a line  
Pass thru, centers fold  
Right and left thru, swing thru  
Boys run, boys fold, star thru  
California twirl, pass thru, centers fold  
Right and left thru, swing thru  
Boys run, boys fold, star thru

California twirl, pass thru, centers fold  
Right and left thru, swing thru,  
Boys run, boys fold, star thru  
California twirl, pass thru, centers fold  
Right and left thru, swing thru  
Boys run, boys fold, star thru  
California twirl, left allemande.....

Heads lead right and circle to a line \*  
Pass thru, ends fold, swing thru  
Right and left thru, star thru\*  
(Repeat \* to \* 3 more times)  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, boys fold, swing thru  
Centers trade, boys run  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, girls fold, swing thru  
Centers trade, girls trade, pass thru  
Girls fold, swing thru, centers trade  
Girls trade, left allemande.....

Heads square thru four, swing thru  
Girls fold, boys turn back  
Right and left thru, swing thru  
Girls fold, boys turn back  
Left allemande.....

Heads square thru four, swing thru  
Boys run, couples circulate, girls fold  
Swing thru, boys run, couples circulate  
Girls fold, pass thru, trade by  
Left allemande.....

Heads square thru four, swing thru  
Boys fold, girls turn back, pass thru  
Trade by, swing thru, boys fold  
Girls turn back, left allemande.....

Heads pass thru round one to a line  
Pass thru, ends fold, swing thru  
Boys run, all pass thru, wheel and deal  
Zoom, centers square thru  $\frac{3}{4}$   
Left allemande.....

Heads pass thru round one to a line  
Pass thru, centers fold, swing thru  
Boys run, all pass thru, wheel and deal

Centers square thru three-quarters  
Left allemande.....

**Variety with CHASE RIGHT:**  
Heads flutter wheel, sides pass thru  
Chase right, heads divide, curlique  
Coordinate, wheel and deal  
Left allemande.....

Heads pass thru, chase right  
Sides square thru four, centers in  
Cast off three-quarters  
Centers pass thru, chase right,  
All wheel and deal, swing thru,  
Boys run, square thru four, trade by  
Left allemande.....

Heads pass thru, chase right  
Sides divide and curlique  
Circulate, boys run, star thru  
Pass thru, wheel and deal  
Centers star thru, others lead right  
Left allemande.....

Heads pass thru, chase right  
Sides divide, curlique  
All cast off three-quarters  
Girls trade, right and left thru  
Pass thru, wheel and deal  
Centers pass thru, left allemande.....

Heads square thru three-quarters  
Chase right, sides divide and curlique  
Circulate, boys run, star thru  
Pass thru, wheel and deal  
Centers flutter wheel, sweep a quarter  
Others lead right, left allemande.....

Heads pass thru, chase right  
Sides divide and curlique  
All cast off three-quarters  
Right and left thru, slide thru  
Left allemande.....

Heads pass thru, chase right  
Sides divide and curlique  
All cast off three-quarters, girls trade  
Swing thru, step thru, chase right  
Cast off three-quarters, boys run  
Wheel and deal, left allemande.....

Heads square thru three-quarters  
Chase right, sides divide and curlique  
All cast off three-quarters, recycle  
Pass thru, wheel and deal  
Centers square thru three-quarters  
Left allemande.....



**GRENN**

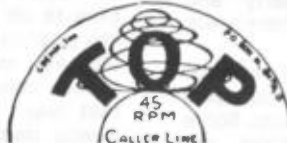
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# Dancing Tips

by Harold & Lill Bausch

If our modern square dancing derived from old-time dancing, and we know it did, then we must realize that we dance for pleasure, and to express our feelings of joy. It behooves us then to continue to promote pleasure in our dancing. While each caller likes to bring in some of the newer calls, and this is all right, we should not push these calls to the point where our dancers cannot do them with pleasure.

Each movement must be taught carefully and thoroughly so that they do not become a source of frustration. The callers must use the calls with good music and teach the dancers to do the calls to the music. I am not one to stress counting of steps for dancers, but if movements are done properly and danced to the music, proper timing will evolve.

Music is important. Dancers do notice what music is used, for time and again they will remark about the music. Some records become dancer favorites, not because of the calls but because of the music. Many singing calls come out with good music and poor calls, and callers have a chance to develop a good number that will really suit them — good music and a good smooth figure, written by themselves.

Because I have been involved in caller teaching and caller clinics for years, I have a tendency to address myself to callers, but I might tell dancers also to pay attention to the music the caller uses, tell him when he plays one that you particularly like and tell him why you like it. Is it because there is a lot of life and rhythm to the music? Or because it is totally different? Figure out why and tell him; it will help him do a better job for you.

I have been fortunate lately to have had the opportunity to teach a great number of new dancers, many of them young married couples. They have an

abundance of enthusiasm, which is catching and helps me too. Recently I was calling a dance for them and we had out-of-state dancers as guests. It occurred to me that there was more kicking and twirling than I would really like to have them show off to strangers! They were doing a good job of dancing, doing the calls well and keeping time to the music but I was conscious of the extra kicks and thought perhaps the guests were thinking I had taught them these things, when in actuality they picked these up without my help. But as I thought about it a bit longer I decided I wouldn't criticize, for here was a perfect example for young folks really enjoying themselves at a square dance. And after all, after they prove to themselves that they can do all these things, they will gradually stop the extras and in a couple of years will have calmed down to the humdrum pace most others take. On second thought I hate to see them change, for enthusiasm sure beats indifference! (By the way, the guests really enjoyed that evening.)

So much is made out of the fact that many dancers rush through the calls and don't take the proper amount of time to do them. "They" say dancers are position-oriented, not music oriented. As I mentioned at the start of this article, callers are to blame if they call that way. If a caller will use music wisely, dancers will too. It is a fact that different calls take different counts when following certain other maneuvers, and the music plus the watchful eye of the caller provides the best way to allow for and correct these differences. Callers should not expect each call to take exactly the same amount of time each time, for the construction of the dance dictates the timing. To allow extra beats when they are not needed is as bad as cutting time on a call. When everything is moving smoothly, dancers start to relax and enjoy the dance.





## calling tips

This month I'd like to discuss what the average dancer in the average club in the average square dance community likes to dance *today* — that's December, 1976, or January, 1977, as the case may be.

Don't whisper a word of this to your dad if you're over thirty, or to your grandad if you're only fifteen, but typical modern western square dancing has changed so drastically in the past couple of decades, the uninitiated patron attempting to do a rebound trick into the activity might better step up to the plate in his home league baseball diamond holding a hockey stick.

This discussion may not apply if you refer to a *special* square dance club, such as a low 50, handicapped, one-night-stand, learners, old-timers, fun club, family club, contra club, challenge club, etc., but we'll confine our thoughts to the big average — let's say 80% — of today's dance population. Those past their first year of dancing. Those who like MAINSTREAM. Those who dance regularly in one or more clubs, and get a kick out of attending a festival now and then. The big 80%.

Since this column is directed primarily to callers, the application of these remarks is obvious — here's WHO you're dealing with today and here's HOW you're expected to perform as a caller.

We'll use the term "he" as general, with reference to both "he" and "she" equally. Now, on with it. Here's what the big average dancer wants today.

The sound has got to be modern. Big, strong, driving. There is a strong "rock" influence, but the tempo is even, just as regular as your pulse or the ticking of a clock. Variety comes with the occasional "riff," so familiar to jazz fans, when a lone instrument, such

as a saxophone or guitar "cuts loose" for a phrase or a verse. The high-strung fiddle and the tin-type brass is largely gone. Even banjo and piano are played down. Guitar (all types) is big. Melody played straight is unusual. Old tunes are good on occasion, but actually singing the tune is the caller's job today, often with hardly more than a beat or a few harmonic notes on which to vibrate his vocal chords. Gone is the day when every note of a tune was right there to get a grip on.

The dancer wants infinite variety. He wants the big sound, generally, as we've said. But he wants a good chunk of "country" thrown in, which follows the pop trend of today. He wants an occasional sad tune, a silly one, a love tune, and a ballad. He gets "turned off" quickly if every verse starts with *Heads square thru* and he appreciates an occasional switch of pattern halfway through a singing call, unless it's on the top-seller current list, containing an interesting figure that "belongs."

How about hash choreography? Here's the ingredient that puts the heaviest demand on a caller today. Open floors are very "mixed" as to levels and dance proficiency these days, and a caller has to make everyone look good. Most dancers can't dance as well as they think they can. A smart caller will "lead" them through intricate maneuvers with key cue words and directional commands. Timing is crucial and will vary somewhat on more complex maneuvers. The trick is to make each dancer dance up to his peak performance level, not "stand" often, and feel a sense of accomplishment as the dance finishes.

This may seem strange to "grandpa," but today's dancer actually isn't really happy if during several tips he "almost didn't make it" several times (dancing on the brink between what he knows and doesn't know) and also if he "almost made it" (was left standing) a few times. A little challenge is part of the "game."



# easy level

Last month, "A Fifth Of Beethoven" was featured and here's a great little number contributed by Howard Griffith of Eastlake, Ohio, called the "Monorail" and danced to the music "California Strut" which is on the flip side of the Beethoven record.

## MONORAIL

Formation: Solo, no partner needed.

Record: PSR 45.073

INTRO: Either begin on the first beat of music or wait for a long intro of 32 counts and begin on the 33rd count.

Count:

- 1-2 Step forward with the right foot taking two counts to do so.
- 3-4 Close the left foot to the right.
- 5-6 Step forward on the left foot and hold for two counts.
- 7-8 Close the right foot to the left one
- 9-10 Step backward on the right foot
- 11-12 Close the left foot to it.
- 13-14 Step backward on the left foot
- 15-16 Close the right foot to it
- 17-18 Step to the right with the right.
- 19-20 Close the left foot to it.
- 21-22 Step to the left with the left foot.
- 23-24 Close the right foot to it.
- 25-26 Touch forward with the right on one count and quickly back to place on the next count.
- 27-28 Touch forward with the left on one count and quickly back on the next count.
- 29-30 Do a twist-turn ¼ left face, cutting the letter L with the right foot as you pivot on the left heel sliding it slightly forward and then touch the right toe beside the left foot on the second count.
- 31-32 Touch the right foot forward and back in two counts to get ready to begin again.

*Our contra this month certainly describes old Santa Claus himself although I should refer to him as St. Nick as the dance was contributed by Heiner Fischle of Hannover, Germany, who uses it to introduce right and left thru to classes.*

## SOFT FANCY

Formation: Mascolanza

Music: Any well-phrased 64-beat reel (Seasonal music)

All eight circle left

- - - - Go once around
- - - - Do-sa-do your partner now
- - - - Do-sa-do in front of you
- - - - Right and left thru
- - - - Right and left back
- - - - Forward and back
- - - - Pass thru, on to the next





*I learned this fun mixer from Dena Fresh of Bella Vista, Arkansas, who claims she and Kirby Todd of Folk Valley, Illinois, put it together. Two fine dance choreographers working together produce a seasonal fun dance.*

### **JINGLE BELLS**

Formation: Double circle, skaters position, facing LOD

Footwork: Identical

Record: Jingle Bells, Folkkraft 1080x45A

Intro: 16 counts

- 1-4 4 easy steps forward, starting on the left foot
- 5-8 Turn individually to face reverse line of direction (backtrack) and back up 4.
- 9-16 Repeat above starting in reverse line of direction and return to place.
- 17-20 4 sliding steps sideways to center of hall (left).
- 21-24 4 sliding steps back toward the wall (right)
- 25-32 In skirt-skaters position wheel left as a couple with the man backing up, lady moving forward twice around in place. Man ends with back to COH, lady with back to wall.
- 33-34 Clap own hands 3 times
- 35-36 Clap partner's hands 3 times.
- 37-38 Clap own hands 4 times
- 39-40 Clap partner's hands once
- 41-48 Do-sa-do partner in 8 counts.
- 49-56 Repeat counts 33 through 40
- 57-64 Right elbow swing partner and then man moves up in line of direction to a new partner.

*Rick Conner of Fort Worth, Texas, generated this square dance. He reports that at Christmas time he has had success by using the break and figure from C.O. Guest's "Jose" and adapting it.*

### **JINGLE BELLS**

Suggested recording: Blue Star 1637

Circle to the left in a one-horse open sleigh

O'er the hills we go, laughin' all the way

Do an allemande left on the corner, do-sa-do your own  
Men star by the left, it's once around you go  
Turn the partner by the right and go left allemande  
Do-sa-do your lady friend and promenade all sing  
Jingle bells, jingle bells, jingle all the way  
Oh what fun it is to ride in a one-horse open sleigh.

Figure:

Four ladies promenade, once inside the ring  
Get back home and swing, you swing that man, I sing  
Allemande left on the corner, turn the partner by the right  
Four men star by the left, it's once around tonight  
Do-sado your partner, run to the corner there  
Swing that corner lady and you'll promenade out there  
Jingle bells, jingle bells, jingle all the way  
Oh what fun it is to ride in a one-horse open sleigh.



# ho! ho!

by Steve Dudas  
Cleveland, Ohio

Santa pushed back, from his loaded-down desk,  
Said, "Enough of this work for today;  
It is good for a soul, but a body must rest,  
And have a fair portion of play."

"I'll walk down to the shop, and look in on the boys.  
The fresh air will do me some good,  
And I'll see if, with that last order of toys,  
They're progressing as well as they should."

The snow crunched under his boots, in the brisk northern chill,  
As he strode the few yards to the shop.  
And he hummed an old tune, of Peace and Good Will.  
At the window he jarred to a stop.

He stood blinking his eyes, in the dark Arctic night,  
As his breath turned to frost on his beard.  
Through the iced-over window's rectangle of light,  
In unbelieving amazement he peered.

All his helpers, the elves, were dancing away.  
Their foreman was singing the calls.  
Tools, on the shelves tossed in careless array,  
Work benches were stacked by the walls.



The tiny men, with their maidens, were sashaying about.  
He'd never see such behavior before.  
"What's going on," came Santa's hoarse, thundering shout,  
As he roughly flung open the door.

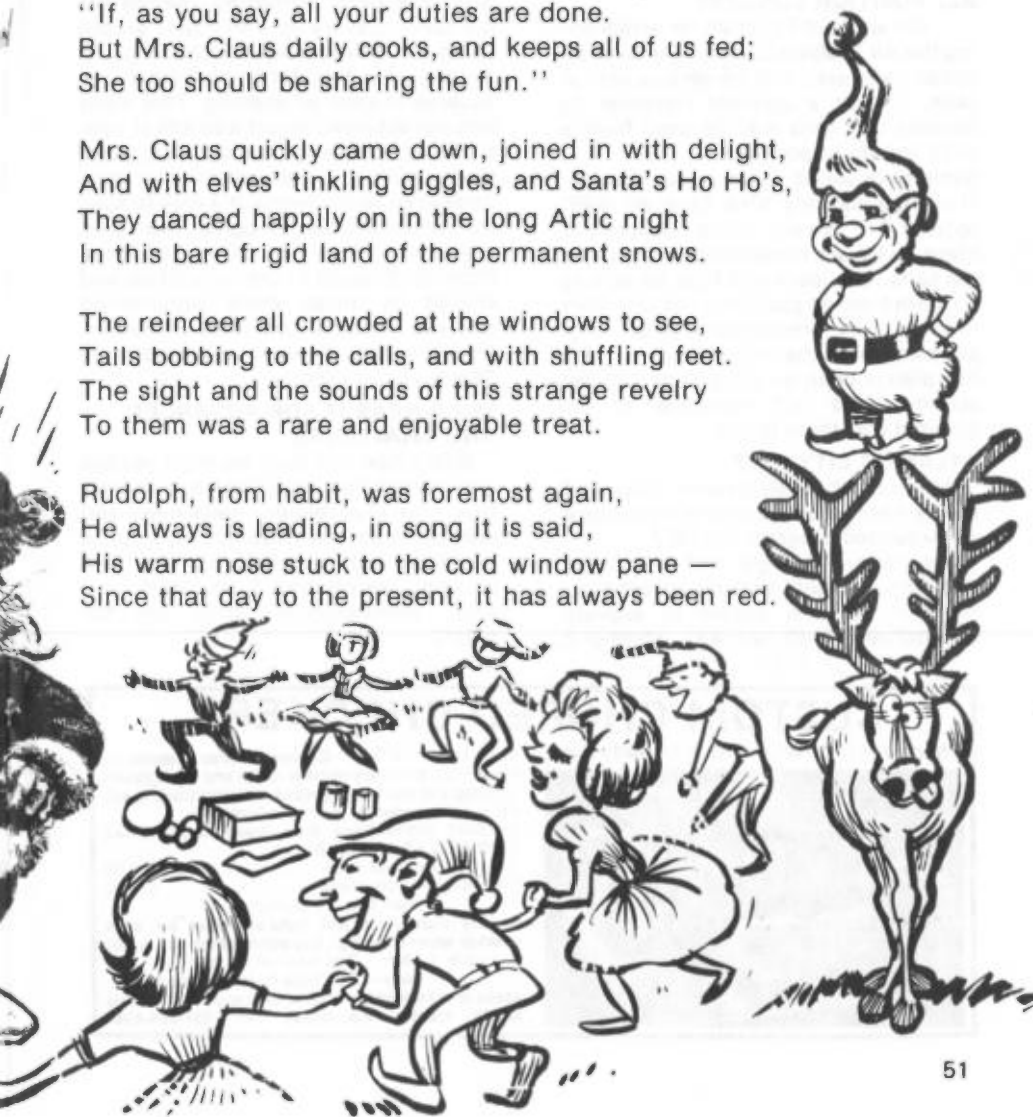
"We're deserving a break, boss," the foreman defensively shrilled;  
We're just having a wee bit of play.  
Every single last order for the year has been filled;  
All the jobs are now out of the way."

"You're entitled to play," Santa sheepishly said,  
"If, as you say, all your duties are done.  
But Mrs. Claus daily cooks, and keeps all of us fed;  
She too should be sharing the fun."

Mrs. Claus quickly came down, joined in with delight,  
And with elves' tinkling giggles, and Santa's Ho Ho's,  
They danced happily on in the long Artic night  
In this bare frigid land of the permanent snows.

The reindeer all crowded at the windows to see,  
Tails bobbing to the calls, and with shuffling feet.  
The sight and the sounds of this strange revelry  
To them was a rare and enjoyable treat.

Rudolph, from habit, was foremost again,  
He always is leading, in song it is said,  
His warm nose stuck to the cold window pane —  
Since that day to the present, it has always been red.



OF SPECIAL INTEREST TO THE  
HIGH FREQUENCY DANCER  
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ADVOCATE

# CHALLENGE CHALLENGE

by Jim Kassel

## ALL POSITION CONCEPT

We applaud Callerlab for establishing the All Position Concept (APC) as an option to be used with its various lists of calls. This is a constant reminder to dancers that calls may be used from a wide variety of positions.

Some have asked: Does advanced and challenge dancing also have an APC option? The answer is no. Dancers at these levels are *expected to understand* the calls they learn and thus be able to do them from all positions, not just from one or two memorized ones. For advanced and challenge dancers, APC has always been an integral part of the activity, and will continue to be automatic at these levels.

## ATLANTIC CITY, 1977

Atlantic City chairpersons, Clay and Nancy Kern, promise they will provide a well-rounded program for 1977.

We believe strongly that a National Convention should provide an opportunity for all who attend to express themselves in their own way, whether it

be contra, rounds, youth dancing or 50 basics on up through challenge.

The Advanced and Challenge movement is on the upswing in this country. Let's all keep working to keep it that way. See you in Atlantic City!

## THANKS TO THE EAST

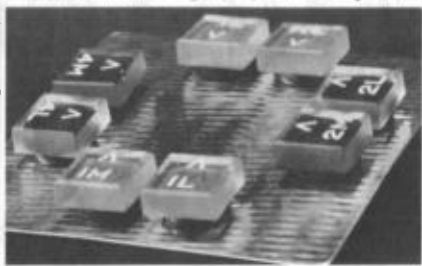
Since this is the Thanksgiving season, here is a nice thank you from the west, relative to the past National Convention. "The challenge visitors from the east so thoroughly impressed us with their unselfishness. They demonstrated again the effectiveness of good manners, spreading themselves out dancing every tip with newer people (even in "Introduction to Challenge"), avoiding the temptation to form super squares to keep all evening. This trend was not observed in just a couple or two, but every challenge dancer and caller there. With this demonstration of total dedication to challenge, it's easy to start an "Attitudes Up" program that goes along with the First Class Challenge Program brought to the convention and shared by those more experienced dancers. This is the most important from the 25th the west will remember. Thank you, visitors!

## LET'S HEAR IT FOR ADVANCED AND CHALLENGE

Every now and then we must remind our readers how important it is to hear from you. Our column needs news and comments so don't hesitate to write to us. We need *your* help to keep this column "Percolating." So "perk up" and "communicate" (Our call for help!).

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**CORRECTION**

"Ladies' Choice," November issue, contains an error. The sentence, "This is an expensive trim..." should read "inexpensive." Our apologies to Jane Clapp, whose creation it was.

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# WORKSHOP

# SHOP

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## WILLARD ORLICH



## CHOREOGRAPHY

### SQUARE THRU

by Bill Hansen, Santa Barbara, Cal. 1957

- A. From two couples facing, give a right hand and pull by —
- B. Face your partner ( $\frac{1}{4}$  in), give a left hand and pull by
- C. Face your partner, give a right hand and pull by
- D. Face your partner, give a left hand and pull by ending back to back with the last hand pull by. A full square thru consists of a four hand movement in about 8 counts.

#### VARIATIONS:

- A =  $\frac{1}{4}$  square thru, pull by  
 A + B =  $\frac{1}{2}$  square thru, pull by  
 A + B + C =  $\frac{3}{4}$  square thru, pull by  
 A + B + C + D = full square thru, pull by

Full square thru and  $\frac{1}{4}$  more = five hands  
 Left square thru is a normal full square but starts with a left hand, i.e., left, right, left, right, and pull by.

Split square thru: Actives do a  $\frac{1}{4}$  square turn back to back ( $\frac{1}{4}$  out) with partner to use the left hand with the inactive couple, pull by and continue another right and left with them. In effect, the active couples starting the *split square thru* will use four hands (R,L,R,L) while the inactives use three, left, right, left, pull by. The starting active couples will end back to back with the joining inactives.

Can be used as follows:

Half split square thru = actives right and left, inactives left only

$\frac{3}{4}$  split square thru = actives right, left, right, pull by; inactives left, right, pull by

Split square thru full around = actives right, left, right, left, pull by (Inactives left, right, left, pull by.)

#### TRAFFIC PATTERN:

Firm hand grips as in a right and left grand movement, but sharp  $90^\circ$  turns to the next person should be used. Don't wander off into a circle. This practice will leave you out of correct facing direction after the last pull by. This figure should be danced in time to the music with feet and hands in rhythm taking full counts. If

speeded up, the movement becomes a hand-grabbing, jerking, arm-twisting gymnastic. On the last pull by, be sure to let go of the opposite's hand, to stand straight and true back to back with them. No turning or fudging should be necessary.

#### COMPLEMENTARY MOVEMENTS:

Any right hand movement or right shoulder (do-sa-do or swing) movement is comfortable. Normal couples finishing a square thru cannot star thru comfortably — the lady's left hand is used twice, actually coming from behind her on the last pull by. To prove this try calling a left square thru followed by a star thru and hear all the men holler foul!

#### POSSIBLE TEACHING METHOD:

From large circle of promenading couples, have alternating couples California twirl, and then combine square thru teaching with what has already been taught, i.e., right and left thru, ladies chain, star thru, pass thru, box the gnat. Do not include any other untaught movements in combination with square thru, full, half, three-quarters and a quartermore. Following is an example of what could be used from a circle formation:

Square thru three-quarters,  
Right, left, right, pull by, on to the next  
Pass thru on to the next  
Square thru three-quarters, on to the next  
Pass thru, square thru the next  
Go full around, lady on the right  
California twirl, right and left thru  
Half square thru, pass thru, on to the next  
Square thru go full around  
Count four hands and a quarter more  
Pass thru the next, U-turn back  
Box the gnat, do-sa-do in front of you  
Full around, then star thru  
Half square thru, right and left thru  
Full turn around to the next two  
Square thru four hands, when you're thru  
U-turn back, box the gnat  
Half square thru, go on to the next  
Right and left thru.....

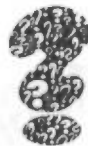
After this type of drill, have the dancers circle four, then add four more to form sets for the following practice calls:

Head couples square thru  
Count four hands, right and left thru  
The outside two, insides arch, dive thru  
Square thru three-quarters  
Left allemande.....

Head couples square thru four hands  
And a quarter more, you're facing out  
California twirl, side couples  
Right and left thru, same two  
Left square thru, four hands round  
To the corner, left allemande.....

All four ladies chain across  
All promenade  
Head gents and the girl with you  
Wheel around, half square thru  
In the middle half square thru  
Everybody turn alone, left allemande.....  
Head couples half sashay  
Into the middle and back away  
Half square thru  
Square thru the outside two  
You're facing out. bend the line  
Circle eight, all four ladies (or men)  
Forward and back, half square thru  
Box the gnat, same girl swing and whirl  
Promenade.....

## CALLERS' QUESTIONS



Reprinted by request.

by Willard Orlich, Bradenton, Florida

Square dancing has a certain "Do and Don't" set of rules peculiar only to itself, a few of which are as follows:

DO be aware at all times that square dancing is a "courtesy" recreation rather than one of competition.

DO keep smiling even if you're angry with yourself for goofing. The other seven people in the set may think you're frowning at them.

DO recognize your corner, not only what she's wearing but who she is. Next to your partner, she's the most important person in your square.

DO be quiet and attentive to the caller during instructions even though you know what he's trying to explain. Perhaps someone else in your set needs to be briefed.

DO wear proper square dance attire—



long sleeves for men, full skirts for ladies.

DO remember to treat all the ladies as you would want other men to treat your own wife. The ladies always seem to treat other men a little gentler than their own spouses.

DO wear a name badge at all times. It might surprise some of the oldsters to learn that they are not as well-known or important as they think they are.

DO accept or admit you goofed this time. Next time it could be someone else's turn so don't feel badly. And when you goof, goof gracefully and try to recover the best you can in order to save the set from breaking up entirely.

DO remember who you are every time you square up, heads, sides, what couple, and in some cases whether or not a boy or girl.

Do end each dance with a flourish, applause and thanks to all in the set and mean it.

DO support a club as a dues paying member. The life blood of the square dance picture flows through this avenue and is the backbone of the recreation. If everyone was a free loader, there would be no one to pay the bills of the activity.

DO make it a practice to thank guests for coming, the caller for his efforts, the club president where you're visiting. In general, thank everyone who made your evening a pleasant one.

DO pretend to be having a good time even if you are bored. Perhaps the other seven are thoroughly enjoying themselves. If you want a real challenge, try dancing with the seven weakest dancers there and pull them through a dance single-handed. Maybe you *are* that good.

DO take your turn at responsibility in the square dance picture as officers in a club, on the serving committee, in any way that you can help others rather than be catered to.

DON'T be a competitive dancer, i.e. selfish rather than cooperative. It takes eight people to make a good set.

DON'T be over-exuberant. Your yells might drown out the caller's next command for everyone around you. Learn to be "noisy" at the right intervals, i.e. during a right and left grand but not at the allemande left, or during an allemande thar patter but not

at the change of command point.

DON'T be a "know-it-all." Let the caller be the instructor unless you are asked personally after the tip is over.

DON'T cut in or out of a set unless you know how. And if you are cut out, leave gracefully.

DON'T be guilty of "horse-play" unless you know the set (or the club) would not be offended.

DON'T take that extra swing with your partner. It might make her late for the left allemande with her waiting corner.

DON'T forget to trade a dance, especially with the guests. And don't overlook the caller's wife. She *might* like to dance rather than sit all the time. At least, ask her.

DON'T sit like a bump on a log when another couple is needed for a set. If you want to sit out a tip, disappear into the wash room or some place where you are not seen. This saves embarrassing the three couples waiting for a "friend" to join them.

DON'T cry about the hall, the sound, the crowd, the tacky floor. Think positive thoughts so others around you aren't affected. They might be having the best time ever.

DON'T spin or twirl the ladies unless you know they like it. Let them decide if they want that extra twirl. No one ever got a sore arm from *not spinning*.

DONT set up squares of four couples prearranged to go out on the dance floor. You insult the ability of the other dancers around you and defeat the democratic quality of square dancing itself. If you are sincere about dancing with friends in the same set, stand across from each other and allow any two couples to join you that happen to come along.

DON'T insist on dancing *your* way when visiting other areas. If these people dance palms up in the alamo, go along with it. If they do or do not stir the bucket, do as the Romans do, but keep your opinions to yourself unless asked.

**American Squaredance Magazine's Workshop features original material submitted to the editor. New ideas are presented each month. Mail new and creative material to Willard Orlich, Workshop Ed., American Squaredance, PO Box 788, Sandusky OH 44870.**



**NEW  
IDEA**

**RETREAD**

**by Denny Lantz, Grants Pass, Oregon**

From a one-quarter or three-quarter tag set-up, center wave recycles while outsides partner trade.

Examples by Bill Davis, Menlo Park, Cal.

Heads lead right circle to a line

Pass thru, wheel and deal

Double pass thru, track three

*Retread*, centers pass thru

Left allemande.....

Heads fan the top, step thru

Circle four, head gets break to a line

Pass thru, wheel and deal

Double pass thru, clover three, *retread*

Dixie grand, right, left, right

To a left allemande.....

Heads right and left thru, pass the ocean

*Retread*, trade by, swing thru

Boys run, tag the line three-quarters

*Retread*, centers pass thru, star thru

Wheel and deal, sweep a quarter

Slide thru, left allemande.....

Heads lead to the right, swing thru

Boys run, half tag, trade and extend tag

*Retread*, girls square thru three-quarters

Star thru, boys circulate, wheel and deal

Sweep a quarter, left allemande.....

Heads lead right and circle to a line

Pass thru, tag the line three-quarters

*Retread*, centers swing thru, scootback

*Retread*, double pass thru, clover three

*Retread*, centers square thru ¾

Slide thru, crosstrail thru

Left allemande.....

Heads lead right circle to a line

Pass the ocean, step thru, centers touch

*Retread*, centers pass thru

Again pass thru and touch, *retread*

Centers pass thru, touch three-quarters

Right and left grand.....

**by Will Orlich, Bradenton, Florida**

Heads square thru four hands, pass thru

Clover and spin the top, *retread*

Clover and star thru, pass thru

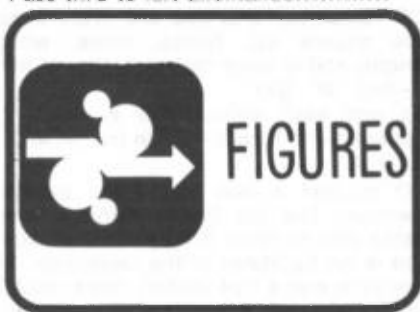
Touch one half, *retread*, centers curlique

Boys run, lead right to a left allemande...

Heads lead right and circle to a line  
Turn thru, girls run, centers run  
Three-quarter tag the line, *retread*  
Double pass thru, peel off  
Three-quarter tag the line, *retread*  
Double pass thru, peel off  
Left allemande.....

Heads square thru four hands  
Touch and circulate, girls run  
Quarter tag and *retread*, clover and  
Spin the top, extend the tag double  
*Retread*, ladies Dixie style to ocean wave  
Pass to the center, zoom and touch  
Recycle, pass thru to left allemande.....

Heads pass the ocean, scoot back  
*Retread*, U-turn back, clover one  
*Retread*, cloverflo, pass to the center  
Pass thru to left allemande.....



**FIGURES**

**by Ken Trimpey, SCVSDCA REVIEW  
CROSS FOLD**

Heads square thru, right and left thru

Dive thru, zoom, double pass thru

Centers in, cast off three-quarters

Pass thru, ends cross fold, pass thru

Trade by, left allemande.....

Sides right and left thru, crosstrail thru

Behind the heads star thru

Double pass thru, centers in

Cast off three-quarters, pass thru

Ends cross fold, pass thru, trade by

Left allemande.....

Heads Dixie style to ocean wave

Men cross fold, slide thru, touch a quarter

Walk and dodge, touch, girls cross fold,

Right and left thru, slide thru

Dixie style to ocean wave

Men cross fold, pass thru

Left allemande.....

Sides star thru, double pass thru

Track two, girls cross fold

Star thru, pass thru, wheel and deal

Double pass thru, track two, swing thru

Men cross fold, pass thru, U-turn back

Pass to the center, centers pass thru

Left allemande.....

Sides Dixie style to ocean wave  
 Men cross fold, right and left thru  
 Pass thru, swing thru, men run right  
 Ferris wheel, centers touch  
 Centers trade, centers run, tag the line  
 Men go left, women go right  
 Around one to a line, pass thru  
 Wheel and deal, centers touch  
 Centers trade, centers run, tag the line  
 First girl left, second girl right  
 Around one to a line, touch  
 Men trade, center girls trade,  
 Eight pass thru, tag the line right  
 Wheel and deal, touch, scoot back  
 Swing thru, turn thru, left allemande....

**by Tom Sorenson, SCVSDCA REVIEW**  
**MAINSTREAM FIGURES**

Heads crosstrail, separate  
 Behind the sides, star thru,  
 Sides star thru, pass thru  
 California twirl, original heads star thru  
 Square thru, separate, around one  
 To the middle, half square thru  
 Turn back, square thru three-quarters  
 Turn back, square thru, turn back,  
 Square thru five hands  
 Sides half sashay, swat the flea  
 Same girl, left allemande.....

Ladies chain three-quarters,  
 Head ladies chain, sides half sashay  
 Heads pass thru, separate, around one  
 To the middle, star thru, back out  
 Circle left, those who can half sashay  
 Those who can half sashay  
 Those who can half sashay  
 Sides up and back, sides lead right  
 Left allemande.....

Head ladies chain to the right  
 New side ladies chain to the right  
 #1 gent face corner and star thru  
 Circle eight, three ladies roll with a half  
 sashay

Three ladies roll with a half sashay  
 Three ladies roll with half sashay  
 Heads right and left thru, pass thru  
 Separate around one to the middle  
 Half square thru, California twirl,  
 Crosstrail, left allemande.....

Heads star thru, crosstrail  
 U-turn back, same two  
 Right and left thru  
 Square thru three-quarters, star thru  
 Crosstrail and U-turn back  
 Square thru three-quarters, turn back  
 Box the gnat, right and left thru  
 Pass thru, bend the line, star thru  
 Crosstrail and U-turn back  
 Right and left thru, square thru  $\frac{3}{4}$   
 Those who can star thru and crosstrail

Then U-turn back, roll with half sashay  
 Box the gnat, square thru three-quarters  
 Separate around one, left allemande.....  
 Heads make a right hand star  
 Back by the left, pick up corner  
 Arm around, star promenade  
 Side gents and girl with you backtrack  
 Square thru, U-turn back, star thru  
 Left allemande.....

**by John Strong, Salinas, California**  
 Heads square thru four hands  
 Swing thru, scoot back, centers trade  
 Swing thru, boys run, half tag  
 Trade and roll, left allemande.....

Heads star thru, pass thru, star thru  
 Pass thru, wheel and deal  
 Double pass thru, centers in  
 Cast off three-quarters, square thru  
 Trade by, swing thru, scoot back  
 Boys run, star thru, pass thru  
 Cloverflo, right and left thru  
 Left allemande.....

Heads star thru, pass thru, curlique  
 Swing thru, all eight circulate  
 Scoot back, centers trade, boys run  
 Tag the line, centers in, cast off  $\frac{3}{4}$   
 Star thru, trade by, curlique  
 All eight circulate, scoot back  
 Walk and dodge, wheel and deal, zoom  
 Square thru three-quarters  
 Left allemande.....

Heads square thru four hands  
 Swing thru, boys run, half tag  
 Scoot back, swing thru, centers run  
 Bend the line, curlique, coordinate  
 Centers cross run, couples circulate  
 Bend the line, star thru  
 Centers pass thru, star thru.....(1P2P)

Heads square thru four hands  
 Swing thru, recycle, pass thru  
 Cloverflo, spin chain thru  
 Swing thru, scoot back, fan the top  
 Right and left thru, crosstrail thru to  
 Left allemande.....

Heads square thru four hands  
 Spin chain thru, swing thru, girls run  
 Half tag trade and roll, pass thru  
 Trade by, turn and left thru, star thru  
 (1P2P)

**by Deuce Williams, Detroit, Michigan**  
**TRIPLE TRADE FIGURES**

One and three half square thru  
 Swing thru with outside two, men run  
 Couples hinge, triple trade  
 Bend the line, pass thru, left allemande.  
 Sides half square thru  
 Swing thru with outside two  
 Spin the top, men run, triple trade

Men run, all pass thru  
 Partner trade and roll,  
 Right and left grand.....  
 Heads half square thru, pass to center  
 Pass thru, do-sa-do to ocean wave  
 Ladies trade and run, couples hinge  
 Triple trade, bend the line  
 Right and left grand.....  
 Sides square thru four hands  
 Heads rollaway half sashay  
 Swing thru the outside two, single hinge  
 Fan the top, ladies run, triple trade  
 Couples hinge, couples circulate  
 Wheel and deal, square thru  $\frac{3}{4}$   
 On the third hand, right and left grand..  
 Heads half square thru  
 Slide thru the outside two  
 Swing thru in front of you, men run  
 Triple trade, couples hinge  
 \*Bend the line, left allemande.....  
 OR, \*Ferris wheel, centers swing thru  
 Turn thru, left allemande.....  
 Sides pass thru and cloverleaf  
 Heads pass thru, swing thru  
 The outside two, men run  
 Couples hinge, men run, triple trade  
 Ladies run, couples hinge  
 Couples circulate, wheel and deal,  
 Star thru and backtrack  
 Again star thru and backtrack  
 Right and left grand.....  
 Heads lead right, veer left  
 Couples hinge, triple trade, men run  
 Triple trade, grand swing thru  
 Ladies run, triple trade, couples hinge  
 Ladies fold, pass thru, left allemande....  
**by Bill Peters, San Jose, California**  
**DOING IT "TRIPLE"**  
 Heads square thru, swing thru  
 Boys run, couples hinge, triple trade  
 Couple hinge, couples circulate  
 Ferris wheel, centers pass thru  
 Curlique, cast off three-quarters  
 Girls trade, girls run, tag the line right  
 Couples hinge, triple trade  
 Couples hinge, couples circulate  
 Bend the line, right and left thru  
 Send 'em back, Dixie style to ocean wave  
 All eight circulate, left allemande.....  
 Heads lead right and circle to a line  
 Curlique, triple scoot, boys run  
 Swing thru, girls circulate, boys trade  
 Boys run, bend the line, pass thru  
 Wheel and deal, centers half square thru  
 Separate go round one, line up four  
 Curlique, triple scoot, boys run  
 Double pass thru, track two, recycle  
 Sweep a quarter, pass thru

Wheel and deal, centers square thru  $\frac{3}{4}$   
 Left allemande.....  
 Heads promenade half, lead right  
 Circle to a line, curlique  
 Triple walk and dodge  
 Centers walk and dodge, centers in  
 Cast off three-quarters, slide thru  
 Centers touch and recycle, pass thru  
 Swing thru, boys run, as couples  
 Walk and dodge, bend the line  
 Curlique, triple walk and dodge  
 Centers walk and dodge, outsiders trade  
 Left allemande.....  
 Heads lead right, circle to a line  
 Swing thru, boys run, triple trade  
 Wheel and deal, sweep a quarter  
 Slide thru, curlique,  
 Triple walk and dodge  
 Centers walk and dodge, centers in  
 Cast off three-quarters, curlique  
 Triple scoot, boys run, zoom  
 Centers square thru three-quarters  
 Left allemande.....

**by John Strong, Salinas, California**  
**TURN THRU DRILLS**

Heads swing thru, turn thru, round one  
 Into the middle, swing thru, turn thru  
 Split the outside two, round one  
 Make a line, centers star thru  
 Square thru five hands, others turn thru  
 Left allemande.....  
 Heads pass the ocean, swing thru  
 Turn thru, pass the ocean, swing thru  
 Turn thru, bend the line  
 Left allemande.....  
 Heads lead right and circle to a line  
 Turn thru, tag the line in, star thru  
 Swing thru, turn thru, trade by  
 Swing thru, turn thru  
 Left allemande.....  
 Heads right and circle to a line  
 Swing thru, turn thru, chase right  
 Scoot back, walk and dodge  
 Partner trade, left allemande.....  
 Heads turn thru, cloverleaf  
 Centers turn thru, slide thru  
 Chase right, boys run, star thru  
 Left allemande.....  
 Head ladies chain three-quarters  
 Side men turn them, forward six  
 And back, pass thru, wheel and deal  
 Touch a quarter, box circulate  
 Walk and dodge, U-turn back  
 Right hand star, swing your partner  
 Promenade, heads wheel around  
 Crosstrail, left allemande.....  
 Heads swing thru, girls fold

Peel the top, right and left thru  
Pass thru, pass the ocean, fan the top  
Scoot back, spin chain thru  
Right and left thru, star thru  
Curlique, coordinate, wheel and deal  
Left allemande.....

Heads square thru four hands  
Swing thru, single hinge, boys run  
Pass thru, partner hinge, swing thru  
Single hinge, boys run, flutter wheel  
Sweep a quarter, dive thru  
Right and left thru, swing thru  
Single hinge, scoot back  
Walk and dodge, partner tag  
Left allemande.....

**by Phil Farmer, So. Calif. Callers Notes**

Four ladies chain three-quarters  
Sides square thru, swing thru  
Boys trade, boys run, bend the line  
Pass thru, wheel and deal  
Double pass thru, track two  
Swing thru, boys run, boys trade  
Couples circulate, boys trade  
Bend the line, left allemande.....

Heads promenade three-quarters  
Side ladies chain, sides pass thru  
Circle four, make a line, pass thru  
Chase right, cast right three-quarters  
Boys run and bend the line, pass thru  
Wheel and deal, centers touch  
Ping pong circulate, extend  
Swing thru, men run, bend the line  
Pass thru, chase right, boys run  
Reverse the flutter, star thru  
Left allemande.....

Heads flutter wheel, lead right, circle  
To a line, right and left thru  
Pass thru, bend the line  
Touch a quarter, coordinate  
Bend the line, right and left thru  
Pass the ocean, swing thru acey deucey  
Boys run, bend the line  
Right and left thru, flutter wheel  
Slide thru, left allemande.....

**by Bill Hay, So. Calif. Callers Notes**

Heads lead right circle to a line  
Pass thru, wheel and deal  
Double pass thru, track two, girls trade  
Swing thru, boys run, ferris wheel  
Centers pass thru, star thru, crosstrail  
Left allemande.....

**by Deuce Williams, Detroit, Michigan**

Sides swing thru and turn thru  
Cloverleaf, heads swing thru  
Turn thru, circle to a line, pass thru  
Wheel and deal, double pass thru  
Track two, recycle and veer to the left  
Bend the line, half square thru

Trade by, left allemande.....

Heads turn thru and cloverleaf  
Sides square thru three-quarters  
Split two around one to a line  
All star thru, track two, ladies trade  
Recycle, veer to the left, wheel and deal  
Left allemande.....

Sides square thru five hands  
Heads divide and star thru  
Curlique with outside two, centers trade  
Swing thru, ladies run, star thru  
Trade by, left allemande.....

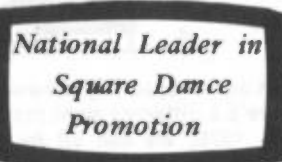
Heads swing thru, then box the gnat  
And square thru three-quarters  
Sides divide and star thru  
Do-sa-do to an ocean wave, ladies run  
Ferris wheel, centers left square thru  $\frac{3}{4}$   
All square thru three-quarters  
On the third hand, right and left grand..

Heads pass the ocean,  
Same ladies trade and turn thru  
Do-sa-do to an ocean wave, centers run  
Tag the line out, wheel and deal  
Ladies swing thru and turn thru  
All star thru, just the men circulate  
All promenade home.....

Sides star thru, all double pass thru  
Ladies backtrack, all eight circulate  
Partner tag, men crossfold  
Swing thru, centers run, ferris wheel  
Double pass thru, ladies backtrack  
Star thru, bend the line  
Left allemande.....

Heads lead right and circle to a line  
Curlique, coordinate, ferris wheel  
Double pass thru, track two, recycle  
Veer to the left, half tag, trade and roll  
Pass the ocean, ladies trade  
All step thru, chase right, single hinge  
Ladies cross run, left allemande.....

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# Sketchpad Commentary

## IT'S IN THE BAG

AMERICAN S/D ASSOCIATION/ INT'L.

NATIONAL S/D CONVENTION  
EXECUTIVE COMMITTEE



Please pardon us for repeating somewhat the same theme we did in December of 1974, but there's a different slant that needs your consideration. At the close of another year, 1976, we can all be proud of the national and international organizations that are doing a valuable job for square dancing, mostly on a voluntary basis, and as we support their efforts, we are insuring the future of the activity that's joyfully "our bag." Right, Santa?

# 42ND ANNUAL PUZZLE

Find the 45 square dance figures hidden in this puzzle.

c i r r e s e t a v i t o m i x m a d  
h c i r c u l a t e r x r n i d p e r  
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s z u p o t r a n s f e r i d o c h p  
e o t r i p s a w u e y e h s e o m e  
b o a n g c h a i n r e a c t i o n e  
a m g a l l e m a n d e p a i r r u l  
c t e n s d a i s y c h a i n u d u o  
k r t r c h a s n p o r s l i p i r f  
k a a e o h s e s r o h s t a r n h f  
a n v c o y e z w o s b t l c f a t b  
d s i y t b e d e m s n h k i c t r e  
n a t c b a s t e e t v r o a d e e e  
o c c l a s a p p n r b u n p a e t r  
m t a e c e w u o a a z o o k a n r m  
a i e n k h n d o d i l o e e d a a u  
i o r z i p e f e e l r r n a t t u g  
d n b z f a s c i n a t e f g o t q z  
u r e k a e r b k f a e l r e v o l c  
b a c k t r a c k m e q u g a z g i z  
e t u t i t s b u s a f a t r a d e z  
t o m e d o c p i z u t s l i t h e r  
c u r l i q u e q w h e e l t h r u h



by Debbie Ziering  
New Brunswick, New Jersey

**LAST MONTH'S PUZZLE ANSWER:**  
"‘Oh beautiful for spacious skies,  
for amber waves of grain.’"



### MONTREAL ON THE MAP

Montreal is definitely now "on the map" of North America as a square and round dance center. Last August Montreal saw over 1200 square and round dancers in their crinolines and fancy togs invade the city to attend its first square and round dance convention. The event was sponsored by the Montreal Area S/D Association, made up of 14 clubs in the area and formed two years ago with the primary objective of organizing a convention during the Olympic year.

On opening day a one-hour demonstration of square dancing was provided on Place Ville Marie Plaza (street level) for the office workers in the heart of the city during the lunch period. Montreal callers Gord Cumming and Linda Abullah called.

The convention was held in the Queen Elizabeth Hotel, using all the halls, affording the opportunity to have all levels in one building, on one floor. The underground shopping plaza in the same complex was also appreciated by the ladies.

Dance directors Dolores and Don Bannon lined up callers to provide dancing of all kinds. Callers Al Brundage, Kip Garvey, Johnny LeClair, Deuce Williams, Bob Cathcart, Dick Flemming and Les Heaps kept the square dancers moving. The round dance program was handled by Wayne and Norma Wylie and Art and Garrie Jackson, and coordinated by Guy and Vera Jones.

Facilities directors, Isabell and Earl Kennedy made sure everything possible was done for dancer comfort. Earl's instruction can still be heard echoing,

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"Keep that ice water flowing and that air conditioning as cold as she can go." It is reported that one staff member was overheard saying, "I have never seen so many people having so much fun for such a long period on only ice water."

MASDA members plan an even greater convention for 1977.

*Audrey & Roy Connolly  
Montreal, Quebec*

#### OREGON OFFICERS

Oregon Federation Officers are Chuck and Helen McDonald, presidents; Graham and Nedra Wood, past-presidents; Al and Frances Westfall, first vice-presidents; Ray and Dorothy Murray, second vice-presidents; Glen Pfefferkorn, treasurer; Mary and Coy Puter, corresponding secretary; Marge and Harold Pound, recording secretary; and John and Jeri Vanlandingham, membership chairmen.

The 17th Winter Festival will be held January 29-30 at Lane Cty. Fairgrounds in Eugene, with Frank Sanders, Roger Morris and Charles and Dorothy

DeMaine. Chairmen are John and Bev Nasholm, 1367 Dalton Dr., Eugene 97404. The 20th Summer Festival will be held at the Douglas Cty. Fairgrounds in Roseburg on July 8-10, with Gaylon Shull, Bob Van Antwerp, Bill Peters, Anita nad Leroy Stark. Chairman is Elsie Downs, PO Box 76, Sutherlin OR 97479.

#### SALES TAX FIGHT WON!

In August, the New York State Tax Commission ruled that "western style square dance clubs" are informal non-profit organizations existing exclusively for educational purposes, that payments made for square dance instruction are not dues but are for educational purposes and that these clubs are exempt from collection and payment of sales tax under section 1116 (a) (4) of the sales tax law. This decision climaxed a long wait for New York's square dance clubs.

In their findings of fact concerning the case, the State Tax Commissioners state: "New York State has an official policy of encouraging the performing arts.....Both western style and eas-

## Mustang and Lightning S



Chuck Bryant



Dave Smith



Jack Cloe



#### 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

#### 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



Jim Lee



Jonny LeClair



Art Springer

1314 Kenrock Dr., San Antonio, TX 78227

tern style square dances are among the few indigenous American folk dances and are a part of the American cultural heritage."

#### MD BENEFIT DANCES

Any square dance group sponsoring a benefit dance for muscular dystrophy may present their donations on their local TV segment of the Jerry Lewis Telethon on Labor Day weekend, 1977. Chris McEneny, executive secretary of the fledgling American Square Dance Association may be contacted at 219-221 Parkade, Cedar Falls, Iowa 50613 for further information on this type of publicity and benefit dance.

#### FIRST NATIONAL R/D CONVENTION

The first National Round Dance Festival will be held at the Muehlebach Hotel in Kansas City, July 28-30, 1977. Sponsored by the National Carousel Round Dance Clubs, Inc., the festival is "for all round dancers who enjoy intermediate, high-intermediate and advanced dances. Hall space and facilities are too limited to include a program of easy dances. Included on the program with lots of good dancing

(cued), will be dance improvement clinics, new dance workshops and teacher labs. Both hotel ballrooms will be used. Kansas City affords much hotel, campground and trailer space.

#### NEW HOME FOR ROUND DANCER

Alma and Jack Bassett are the new owners of the *Round Dancer* magazine. Former editors Bud and Lil Knowland plan to do some relaxing, after their years of editing what has been a prime source of information for round dancers. Bud is also an accomplished cartoonist. Information and subscriptions should be sent to the Bassetts, PO Box 152, Boalsburg PA.

#### NEW ORLEANS NEWS

Johnny Creel, nationally-known and popular local square dance caller, has been elected president of the Metropolitan New Orleans Area S&R/D Association for 1976-1977. Other officers elected at the October annual meeting were Herb Ackerman, vice-president; Bob Johnston, 2nd vice-president; Richard Matthews, secretary; Woerner Koschell, cor. secretary and John Geauthreaux, treasurer. The Associa-

## RANCH HOUSE RECORDS

- RH-205 LAST OF THE OUTLAWS  
Flip Singing Call by Darryl McMillan
- RH-401 SITTING ON TOP OF THE WORLD  
Flip Singing Call by Johnny Walter
- RH-206 ON THE REBOUND  
Flip Singing Call by Darryl McMillan
- RH-204 SOMETIME GOODTIME SOMETIME BADTIME  
Flip Singing Call by Darryl McMillan
- RH-501 I FEEL A HITCHHIKE COMIN' ON  
Flip Singing Call by Tony Oxendine
- RH-101 SAGEBRUSH/RANCH HOUSE RAMBLE
- RH-201 MOVIN' ON by Darryl McMillan
- RH-202 SAN ANTONIO STROLL by Darryl McMillan



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Darryl McMillan

tion's 20th annual festival will be held September 9 and 10, 1977 at the Rivergate Convention Center in New Orleans.

#### ALLEMANDE IN ALLEMANDE HALL

The square dancers of Chattanooga are building "Allemande Hall," a place that will bring twelve, square, round and clogging clubs together, dancing in one building instead of scattered all over the city. Allemande Hall may be unique in size and scope; the main floor is 75 x 100, lower floor is 35 x 75, and two clubs will dance each night.

The project was brought about by the planning, scheming, sweating and praying of a special committee, with the cooperation of the area square dance club members. The grand opening was held in early November, with six days of celebration, including special bicentennial dances. Callers from a wide area were invited to participate in the grand opening of the complex, which is located at 2548 Gunbarrel Road, Chattanooga TN 37421.



#### CLOGGING IN THE FAR NORTH

Alaskans rolled out the red carpet for clogging instructor Violet Marsh and her dance group recently. Pictured are members of the Diablo Cloggers helping the adult group get started, with Violet at the mike.

#### S.O.S.

The Ptarmigan Twirlers of Yellowknife, Northwest Territory, would like to know the whereabouts of a traveling spoon which has been "on the go" since 1970. The club has not had news of it for a year and a half. The Twirlers are

**Continued on Page 88**

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# ROCKS

## ROUND DANCES

by Frank & Phyl Lehnert

### WHOOPEE— Hi Hat 951

Choreo by Charlie & Bettye Proctor  
Great music and a good interestingly different solid intermediate two step (cha cha type).

### ACE IN THE HOPE— Hi Hat 951

Choreography by Hi & Cookie Gibson  
Good music and a basic ROM-type two step.

### YANKEE DOODLE DANDY— Grenn 12156; Choreo by Toni & P.J. Martin

A two step mixer; flip side is a square dance called by Dick Leger.

### SUNNY CHA— Grenn 14235

Choreography by Irv & Betty Easterday  
Great music, challenging cha cha routine.

### YELLOW BIRD— Grenn 14235

Choreography by LeRoy & Anita Stark  
Good music, quite a different intermediate two step.

### CHASING THE WIND— Belco 268

Choreography by John & Shari Helms  
Good music and a flowing easy two step, this dance features an eight-count hitch. Dance is cued by John.

### STEPPIN EASY— Belco 268

Choreography by Irv & Betty Easterday  
Good music and a very easy two step, cued by C.O. Guest.

### DETOUR— Stoneway 1086

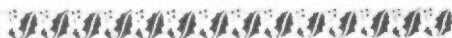
Choreography by Bob & Beth Foust  
Country music for an easy two step with basic figures.

### THREE GUESSES— TDR 158

Choreography by Joe & Es Turner  
Good big band music and a good flowing high-intermediate timing changes routine.

### I DREAM OF JEANIE— IDTA 6

Choreo by Marty & Byrdie Martin  
Good big band sound; interesting intermediate-plus foxtrot.



'Twas the night before Christmas, and all through the crowd  
Not a soul could complain that the sound was too loud.

Refreshments were ready, the dancers were there,  
Watching the door for the new teaching pair.

But they came down the chimney with nary a pause,  
Enter! Mr. and Mrs. Santa Claus!

Out on the floor, he bounded with glee,

"I've got a new round, just you follow me!

You'll find it real easy if you each learn your part.

In reindeer position is where you will start.

Vine-twirl to a fishtail, foxtrot the box,

Do a basic merengue, and double the locks.

Hesitation change, spin turn, weave and chassez,

Hover, Tamara, then balance away.

Now for Part B you gaucho, serpienti, and point,

Bolero and quickstep all over the joint.

Part C is a snap," Santa said with a grin,

"Impetus, reverse fallaway, and outside spin,

Now we'll show you the ending before we depart;

Tomorrow you'll do the whole dance by heart!"

With a whisk and a wing, and a final corte,

Up the chimney they rose, to waltz back to their sleigh.

And we heard them exclaim, as they left with a bound,

"Merry Christmas to all, and to all a good round!"



Harriet Miles  
Tucson, Arizona

# RECORDS

## SINGING CALLS

by Don Hanhurst

*In keeping with what seems to be an upsurge in new labels, this month's review finds two making their debut in the square dance world: Swinging Stars and Silver Eagle. The Swinging Star label offers a pleasant change in sound and rhythm. Silver Eagle we feel will need more developing before it will make its mark on the square dance world. We find that many of the new patter records are coming out as workshop series and these may have wider appeal to dancers who want workshop records for basement groups.*

**ON THE REBOUND— Ranch House 206**  
**Caller: Darryl McMillan**

This newest Ranch House features a melody with which dancers become quickly familiar and enjoy singing along. The figure, while elemental, flows well and seems nicely timed. The music features some excellent harmonica accompaniment in the second figure and middle break and tends to add to the enjoyment of the dance. **FIGURE:** Heads square thru, do-sa-do, swing thru, boys run, couples circulate, ferris wheel, centers pass thru, everybody pass thru, trade by, swing, promenade.

**THIS OLD PIANO— Top 25330**  
**Caller: Jack O'Leary**

Excellent Top music with a rhythmical beat and a melody that callers will find easy to work with. The dance flows well and Jack does a fine job on the vocal side. **FIGURE:** Heads square thru, split two around one make a line, curlique, boys run, right and left thru, pass to the center, square thru three-quarters, turn corner by the left, full turn, roll promenade.

**HITCH HIKE— Ranch House 501**  
**Caller: Tony Oxendine**

Another excellent recording on Ranch House. Music features a key change in the end break. The figure flows well and can be handled easily by mainstream dancers. The only negative feature we found was the use of *pass the ocean* to a

*right and left thru* rather than a *slide thru*. Tony does a good job on his first recording. **FIGURE:** Heads square thru, do-sa-do, make a wave, recycle, sweep a quarter, pass the ocean, right and left thru, dive thru, square thru three-quarters, swing corner, promenade.

**THAT DO MAKE IT NICE— Hi-Hat 467**  
**Caller: Lee Schmidt**

A pleasant and relaxing change of pace type rhythm with a figure that runs through just four times and is 128 beats long. **FIGURE:** Four ladies chain three-quarters, circle left, roll a half sashay, circle left, turn corner by the left, partner by the right, men star left, partner turn thru, allemande left, promenade, back out, circle eight, allemande left, allemande thar, shoot the star full around, corner wrong way thar, men make a left hand star, shoot the star, pass one girl, allemande left, promenade.

**IT LOOKS LIKE THE SUN'S GONNA SHINE— USA 508; Shelby Dawson**

Very good music in the USA style, featuring a key change in the middle break and ending. The music also has pleasant "instrumental pauses" during the end break, which can be used very effectively to stimulate the dancers. We found the figure to be poorly timed; callers would be well-advised to adjust on the *do-sa-do*. **FIGURE:** Heads flutter wheel, sweep a quarter, pass thru, do-sa-do, curlique, girls run, curlique, boys run, swing corner, allemande left, promenade.

**WEST TEXAS CITY— Thunderbird 156**  
**Caller: Kip Garvey**

This newest Thunderbird features the same melody as was released a few months ago on Hi-Hat under the title "El Paso City." While this is a different arrangement, it is a good rendition of this popular song and the figure features continuous motion with no stopping at home once the dance is started. **FIGURE:** Heads wheel around, square thru, trade by, swing thru, spin the top, right and left thru, slide thru, square thru three-quarters, swing corner, promenade, don't stop.

**OLD MEXICO— Swinging Star 102**  
**Caller: Lee Schmidt**

One of the first of this new label, this record features good music, good arrangement and crisp instrumental. Lee Schmidt moves from Hi-Hat to the

new label and does a good job on the vocal. The figure, while not "clipped time," felt close-timed with the *coordinate* and *wheel and deal* and *curlique* all coming together. There is a key change in the end break. **FIGURE:** Heads lead right, circle to a line, curlique, coordinate, wheel and deal, curlique, walk and dodge, partner trade, star thru, dive thru, square thru

three-quarters, swing corner, promenade.

**A KIND OF HUSH—Swinging Star 101  
Caller: Bob Fisk**

Another on the new Swinging Star label, this one we found to be not quite up to the arrangement on "Old Mexico." The melody is familiar to most. The figure as printed on the cue sheet

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features the same pattern printed twice with only slightly different "fill patter" to make them different. We wonder at the reason for this. FIGURE: Heads promenade half, sides pass thru, cloverleaf, heads pass thru, do-sa-do, swing thru, girls trade, turn thru, allemande left, promenade.

**NOTHING EVER HURT ME— Rhythm 108; Caller: Pat Barbour**

This newest Rhythm is a very faithful reproduction of the rousing pop western hit of the same title. The melody line on the instrumental side will be difficult for most callers to follow as it is very subtle. Fill patter is "wordy" and this record will take some work before the average caller will feel easy with it. Pat Barbour does an outstanding job on the vocal side. FIGURE: Heads square thru,

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**LEAN ON ME— Rhythm 107**

**Caller: Bob Baier**

Callers who favor the Rhythm flavor will not be disappointed by the arrangement or instrumentation on this Rhythm. The vocal side features a very effective harmony and we were disappointed this was not dubbed into the instrumental side because this would have made an exciting record to work with. There is a key change in the end break. FIGURE: Heads promenade half, right and left thru, square thru, do-sa-do, swing thru, boys trade, swing corner, allemande left, promenade.

**HAPPY DAYS ARE HERE AGAIN—**

**Red Boot 212; Caller: Elmer Sheffield**

Adequate version of this "almost political" song with a figure featuring *half tag, trade and roll*. FIGURE: Heads square thru four, right and left thru, swing thru, boys run, half tag, trade and roll, pull by, allemande left, swing, promenade.

**MERCY— Kalox 1194**

**Caller: Jon Jones**

Excellent music in the Kalox style, featuring some very good, yet subtle, steel guitar work. The rhythm almost reminds one of a loping horse and buggy, which was enjoyable to dance to. FIGURE: Heads promenade half, square thru, right and left thru, slide thru, square thru, trade by, swing, promenade.

**HEARTACHES BY THE NUMBER—**

**Scope 603; Caller: Dick Hoffman**

Average version of a square dance melody that has been done many times before. FIGURE: Heads lead right and circle to a line, right and left thru, star thru, pass thru, chase right, boys run, pass thru, swing corner, allemande left, promenade.

**BRAZIL— Scope 605**

**Caller: Clyde Drivers**

The dancers felt that musically the tune "Brazil" did not translate well into a smooth square dance. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, trade and roll, right and left thru, swing corner, promenade.

**SUNNY— MacGregor 2198**

**Caller: Monty Wilson**

Tempo on this familiar melody seemed rather slow when danced at 45 rpm. FIGURE: Heads square thru, do-sado, swing thru, boys trade, spin the top, right and left thru, flutter wheel, allemande left, promenade.

**CAJUN QUEEN— Top 25331**

**Caller: Rocky Luminals**

Average Top music with a melody not familiar yet easy to work with. FIGURE: Heads promenade half, square thru, star thru, right and left thru, square thru, trade by, swing corner, promenade.

**SUNRISE— Flutter Wheel 2001**

**Caller: Foley Wood**

The music on this Flutter Wheel label is good and the melody, even if unfamiliar, will be easy to use. The figure as written features a 16-beat "no fill patter" while the promenade occurs. Some callers may find this effective, while others may find it distracting. FIGURE: Heads promenade half, sides pass thru, partner trade, curlique, boys run, do-sa-do, spin chain thru, girls circulate, swing corner, promenade.

**RISE AND SHINE— MacGregor 2199**

**Caller: Otton Dunn**

Average MacGregor music with a figure that dances more like an intro. FIGURE: Four ladies chain, join hands and circle, allemande left, allemande thar, shoot the star, curlique, boys run, allemande left, promenade.

**FROG KISSIN' — Silver Eagle 101**

**Caller: "Little Joe" Goins**

This first of the new Silver Eagle label, while adequate in arrangement and instrumentation, was not exciting enough to immediately skyrocket to the top, as has been the case in some newer labels. The rhythm on this first release felt strange and took the dancers a while to get comfortable with. FIGURE: Heads star thru, California twirl, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

**SODA POP AND GUMBALL DAYS—**

**Cow Town 106; Caller: Russ Young**

FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, star thru, dive thru, square thru three-quarters, swing, promenade.

**WESTERN MAN— Cow Town 105**

**Caller: Russ young**

Continued on Page 75



## Speaking Of



## Singles

At the close of the Sixth Annual Dance-A-Rama in Memphis, Tennessee last September, with 945 single square dancers in attendance, it was announced that the Single Squares of Atlanta were successful in their bid to host the national event in 1980. The Dance-A-Rama is sponsored by the Single Square Dancers USA Association and is held each Labor Day weekend. The Atlanta convention is expected to draw over 2000 single dancers from the USA and Canada.

The 1977 festival will be held in Chicago at the Marriott Motor Hotel on September 2, 3, and 4. For information on the Chicago event, write Carl E. Van Curen, 2234 S. Oak Park Ave., Berwyn IL 60402.

Single Square Dancers USA is a national association of Single Dance Clubs and Single Dancers. It was established in 1970 to promote and stimulate interest in square dancing among unmarried adults of all ages. In addition to sponsoring the annual festival, the association furnishes assistance to groups who wish to start a singles club, publishes a quarterly newsletter to inform its members of singles-oriented events and publishes a national directory of singles clubs for traveling or vacationing singles.

Betty Ross, president of the Single Squares of Atlanta, was elected national secretary of the Single Square Dancers USA at the annual meeting held at the close of the Memphis convention. Other newly elected officers are Bob Berning of Chicago, president; Horld Dirker of Minneapolis, vice-president; Thora Godwin of Metairie, Louisiana, treasurer. Retiring president, Harold Huber of Memphis, moved to the past-president slot.

—Harold Huber  
Memphis, Tennessee



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**Virginia**— 6th Annual Square and Round "Dance for Joy," Norfolk City Arena, 9th & Granby; Dec. 3, 8-11. Proceeds go to the Virginia Pilot/Ledger Star Joy Fund. Caller: Ron Nelson; Cuer: Phyllis Stamey.

**North Carolina**— 16th Annual Winter Wonderland, City Park, Shelby; Dec. 3-4; Allen Tipton, Bill Volner, Charlie & Madeline Lovelace. Write Winter Wonderland Festival, Box 313, Shelby NC 28150.

**North Carolina**— 25th Anniversary of Greensboro Quadrille Club, Dec. 4; Bob Harrelson, MC; honoring Mack Kernoodle. Write Bob Harrelson, 2304 Maywood St., Greensboro NC 27403.

**Virginia**— Stardusters Christmas Dance, Dec. 11; William Fleming High School, Roanoke; Bill Claywell, Ray & Bea Dowdy. Write George & Dean Shell, 1163 Crown Pt. Rd., Roanoke VA 24014.

**Arizona**— Fiesta Ball, Dec. 20, Community Center, Tempe; Gary Vrieling.

**Ohio**— Christmas Dinner Dance, Dec. 26; Holiday Inn, Sandusky; Gene Webster, Stan Burdick. Write Burdicks, 216 Williams St., Huron OH 44839.

**Texas**— Permian Basin S&R/D Association New Year's Eve Dance, Exhibition Bldg., Crane; Dec. 31, Clay Moge. Write Dean Rogers, 106 Village Dr., Monahans TX 79756.



## RECORD REVIEWS, Continued

**FIGURE:** Heads promenade half, right and left thru, slide thru, double pass thru, track two, swing thru, boys run, ferris wheel, square thru three-quarters, swing, promenade.

### **WESTERN MAN— Cow Town 105**

**Caller: Russ young**

**FIGURE:** Heads promenade half, right and left thru, slide thru, double pass thru, track two, swing thru, boys run, ferris wheel, square thru three-quarters, do-sa-do, swing, promenade.

### **RUNNING BEAR— Silver Eagle 102**

**Caller: "Little Joe" Goins**

This second release on Silver Eagle is plagued by exceptionally slow recording. On the cue sheet it is recommended to increase speed to 47-48 rpm. We found, as dancers, that even 50 rpm was not too fast. **FIGURE:** Heads square thru, do-sa-do, square thru, bend the line, star thru, dive thru, square thru three-quarters, swing corner, promenade.

### **WORKSHOP SERIES RECORDS:**

#### **ROAD RUNNER ROMP— Chaparral 102; Caller: Jerry Haag**

This newest of the Chaparral workshop records features Jerry on the vocal and *chase right* as the movement. This is an above average record and most callers will find the record most usable with some interesting instrumentations throughout. Balance on the vocal side is good and this can be easily used by basement groups.

#### **HOEDOWN BLUES— Swinging Star 103; Caller: Bob Fisk**

The first of two workshop records this month on this label is a very good patter record. Callers looking for that little something different in sound and rhythm will enjoy this record. The called side, by Bob Fisk, features *chase right* and the *Hinge* family of maneuvers.

#### **FALCON HOEDOWN— Swinging Star 104; Caller: Lee Schmidt**

Another good patter record. This one features a little more of a melody line and may be a little more difficult for callers to use. Lee Schmidt, on the vocal side, uses *pass the ocean*, *ping pong circulate*, *extend to a wave*, *pass to the center*, *Dixie style to an ocean wave*, and *double swing thru*.

Continued on Page 90

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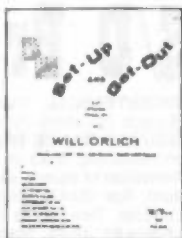
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FOUR EACH YEAR

RED BOOT ROUNDUPS

Civic Auditorium — Gatlinburg, Tenn.

The opening dance will feature live music by the **Red Boot Recording Band** on January 28, 29, 1977. All festivals will require separate tickets for the Advanced-Challenge Hall. The main hall is limited to 60 squares and the Advanced-Challenge Hall to 20 squares. A special Challenge Dance and Caller's Clinic will be held each Sunday following the RRR's. **For tickets in advance, write Don Williamson, Rt. 8, College Hills, Greeneville TN 37743 or phone 615-638-7784. For motel information, write the Gatlinburg Chamber of Commerce, Gatlinburg TN 37738.**

**Jan. 28, 29 [30 Challenge]**  
*Elmer Sheffield, Don Williamson*  
*Johnny Jones, Jack Lasry [Sun. only]*  
*Bill & Elizabeth Sloop*

**August 26, 27 [28 Challenge]**  
*Lee Kopman, Don Williamson*  
*Elmer Sheffield*  
*Jerry & Barbara Pierce*

**May 20, 21, [22 Challenge]**  
*Bob Fisk, Elmer Sheffield,*  
*Don Williamson*  
*Ray & Bea Dowdy*

**Dec. 2, 3 [4 Challenge]**  
*Jack Lasry, Elmer Sheffield*  
*Don Williamson*  
*Dick & Pat Whaley*

**Jan. 20, 21, [22 Challenge] 1978**  
*John Hendron, Don Williamson*  
*Elmer Sheffield*

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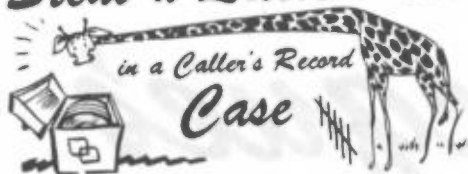
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# Steal a Little Peek



Darryl McMillan has been calling only six years, but he and Ann have compiled an enviable record in the square dance world in that short time. They are the owners and builders of Ranch House, a 25-set square dance hall in their hometown of Panama City, Florida, and they produce Ranch House Records, a label that's going places. Darryl is president of the Northwest Florida Callers Association, and is a very active area caller as well as a festival caller at Fontana, N.C., Lions Head, Mt., and others. Darryl is self-employed, and admits with a boyish grin that he does a little general contracting "on the side."



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Anything and roll  
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Pair off  
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Red hot/ice cold  
T-cup chain  
Single circle to ocean wave  
Spin chain the gears  
Triple scoot  
Triple trade  
Turn and left thru

### CALLERLAB APPROVED EXPERIMENTALS

Recycle  
Coordinate  
Half tag, trade & roll  
Ferris wheel  
Pass the ocean  
Chase right  
Track two  
Touch 1/4, 1/2, 3/4  
Roll

### PULSE POLL EXPERIMENTALS

1. Crossfire
2. Unwrap the diamond
3. Ah So
4. Checkmate
5. Ping Pong Circulate
6. Clover 1, 2, 3, 4
7. Circle to a wave/column
8. Chain reaction
9. Wind the bobbin
10. Destroy the line

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# Round Dance

## PULSE POLL

### SQUARE DANCERS' ROUNDS

1. Apron Strings
2. Tips Of My Fingers
3. Tic Toc
4. Walk Right Back
5. Give Me Five Minutes More
6. Waltz With Me
7. Old Fashioned Love
8. Deep Purple
9. Shake Me, I Rattle
10. Gozo

### CLASSICS

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

### ROUND DANCERS' ROUNDS

1. Dance
2. Maria Rhumba
3. Arriverdici Roma
4. I Wanna Be
5. Adoration Waltz
6. C'Est Si Bon
7. Charade '75
8. I Just Need Your Love
9. Body and Soul
10. Torero

### ADVANCED ROUNDS

- (Courtesy Carousel Clubs)
1. Till (Moss)
  2. Maria Elena (Ward)
  3. Wyoming Lullaby (Palmquist)
  4. Adios (Cullip-Norman)
  5. Fascination Waltz (Moss)
  6. Let's Dance (Stone)
  7. Rising Stars (Roberts)
  8. Spanish Gypsy (Murbach)
  9. Toreor (Howard)
  10. Manuela (Ward)



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LM 115 SOMEWHERE MY LOVE by Mac

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## GRAND ZIP, Continued

common cause or other. Many of the males are heavily bearded and the girls wear long old-fashioned dresses (homemade) and much of it is family-style with lots of kids joining in, too. Also they are using live music: piano and fiddle and banjo and harmonica, too. One college recently hired me for an informal square dance and they wanted old-fashioned traditional style and did not want any modern exposure. I asked them why and they likened it to too much "close-order drilling." I certainly can see their point!

*Howie Davison  
North Edgcomb, Maine*

## ENCORE, Continued

in square dancing with a coordinated group. And square dancing is available wherever you go. "Instant friends" are waiting whether you are traveling on vacation or visiting neighboring clubs. Jerry sums it up, "Square dancing is a package of fun containing the following: dozens and dozens of nice new friends; a hobby that both you and yours can

enjoy together; a stimulating recreation for both mind and body."

Under choreography we find a list of styling points that are timeless in their effectiveness in keeping dancers more comfortable. Some of these are: 1. Keep the promenade in tight, 2. Don't use prolonged swings, 3. Don't insist on doing a call that's long gone — find your spot and try to avoid a breakdown, 4. Avoid extra flourishes and twirls unless you know you have plenty of time, 5. Forearm turns should be done without finger imprints or elbow gouging, 6. Don't use death grips on right and left grand, and 7. Don't fight hand holds — proper position is man's palms up, lady's palms down.

## NEWS, Continued

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CABBAGE/TNT HOEDOWN
- TNT 103 POWDER YOUR FACE  
Called by Joe Prystupa
- TNT 104 DON'T BE A BABY  
Cued Round by Jeanne Heater

Mike Trombly  
15075 Susanna  
Livonia MI 48154

### FEEDBACK, Continued

I hope you will continue this practice. Personally I'd like to see a variety of figures on the current Callerlab quarterly movements, as well as figures suitable for use in class, each movement using only calls below the featured call on the Callerlab suggested teaching order.

*Bill Killey  
Park Forest, Illinois*

### COVER TALK

We asked an Oklahoma artist, Don Penny, known for his very unusual pen and ink technique to do a Christmas cover this month, and we got what we wanted — a strikingly different rendering of a couple in a square dance pose, as old as pioneer days, as new as today, and as futuristic as "forever."

#### STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

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Choreography by Emmett & Monette Courtney

5039B [R/D] IN THE MOOD

Choreography by Emmett & Monette Courtney

### RECENT RELEASES

2200 MORE THAN ONE  
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Written & Called by Otto Dunn, Tulsa, OK

2201 SONG AND DANCE MAN Written & Called by Chuck Acelin, San Jose, Cal.

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TB153 WHAT I'VE GOT IN MIND by Kip Garvey  
TB154 JUST FOUND OUT I LOVE YOU, Kip Garvey  
TB155 I'LL GET OVER YOU, by Bud Whitten  
TB156 WEST TEXAS CITY by Kip Garvey  
TB157 TOGETHER AGAIN, by Bud Whitten  
TB158 RIDING ON A RAINBOW, by Bobby Keefe  
TB159 FREEDOM TRAIN, by Bobby Keefe

## PATTER RECORDS:

### ROCKING EAGLE — Silver Eagle 201

This first patter on the Silver Eagle label features the same melody on both sides, one side in the key of A and the other in F. Instrumentation on this record is above average and this record would be a welcome addition to any caller's patter records.

### FUNKY BASS/MOD HOEDOWN— Pulse 103

The "Funky Bass" side of this record features strong base lead and could be used by most callers. The "Mod

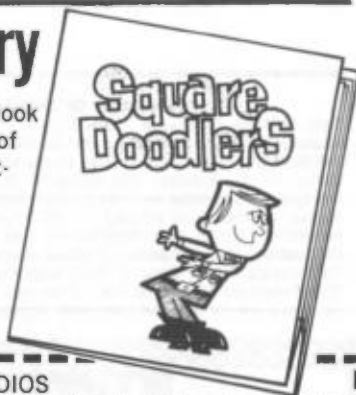
Hoedown" side would most likely be used only by a special few who found this strange beat and tempo workable as a patter.

### WAHOO/AH SO — Kalox 1195

Kalox must have acquired all the old "masters" of the Jewel Record Company. Last month "Coasting" was a repress of "Mojo" and this month "Ah So" is a repress of "A Little Heartache" and "Wahoo" of "Hard, Hard Traveling Man," which must be speeded up even as was the original recording on Jewel.

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# places to dance



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**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.

**6th SOUTH GEORGIA JUBILEE**, March 18-19, 1977; St. Patrick's Dance, City Auditorium, Valdosta, Ga. Callers: Bob Bennett, Bobby Hollis; Carol Hollis, Clogging. Write Bob Bennett, 2111 Hillcrest Drive, Valdosta GA 31801.

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

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Continued on Page 96

  
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5084- MELODY OF LOVE by Dick Parrish

  
 Bob Parrish

  
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Produced by Shelby Dawson,  
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## THE GIFT, Continued

order of business, and rather than wait until half-time, they're going to give out your presents now!" A cheer went up in the group.

Panicked, I grabbed Betsy's arm. "Bets, I have to talk...."

The crowd began to queue up. "Honey, we can't," she whispered back. "Everyone's waiting!" The crowd surged forward and we were engulfed.

Finally, we were done. Betsy came over carrying my present. It was shaving lotion — I knew because it sloshed. But I didn't give her hers.

"Bets..." I started. Don't open this, I wanted to say. But I couldn't. She took the box from my hands slowly and opened it. "It's not the key," I said miserably.

She lifted the cameo from its satin nest. "It's I-lovely...."

It's lousy, I thought. There's no substitute for the real thing. "Well, what is it?" Marie rushed up, and with her came the rest. They crowded around Bets, and Jan's squeals could be heard all over the room. "Ooooh! No wonder you were so mysterious, Betsy!"

Marie waved at me. "Joe, you're a real dream of a husband! What a lovely surprise!"

I couldn't take another second. I grabbed Bets, and with a grin and an "excuse us, everyone," I dragged her out to the hallway where we could be alone.

"Honey, we just couldn't swing it! We were heading for a financial trap with no way out — ever. It's the wrong

kind of neighborhood for us. They're all too rich. Can you imagine what the guy next door with the olympic pool would say when we put in our dinky doughboy? We wouldn't feel free to be ourselves — it would be a constant fight to keep up and keep solvent!

Betsy's chin quivered and she looked down at the cameo in her palm. "I know, Joe."

"You know?" My mouth hung open. "I just got carried away, with the planning and all."

My eyes stung and I blinked hard. "I'm sorry, Bets. I truly am. I wanted that darned house, too. For you."

She smiled crookedly. Marie's right. You are a dream of a husband." She pushed something into my hands. It was the cameo. "I wanted you to take this back."

"What? But why?"

"I don't want any 'guilt' gifts. Besides, I'd rather the money went for things I need in my new house."

I stared at her. "What new house?"

"The one we're going to start looking for tomorrow — one we *can* afford! And I know we're going to find it."

She smiled, eyes bright with unshed tears. Then she reached up on tip-toes and kissed me, soundly. "Merry Christmas, Santa!"



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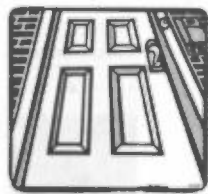
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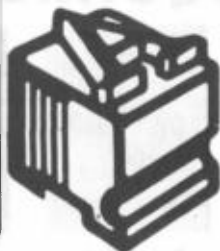
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The Basics lists and the definitions are in alphabetical order so the manual is easily used.

Definite directions on how to use the manual are given for both dancers and callers. The dancers should take the

manual to each dance they attend. If attending a workshop, the dancers may use it as a handy reference with which to check the accuracy at which they execute certain specific basics. At open workshops with visiting callers, the note pages may be filled with any new experimental basics the caller may call. Then at their leisure, the dancers may compare the new experimental basic with those contained in the manual to see what intermediate basics make up or are used in the new basic. The dancer will know what basics to practice in order to keep up-to-date with the newer moves.

The manual can be used by callers in constructing a workshop around the basics contained in the manual. Each dancer should have a manual to use as a reference text and note book. The results should be amazing for the dancers should be able to quite easily bridge the gap between the newer experimental basics and the class basics once they achieve proficiency at the intermediate level.

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—Chapin

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# ho! ho!

by Steve Dudas  
Cleveland, Ohio

Santa pushed back, from his loaded-down desk,  
Said, "Enough of this work for today;  
It is good for a soul, but a body must rest,  
And have a fair portion of play."

"I'll walk down to the shop, and look in on the boys.  
The fresh air will do me some good,  
And I'll see if, with that last order of toys,  
They're progressing as well as they should."

The snow crunched under his boots, in the brisk northern chill,  
As he strode the few yards to the shop.  
And he hummed an old tune, of Peace and Good Will.  
At the window he jarred to a stop.

He stood blinking his eyes, in the dark Arctic night,  
As his breath turned to frost on his beard.  
Through the iced-over window's rectangle of light,  
In unbelieving amazement he peered.

All his helpers, the elves, were dancing away.  
Their foreman was singing the calls.  
Tools, on the shelves tossed in careless array,  
Work benches were stacked by the walls.

The tiny men, with their maidens, were sashaying about.  
He'd never see such behavior before.  
"What's going on," came Santa's hoarse, thundering shout,  
As he roughly flung open the door.

"We're deserving a break, boss," the foreman defensively shrilled;  
We're just having a wee bit of play.  
Every single last order for the year has been filled;  
All the jobs are now out of the way."

"You're entitled to play," Santa sheepishly said,  
"If, as you say, all your duties are done.  
But Mrs. Claus daily cooks, and keeps all of us fed;  
She too should be sharing the fun."

Mrs. Claus quickly came down, joined in with delight,  
And with elves' tinkling giggles, and Santa's Ho Ho's,  
They danced happily on in the long Artic night  
In this bare frigid land of the permanent snows.

The reindeer all crowded at the windows to see,  
Tails bobbing to the calls, and with shuffling feet.  
The sight and the sounds of this strange revelry  
To them was a rare and enjoyable treat.

Rudolph, from habit, was foremost again,  
He always is leading, in song it is said,  
His warm nose stuck to the cold window pane —  
Since that day to the present, it has always been red.

