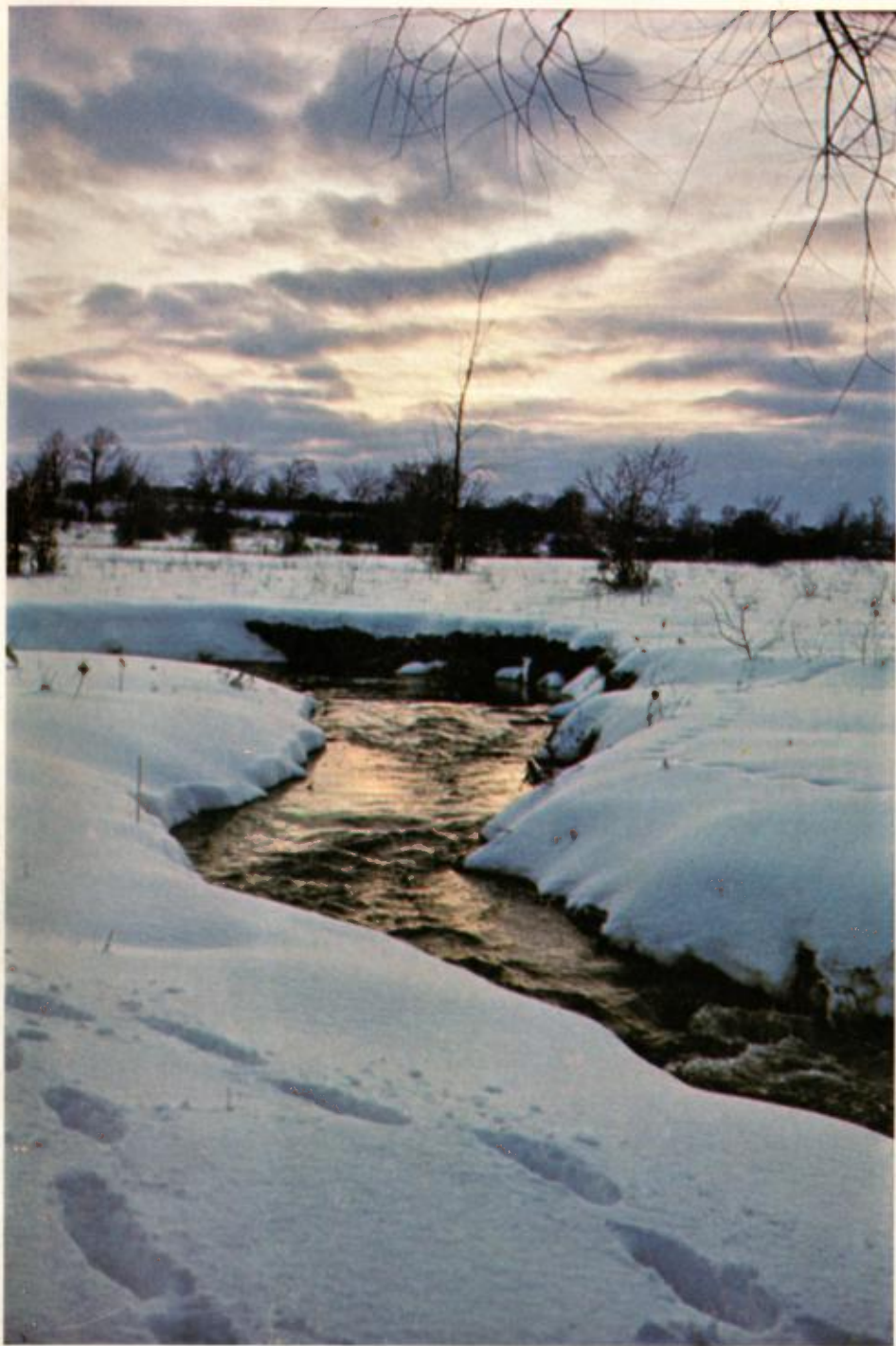


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AMERICAN SQUARE DANCE



VOLUME 32
FEBRUARY 1977

THE NATIONAL MAGAZINE
WITH THE SWINGING LINES



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- 4 Co-editorial
- 6 Grand Zip
- 7 Who's Who
- 8 Meanderings
- 11 Belonging
- 14 Caller-Leader Directory
- 15 The Home Office
- 17 How Read A R/D Cue Sheet
- 19 Square Is A Family Affair
- 21 Clogging Beats Jogging
- 23 The Club And The Caller
- 30 Feedback
- 33 Straight Talk
- 35 26th National S/D Convention
- 36 Style Awhile
- 37 Square Line
- 39 Best Club Trick
- 41 Encore
- 44 Dancing Tips
- 45 Calling Tips
- 46 Keep 'Em Dancing
- 48 Easy Level
- 50 Perpetual Dance
- 52 Challenge Chatter
- 54 Workshop
- 60 People
- 62 Sketchpad Commentary
- 63 Puzzle Page
- 64 National News
- 68 R/D Record Reviews
- 69 S/D Record Reviews
- 73 Speaking Of Singles
- 74 Events
- 78 Dandy Idea
- 79 Product Line
- 81 Steal A Little Peek
- 82 S/D Pulse Poll
- 83 R/D Pulse Poll
- 94 Ladies' Choice
- 97 Book Nook
- 99 Finish Line
- 100 Do-Ci-Do Dolores

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CO-EDITORIAL



Will Orlich this month answers a question of ethics on taping dances, and cites another existing problem with the copying of callers' note services. Let us add one more instance — the lifting of features from this magazine for reprinting, with or without credit, a practice that is growing.

As Will does, we can suggest the Golden Rule as a standard by which to judge that these practices are unethical. When one considers the time and expense that go into the calling of a dance, the compilation of a note service and the publication of a magazine issue, one can easily see the unfairness of the "lifting" procedures.

Unlike the caller's dance and the note services, *American Squaredance* is copyrighted. A copyright is "an exclusive legal right to literary and artistic work," by Webster's definition.

Traditionally, within square circles, local bulletins have reprinted articles from the national magazines and vice versa, with proper credit being given. Permission to reprint from ASD is readily granted when sought, and many local publications avail themselves of this opportunity. We consider this a compliment and are glad to be reprinted occasionally. We, too, reprint fine features that deserve wider audiences than the local magazines afford.

However, several features and cartoons are now being reprinted every month in local publications and we are becoming concerned. We must keep features in ASD that encourage dancers to subscribe to a national magazine, as well as their local one. If our "Pulse

Poll," for example, were to appear every month in an area magazine, there would not be as much incentive to seek out the same information in a national magazine.

American Squaredance is a service to square dancers but necessarily we must conduct it as a business also. The same is true for the caller and the note service editor. Considerable expense is involved behind the scenes in disseminating any material and the author must be repaid with a small profit or he cannot continue.

A fine line exists between a "let's all share our knowledge" attitude and "taking advantage of the other fellow's work and efforts." Square dance book authors are encountering the same problem. And if errors are reprinted from earlier works, they are perpetuated ad infinitum before the author revises his material for a later printing.

For years, square dancers have prided themselves on being "special people," honest and ethical. We can continue this reputation by using the Golden Rule. Next time the opportunity to "use" material arises, ask yourself, "How would I feel if this were my dance, my note service, my magazine, my book?" Do unto others.....

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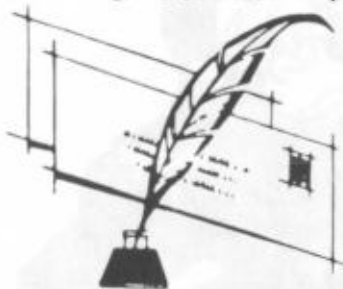
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Grand Zip



I'm writing to you in reference to your December Co-Editorial. I have to come to the defense of the post office. At least, our post office, and I am sure I am speaking for the others.

During the UPS strike, our work load was tripled. We worked ten hours or more a day to get the mail delivered. Your magazine was delivered each month on time as you have it scheduled. I can vouch for this through your subscribers in the area.

Now, before you down the post office any further and hold UPS in such high esteem, would you stop and think about the two services just a minute.

UPS only delivers packages, in a comfortable truck (warm in the winter). We, the postal workers, are not only out in extreme weather conditions on foot, we deliver packages, letters, sell money orders, stamps and put up with a public you wouldn't believe existed.

Please don't misinterpret this letter. Being a seasoned mailman, I am not sarcastic. Just wanted to let you know — at least here in Hurricane, West Virginia, the mail went through.

*Les & Sherry Long
Hurricane, West Virginia*

Thought you might like another in the lost list of mail problems. My September issue of ASD was delivered this morning. (Dec. 30, 1976)

*Roger Whynot
Pride's Crossing, Massachusetts*

Somehow I feel cheated when I do not receive a monthly periodical somewhere

near the first of the month that it is dated. I received my September issue on October 4, my October issue on Nov. 2, and as of today, Dec. 8, I have not received the November issue. I subscribed with the idea that the magazine would be current and do not feel that they are when they arrive as they have been.

Surely there must be something that can be done about this. I certainly am embarrassed when friends I've talked into subscribing continually tell me the same thing is happening to them also.

*Gordon Hoyt
Santa Maria, California*

Enclosed is \$1.00 for postage and handling of the 21 copies of your square dance magazine you sent our club for their graduation.

I wish to thank you again for I know that the class really enjoyed the issue and I hope you receive a number of subscriptions from this class.

*Richie Andrews
Thornwood, New York*

Thanks for mentioning us in your December issue of *American Square-dance*. It was a pleasant surprise to see the article.

*Jack & Alma Bassett
126 N. Atherton Street
State College PA 16801*

ED. NOTE: The Bassetts are the new publishers and editors of *The Round Dancer*. Write to them for information.

I would be most grateful if you could let me know if or when any square dance callers are likely to be on holiday or on tour in England in 1977.

The highlights of the Triple A's year are in April, August, and October and the club would be pleased to arrange a visit, especially in these months, but would make them most welcome at any time.

*Michael E. Heatlie
35 Brookside, Houghton
Huntingdon, Cambs. PE17 2BT*

My pleasure knows no bounds. I receive letters and almost everyone of Lee's correspondence includes some favorable reference to "Ah So." The letter from the Japanese dancers was

Continued on Page 86



WHO'S WHO IN THIS ISSUE....

Glenda Grimmer writes from Texas, "Next to square dancing, writing is what I most enjoy." Her story of a little girl and her square dancing parents is our Valentine fiction feature.

Gene Trimmer (the rhyming of authors' names is purely coincidental) is a man of many talents. Besides square dance calling, the former Air Force sergeant performs pantomimes and writes a monthly column for *What's Doing*, of Doniphan, Missouri. Gene lives in Paragould, Arkansas.

A second caller, **Gil Crosby** of Florida, appears in these February pages with his thoughts on caller- and dancer-run clubs, originally presented at the Square Dance Training Seminar of the Northeast Florida S/D Association in Jacksonville. We liked the quote on the cover of the seminar brochure, "With all thy getting, get understanding."

The center spread this month is an imaginative square dance scene drawn by **Bob Barnabee**, a relatively new ASD subscriber. The Alaskan adventures of the Diablo Mountain Cloggers were chronicled by **O. J. Erickson** and sent to us by their instructor **Violet Marsh**. Violet works for Shell Oil (in her spare time).

The mastery of the U.S. tax structure seems an admirable feat to those of us who find themselves mired in 1040's in early April. **Allen Finkenaar**, a Connecticut tax consultant and caller, has published a tax manual for callers and shares procedures on one aspect of the 1976 tax law in this issue.

Happy reading!

An advertisement for Hanhurst's Tape and Record Service. The background is black with white text and graphics. At the top left is a speech bubble containing the word "CALLERS". Below it is a CD with the text "the best service". In the center, the name "Hanhurst's" is written in a large, bold, serif font. Below the name is a box containing "TAPE AND RECORD SERVICE". Underneath that are two boxes: "P.O. BOX 3293" and "POUGHKEEPSIE, N. Y. 12603". To the right of these boxes is the word "HEAR" above an illustration of a cassette tape with the text "all the new releases" on its label. On the far right, the words "QUALITY SERVICE", "QUICK SERVICE", "DEPENDABLE SERVICE", and "LOW COST" are arranged vertically, with arrows pointing upwards and to the right between them.

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Meanderings...

WITH STAN



Now comes the travel tale you've surely been chompin' at the bit for a good thirty days, in an expectant way, waiting for me to deliver.

Anyone who "just came in" needs to know that this account was promised last month. It happened in November and the setting is Orr's Island in Maine, just off the lower coast, up Brunswick way.

Going to Maine is always a rich, exciting experience for me, and this trip was no exception, even though it came at the tail end of the most beautiful fall season. (Already you sound like a Mainiac!— Co-ed.)

My hosts were Don and Barbara Munsey. They're the *only* two people I know who could honestly, legitimately "hohum" the gorgeous Hawaiian Island regions they saw with us a year ago, since their own "backyard" view itself is so spectacular. I'm serious. I looked out their back window for a premier showing of the "First Continental Orange Sunrise" in technicolor, on the morning I was there, and "saw" again the magic islands of the Pacific surfacing out of the cold Atlantic, like playful dolphins and sleepy whales.

Don picked me up at the Portland airport that chilly Saturday morning, after I'd flown up from Hartford. Up the coast toward Freeport we bounced along in his four-wheel-drive mechanical "re-creation" (he turns junkers into jaguars) and followed the coast about thirty miles to Orr's Island.

"If a fella could go straight across Casco Bay," said Don, "it'd only be fourteen miles instead a thirty!" Some-

day he'll put together an amphibious vehical and *do* it, I thought.

Soon we turned off the main Maine roads into the "booneys" (that's Munsey parlance), and crossed the Cribstone Bridge (which you'll hear more about) and *voila!* We had landed on that special, provincial, palacial, picture-card Orr's Island, adjoining Bailey Island, one of 364 such islands stretching along the coast. (Today there are 364, but tomorrow there may be 366, depending on whether or not they keep multiplying so swiftly, and whether or not you count any island with a minimum of two trees on it as an island, as the "natives" do.)

Look on your maps, m' hearties, and you'll see where it's at. Casco Bay is marked on the south by Cape Elizabeth and on the northwest by Small Point Beach. The city of Portland is cradled by it, if you stretch a point, and so is Brunswick and a "whole big mess" of tidewater towns. Sebasco is part of it. Bath and Boothbay Harbor and Newcastle aren't terribly far away. Exciting names like Garrison Cove, Merriconeag Sound, Harpswell Neck and Haskell Island are all mighty "close in."

I got a whirlwind tour of the island by Don while Barbara finished her afternoon rounds, delivering mail. Each day she journeys nineteen miles on a crisscross route, never leaving the island. There's a spot where our

magazine gets special delivery treatment, just as it does in Hurricane, West Virginia!

Let's look at the Cribstone Bridge, close up and clearly. It's got "Believe It or Not" fame, because it's the only one of its kind in the world. Those multi-ton granite "cribstones" do a little zigzag maneuver across the half-mile Orr-Bailey connection, allowing thousands of openings for the tidewaters to rush through daily, and one big opening for boats. Rather ingenious, I'd say! Not as much of an engineering marvel as your pyramids, maybe, but certainly not to be completely taken for GRANITE! (Ugh! Co—ed.)

As we drove along the rockbound coast of the island, I noticed that Don waved to each passerby, whether that person was driving or pedaling or pedestrianing. Knowing "everybody" has its advantages. Help is easily available. Crime is especially low. Square dancing is an inter-family-woven pastime.



We stopped to inspect the fire engines that Don had helped to create. On the point of the island was the well-known bigger-than-life bronze "Lobsterman" (modeled after a local resident) bending over his task as he's done for generations. Out on the bay were gulls by the thousands, seals sliding off the fringe rocks of smaller islands, and porpoises covorting like shiny inner tubes in a whitewater paradise. Protective lighthouses dotted the horizon, and fishing boats plied the blue waters for year-round NET results.

We stopped in at one bait shanty for a round of conversation, and I noticed the place was offhandedly draped with buoys strung on great lengths of rope, nets under repair, and lobster pots stashed high for the winter. Deckhands puttering on the moored fishing boats were properly attired in faded jeans and chin stubble.

As always in a choice vacation area such as this, there are the year-rounders and the summer visitors that make the population fluctuate seasonal-



ly like the tides rise and fall daily. We stopped in at the summer place of a couple from Massachusetts (former square dancers) and marveled at their view atop a hundred-foot cliff, where the waves on a stormy day reach watery fingers clear up against their picture windows. The sight of it can send a shy soul retreating to the basement, or a timid body shuddering under the covers at night.

In that same lookout area, we examined the fabled "Giant Steps," well-named because they "march" downward on the face of the cliff, seemingly carved for King Kong himself, or for some giant sea captain with a ten-foot stride.

As the oncoming winter wind whipped mightily at our backs that day, turning to go back to the car, we noticed a lone robin alternately flying from one bush to the other, as if contemplating a big decision. It was already late for robins to start winging south. Do you suppose the little guy just couldn't

ORR'S ISLAND, MAINE



make up his (or her — Co-ed) mind whether or not to leave the very special Maine coastal homeland? Do you really blame the frantic feathered friend for delaying a bit in an important choice like that?

“Making up your mind is like making a bed; it usually helps to have someone on the other side.”
 — Gerald Horton Bath



Oh, by the way, my reason for going to Maine, of course; was to call a square dance. (Could there be another reason? Co-ed.) The dance was for the Triple-Town Swingers of Wilton for the third time in that many years, and it goes without saying (You've already said it— Co-ed.) that I had a *super* time that memorable weekend. Thanks again, Munseys.



Lest you think all I'm going to talk about is Maine this month — you're right! I'll cover December and January escapades in the March issue without fail.



The only exception to that conditioned developmental approach (No, I don't really know what that means, but it *sounds* good.) will be that I'll say a word — maybe two— about our forthcoming trip to Australia and New

Zealand. NOW — currently — at once — immediately — presently — pronto — is the time to write us, ye edifying editors, for information and signing-up arrangements to go with us on that lovely two-week dance and sightseeing trip “down under.” We only plan to take fifteen to twenty dancers and friends, positively, and we want YOU on that plane July 9 (returning July 25) for



a once-in-a-lifetime experience in one of the friendliest square dance regions of the world. Think about it. Then do something! Thinking about thinking, we think you may think like Walter Lippman, who mused:

**“Where all think alike,
 no one thinks very much.”**



BELONGING

by Glenda Grimmer

Farmers Branch, Texas



The Littletons left the gym in stony silence. Betty Sue dragged along behind. Jack Littleton opened the car door and the little girl scooted into the back set huddling as far as possible into the corner.

"Betty Sue," began her father. "I am surprised...."

"Now, Jack, don't be too hard on her," cautioned his wife as she arranged her petticoat and square dance dress in the front seat beside her husband.

"I don't know what got into her. She was rude and loud and did you see her fussing with the Anderson girl?"

"Something must have happened. She always seemed to enjoy the dances before."

"Well, I can tell you one thing, it better not happen again."

Betty Sue wanted to go through the floor. She hated it when her parents talked about her as through she weren't there. Why didn't they ask her what was wrong. She'd tell them. She *hated* square dancing. All those adults laughing and whirling and what could she do. Nothing. She had to sit on the side by herself or play silly games with the little kids. After all she was nine years old. And there was that Christine Anderson all dressed up and acting so biggety. She wasn't but ten herself but she acted like she was the boss of the kids. She wouldn't even play with Betty Sue anymore.

When they arrived home, Mr.

Littleton put the car in the garage and Mrs. Littleton and Betty Sue went into the house. The little girl ran to her room, pulled off her clothes, put on her gown and jumped into bed. She wished she could stay there forever. Miserably unhappy because she had displeased her parents, she pulled the covers over her head and began to cry. Hard sobs shook her small body and she did not hear her mother enter the room and sit on the side of the bed.

"All right, honey, let's talk about it."

Betty Sue stopped crying long enough to say, "I hate square dancing and I hate all those people laughing. I can't do anything — I'm too little."

"Oh, I'm so sorry. You see, your daddy and I love to square dance and we like all those people, but we love you even more. We thought enjoyed it too. If you don't, then we can't go as often."

Betty Sue began to cry even harder, barely able to catch her breath between sobs.

"I'm sorry, mama."

"I know, darling, and we'll have to find a solution to our problem. And we do love you." She held the child until she fell asleep in her arms.

For the next few days, Betty Sue was on her best behavior. When her daddy came home each evening, she was her usual chatty self, but when Friday came, she woke up dreading the day and the evening. This was square dance night.

That afternoon Betty Sue walked

home from school as slowly as she dared. When she walked in the door, her mother said, "You're late, honey. I could hardly wait for you to get home because we have a surprise for you."

"What is it, what it is?" The last time her mother had a surprise for her it was a tiny kitten. What could it be this time?

"It's on your bed." Betty Sue ran to her room and there was a square dance dress all ruffly in red and white — just like Christine's and her mother's and everybody's. It was a D Square club dress, the official costume of the club to which the Littletons belonged.

"Oh, mama, is it mine? Is it really mine?"

"Yes, darling, would you like to wear it to the dance tonight?"

"Oh yes, and can I put it on now so daddy can see it when he comes home?" As her mother nodded, Betty Sue began to change into the lovely clothes.

When the Littletons entered the gym that night everyone told Betty Sue how pretty she looked. Bill Madson, president of the D Squares, walked up to the

happy girl and said, "Betty Sue, now that you have a club dress, we want you to wear a D Square badge with your name on it," and he pinned the bright red badge on the shoulder of her dress. She was ecstatic! Now she belonged. This was her club and her dance and her friends.

Just about that time the caller shouted, "It's time for *Cotton Eyed Joe*. Let's dance."

"Betty Sue, would you like to learn this dance? I think you're big enough," said Mr. Littleton.

"Oh, Daddy," laughed Betty Sue. "I already know how to do that. Christine showed me last year. But nobody ever asked me before."

She took her daddy's hand and with the Madsons, walked on to the floor for the popular two-couple dance.

It was a happy little girl who began the steps to the beat of the music. She knew she really belonged and best of all her daddy told her that just as soon as she was tall enough she could take square dance lessons. She could hardly wait to grow.

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THE HOME OFFICE



by Allen Finkenaur
Trumbull, Connecticut

Federal tax legislation in 1976 will have an effect on the income taxes you will pay on your 1976 caller's income. There is one part of the 1976 legislation that may have a most marked effect. It is the new requirements limiting the deduction for "Home Office" expenses. The new law, in part, says:

"(a) General Rule. — Except as otherwise provided in this section, . . . , no deduction otherwise allowable under this chapter shall be allowed with respect to the use of a dwelling unit which is used by the taxpayer during the taxable year as a residence."

This paragraph refers to various expenses directly connected to the cost of operating a house or apartment. Items such as insurance, repairs, depreciation, etc.:

"(b) Exception for Interest, Taxes, Casualty Losses, etc. — Subsection (a) shall not apply to any deduction allowable to the taxpayer without regard to its connection with his trade or business (or income producing activity)"

This paragraph refers to expenses of a house or apartment deductible by a taxpayer on Schedule "A" of his federal income tax return, items such as interest, taxes, casualty losses, etc.

"(c) Exception for Certain Business... Use — (1) Certain Business Use — Subsection (a) shall not apply to any item to the extent such item is allowable to a portion of the dwelling unit which is exclusively used on a regular basis (A) as the taxpayer's principle place of business. (B) . . . or (C) in the case of a separate structure, which is not attached to the dwelling unit, in connection with the taxpayer's trade or business." (Bold print added.)

This paragraph refers to our subject. Expenses of a dwelling will

be allowed if they pertain to taxpayer's residence which is also his principle place of business and the specific area is used exclusively for his caller business on a regular basis. If the area used is in a separate structure it must be used exclusively for the caller business on a regular basis but does not have to be the caller's principle place of business.

The most important point to realize is this law was passed in the latter part of 1976 but is applicable to the whole year of 1976. It reduces your chance for getting a tax deduction for the cost of your office space for all of 1976. The old tax rule ended at the end of 1975 for calendar year taxpayers (those of us who file a tax return for a year ending on December 31) and at the end of the fiscal year ending in 1975 for non-calendar year taxpayers.

The three most important phrases to you in the quotation deserve further study and explanation.

Principle place of business — This should be the easiest fact for you to establish. Your places of business are your office and the places you go to call dances or teach classes. If you spend time in your business office, as described later, the time spent there should substantially outweigh the time you spend at any one place you call. Time spent is an important fact, but emphasis on the things you do in your office will be most effective and convincing to an IRS agent that your office is your principle place to do business.

You should keep your caller business records in the office area, that is, both prior years' records and tax returns as well as current papers. This would include copies of diaries, contracts,

correspondence, financial records, your library of magazines and books, storage for records not in current use and extra calling and office supplies.

This office area is the place in which you diagram dance movements, work with pawns and learn "set-ups" and "get-outs." It is the place you plan dance program deciding on the music to use, movements to be taught, and the singing calls to complement each tip. Without this work no dance could take place.

This office area will include storage of working and spare equipment and records. This equipment or extra speaker equipment may be used in your office to practice patten and singing calls. This practice time for callers is the most important part of their work. The success of every dance depends on the ability to do good calling. Only practice can make a caller into a successful performer and business man.

I have especially mentioned the above uses of an office because many callers, so familiar with what they do, may neglect to realize the things they need to emphasize to help prove the use, importance and need of office facilities. Remember an IRS agent, like most dancers, has no idea of what you do outside of the dance hall. The better the caller, the more calling work looks like fun. Few people realize the hours of work behind the calling and the presentation of a successful dance.

Regular basis— The caller can prove regular use of his office by recording notes in his diary. The diary, while used principally for recording information about calling dates and financial information, can be invaluable in proving this point by containing a description of what you do every day in your office. As an example, I describe the actual calling practice covered each day. This description includes the names of new choreography and singing calls. I note some details about changes being planned in a fun night program and ideas to be tested. When writing, I state specific activity such as "Rewrite diary section of tax and financial manual for callers." Your diary each day should contain the amount of time spent on

each area of effort and a detailed description of the work to emphasize and help you remember its importance should you be called upon to explain use of your office to an IRS agent. Include references to correspondence and telephone calls — the more details the better. It is also important to record in the diary every day, keeping it up to date. You will forget details too quickly and a made-up diary, at the last moment, is worse than no diary at all.

Exclusively used— The dictionary says "exclusive" means to shut out, to limit. There are no tax regulations as yet to define the meaning of these words for tax purposes. If you will take an educated guess, I believe the term will eventually be defined to mean use for calling business purposes at least ninety percent of the time. You should use a part of your home (one or more rooms would be the very best) and don't do anything in that area except work pertaining to your caller business. In your diary or in a separate record, keep notes of any use of the area other than for your calling business. If you can't set aside a full room, set aside a part of a room and pretend that there is a line on the floor separating the space used for your caller's office from the rest of the room. Use this space as if it were a separate room and keep your record about it as suggested above.

Why the importance of the office area? In one word, MONEY. Your money in your pocket. The cost of your office space can be deducted from your caller income on your federal and state income tax returns, if you are in the caller business. These deductions reduce your income subject to tax and thereby reduce your income tax paid.

Please realize these comments are my opinions concerning a very new and untested area. You should refer all questions to your tax advisor when preparing your tax return to assure your facts and the latest knowledge of the tax laws are used. I would be very interested in callers' experiences in this area both in the past and future, and I hope these comments will help callers be successful in future tax examinations.

How To Read A Cue Sheet

from "Texas R/D Teachers Assoc. Newsletter"

A round dance cue sheet is rather like a recipe (or from the masculine viewpoint, a blueprint) with the ingredients or parts listed and directions given for putting them together for the desired results. To most people, the initial glance at a cue sheet is like reading something in a foreign language. It takes a little time and patience to learn to interpret one quickly. Here are a few explanations which may be of some help:

If all instructions for a dance were written out in full, most cue sheets would be several pages long, so abbreviations are used. Here is where we begin to run into some differences from that to which we are accustomed. Where we normally use a period to signify an abbreviation, there is no period used for this purpose in round dance cue sheets. That is, if we were to use the abbreviation for Line of Dance (the usual method of taking the first letter of each word holds), it would not be printed L.O.D. but instead LOD — no periods and all run together. In the same way, OP stands for Open Position; even more peculiar looking are the words SCAR (Sidecar) and LOP (Left Open Position). Although at first these may seem very strange, there are many excellent leaflets available which list the most commonly used abbreviations and one can either memorize them or refer to them each time an unfamiliar one appears. They soon become automatic. Once the abbreviations have been mastered, you are halfway toward understanding a cue sheet.

A dancer with musical training has a distinct advantage over one who has had none, because he has not only become accustomed to counting, but also because he is used to the "measure" division of music, which is also used in round dancing. To define a measure musically as simply as possible, a measure is a set number of beats or counts in music and each piece of music has this set number of counts per

measure throughout. Two-steps have four counts to a measure, while waltzes have three. In round dance cue sheets these measures are grouped in lots of four. Therefore, you will notice when you pick up a cue sheet that the measures are listed 1-4, 5-8, etc. This breaks your measures down into usable sections.

Punctuation also plays a large part in your cue sheet. Each punctuation mark has a special significance. First the comma indicates that the movement described before it takes one beat or count to execute; next, the dash means a *hold*, one of the most difficult things to accomplish because you do nothing for that count; third, the semi-colon denotes the end of a measure; fourth, the slash marks a split measure or count; last, the parenthesis may be used as a preface to the footwork for a familiar movement (e.g., (Limp) Side, Behind, Side, Behind;).

All cue sheets are written with directions given for the man. Footwork is for him and, unless otherwise stated, the lady must use the opposite foot.

All cue sheets have the directions written twice; once in the cue line describing the foot work and sometimes the position, then in fine print below giving the movement in detail. Most record companies are now numbering the measures in fine print, which makes them easier to follow than the old method of putting the description in paragraph. You must be very thorough in checking the fine print as sometimes it includes special directions for the lady which are not included in the cue line. It is here you find your facing position, the specific direction of a certain movement such as a twirl or wheel.

Let us use a few examples to illustrate what we have said before. Here are the first four measures of the classic *Dancing Shadows*: WALK, —, 2, —; (Scissors) SIDE, CLOSE, CROSS, —; SIDE, CLOSE, BACK, —; BWD TWO

STEP; This allows us to use many of the things referred to in the above paragraphs. (Incidentally, when learning a dance you should never go further than about four measures at a time. Become familiar with these, then add four more and build your dance in this manner.) You will notice that there are four semi-colons so we know that this description covers four measures, that the two WALK steps are slow with a *hold* after each (See the dashes?), that the *scissors* step is emphasized in parentheses, that the abbreviation BWD is used for *backward*, that a two-step requires one four-count measure to execute. All of this you learn from the cue line described above, but you must refer to the fine print for your detailed footwork and direction of movement.

Many people say they can't use a cue sheet, yet they bemoan the fact that they have trouble remembering a sequence. If you take the time to decipher a cue sheet and work it out carefully, you will find that it becomes as clear as your daily newspaper and

vastly improves your ability to recall sequences. No one can expect to learn a dance thoroughly, without years of practice, unless he makes some reference at some time in his career of round dancing, to the cue sheet. Also, the dancer who depends only on the cue line description is out at first base. Just think! A two-step can be done in LOD, RLOD, to the WALL, to COH, and diagonally between all of these, but in the cue line it would just be written FWD TWO-STEP!

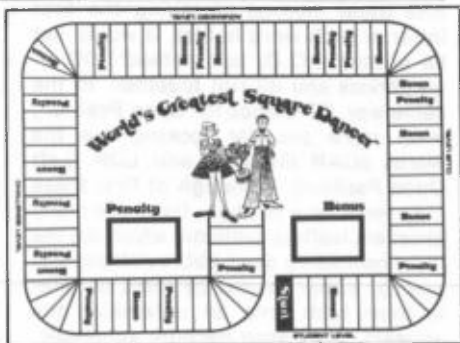
Similarly, a two-step could be done in Open, Closed, Semi-closed, Let-Open, Half-Open, Banjo or Sidecar Position. The man could walk while the lady twirls, rolls or executes some other different movement. No matter how excellent your round dance teacher may be or how carefully he breaks a dance down for you, regardless of how talented you yourself may be, very few of us are mind readers. Unless you are one of the lucky few, you will benefit greatly if you take time and trouble to learn to interpret a cue sheet correctly and put your knowledge to good use.

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"The Calling Twins" from Davenport, Iowa are members of Hawkeye Swingin' Wheels— 019 and the sons of Leonard and Mae Sprosty.

Don and Doug got their desire to square dance from attending dances with their dad and mom at a very early age. They kept after their parents and finally in the fall of 1971 they started beginner's lessons. They graduated in January of 1972 and shortly afterwards were bitten by the calling bug. Don and

Doug called for the first time in June of 1972 at a club graduation.

The twins have called at all the NSDCA National Camporees since 1974 in Bowling Green, Kentucky. They have also called at four NSDCA All-Iowa Camporees. At the National Camporee in Des Moines this summer Don and Doug headed the Fashion Show.

At the present time, they do not call for a club of their own but call dances for many clubs in the area. They are members of the "Quint Cities Square and Round Dance Callers Association," and are currently serving as Secretary/Treasurers.

Don and Doug also call many square dance exhibitions at local nursing homes, retirement villages and hospitals. They received local recognition for this through a newspaper article this Last spring.

Don and Doug will be seniors at Assumption High School in Davenport this fall.



Clockwise from top left: 1. Children's Clogging workshop; 2. Lois Elling, Les Mason, Violet Marsh, Jimmy Carney (Square Dance Federation's and Mayor's representative), Fran Mason, Al Chen; 3. Al Chen, Eleanor Arscott, group hostess, Violet Marsh, Les Mason; 4. Violet Marsh teaches Jana Jae, fiddle player on "Hee Haw" to clog; 5. Lester and Franchion Mason, Violet Marsh clogging director, Bob Elling, square dance caller, Lois Elling, Al Chen; 6. The Diablo Mt. Clogger team which visited Alaska; Center: Violet Marsh, instructor.

Clogging Beats Jogging

by O. J. Erickson

Thanks to the University of Alaska, scores of the largest state's citizens have been exposed to traditional clogging. This happened because of a recommendation by a member of the Northern California Folk Dance Federation to the organizers of the University's Fifth Annual Performing Arts Fair. The recommendation was to import Violet Marsh and members of the Diablo Mountain Cloggers to perform and teach the early American dance form, clogging, in this bicentennial year.

As many Alaskans wondered — what is clogging? Random House defines it as "a dance in which clogs or heavy shoes are worn to hammer out a lively rhythm." The origins are various and include Irish Step Dancing, English Clock Dancing and wooden clog dancing from many countries. As in all living art forms, there is continual growth and change. Light-weight shoes with metal taps replaced the clogs; costumes are colorful and modern, and the lively music probably includes electrical amplification along with the traditional guitars, fiddles and banjos. In the United States, the Appalachian area provided the right setting and combination of people to combine the various forms into a dance that is truly American in spirit and tempo. That is clogging/ Diablo Mountain Cloggers proudly display bumper stickers on their cars that say "Clogging Beats Jogging."

But the Diablo Mountain Cloggers are from California! Right. In 1974, Violet Marsh was transferred from Atlanta, Georgia, to Walnut Creek, California. A solo exhibition of clogging at a square dance in California generated interest in this "new" dance and soon Violet had a beginning class at the Orinda Community Center. Some of the graduates of this class formed the

nucleus for the Diablo Mountain Cloggers, named after a prominent landmark in the area.

Simultaneously with this activity, Violet was asked to train and accompany a teenage group on a 21-day concert tour in Poland. The clogging was a great success, with the group program being supplemented by Violet and her daughter, Ann, performing duo routines. This experience was almost matched in 1975 when Violet trained another group for Romania, but unfortunately, she was unable to make the trip.

And that brings us to 1976, the recommendation and the trip to Alaska. The trip north was made by Violet as director, Lester and Franchion Mason, Al Chen and Lois Elling, dancers, and Bob Elling, square dance caller. The group, minus Al Chen, arrived on September 6. Al, formerly of Singapore, stayed behind to be sworn in as an American citizen and subsequently flew to Alaska for the first workshop.

A royal welcome was accorded the cloggers by Mary Hale, director of Community Affiliates Services for the University; Jimmy Carney, the mayor's representative; Eleanor Arscott of Treasures of Sight and Sound and representatives of the Folkdancers, the Square Dance Federation and a publicity agent.

The group roomed and boarded in various private homes; the university provided a staff car and special sound equipment, and Mrs. Arscott was assigned as hostess, guide and general all-around problem solver for the entire stay. The daily schedules were busy, involving workshops for children and adults, two or three performances in various places, and one TV show. These were the scheduled events; there were daily parties and impromptu perfor-

mances and teach-ins.

Jim Hermann, University Arts Director, said after the last show: "I have never worked with a nicer, more congenial, enthusiastic group. You generate a warmth that gives the audience a welcome, folksy, down-home feeling. They, the audience, are not afraid to talk with you — touch you. I cannot say that for other performers and teachers we have had." Mary Hale told them, "No group has ever worked harder and contributed more to our great state of which we are so proud. We know now that the other states (Les and Fran, originally North Carolina; Lois, California; Violet, Georgia; Al, the only Chinese-American hillbilly in captivity) are happy to help us out. We hope you will be here for future fairs."

Mindy Rein, folkdance leader: "You are the only group that has ever come and actually left part of yourselves here, part of our heritage and folklore...Kurt Rein, on departure morning: "It's not like seeing a performing group leave, it's like saying goodbye to told friends....."

On the eve of departure, an enormous

dinner was prepared by many people, complete with a cake decorated with candles, an Alaskan flag, and bicentennials pins for the cloggers. It was interesting to hear tales of the good old days, pre-MacDonald's and Kentucky Fried Chicken. Houses were never locked, cars were left with keys in them in case neighbors needed them, and there were even a few Eskimos. The group met one "real" Eskimo, an artist who looked to be about 70 years old and worked in the gift shop.

For Violet, the Alaska trip ended her California tenure. She is now in Houston, but that is not the end of the Diablo Mountain Cloggers. Lois Elling is filling in as instructor and director. As for Violet, who knows? With 11,000 other Shell employees in Houston, there should be enough interest to form a group to learn that "Clogging beats jogging." Requirements: A desire to be physically active and social, a liking for good old music, and no fear of sweat. No previous experience in any form of dancing is necessary. Age limit: 8 to 80 but stretchable. It's fun, it's therapeutic and it keeps our folklore alive.



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THE CLUB & THE CALLER

by Gil Crosby
Gainesville,
Florida



"Caller-dancer relationships" is such a broad topic that we will limit this discussion to caller-club relationships. Even this is complex for we must discuss caller-run and dancer-run clubs, classes, workshops, levels and hiring club and guest callers. Remember that much of this is my own opinion, shaped by discussions with callers and dancers at dances, informal get-togethers, meetings of Gateway and Florida Callers Associations and at Callerlab in 1976.

Caller-run vs. Dancer-run Clubs:

Both types of clubs have advantages, and there is a place for both in the square dance picture.

In a dancer-run club the caller is hired help. It is his responsibility to provide the dancers with the type of dance they want. That, really, is the limit of his responsibilities. The dancers must rent the hall, advertise the dances, collect dues, provide refreshments, pay the caller and recruit new members. This makes life easy for the caller and his wife but it can lead to problems unless

certain things are agreed to when the caller is hired.

One major source of potential conflict is the level of the dance being called. In a dancer-run club, the dancers should adopt the level of dance they desire and this should be incorporated into the club by-laws as part of the club philosophy. This level should be stipulated in the contract with the caller. If dancers then complain about the level of the dance, the caller can refer them to their by-laws. If the caller is not calling the level stipulated, the club officers can remind him of his contract and request that he call the agreed level or resign.

Most other sources of conflict can be headed off if the caller is asked to attend all executive board and club business meetings as an advisor. This allows the caller to know about special dances in advance and to be able to plan accordingly. It also provides the club leadership, which is often composed of newer dancers, the advantage of learning about previous experiences and avoiding some mistakes.

In a caller-run club, the caller is operating the club as a business. He rents the hall, collects money, provides refreshments and establishes the philosophy of the club. The dancers come to the dance, and when they leave they have no further concern about the club until the next dance. So long as the caller is calling the kind of dance the dancers want, they continue coming to dance and he continues making money. If the crowds fall off, the caller must find out why and adjust his program to attract the dancers back, or fold the club to keep from losing money.

There is a happy medium: a club in which the caller runs the business side of the club and the dancers run the social side. Money for refreshments can be derived from nominal yearly dues or from a percentage of the gate. A committee of volunteers or of elected officers then handles refreshments and other club social events.

Classes and workshops:

Clubs must continually recruit new members. For mainstream clubs this involves recruiting non-dancers and providing them with a series of classes where they can learn the basics.

The club caller and leadership should work together in planning for classes, and this planning should begin two or three months before classes are to start. Planning should include securing a hall, reaching a salary agreement, setting a cost for the classes, planning a festive first night open house, advertising, and building a list of potential class members. An understanding should be reached on the length of time classes will run.

Clubs of more advanced levels must recruit members from mainstream clubs and then provide a workshop experience to teach the additional movements the club uses. Workshops fall into three categories: Mainstream-Plus, Advanced and Experimental.

Club Levels:

One of the major areas of concern for Callerlab is the development of a system of club level identification. At present there are three levels which are widely used. Two of these have been established by Callerlab. The other is the result of a list compiled by Ed Foote from a survey of advanced level callers. This list has national recognition from such callers.

It would be beneficial to all concerned if every club would identify itself using these standard lists. A guest caller would know what type of program to plan before arriving for the dance. Dancers moving to or visiting the area could quickly find clubs of the proper level.

Once a system of level identification is in operation, dancers would have a

series of plateaus to progress through as their abilities and inclinations permit. Under such a system, dancers in more advanced clubs would have to support lower level clubs, for these are their life blood. Each Mainstream-Plus club would require two or three mainstream clubs to provide new members. Likewise, it would take two or three Mainstream-Plus clubs to provide new members for each Advanced Level club. Once in operation, such a system could be explained to new graduates and soon dancers would be educated to the meanings of the various levels.

Hiring Callers:

Finally, let's discuss the hiring of callers. This can be divided into two areas: hiring club callers and hiring a guest caller.

In hiring a club caller, several things should be stipulated in the letter of agreement between the club and the caller. These include the level of dance, the caller's responsibilities in addition to calling club dances (teaching classes or running workshops, attending business or executive board meetings, and calling special dances). The caller's fee should be stated; this might be a percentage of the door receipts or a straight salary.

In hiring a guest caller, it is important to let him know what level dance to call. Don't use general terms like "fun level" or "intermediate" as these mean different things to different people. Refer to the recent lists and let the caller know you are referring to these lists when you say Mainstream, Main-

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stream-Plus or Advanced Level. This will help him prepare his program and give you a better dance. Next, tell him whether or not you have rounds, and if so, whether you do one or two between tips. Be sure to give him accurate directions to the hall, preferably with a map. A good idea is to send him a reminder two weeks prior to the dance. Finally, be sure the dance is confirmed *in writing* by both the club and the caller.

Now for a word about fees. Don't expect a guest caller to call for the same fee as your regular caller. Your club caller receives a regular income from your club and doesn't have travel expenses. A guest caller is being paid only once to call a special dance. He has travel expenses, often including one or more meals in addition to gas.

Depending on his reputation and the distance he must travel, expect the caller to ask \$75 to \$125 for a club dance; \$150 to \$250 for a weekend. If he must travel more than three hours each way, he may ask for lodging. Find out if he will stay at a dancer's home or if he requires a motel room. Callers are in business. Their expenses are high. Their fees must reflect these expenses and show a profit.

We need to remember that callers are in the business because they love square dancing. Dancers become involved in club and association leadership for the same reason. We're both interested in the same thing. We need to consider the opinions and concerns of the other; we need to work together. If we do, square dancing will grow.



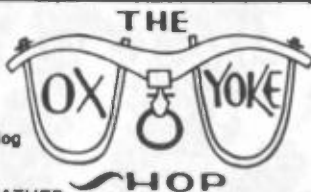
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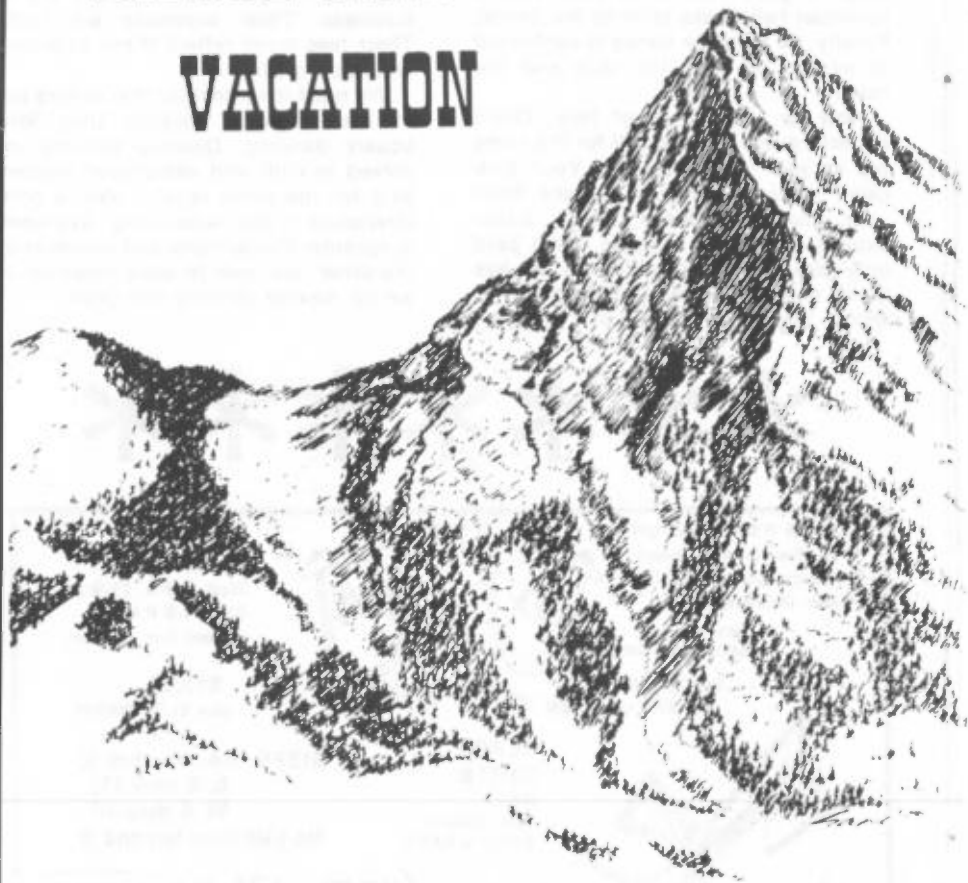
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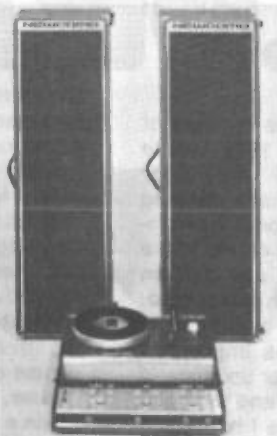
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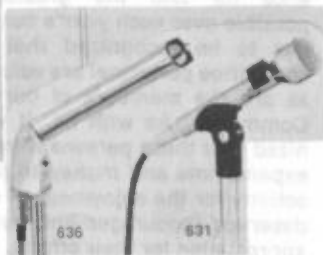
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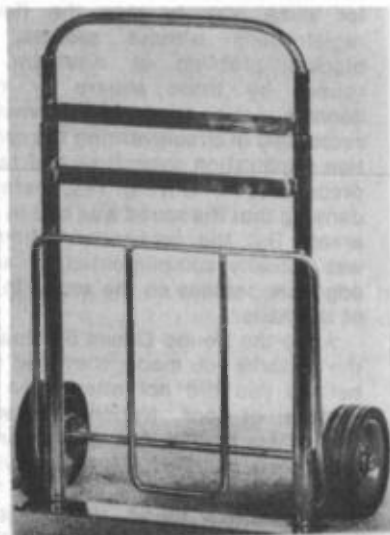
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FEEDBACK

To Dave & Shirley Fleck:

I had hoped to respond to portions of your letter of August 4, 1976 before now, but felt some of my other commitments to local square dancing efforts and to future National conventions deserved first priority on my spare time. However, since I am seldom quoted specifically, or even misquoted, in any document made available to groups of people, it seems imperative that I do write to you to clear up some of your misunderstandings and misgivings. Also, I suppose, since I had spent many hours in meetings with 25th National Convention Committee people advising them on preparations for the convention at Anaheim I sensed an indirect criticism of myself, even though there was no offsetting acknowledgment of the cost to me and Varena of miles traveled, gasoline used, hours away from home, all of this without remuneration.

Our one big oversight was that we did not anticipate a Convention of almost 40,000 and actually, as the pre-registration count mounted, we began to look for some way to stop the flow of registrations without success. Our biggest problem at Anaheim was caused by those square or round dancers who tried and sometimes succeeded in circumventing the convention registration committee and related procedures for housing. Yes, there is no denying that the sound was bad in some areas. But the convention committee was actually complimented by knowledgeable persons on the sound in most of the halls.

As to the Round Dance Seminar and the remarks you made, they lead me to believe you did not attend the open session of our National Executive Committee held in Kansas City prior to the Callers Seminar. We had previously invited, by a letter addressed to all pre-registered round dance leaders, each of them to attend this scheduled meeting for the very purpose of hearing

their desires for holding a Round Dance Seminar. It was at this meeting that a dozen or more of the top round dance leaders in attendance agreed to the need for the seminar. They also requested that the Terminology and Choreography Panels not be held for a few years as they were becoming repetitive, that it would be better to concentrate on the seminar. I suppose we must recognize that we cannot please everyone all the time.

Now, as to the words you attributed to me in a direct quote: I cannot deny that I said those words because I do not tape my words, nor do I read prepared speeches. However, if I did use those words, it was certainly not, in the context you used them. For at least twenty years I have been the most active proponent for establishing guidance for and the greatest control possible over each year's convention. It has to be recognized that all these committee personnel are volunteers just as are the members of our Executive Committee. As with us, it was recognized that these persons were willing to expend time and money to promote an activity for the enjoyment of others and deserved encouragement, guidance and appreciation for their efforts. The larger the size of the convention the more we admire the greater efforts that are expended voluntarily and happily. Oh yes, if we were paying each and everyone we could then hire and fire accordingly. Our Executive Committee has spend many, many hours privately, and collectively prior to our pre-convention meetings and for several days prior to regular convention time, developing, improving and revising a complete set of guidelines for the use of future conventions. If these were followed religiously we would have a near perfect convention. Many conditions, not previously encountered, can alter this, however. Think what a wonderful world this could be if everyone lived by the

Continued on Page 86



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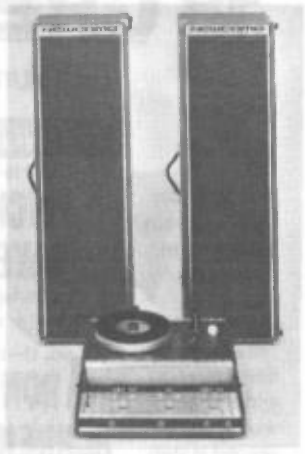
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STRAIGHT TALK

Through the years we've heard "Let's fill the floor with new people." But isn't it just as important that we smooth out the floor and continue to do so in the years to come? In this way we will be able to keep the dancers who might drop out because of rough dancing. I think there are several major ingredients that contribute to a dance being labeled "rough:" 1. The caller who does not dance smoothly himself and cannot teach others to dance smoothly; 2. The caller who, even though he advocates smooth dancing, does not call a smooth-flowing dance. He is a "stop-and-go caller who has his dancers either rushing or waiting; 3. The caller who is a smooth dancer but does not bother teaching others to dance smoothly. He thinks that his dancers are having fun and they do for a while, until they get tired of being snapped, pushed and pulled. This caller hasn't realized that dancers have a more pleasurable time and will enjoy their dancing longer if they are taught smooth dancing.

This is a serious problem and we have a great deal of sympathy for the caller who is faced with it. We feel even sorrier for the new dancers exposed to it all. Their chances of survival in the square dance picture are slim.

No doubt there are callers who could and would teach smooth dancing, but they feel they cannot afford to take the time to do so. There seems to be too much already to cram into the short period of lessons. This isn't really an adequate excuse, because it takes only a few short minutes each dance night to teach smooth dancing. Experienced dancers who might be in the group as helpers will not object to such instruc-

tions; it makes it more comfortable for them as "angels," and may help them smooth out their own dancing. We might also mention those great and helpful people we appreciate so much. They must always remember they are on the floor to be helpful but not to push, shove or snap. The new dancers will imitate much of what they see the helpers do.

What comes to your mind when you think about teaching people to square dance? Allemande left and right and left grand? Chains and stars? Wheel and deals? Do you think about how fast you are going to teach these movements or how well you are going to teach them? There is far more to teaching than being able to show and tell the dancers how to do certain basics. We have heard callers say, "I wish you could see all the things my new dancers can do and we've only had four lessons." We'd rather hear the caller talk of the way the class seems to understand what they have been taught, how smoothly they are dancing and moving in time to the music.

When you teach a basic, teach the styling, what the figure accomplishes and the timing that goes with it. Teaching and exposing the new dancers to basics are two different things. So many people who join classes have never been on a dance floor in their lives. We must teach them to be music conscious and to develop a sense of rhythm.

If you teach properly, your dancers will be able to dance anywhere — in the next town, the next state, or the next country. They will be able to take full part in this wonderful activity.

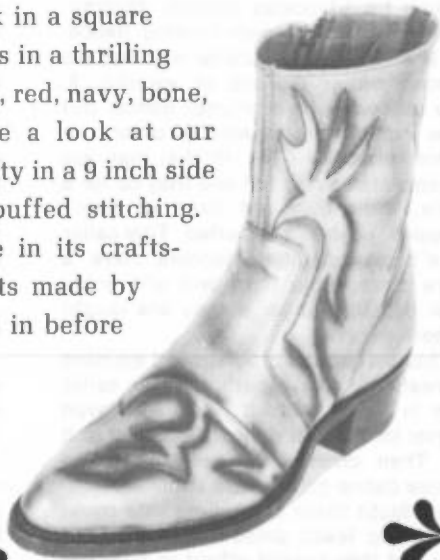
*Jack & Happy Leicht
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26th National Square Dance Convention

HOW ARE THINGS GOING?

Steve and Dorothy Musial reported that registrations as of January 1 had passed the fourteen thousand mark. The Musials as general chairmen and all their committee heads are working diligently to insure a great convention for the square dancers who travel to Atlantic City, New Jersey, for June 23, 24, and 25. Dorothy told us that the uniqueness of Atlantic City as a resort area means that many, many hotels are within comfortable walking distance of the Convention Center.

Program Committee plans are almost complete. The complete program of square, round and contra dancing will appear in the April news release. All levels of square, round and contra will be covered as well as workshops. Folk dancing, "old tyme dancing" and clogging are also programmed.

Scanning the program of the Education Committee shows there are over 65 hours of panels, clinics and seminars covering the entire field. The Exhibition Committee reports sixteen groups will appear. The Youth Committee is planning a half-day deep fishing trip.

The National Committee has made it a policy to admit children under two

years of age without registration. The policy of the 26th National will be that those children under two whose parents are registered will receive a complimentary badge.

This brings up a point for clarification. The National Executive Committee chooses the convention site and awards the convention to a local area committee, providing certain guidelines gained by experience with other nationals. Do not confuse this group of individuals from all over the country with the 26th National Convention Committee, the committee which coordinates and engineers the actual set-up of the Atlantic City Convention. This group of committee chairmen and members is local in origin, hailing from Pennsylvania, New Jersey and Delaware — the Pen-Del Federation. Round dancers will have more available space in Atlantic City than was theirs in Kansas City, which was considered one of the best. No round dance halls will be "fabricated" and the rooms used are sound-proof.

All dancing will be under one roof in the Convention Center. 249,928 square feet of space in which to dance — and the Atlantic Ocean outside the door. That's got to be a great combination!

Style Awhile



by Gene Trimmer
Paragould, Arkansas

Have you ever asked yourself "How can I make sure I am getting the most enjoyment from square dancing?" If you have, then you must have reasoned that many things contribute to achieving such a goal. You must do more than just learning the basic movements because the greatest pleasure comes from performing well. *Some* of the things to concentrate on for a pleasing performance are (1) good posture (2) short steps (3) listening to the caller (4) styling (5) counterdancing and (6) considerate or courteous behavior. Let us explore these points.

1. Keep your posture relaxed enough for graceful and easy movement and thereby add an element of gracefulness and beauty to the dance. Be careful to avoid a slouched or careless posture, as either will tire you more quickly than good posture. Take the basic step for square dancers, a shuffle type walking step, smooth and gliding, timed to the music. Before trying more difficult foot work the dancer should be well versed on the basic dance movements.

2. Shorten your steps when on the inside in a couple position or star formation so the outside persons (usually the ladies) do not need to take exaggerated steps or run. Maintain the square as a small and compact unit instead of spreading wide just because extra space is available. A normal square should be able to contain itself comfortably within an eleven foot area. Within this framework you must, of course, take small steps but small steps make small mistakes.

3. Listen to the caller, for square dancing is unique in the fact that dancers do not choose their dance

routines. The caller decides upon the patterns and calls them to the dancers. Because of the necessity for smooth body flow the caller should give his directions or calls two beats of music ahead of the time for the dancers to execute the movement. It is imperative that the dancers listen carefully and then do the movements of they will lag too far behind the caller. This is a delicate balance of timing to maintain. When it is not a proper balance even an inexperienced dancer is aware of it. When the balance is proper the entire floor of dancers appears to flow and that is, or at least should be, each caller's goal at each dance he calls.

4. Styling is just as important in square dancing as it is in other forms of the dance. It should be learned right along with the basic movements themselves. The sad fact is that all too few caller/teachers really have a working knowledge of styling to enable them to teach it. Sometimes when they do have the knowledge, they are unable to teach styling to the class. "Anti-roughness" should be the watchword. For example: a man should not "twirl" a girl— he should offer support to her while *she twirls herself* under his upraised arm. In arm turns both dancers should move equally around a turn instead of a woman being "shoved" around while the man remains in place. Without being rough, dancers can counterbalance the person they are turning *with* regardless of stature or weight.

5. As a counterdancer you do not forget that you should be square "dancing" and not square "standing". When dancers are not active they

Continued on Page 87

square line



sold with more places. I know you have listings in the magazine but aren't there more? Can't we get all the camper places to join in and maybe list for free and sell the calendar.

It is a long way to Kalyumet and Indian Brave but we know of no other place to take our trailer club that is closer. We enjoy not only the camping trailer groups but weekends near and far. We want to take our group in the summer of 1977 on a tour with the trailer. Where do we go? Who is calling? How much does it cost? All these things, put in a calendar or whatever, can help. Is there one, or is this not what the Canadian calendar is like? Any information would help.

*Carl & Juanita Hannen
Minerva, Ohio*

We really don't have an answer. Have you tried contacting or do you belong to the National Association of S/D Campers and get their bulletins?

In the April issue of *American Squaredance* we publish a list of summer events and places to dance.

Now I wonder about something. Having just gone through this magazine (October) for the fourth time in three days, I find an ad that I want to hear about. The ad for the *Canadian Dancers New* points out an annual Calendar Directory, complete coast to coast listings. I have wondered why we don't have a calendar of places where we can go all the time, like Kalyumet and Indian Brave Campgrounds. Can't there be a whole year calendar printed and

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This issue takes from January until March 1 to compile. Frankly, with monthly issues of ASD to compile and publish, there is no time left in our operation to devote to a constant up-to-date listing such as you desire.

The calendar is an excellent idea, however. Perhaps someone reading your letter in this issue and looking for a "project" might like to undertake such a compilation.

(Incidentally, the Canadian calendar is compiled by a magazine staff which only publishes quarterly issues.)

The biggest challenge in the project would be keeping the calendar updated. Information sometimes changes as quickly as it appears in black and white.

Thank you for writing.

ED. NOTE: Anybody interested?

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DALTON CARPET SQUARES



Dalton Carpet Squares go visiting often, and in one year logged over five times around the world in dance trips. The club had a very rewarding experience in 1974, which we would like to share with others. What started out to be a scheme to improve attendance at dances turned out to be a real boost for the club.

Plans were to take a square to neighboring clubs and capture their banner. This would guarantee return visitors to the Dalton Carpet Squares.

This it did — an average of 8.08 visitors per dance for the entire year of 49 dances. At one dance, 41 visitors represented six clubs.

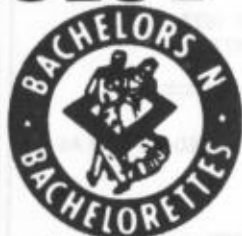
The enthusiasm for traveling and visiting spread, and from three to four couples the project grew so much that visited clubs could count on ten to fourteen couples. On many occasions caller Jim Wood made the visit with the club.

During the year records were kept of where and how many members went dancing. Some impressive figures were totaled for the 69 members of Dalton Carpet Squares: Miles danced: 18,721; Hours of dancing: 13,758; Clubs visited: 29; Callers danced to: 117; Miles traveled: 133,983 (composite). This last figure for the mileage traveled to and from dances is equal to 5.38 times around the world.

The Dalton Carpet Squares recommendation, for the enrichment of your club and dancing — go visiting!

*DeForrest Parrott
Dalton, Georgia*

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25 YEARS AGO— February, 1952

From the Caller's Corner, C. D. Foster speaks out on the direction square dancing is taking. He says, "I have no worry about how many dances are 'MADE UP'. The ones that please a number of people, or meet some hidden need, will survive. The others will fall by the wayside. This applies especially to the hundreds of 'new dances' that are being literally 'crammed down' the throats of the new and inexperienced beginners by hundreds of would-be callers, teachers, and club managers and what have you....."

"Just one more thought for you to ponder over— Why is it that the schools, colleges and universities are clinging to the old original and traditional square dances and traditional music? This being the case, why is it that the majority of the would-be leaders are spending almost their entire time and effort trying to 'doll up' something that can never be changed. Old time dancing is now, and always will be, just what it was. The old traditional square dance, and the way it was done, is the ABC book of square dancing, and when you get this in your mind you can go on from there, but you will always have to come back to the ABC book."

10 YEARS AGO— February, 1967

Jon Jones of Arlington, Texas, says, "For the new dancer, HAPPINESS is.... more lessons and qualified teachers." Concerned about the drop out rate of newly graduated square dancers, Jon offers these suggestions.

Since he feels a well-balanced program of squares and rounds is a vital

ingredient in keeping interest at a high point, it follows that new square dancers should be able to participate in both square and round dancing. Dancers should be introduced to rounds during their first square dance lessons. If a caller can schedule 30 to 35 weeks of lessons, he can teach square dancing properly and still devote time to mixers and square dance level rounds.

"In our area," Jon says, "the large turn-over of dancers is due to the short series of lessons usually conducted. If we rush them out into clubs..... I don't have to describe what usually happens." The answer is more and better instructions.

For new dancers to receive proper instructions they must have a qualified teacher— one who has studied square and round dancing just as a school teacher would to teach school. Institutes, leadership training sessions, and callers' clinics are available in almost every part of the country. It may cost some money, but square dance students are paying money for their lessons. They expect proper instructions and deserve the very best that callers and leaders can give to them.

What must other people think of our modern day square dancing? Seems as though the Fontana Swap Shop, a top square dance vacation at Fontana Dam, N. C., was honored with a listing as one of the nation's top 20 events for the month by the National Association of Travel Organizations. Louis Calhoun's pride, as Fontana's Recreation Director, was short-lived, however. Immediately following the listing, in its brief description of each event, NATO had deemed Swap Shop a "farm folk frolic".

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Dancing Tips

In the last two or three months I have noticed something that I hadn't noticed before! In four different states after calling dances the dancers' reactions were just wonderful— such kind words— and so many gracious people came up to shake my hand. Any caller appreciates this, no matter how long he has been around. But then the little surprise I am speaking of— it seems that at each of these dances someone that has known me and my calling for a long time came up and said something like this, "Harold that was a terrific dance you called tonight, the best one I have heard you call for a long time!"

Now that is a pat on the back and a kick in the pants at the same time! I told Lill, I don't know if I am getting that good, or if I used to be that bad! Anyway I know what they mean, but I wonder if they realize what they said?

Every job has its rewards and its drawbacks. Calling square dances is no exception to this. No matter how long a caller has been around he (or she) still needs that encouragement; if he doesn't get it, he will soon tire of it all and just give up. Besides this, the worker (or caller) who receives encouragement works harder to do a better job.

We can turn this around the other way and find that dancers need encouragement, too. In classes they need a lot of encouragement and should be told often how well they are doing. There is another form of encouragement that callers should use too: to call dances in such a way that most everyone will get through the calls, so that they will get that satisfaction of accomplishment. I'm not saying low level dances, I'm saying to call in such a way that they do get through. This may mean being very directional with your

calls; it may mean allowing an extra beat to give those almost lost a chance to recover; it may mean working new calls into the evening program very gradually; it may even mean one night of just relaxed dancing, lots of singing calls and skipping the latest and greatest call that you read in the most recent magazine.

There is a time to advance, and there is a time to regroup, a time to challenge, and a time to relax, both are needed and it is a wise caller that knows when it is time for each. Anyone should be able to realize that this is true and to plan accordingly.

Lill called my attention to one more thing that really affects a dance. She says she has danced to my calling night after night with many of the same numbers, the same figures, and the same breaks, but one night is different from the other because of the attitude of the people out there dancing. She is right, too. The response of the people to the caller affects the caller's attitude and his performance. I have heard the expression that the caller could have made folks dance on the ceiling! Dancers can have the same effect of a caller; they may encourage him to the point that he could call standing on his head. When the caller at times makes the remark that you are a wonderful group to call for, if he says it like he really means it, you'd better believe him, he did enjoy calling for you.

I would like to make one last appeal to you, (about a different subject). At this time of year we have many new dancers with us. These folks still quite new out of classes need you— they really do. Many of them are nearly petrified with fear when they first go out into the various clubs. Please ask them to dance with you, not just once but ask several of them throughout the evening. You may be the one that keeps them in square dancing. Think back to how you felt your first few dances out of classes. Do it. Ask them.





AN OUTLINE FOR SINGING CALLS by Jerry Murray, Rochester, Minn.

MUSIC, Your Major Consideration

A. What can be borrowed from the non-square dance version of a particular song?

B. Listen to the music side first. If you know the song, sing along with the music. Don't worry about figures.

C. Look for the outstanding pieces of instrumentation. What can you do with the bass and/or treble controls on your PA to bring out or emphasize certain parts? Is there a key change?

D. Check the tempo, count it out; maybe walk around the room with music playing. Write on the label or cue sheet what speed you want.

E. During all this time you'll be able to form an opinion of the music: What does it do? How do you feel about it? Is it "bluesy"? Love song? Rabble-rouser? Smoothie? Variety? Sing-along? Just a good standard?

F. Does the music tend to "build"? Where does it peak?

THE FIGURE

A. Analyze the figure that is written. Underline only the command words.

B. Visualize the action that is taking place in the square.

C. Do you want to use the figure that is written for the record? By this time you'll know if the music lends itself to easily changing to another pattern that you already know. Is it 64-beat repetitive?

D. A good singing caller — if he likes the piece of music — will not let the written figure control him.

E. Many times the figure may be well-written by the author, but may not be compatible with your method of styling that particular number. For example: you may be impressed by

some nice lyrics in the pop version and may want to use a grand square break in order to use them.

F. You may want to write alternate figures in the margin or on the back of the call sheet. You might re-write the figure using your own shorthand. This technique also allows you to review the figure at a glance.

G. Remember, the dancers are not there to listen to you sing! They are there to dance to your calling. Many fine, highly successful callers are not particularly strong singers, yet they are great because they don't try to do something outside their own capabilities. They become masters at selecting music and flowing figures.

TIPS ON USING THE SINGING CALL

A. You can fit the new singing call into your program with ease if you know where the music fits.

B. Take particular notice and practice the very beginning and ending. The ending is particularly important. A good caller will usually find a way to work out a super ending. If you have particular problems with an ending you can often flip the record over and see how the author chose to do it.

C. The following might summarize the average verse-by-verse calling technique that might be used in calling your singing call:

DIRECTIVE: Careful diction and enunciation. First break— proper emphasis, special wording for first figure.

NATURAL CALLING: With some styling but in second figure make sure the figure goes well. Do third figure.

STYLING: Use all the calling skills possible— fourth figure. Do final break.

The ending is very important.

D. Remember, all areas or clubs within an area do not dance at the same walking pace and thus the timing must be altered. Some basics cause dancers to hurry: *wheel and deal*, *dive thru*, *pass thru*. Do not assume the call is properly timed just because it was recorded that way!

KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks
Interesting choreography arrangements
using no more than Mainstream Basics
plus Callerlab-endorsed Experimentals



Run Family:

Heads lead right and circle to a line
Pass thru, ends run, all cast off $\frac{3}{4}$
Centers trade, ends star thru
Same two square thru four, swing thru
Girls circulate, boys run
Couples circulate, half tag, trade, roll
Left allemande.....

Heads lead right and circle to a line
Pass thru, boys run, all cast off $\frac{3}{4}$
Centers trade, swing thru, boys run
Bend the line, left allemande.....

Four ladies chain three-quarters
Heads lead right and circle to a line
Pass thru, ends run, all cast off $\frac{3}{4}$
Centers trade, ends star thru
Same two crosstrail thru
Left allemande.....

Heads lead right and circle to a line
Pass thru, centers run, all cast off $\frac{3}{4}$
Ends trade, centers trade, all cast off $\frac{3}{4}$
Step thru, left allemande.....

Heads lead right and circle to a line
Pass thru, girls run, all cast off $\frac{3}{4}$
Centers cross run, eight circulate
Swing thru, boys run, bend the line
Crosstrail thru, left allemande.....

Heads square thru four, ocean wave
Boys run, all cast off $\frac{3}{4}$
Star thru, pass thru, trade by
Ocean wave, boys run, all cast off $\frac{3}{4}$
Star thru, pass thru, trade by
Left allemande.....

Heads square thru four, curlique
Centers trade, all cast off $\frac{3}{4}$
Centers trade, boys run, pass thru
Ends run, all cast off three-quarters
Ends fold, peel off, tag the line out
Wheel and deal, centers square thru $\frac{3}{4}$
Left allemande.....

Peel off & Ferris Wheel:

Heads square thru four, swing thru

Girls fold, peel off, ferris wheel
Centers pass thru, left allemande.....
Heads lead right and circle to a line
Curlique, eight circulate, boys run
Veer left, ferris wheel, centers pass thru
Swing thru, girls fold, peel off
Half tag, trade and roll, left allemande..

Heads lead right and circle to a line
Curlique, eight circulate, boys run
Veer left, ferris wheel, zoom
centers pass thru, swing thru, girls fold
Peel off, ferris wheel, centers pass thru
Left allemande.....

Heads square thru four, swing thru
Boys run, tag the line right
Ferris wheel, double pass thru
Peel off, star thru, zoom
Square thru three-quarters
Left allemande.....

One-quarter & Three-quarter Tag:

Heads lead right and circle to a line
Pass thru, quarter tag, all trade
Clover and spin the top
Centers step thru, swing thru
Walk and dodge, partner trade
Pass thru, wheel and deal, zoom
Centers square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Pass thru, three-quarter tag, all trade
Centers step thru, swing thru, recycle
Square thru three-quarters, trade by
Pass thru, left allemande.....

Heads square thru four, swing thru
Boys run, quarter tag, girls swing thru
Step thru, swing thru, ends circulate
Walk and dodge, quarter tag
Centers swing thru, recycle, zoom
Square thru three-quarters
Left allemande.....

Heads square thru four, swing thru
Boys run, three-quarter tag

Boys swing thru and step thru
 Girls turn back, swing thru
 Ends circulate, walk and dodge
 Quarter tag, centers recycle
 Star thru, other four star thru
 Left allemande.....

Heads square thru four, swing thru
 Boys run, three-quarter tag
 Boys swing thru, step thru
 Girls turn back, swing thru
 Ends circulate, walk and dodge
 Three-quarter tag, centers swing thru
 Step thru, outsides trade, star thru
 Crosstrail thru, left allemande.....

Heads square thru four, swing thru
 Boys run, three-quarter tag
 Boys swing thru, step thru
 Girls turn back, swing thru
 Ends circulate, walk and dodge
 Three-quarter tag, centers swing thru
 Step thru, outsides trade, swing thru
 Girls circulate, boys run
 Half tag, trade and roll
 Left allemande.....

Heads square thru four, swing thru
 Boys run, quarter tag, girls swing thru
 Step thru, swing thru, ends circulate
 Walk and dodge, three-quarter tag

Centers recycle, sweep a quarter
 Clover and pass thru, swing thru
 Boys run, pass thru, wheel and deal
 Centers square thru three-quarters
 Left allemande.....

Peel Off & Sweep:
 Heads square thru four, swing thru
 Girls fold, peel off, sweep a quarter
 Pass thru, wheel and deal
 Centers pass thru, left allemande.....

Heads lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, peel off, sweep ¼
 Pass thru, wheel and deal
 Double pass thru, peel off, sweep ¼
 Pass thru, boys cross fold, star thru
 Promenade, heads wheel around
 Crosstrail thru, left allemande.....

Heads square thru four, ocean wave
 Boys fold, peel off, boys cross run
 Tag the line right, ferris wheel
 Peel off and bend the line, star thru
 Centers pass thru, left allemande.....

Four ladies chain, heads square thru four
 Ocean wave, boys circulate 1 ½
 Girls cast off ¾, center girls hinge
 All cast off three-quarters, side men run
 Left allemande.....



GRENN

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 MUDDY WATER
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 by Jimmy & Vivian Holeman

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GR 12158
 DOWN BY THE OHIO
 Flip Square by Dick Leger

FTC

FTC 32019
 BACK TO DONEGAL
 Flip Square by Joe Uebelacher



PO BOX 216, BATH OH 44210

by BOB HOWELL

easy level

Hal Petschke of Coventry, Connecticut, wrote a circle mixer to the tune of "Paloma Blanca." Here's a chance to put a square dance record to dual use.

PALOMA BLANCA MIXER

RECORD: Paloma Blanca WBS-8115

FORMATION: Double circle, man on inside, lady on his right, both facing LOD.

FOOTWORK: Opposite throughout. Man starts on the left foot.

- 1-4 L, R, L, BRUSH R;
Walk forward LOD, brush right foot on fourth count (Light touch).
- 5-8 R, L, R, BRUSH L;
Continue walking forward in LOD, brush left foot (light touch).
- 9-16 L-TOUCH, R-TOUCH, L-TOUCH, R-TOUCH-TURN ¼ RIGHT;
Stepping forward on left foot, touch right toe to left calf or behind left knee, step forward on right foot and touch left toe to right calf or behind right knee. Repeat for left foot again and then on count 16 turn ¼ to right on right foot to face partner (pivot).
- 17-20 L-TOUCH, R-TOUCH
Step left on left foot, touch right toe beside left foot. Repeat on opposite feet.
- 21-24 L, R, L, TOUCH R;
Men back into center while ladies back to walk in three steps, L,R,L, and touch R beside left foot.
- 25-28 R, L, R, Touch L;
Man walks diagonally to the right while lady walks diagonally left to new partner (corner lady).
- 29-32 L-TOUCH, R-TOUCH-TURN ¼
Step left on left foot, touch right toe beside left foot. Step right on right foot touch left toe beside right foot while turning ¼ left on right foot to face LOD.

Kirby Todd of Marseilles, Illinois, contributes this timely February dance. He states that he got it from Vyts Beliajus of Denver, Colorado.

YANKEE DOODLE IN THREES

FORMATION: Lines of threes facing LOD with man in center of two ladies.

FOOTWORK: Identical throughout.

RECORD: Folkkraft 1080x45

- 1-16 Walk lightly forward in LOD for 16 steps.
- 17-20 Man makes arch with left arm and woman on the left raised high, while right hand lady ducks to the middle of circle and starts circling left with other ladies.
- 21-32 Man swings left hand lady a long swing then then puts her on his right ready to promenade at the change of the music. Ladies in the center rush to hook on to make lines of three.

NOTE: This dance is great for use when there are extra ladies.

Here's an old timer that still proves to be great fun.

CHASE THE SNAKE

Circle eight, now first gent break with the left and chase the snake

The active couple, gent leading will duck under the arms of the couple on the right and weave in and out, pulling the rest of the dancers behind him.

Hold hands until the last person has turned.

Now all join hands in a great big ring, stop at home and give her a swing Promenade.....Circle left.....Now second gent, etc.

This one is borrowed from Stan Burdick's "Easy Sing-Along Calls" book. Hi-Hat came out with a release this past year of the tune so enjoy it.

GRAND OLD FLAG

RECORD: Hi-Hat 458

FORMATION: Square

Use any conventional intro, middle break and ending.

FIGURE:

Head two couples lead right and circle the floor

Head gents break, make a line, lines of four (Keep 'em movin' now)

Go up and back, two ladies chain across the track

Turn 'em (a quarter more) and chain 'em down the line

Turn (a little bit more) chain straight across the floor

Turn again, face the line, the ladies chain

Turn, then take your corner, promenade

Keep your eye on that grand old flag.....

Here is a dance that some are going to say does not belong on the "Easy Level" page. However, if worked through properly, it is one of the smoothest contras I've had the pleasure to workshop. It was inspired by Ken Kernan, written by Mitch Pingel of Boulder, Colorado, and first danced at Lannie McQuaide's Christmas Cotillion in Columbus, Ohio. It is indeed a beauty.

KERNEN'S CONTRA

FORMATION: Proper Triple (Uncrossed)

RECORD: Any 64-count reel or jig

Intro:

- — — — Actives down below one
- — — — With inactives hey for three
- — — —
- — — — Actives right, turn partner to place
- — — — Join hands circle six
- — — — — full around
- — — — — Turn contra corners

Partner right, right opposite left — — Partner right

Left opposite left, — — Gents up, ladies down for a hey for three.

Explanation: Actives roll down below one. As they come towards each other, they both veer left so that the gent stands in the center of a line of three with the couple above, while the lady stands in the center of a line of three with the couple below. The "hey for three" is a figure-eight pattern which each line completes. Actives then star right $\frac{1}{4}$ around and back into their own respective lines (lady with ladies, man with men). Circle six full around. Then turn contra corners working in lines of three, all facing the center of the set. As the actives complete the contra corner maneuver, they walk around a new one below to start the sequence again.

Two dances to review before teaching this are "Dashing White Sergeant" (January 1972 ASD) for the *Hey for three* and "Triolet" (March 1976 ASD) for a nifty way to teach contra corners.



THE PERPETU

by Bob Ba
Mundelein



It was with good reason that Ted Twirls did their final promenade of the evening. It was a caller of renown. Everyone responded well to his an unusually good knowledge of the calls. So Ted Twirls said, "Heds wheel around!" he commanded all squares, now in lines of four, bowed in for a minuet. The sight moved Ted deeply, nearly to tears. He said exuberantly, "You folks are really

A strange thing happened. The centers and squares slid together. Everyone passed thru, following the call. The centers all peeled off and again ended in facing the center. Ted realized he had inadvertently given a call. Realizing this, he casually brushed the incident off. "Sorry about that, I'll face it." Immediately the ends of the lines zipped up as couples, while the centers swapped around to form an eight chain thru position. Thoroughly flustered, Ted meant to mess 'em up!" Everyone crossed the floor again and traded by, forming an eight chair position. The confident caller tried to get the couples home, but the dancers moved up, executed a turn, and folded.

Ted now realized that no matter what he called, it was a square dance call. Gently, he returned to the center and searched his vast memory of calls for a square dance call. The dance has lasted for several years now and is in the Book of World Records, as it really hasn't. Ted Twirls, sporting a beard, is still holding the mike, and he has to watch despondently as the dancers tag team him out doing a cloverleaf while the center folks feed him visits, feeding him a sandwich every four minutes. He tried and moved away, but Ted missed it and the dance is a perpetual dance.

TUAL DANCE

by Barnabee
Gung Ho, Illinois

Gung Ho smiled as the couples on the floor
glided. It had been a very satisfying dance for this
man, well to his choreography and seemed to have
enjoyed it. Suddenly inspired, he added a final flourish
demanded. "Now everyone bow." Gracefully,
he bowed in a manner reminiscent of a 19th century
dancer, nearly taking his breath away. "Well done,"
he said. "Really Gung Ho."

Centers of the lines passed thru while the ends
followed by new centers passing thru. The dan-
cing was facing lines of four. Embarrassed, Ted re-
alized. Retaining his composure, he decided to
talk about that, folks. I made a boo-boo, let's
move. Lines zoomed and side-stepped together to end
up around so that all the squares ended in an
embarrassed, Ted blurted out, "Honest, I didn't
cross-trail thru, traded by, cross-trail thru
chain thru position. In desperation, the once-
again home by saying "Let's just travel along,"
and a turn thru, partner tagged and the ends

at the said, his phrase would be interpreted as
the needle to the beginning of the record
for a way out of his dilemma.

is now. You won't find it listed in the Guinness
hasn't stopped yet. Ted, with thinning hair and
a moustache, saying things like "Let's get lost," only
to tag the line three-quarters, with those facing
each other four spin the top. His wife makes periodic
trips every four hours. His children have grown, mar-
ried it all, involuntarily immersed in his per-



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CHALLENGE CHALLENGER

by Jim Kassel

This is the third consecutive item we have included in our column concerning the National Convention at Atlantic City in 1977. This article should answer the advanced and challenge dancers' questions and allay their fears. We know Vince; we're glad he is the director, and we plan to be there.

NATIONAL CONVENTION

There will be ample dancing at the convention in Atlantic City for both advanced and challenge dancers. The Advanced Room will consist of the Advanced Dancing's Basic Calls list, and the Challenge Room will cover Challenge Dancing's Basic Calls list. Both rooms are quite large, able to handle 80 - 100 squares each. Vince Dimick is Director of Advanced and Challenge Dancing; he has been involved in challenge dancing for many years, so dancers can be assured that he will be selecting callers qualified to call at these levels. There will also be a challenge trail-end dance and challenge after-parties each evening.

CANADA

Challenge dancing in Ontario, Canada continues to blossom with Art Fricker and Bruce Stretton doing the calling. Art calls in Toronto and has six sets in Metro Gnomes dancing at an Extended Challenge level. The club meets once a week and in addition many of the members also work tapes. Bruce calls for Hamilton Squares in Hamilton and has four sets dancing the Challenge Basic Calls. Art has been calling advanced and challenge level for over 12 years, and was one of the first Canadian callers to present higher level dancing. Bruce has been calling at this level for about six years. Both callers also have Mainstream level clubs.

NEWARK, OHIO

Caller Jack Cochenour has recently opened his new square dance hall, which will dance fifteen sets. Jack did most of the construction himself during the summer and fall of 1976, and the building will be the home of the various advanced and challenge workshops and special dances he runs.

Mound City Star Twirlers of Newark now numbers eight sets dancing the Challenge Basic Calls. The club meets twice a month with Don Kinnear and guest callers and also has weekly workshops with Jack Cochenour and tapes.

HUNTSVILLE, ALABAMA

Two years ago caller Roger Turner moved to Huntsville from Syracuse, New York via North Dakota and found there was no advanced level dancing in the region. So he formed Crackerjacks, a club whose goal was to learn the Advanced Basic Calls.

Two years later this goal has been reached. The club meets once a week, has doubled in size from when it started, and its members have a good knowledge of the Advanced Basics. The club has also brought in outside advanced callers for weekends.

The success of Crackerjacks proves once again that whenever a caller is interested in calling advanced material, the dancers will respond with enthusiasm.

ATLANTA TAPE CLUB

If you are an advanced dancer and happen to find yourself in Atlanta on Wednesdays, come on out and dance with this club!

They are currently dancing Taped Workshops called by Lee Kopman, working plus 50 Advanced Basics. These will be completed soon and the club will move on to the plus-100 Challenge Basics, occasionally throwing in an Advanced Festival Dance taped at various places around the country.

Call when you're in town to see what is being danced that week. Sometimes the club might even be able to get up an impromptu square! Contact: Calico Swingers/Calico Challengers, Harry & LaVerne Green, 120 Glendale Ave., Decatur, Ga. 30030. Phone (404) 378-8519.

The New CHERRY RIDGE



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 RON SCHNEIDER
AUGUST 12-13-14 — BILL DANN
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 High Level Dancing with Extra Challenge Tips
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JULY 24-25-26—ROSS HOWELL
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JULY 27-28-29—KEITH GULLEY
 Wednesday 9:00 p.m. to Friday noon
JULY 29-30-31—LEE KOPMAN
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 Dance Fee for Each of the Above Packages is \$10.00 per person
 Each Package May Be Purchased Separately

1977 RESERVATION FORM

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 NO. IN YOUR PARTY _____
 Type and size of camping equipment _____
*All reservations will be confirmed.
 Cancellations accepted up to 15 days before arrival.*
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- Checkout time is 1:00 p.m.

Snack Bar & "Stock up Shop"—hot dogs, hamburgers, groceries, ice, candy, ice cream, soda, farm fresh products.

DEPOSIT REQUIREMENTS— For Square Dancing, full payment. For campsites, rooms and cabins, weekly: 3 days' fee. Less than one week: 1 day's fee. Campsite rates are per family of 5 (parents and 3 children). Extra guests, \$1.00 per day. Room rates are per couple, cabin rates are for max. of 6 for 3 bedroom and max. of 8 for 4 bedroom. Extra person \$2.00 per day.

WORKSHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**

CHOREOGRAPHY

Since the *Ah So* idea was introduced (*American Squaredance*, July 1976, p. 56), it has had a big play around the square dance world. Its acceptance was good because it is a variation of the *recycle* traffic pattern. The "center" does not turn and follow the cross-folding end of the wave as in *recycle* but rather sidestep-slides along with the working end who hangs on for dear life.

Because *Ah So* smacks of a gimmick-type name, the term *wahoo* was created to be echoed by the dancer with a definite additional traffic pattern of its own, eg. Box circulate (one position) and quarter in to face the one now adjacent to you.



EXAMPLES:

Head couples touch (boys on ends)

Ah so, wahoo, star thru (= zero)

Head couples swing thru (girls on ends)

Ah so, wahoo, curlique

Boys run (= ladies chain)

With this special reference to *Wahoo*, we think your dancers will enjoy the following figures sent to us by Fred Christopher of St. Petersburg, Florida.

Head ladies chain, send 'em back
Dixie style to a wave

Centers start swing thru, girls run left

Wheel and deal, all double pass thru

Track two, spin chain the gears, ah so

Checkmate, couples circulate, half tag

Trade, wahoo, pass the ocean

Spin the top, turn and left thru

Pass thru, trade by, left allemande.....

Four ladies chain, heads only half sashay

Sides square thru four hands, touch ¼

Ends circulate two notches,

Centers trade, curlique, girls fold

Peel the top, curlique

Single file circulate one notch,

Triple scoot, coordinate

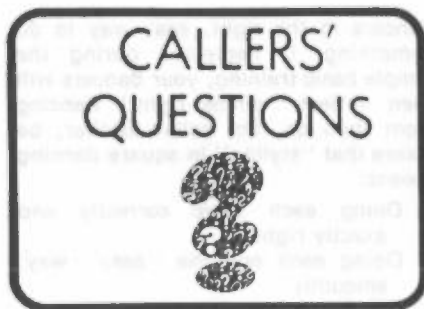
Crossfire and roll, pass thru

Tag the line in, pass thru

Wheel and deal, square thru ¾

Left allemande.....

Heads pass the ocean, recycle
 Pass thru, lock the top
 All eight circulate, girls fold
 Peel off, ferris, trade and wheel
 Double pass thru, track two
 Swing thru, boys run right
 Girls cast right three-quarters
 Diamond circulate, boys swing thru
 Flip the diamond, ah so,
 Walk and dodge, partners trade
 Pass thru, left allemande.....
 Heads slide thru, curlique
 Box circulate, quarter in
 Double pass thru, centers out
 Bend the line, pass thru, wheel and deal
 Girls touch a quarter, wahoo
 Double pass thru, clover two
 Scoot back, split circulate,
 Walk and dodge, couples trade
 Pass the ocean, tag the line right
 Boys cross run, crossfire, coordinate
 Couples circulate, ferris wheel
 Double pass thru, cloverleaf
 Double pass thru, lead couple do a
 Partner trade, left allemande.....
 Head ladies chain right, heads pass thru
 Separate around two, line up four
 Pass thru, tag the line in, pass the ocean
 Recycle, sweep a quarter
 Right and left thru, star thru
 Pass to the center, double pass thru
 Clover one, ping pong circulate
 Extend, swing thru, boys run
 Bend the line, slide thru
 Left allemande.....
 Heads square thru four hands
 Swing thru, boys run right, ferris wheel
 Double pass thru, track two
 Spin chain thru, girls circulate two
 Boys run right, crossfire, coordinate
 Girls walk and dodge, destroy the line
 Sweep a quarter more, crossstrail thru
 Left allemande.....



ANONYMOUS CALLER: A sticky situation has arisen among the callers in our area. It seems that a certain square dance club hires a different caller from out of town for a special club dance every month. Only club guests (who also pay) are invited and the dance itself is taped. Two weeks later, this same club has an "open" dance to which all dancers in the area are encouraged to come (for a normal dance cost) and enjoy the "tape" dance. Question: Is this fair to the caller who was taped? Or even to the local callers who could have been hired for this dance?

ED. NOTE: This same "tape" situation comes up in every new generation of square dancers (and callers). Record companies have been put out of business by too few sales due to tape usage instead of records. Some caller associations themselves are guilty of duplicating note services and passing out free copies to all the dues-paying members, thereby cutting out ten to fifty potential note service subscribers. We don't know of a good answer to these situations except an honest fair-play attitude, which has been practiced in square dancing for these many years! "Sharpies" have a way of eliminating themselves in our favorite recreation, but sometimes they need a word said or a prod given to help them on their way.

QUESTION: In the November *American Squaredance*, you outlined certain styling or comfortable dancing tips to the dancers. At a caller's college you outlined certain musts for the callers, too. Please repeat some of these also.

ED. NOTE: The teaching part of square dancing will forever condition your

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.

dancers in the right, easy way to do something. If neglected during the simple basic training, your dancers will then reflect "almost-right" dancing from then on. So, caller/teacher, be aware that "styling" in square dancing means:

1. Doing each basic correctly and exactly right.
2. Doing each one the "easy" way, smoothly
 - A. By conditioned reflex, courteously, with soft firmness
 - B. By repetition and personal example (proper timing)
3. Building an attitude in each dancer by your tolerance, knowledge and patience.
 - by his listening and doing, tolerance and patience and agreeable cooperation.
 - by both enjoying square dancing as a "dancing" recreation without roughness and body-flow choreography without confusion.



TOUCHDOWN

BY Ron Schneider, Bradenton, Florida

From a trade by set-up, the center four touch a quarter while the outsides quarter right to form two-faced lines. From a double pass thru set-up, a touchdown forms left-hand waves. Left touchdown has center four left touch a quarter while the outsides quarter left to form two-faced lines or right-hand waves.

EXAMPLES by Willard Orlich:
 Heads square thru four hands,
 Pass thru, *touchdown*, bend the line
 Center four pass thru, split two
 Around one to a line, pass thru
 Wheel and deal, centers pass thru
 Left allemande.....

Heads lead right circle to a line
 Curlique, boys run, *touchdown*
 Ferris wheel, *touchdown*, scoot back
 Girls run, bend the line, crosstrail thru
 To a left allemande.....

Heads lead right circle to a line
 Curlique, boys run, *left touchdown*
 Couples circulate, bend the line
 Square thru, *touchdown*, tag the line in
 Center four flutter wheel, all step thru
 Pass thru, partner trade
 Left allemande.....

Head couples star thru, *touchdown*
 Left swing thru, centers run
 Ferris wheel, substitute, *touchdown*
 Pass to center, swat the flea
 Change hands, right and left grand.....

APC:

Head couples box the gnat
 Square thru four hands
 Split the sides, around one (in line)
 Boys trade, ferris wheel, *left touchdown*
 Right and left thru, slide thru
 Pass thru, wheel and deal
 Centers square thru three-quarters
 Left allemande.....

Heads square thru, turn thru
Left touchdown, wheel and deal
 Pass thru, *left touchdown*
 Girls scootback, couples circulate
 Bend the line, half square thru
 Right and left grand.....

Heads lead right and circle to a line
 Swing star thru, *touchdown*
 Tag the line, cloverleaf, *touchdown*
 Boys trade, left allemande.....

by Bill Peters, San Jose, California

Heads square thru, pass thru
Touchdown, couples circulate
 Bend the line, pass thru, wheel and deal
Touchdown, left swing thru
 Girls circulate double, boys trade
 Left allemande.....

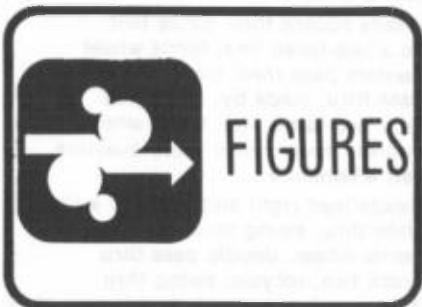
Heads lead right, circle to a line of four
 Square thru, *touchdown*
 Couples circulate, bend the line
 Spin the top, boys run, touch a quarter
 Eight circulate, boys run, pass thru
Touchdown, couples circulate
 Ferris wheel, centers pass thru
 Left allemande.....

Heads square thru, swing thru
 Boys run, ferris wheel, *touchdown*
 Centers trade, centers run, tag the line

Cloverleaf, *touchdown*, centers trade
 Centers run, tag the line in, star thru
 Centers square thru three-quarters
 Left allemande.....

Heads square thru three-quarters
 Separate, go round one, line up four
 Square thru, *touchdown*
 Couples circulate, bend the line
 Square thru, *touchdown*
 Couples circulate, wheel and deal
 Left allemande.....

Heads square thru, pass thru
Touchdown, couples circulate
 Tag the line in, star thru
 Double pass thru, track two, recycle
 Sweep a quarter, pass thru
 Wheel and deal, *touchdown*
 Centers cross run, new centers trade
 Boys run, pass thru, wheel and deal
 Zoom, centers square thru $\frac{3}{4}$
 Left allemande.....



by Gil Crosby, Gainesville, Florida

Heads box the gnat, square thru
 Everybody slide thru, centers pass thru
 Cast off three-quarters, slide thru
 Left allemande.....

Sides rollaway, heads square thru
 Everybody slide thru, ends pass thru
 Bend the line, slide thru
 Left allemande.....

Heads square thru, touch a quarter
 Acey deucey, ends run, cast off $\frac{3}{4}$
 Pass thru, tag the line, face right
 Wheel and deal, grand right and left.....

Heads lead right and circle to a line
 Right and left thru, pass thru, ends run
 New centers pass thru
 Cast off three-quarters, spin the top
 Walk and dodge, partner trade and roll
 Grand right and left.....

by Deuce Williams, Detroit, Michigan
 Heads half square thru

All half square thru, tag the line right
 Wheel and deal, touch a quarter
 Centers run, bend the line, slide thru
 Centers square thru three-quarters
 Left allemande.....

Sides half square thru
 All half square thru, chase right
 Centers run, wheel and deal
 Touch (That's all), centers trade
 Men run, right and left thru
 Half square thru, trade by
 Left allemande.....

Heads pass thru and cloverleaf
 Sides pass the ocean, cast three-quarters
 Then walk and dodge, men touch $\frac{3}{4}$
 Ladies touch a quarter, centers trade
 Men run, all pass thru, partner trade
 And roll, right and left grand.....

Sides backtrack and cloverleaf
 Heads swing thru, cast three-quarters
 Walk and dodge, separate around one
 To a line of four, all pass thru
 Centers roll a half-sashay
 Ends crossfold, pass thru
 Right and left grand.....

Heads lead right, veer left
 Ladies cross run, half tag, trade and roll
 Half square thru, tag the line
 First couple backtrack
 Right and left grand.....

Sides half square thru,
 Curlique with the outside two
 Ladies fold, double pass thru
 Peel off and roll, double pass thru
 Quarter right, bend the line
 Star thru, trade by, left allemande.....

APC:
 Heads half square thru, pass thru
 Cloverflow, half square thru with
 outside two

Ends crossfold, touch (That's all)
 Centers trade, ladies run, ends star thru
 Trade, centers fan the top and step thru
 All slide thru and roll
 Right and left grand.....

by Dick Han, Monticello, Indiana
 Heads lead right, right and left thru
 Star thru, pass thru, tag the line in
 Pass thru, wheel and deal
 Double pass thru, track two
 Right and left grand.....

by John Strong, Salinas, California
 Four ladies chain, heads pass the ocean
 Right and left thru, pass thru
 Swing thru, boys run, ferris wheel

Pass thru, swing thru, scoot back
 Recycle, pass thru, cloverflow
 Left allemande.....
 Heads star thru, pass thru, swing thru
 Boys run, fascinate, right and left thru
 Curlique, walk and dodge, cloverleaf
 Swing thru, turn thru, left allemande....
 Heads pass thru, cloverleaf
 Double pass thru, centers in
 Cast off three-quarters, star thru
 Curlique, walk and dodge cloverleaf
 Swing thru, turn thru, left allemande....
 Heads flutter wheel, curlique
 Boys run, star thru, curlique
 Transfer the column, swing thru
 Boys run, bend the line, flutter wheel
 Crosstrail, left allemande.....
 Heads curlique, walk and dodge
 Star thru, curlique, coordinate
 Half tag, trade and roll, pass thru
 Cloverflow, swing thru, scoot back
 Right and left thru, pass thru, trade by
 Swing thru, boys run, couples circulate
 Ferris wheel, pass thru, star thru
 Pass thru, wheel and deal, zoom
 Square thru three-quarters
 Left allemande.....
 Heads right on two, pass thru
 Right on three, pass thru, cloverflow
 Pass the ocean, fan the top, recycle
 Left allemande.....
 Sides pass the ocean, chain reaction
 Spin chain thru, right and left thru
 Star thru, left allemande.....
 Heads square thru, swing thru
 Boys run, ferris wheel, swing thru
 Boys run, half tag, trade and roll
 Right and left thru, pass thru
 Left allemande.....
 Four ladies chain, heads curlique
 Walk and dodge, star thru, flutter wheel
 Sweep a quarter, pass thru, cloverflow
 Star thru, curlique, coordinate
 Couples circulate, half tag
 Trade and roll, pass thru, trade by
 Star thru, slide thru, left allemande.....
 Heads pass the ocean, single hinge
 Walk and dodge, cloverleaf, zoom
 Pass the ocean, right and left thru
 Curlique, walk and dodge
 Left allemande.....
 Heads swing thru, curlique
 Boys run, pass thru, swing thru
 Boys run, half tag, scoot back
 Boys run, flutter wheel, left allemande..

Heads curlique, walk and dodge
 Pass the ocean, fan the top
 Swing thru, spin chain thru, slide thru
 Curlique, coordinate, wheel and deal
 Sweep a quarter, flutter wheel
 Pass thru, partner tag, left allemande...
 Heads swing thru, spin the top
 Right and left thru, pass thru
 Swing thru, scoot back, recycle
 Right and left thru, pass thru
 Cloverflow, left allemande.....

by Jay King, Lexington, Mass.

Heads do-sa-do to a wave, recycle
 Half square thru, do-sa-do to a wave
 Recycle, square thru three-quarters
 Left allemande.....
 Heads pass thru and separate
 Around one to a line, star thru
 Double pass thru, track two
 Swing thru, boys run, wheel and deal
 Dive thru, square thru three-quarters
 Left allemande.....
 Heads square thru, circle half
 To a two-faced line, ferris wheel
 Centers pass thru, right and left thru
 Pass thru, trade by, circle half
 To a two-faced line, ferris wheel
 Centers square thru three-quarters
 Left allemande.....
 Heads lead right and circle to a line
 Slide thru, swing thru, boys run
 Ferris wheel, double pass thru
 Track two, recycle, swing thru
 Boys run, ferris wheel, double pass thru
 Track two, recycle, square thru $\frac{3}{4}$
 Left allemande.....
 Sides double swing thru, recycle
 Half square thru, double swing thru
 Recycle, square thru three-quarters
 Left allemande.....
 Sides lead right and circle to a line
 Pass thru, wheel and deal
 Double pass thru, track two, recycle
 Swing thru, boys trade, turn thru
 Left allemande.....
 Sides lead right and circle to a line
 Curlique, coordinate, ferris wheel
 Centers pass thru and slide thru
 Curlique, coordinate, ferris wheel
 Centers right and left thru, pass thru
 Square thru three-quarters
 Left allemande.....
 Sides lead right and circle to a line
 Curlique, coordinate, ferris wheel
 Double pass thru, track two, recycle

Slide thru, curlique, coordinate
Ferris wheel, double pass thru
Track two, recycle, pass thru
Trade by, pass thru, left allemande.....

by Gene Pearson, Groves, Texas

Promenade, heads wheel around
Spin the top, swing thru, girls run
Tag the line right, bend the line
Pass the ocean, girls trade, scoot back
Boys crossfold, curlique, boys run
Spin the top, swing thru,
Right and left thru, pass thru
U-turn back, right and left grand.....

Heads spin the top, swing thru
Right and left thru, pass thru
Slide thru, fan the top, split circulate
Swing thru, boys run, right and left thru
Slide thru, spin chain thru, swing thru
Boys circulate, girls trade
Eight circulate, curlique, scoot back
Split circulate, walk and dodge
Partner trade, slide thru
Left allemande.....

Four ladies chain, heads square thru
Swing thru, boys trade, swing thru
Girls trade, scoot back, boys trade
Swing thru, eight circulate, swing thru
Boys trade, swing thru, girls trade
Scoot back, boys trade, swing thru
Change hands, allemande left.....

Heads flutter wheel, square thru
Swing thru, turn thru, trade by
Swing thru, scoot back, fan the top
Right and left thru, flutter wheel
Sweep a quarter, square thru $\frac{3}{4}$
Trade by, swing thru, scoot back
Fan the top, right and left thru
Flutter wheel, sweep a quarter
Swing thru, girls trade, turn thru
Left allemande.....

Heads right and left thru, star thru
Swing thru, boys trade, turn thru
Left swing thru, girls run
Couples circulate, wheel and deal
Swing thru, boys trade, turn thru
Trade by, swing thru, boys trade
Star thru, California twirl, pass thru
Wheel and deal, centers slide thru
Square thru, swing thru, boys trade
Boys run, bend the line, pass thru
Wheel and deal, centers swing thru
Boys trade, turn thru, left allemande....

Heads square thru, curlique
Scoot back, boys run, pass thru
Wheel and deal, double pass thru

Track two, swing thru, boys trade
Curlique, boys run, pass thru
Wheel and deal, double pass thru
Track two, swing thru, scoot back
Fan the top, right and left thru
Square thru three-quarters
Left allemande.....

Heads square thru, swing thru, boys run
Half tag, trade, boys run, right & left thru
Pass thru, wheel & deal, double pass thru
Track two, swing thru, boys run, half tag
Trade and boys run, right and left thru
Pass thru, wheel & deal, double pass thru
Track two, swing thru, boys run, half tag
Trade, boys run, slide thru, left alle.....

Heads right and left thru, pass thru
U-turn back, curlique, boys run
Pass thru, curlique, swing thru
Centers trade, boys run
Right and left thru, quarter more
Girls trade, bend the line
Right and left thru, Dixie style to a wave
Boys crossrun, recycle, spin chain thru
Girls circulate double, boys run
Bend the line, right and left thru
Dixie style to a wave, girls circulate
Boys trade, boys crossrun, recycle
Left allemande.....

Heads right and left thru, pass thru
U-turn back, curlique, boys run
Pass thru, swing thru, boys trade
Swing thru, spin the top, curlique
Boys run, star thru, fan the top
Split circulate, swing thru, boys run
Slide thru, left allemande.....

Heads flutter wheel, sweep a quarter
Pass thru, spin chain thru, boys run
Bend the line, right and left thru
Pass the ocean, eight circulate
Swing thru, girls circulate
Boys trade, boys run, bend the line
Slide thru, square thru three-quarters
Trade by, left allemande.....

Heads square thru, swing thru
Boys crossfold, single circle to wave
Girls trade, girls run, tag the line right
Wheel and deal, star thru
Right and left thru, pass thru
Partner trade and roll, single circle
To a wave, girls trade, girls run
Tag the line right, wheel and deal
Left allemande.....

Heads spin the top, boys run
Wheel and deal, pass thru, swing thru
Boys trade, swing thru, girls trade

Continued on Page 85

People

IN THE NEWS



Cal Golden and Amy Carter posed for this picture at a recent festival in Columbus, Georgia. Amy was at the festival with the "Little Generals," an exhibition dance group from Atlanta.

The couple shown on page 96 of our December '76 issue, Ladies Choice column, is Dick and Lessie Gerfen. Thanks to them for modeling the Georgia State Square Dancers' outfits.

Gwen K. Smith, director of dance at Illinois State University, had a note in the Christian Science Monitor recently pointing out the magnitude of square dancing as a recreational activity ("40,000 people gathered recently....in Anaheim, California") and asked interested persons to contact ASD.

In the same category, EXXON magazine did a feature on square dancing with color photos to go with it; also mentioned ASD.

And that's not all. Betty Casey, author of "The Complete Book of Square Dancing" sent a copy of the recent Ford Times article on square dancing.

Continued on Page 88



CROSS TRAIL



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Sketchpad Commentary

SQUARE DANCING IS NEVER HAVING TO WORRY ABOUT...



...having friends and sweethearts....



....searching for a partner....

...visiting a psychiatrist...

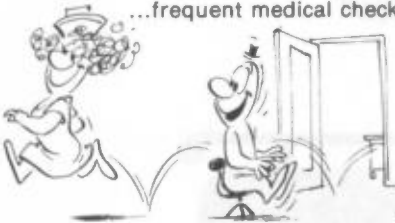


....being part of the "group"....



...frequent medical checkups....

....lack of special events....



...being lonely...



...making friends...

...sleeping at night...



...being an outcast....

....getting recognized....



....going places....



...taking a bow...



—with apologies to the Hillsborough (NZ) Square Dance Club publication.

PROMENADE

by Iris Crowell, Mesa, Arizona

COLUMN A

You know your "old-time" square dances if you can match column A to column B.

- 1 All promenade in the moonlight in the moonlight.
- 2 Salute your partners, corners address Right hand your partner Allemande left
- 3 First couple lead out to the right Swing four hands in a circle
- 4 Now everyone promenade in the middle, promenade back, Keep time to the fiddle.
- 5 Left hand back and don't get slack Balance four in line
- 6 First couple lead out to the right Swing four hands round and round
- 7 First couple lead out to the right It's circle four hands round
- 8 First lady to the right, Circle three hands around Swing for your country and me dear.
- 9 Break on the head and chase the snake Dance by the light of the moon.
- 10 Now take that lady by the hair And march her down the center.
- 11 Now you all do-si-do on the corner With your partner, on the corner.
- 12 Swing four hands in a circle You pass right thru and balance too.

COLUMN B

- A The Spanish Cavalier
- B The Mockingbird
- C Buffalo Gals
- D Red River Valley
- E The Girl I Left Behind Me
- F Yankee Doodle
- G Little Brown Jug
- H Pop Goes The Weasel
- I First Lady Give Right Hand Across
- J Irish Washerwoman
- K Nellie Gray
- L Captain Jinks



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INTER-NATIONAL NEWS

S/D AT THE INAUGURATION

A seven hour square dance will be a part of the inaugural festivities. Bill Addison is coordinating the affair, to be held in the Union Station on January 21. The dancing will be easy-level, with dancing for everyone.

SQUARE DANCERS' NEW SON

Chuck and Sandy Veldhuizen of Sioux City, Iowa, have a new son, David Adam. In a report filed by Mrs. Veldhuizen, the model is a one-of-a-kind and is patented. The report also stated there would be no further models of any

design for the remainder of the year. (From the Daily Reporter)

WISCONSIN WHISPERINGS

The Tri-Corner Squares of Hales Corners, Wisconsin (near Milwaukee) has a contra group called the "Contra Corners," which meets bi-monthly at Whitnall Park Lutheran Church. Contra is new to the Milwaukee area and dancers are looking forward to enjoying them at the National Convention in 1979.

The Milwaukee area has a square dance information number in the yellow and white pages of the phone book, 529-1529.

*Bob & Arlene Koser
Hales Corners, Wisconsin*

IN MEMORIAM

The square dance world is saddened to learn of the passing of Greg Affholter of Oregon recently. He was half of the couple known to dancers in the west as "Greg and Pearl." They once told your editors no one could spell their last name so they never used it. The Affholters were proprietors of the Black and White Cafe in Coos Bay, Oregon.

B. & S. SQUARE DANCE SHOP

Billy and Sue Miller MAGNET, INDIANA 47555

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SQUAWS & PAWS SHOW OFF

Twelve couples from Squaws and Paws, Erie, Pennsylvania, under the able instruction of Vic and Elsie Mayer, have presented over forty exhibitions at square dance clubs, fraternal organizations, church groups, social functions, hospitals and nursing homes. One of the most exciting and rewarding demonstrations was at Edinboro for members of the Bicentennial wagon train.

The costumes of checked gingham in different colors were designed and made by members of the group, recalling those worn in the eighteenth

century by the early settlers. The group plans to stay together and continue entertaining throughout another year.

CAPITOL CALLERS

Officers for this year in the Capitol Area Callers Association, Austin, Texas, are Joe Brown, president; Paul Greer, vice president and Ben Hardin, secretary-treasurer.

BORDER BOOSTERS

A Lake Placid couple will head the Border Booster S/D Association this year. The organization includes forty clubs covering the area from Montreal south as far as Crown Point, New York, and west as far as the upper banks of the St. Lawrence River, and includes all the clubs in upper New York state north of the High Peaks area and westward to the St. Lawrence. Combined membership is approximately 3500 modern western square dancers.

The first president couple to also be callers is an unusual circumstance. Phil and Mary McKinney were charter members of the High Peaks Squares

Mustang and Lightning S



Chuck Bryant



Dave Smith



Jack Cloe



Jim Lee



Johnny LeClair



Art Springer

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- 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 5032 GOOD WOMAN BLUES by Dewayne Bridges
- 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

1314 Kenrock Dr., San Antonio, TX 78227

and served as treasurers on the first board. Since then the couple began to call, attended two callers' colleges and were the festival chairmen of the Flaming Leaves Festival for three years.

The McKinneys are the second couple from Lake Placid to serve as Border Booster presidents. Ted and Caroline Cave were elected for 1974.

The McKinneys were installed at fun-filled and impressive ceremonies at Agora Hall, Lake Placid, in January.

SQUARE DANCE CAMPERS

T.N.T. Chapter 081 had their December campout at Solfo Springs, with George Jabbusch calling on Friday and Sam Allison on Saturday. A gentleman with a guitar joined the evening campfire and all had a good time singing. Officers for the new year are: Red and Sue Eckels, president; Charles and Phyllis Nesmith, vice-president; Nic and Helen Wenri, treasurer; Bob and Joan Shaw, secretary. On February 18 and 19, the

chapter will be at Placid Pines Safari Ranch, six miles south of Lake Placid, Florida on US 27 and 70. Sam Allison will call on Friday evening and George Jabbusch on Saturday. Visitors in the area are invited.



S/D AUTOGRAPH PARTY

A gala Author's Autograph Party, held in Kerrville, Texas, on Sunday,

RANCH HOUSE RECORDS

- RH-302 IT'S ENOUGH
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Flip Singing Call by Johnny Walter
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Flip Singing Call by Darryl McMillan
- RH-501 I FEEL A HITCHHIKE COMIN' ON
Flip Singing Call by Tony Oxendine
- RH-401 SITTING ON TOP OF THE WORLD
Flip Singing Call by Johnny Walter



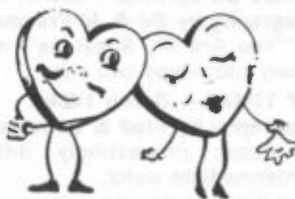
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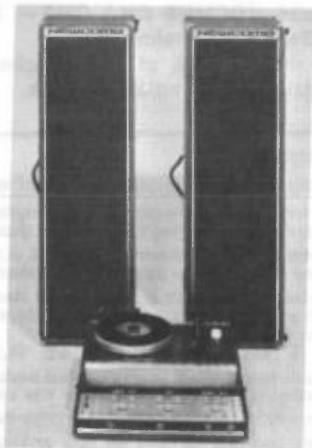
November 21, celebrated the publication of an authoritative new reference work, "The Complete Book of Square Dancing (and Round Dancing)," by Betty Casey. The spacious rotunda of the Butt-Holdworth Memorial Library provided a perfect setting for the occasion, which featured a lively session of square dancing, called by two of San Antonio's finest. Harold Graham and Bill Wright. As a special bonus there was a continuous showing of "American Square Dancing Through the Years — 1776-1976," a documentary film produced at the 25th National Convention in Anaheim, California, in June 1976. A highlight of the occasion was an exhibition of early Texas dancing, including the Abilene Lift, called by the author and performed by a group who had performed with her in the film. Sponsoring the party were the Hill Country Promenaders of Kerrville, and the Heritage Dancers, a sprightly seniors club for whom Mrs. Casey serves as teacher and caller.

The author's experience as a teacher and caller of square dance covers more than three decades and extended to Europe, Asia, and Africa during the years of her husband's service as an engineer with Voice of America. Recently released by the publishers, Doubleday and Company, the book has been widely acclaimed by professional teachers and callers. A reviewer for "Library Journal" has recently described it as "a good, thorough guide that updates extant material on this American art form."

*Ivan C. Milhous
Kerrville, Texas*



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EXACTLY LIKE YOU— Hocter H636

Choreography by Frank & Iris Gilbert
Good Latin music with a high intermediate cha cha routine.

MY ONLY SUNSHINE— Grenn 14240

Choreography by Ed & Jo Freeman
Good "You Are My Sunshine" music; very easy basic-type two step.

MANY TIMES— Grenn 14240

Choreography by Fred & Della Sweet
Good music; interestingly different high-intermediate waltz.

WALTZ OF THE ROSES— Grenn 14239

Choreography by Roy & Phyllis Stier
Pretty music and a nice flowing intermediate waltz routine.

BYE BYE BLACKBIRD— Grenn 14239

Choreography by Glen & Beth McLeod
Good music and quite a different intermediate two step routine.

DANCING ARCHES— Grenn 14241

Choreography by Buzz & Dianne Perelra
Good "Underneath the Arches" music and a flowing easy-intermediate three-part two step.

STARRY EYED— Grenn 14241

Choreography by Ann & Andy Handy
Nice soft music; flowing easy intermediate waltz.

MOOD INDIGO — IOTA 6

Choreography by Jack & Lee Ervin
Good music and a good high intermediate three-part foxtrot-two step.

SPRINGTIME IN THE ROCKIES—

Belco 269; Ken Croft & Elena de Zordo
Pretty music and a nice easy waltz routine cued by C.O. Guest.

RED ROSES— Belco 269

Choreography by Bud & Shirley Parrott
Good music and a good easy intermediate two step featuring a tamara and

sand step. (Cued by Bud.)

DON'T BE A BABY— TNT 104

Choreography by Wally & Jeanne Heater
Good music and an easy two step cued by Jeanne.

OM PAH PAH— TDR 158

Choreography by Irv & Betty Easterday
Catchy "Om Pah" music and a fun, easy-but-busy Viennese waltz routine.

MOCKINGBIRD HILL— WW801

Choreography by Jim & Bonnie Bahr
Pleasant music and a nice, flowing, easy waltz entirely in skaters' position. (Cued by Jim.)

THE MILLIONAIRE— Hocter H1624

Choreo by Ken Croft & Elena deZordo
Good perez Prado music and a good easy-intermediate cha cha routine.

TAMMY— Roper 133

Choreography by Manning & Nita Smith
Pretty music and a nice easy waltz routine.

COME CLOSER TO ME— DAL P6117

Choreo by Eddie & Audrey Palmquist
Challenging international rumba with pretty music.

ANGELIQUE— DAL P6083

Choreography by Roy & Phyllis Stier
Very pretty music and a good intermediate two step-foxtrot.

BUENOS NOCHES CHA CHA— DAL

6060; Gordon & Thelma Meisel
Good music (Flip of "Heartaches"); interesting intermediate cha cha.

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RECORDS

SINGING CALLS

by Don Hanhurst

We found the month to be a large one from the "numbers" side but just an average month as far as better recordings go. It's an above average month in the amount of "golden oldies" released. Please note that at the end of the review there is a special section with records for DANCERS ONLY. This is a new series on a relatively new label, "Bee Sharp." Recorded by Dave Taylor, these records have walk thru instructions of Callerlab and experimental movements on one side and a hash tip on the other side, using the featured movement. We encourage and urge all dancers who would like an instruction record for private use or for a small basement group, to give serious thought to this series designed exclusively for them. If this idea is to survive, and there is little doubt it is needed, then dancers must support it. Records are available from your favorite record dealers.

IT'S ENOUGH— Ranch House 302

Caller: Bill Terrell

A very good Ranch House rendition of this song. The arrangement is above average and the music has the bounce needed to inspire dancers. The fill patter is wordy and the melody a little difficult to work with; most callers will require some effort on the record. FIGURE: Heads promenade half, square thru, swing thru, boys run, ferris wheel, centers right and left thru, pass thru, swing corner, allemande left, promenade.

ALL I CAN DO— USA 510

Caller: Shelby Dawson

A pleasant, easy-to-work-with melody with the standard USA sound. The melody is conducive to dancing with a slight bounce. FIGURE: Heads promenade half, star thru, pass thru, circle four, make a line, pass thru, wheel and deal, double pass thru, leads partner

trade, swing corner, allemande left, promenade.

RIDIN ON A RAINBOW— Thunderbird 158; Caller: Bobby Keefe

Relaxing, comfortable dance with a flowing melody that callers will find easy to work with. Good Thunderbird sound. FIGURE: Heads lead right, circle four, make a line, pass thru, wheel and deal, double pass thru, track two, swing thru, turn thru, swing corner, promenade.

MOMENTS TO REMEMBER— Blue Star 2035; Caller: Nate Bliss

This is an effective rendition of this once very popular "nostalgia" melody. The figure featuring *chase right* can be handled by anyone with a basic knowledge of this Callerlab movement. FIGURE: Heads right and left thru, pass thru, chase right, boys run, square thru, do-sa-do, square thru three-quarters, trade by, swing corner, promenade.

ME AND MY R.C.— Red Boot 215

Caller: Ray Bohn

This full length version of the TV commercial is very good Red Boot sound with much catchy fill patter. The figure, which incorporates a flow not normally found in singing calls, will quickly separate the "runners" from the dancers as far as ending position goes. FIGURE: Allemande left corner, promenade, side men put lady in the lead, keep walking single file, heads wheel in, flutter wheel, square thru three-quarters, allemande left corner, turn partner right, swing corner, promenade.

FREEDOM TRAIN— Thunderbird 159

Caller: Bobby Keefe

This record came out about twelve months late to catch the bicentennial craze. It's a well-adapted version of the popular song and has a good beat with a very pleasant sound. FIGURE: Heads square thru, do-sa-do, swing thru, scoot back, recycle, allemande left, do-sa-do, corner swing, promenade.

TWILIGHT ON THE TRAIL— Square Tunes 173; Caller: Ted Frye

A very relaxing melody done effectively by the Square Tunes band. The figure, while not rushed, felt a little stilted in spots. Ted's delivery is above average.

FIGURE: Heads square thru, right and left thru, do-sa-do, swing thru, boys run, half tag trade and roll, pass thru, allemande left, swing the next, promenade.

YOUNG AT HEART— Red Boot 216

Caller: Lee Kopman

An adequate version of this old popular song. The figure flowed well and has a

little different twist to it. FIGURE: Heads promenade half, sides square thru, heads roll away, swing thru, boys run, pass thru, wheel and deal, zoom, pass thru, swing corner, promenade.

HAUL OFF AND LOVE ME— Dance Ranch 625; Caller: Frank Lane

A good Dance Ranch sound with the figure on the vocal side delivered as

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MUDDY WATER— Dance Ranch 634
Caller: Ron Schneider

Another good Dance Ranch sound with a figure that can be easily handled by mainstream dancers and a dancing gait that is relaxing and comfortable. FIGURE: Heads promenade half, sides lead right and circle four to a line, right and left thru, curlique, all eight circulate, boys run, swing corner, allemande left, promenade.

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SHE'S MY ROCK— LouMac 122

Caller: Jim Coppinger

Very good music as are most LouMac records but the melody did not seem to inspire us as dancers or as a caller. FIGURE: Heads square thru, do-sa-do, touch a quarter, split circulate, boys run, right and left thru, flutter wheel, slide thru, swing corner, promenade.

UNDER THE X IN TEXAS— Swinging Stars 106; Caller: Bob Fisk

This second version of this title features a very strong fiddle lead during the melody and gives it an "old time flavor." Callers should alert the dancers to the *ferris trade and wheel* rather than the standard *ferris wheel*. FIGURE: Heads square thru, swing thru, boys run, ferris trade and wheel, zoom, swing thru, turn thru, swing corner, promenade.

THE DOOR IS ALWAYS OPEN— Windsor 5070; Caller: Nelson Watkins

This dance features a pleasant melody and a figure that uses a ferris wheel with the "in" facing dancers in half-sashayed position. FIGURE: Heads star thru, pass thru, circle to a line, pass thru, tag the line right, ferris wheel, turn thru, allemande left, walk by one, swing the next, promenade.

KEEP ON THE SUNNY SIDE— Square Tunes 174; Caller: Johnny Davis

The tune of this newest release is so subtle that most callers will be able to handle it from the first time through the record. The figure, while busy, is easily handled by those of the mainstream level. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, couples circulate, wheel and deal, pass thru, trade by, curlique, scoot back, swing corner, promenade.

FIVE FOOT TWO— JayBarKay 6016 Caller: Bill Addison

An adequate version of another old popular song with a figure featuring a *chase right* and no surprises. FIGURE: Heads lead right and circle to a line, pass thru, chase right, boys run, right and left thru, star thru, pass thru, swing corner, allemande left, promenade.

LITTLE MISS MISCHIEF— Bogan 1291 Caller: Lem Smith

FIGURE: Heads square thru, pass the

ocean, spin the top, boys run, ferris wheel, centers pass thru, swing corner, allemande left, promenade.

SOUTH— Swinging Stars 108

Caller: Lee Schmidt

FIGURE: Sides square thru, do-sa-do corner, swing thru, men run, couples hinge, triple trade, couples hinge, wheel and deal, pass thru, swing corner, allemande left, promenade.

SMILE ON MY FACE— Top 25333

Caller: Julia Smyth

FIGURE: Heads lead right, circle four to a line, slide thru, swing thru, boys run, half tag, trade and roll, swing thru, boys trade, turn thru, swing corner, promenade.

"T" FOR TEXAS— Swinging Stars 107

Caller: Lee Schmidt

FIGURE: Heads square thru, do-sa-do, swing thru, girls fold, peel the top, right adn left thru, square thru three-quarters, swing corner, allemande left, promenade.

EVERYBODY'S GONNA DANCE TONIGHT— Bogan 1290; Keith Thomsen

FIGURE: Head ladies chain, heads square thru, curlique, walk and dodge, bend the line, right and left thru, slide thru, square thru three-quarters, swing corner, promenade.

JESSE JAMES— Ghost Town 2

Caller: Dave Kenney

The upbeat during the figure, first time through, seemed to be a fraction of a second off and caused a very uncomfortable feeling. The music features excellent banjo work and might be more easily geared toward a patter record. There is a key change in the middle break and ending. FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, pass the ocean, recycle, swing corner, promenade.

SOMETHING 'BOUT YOU BABY I LIKE— USA 509; Caller: Marlin Hull

It's unfortunate that the second version of probably the best selling record ever in square dance history had to be done only nine months following the first release. This can do nothing but detract greatly from the possible sales of this one. The sound is not standard USA

Continued on Page 89

Speaking Of



Singles

Single Dancers Organize

The Texas Association of Single Square Dancers was organized in 1974 for the purposes of promoting and perpetuating single square dancing in Texas, coordinating activities of the three areas of the State served by TASSD, and coordinating activities of other clubs and associations in the State.

The organization began as an idea when twenty square dancers from Texas met at the National Convention in San Antonio in 1974, where a name was chosen and a yearly state dance planned. A second meeting was held in September and it was decided to hold the first dance in Lubbock and to elect officers at that time.

A total of 125 single square dancers attended the First Roundup, which was considered a successful beginning.

The 2nd Annual Singles Roundup was held at the Baker Hotel in Dallas. Representatives from six other states were among the 350 singles registered for this event. Workshops, style show and panel discussions were enjoyed as well as the two dances.

The 3rd Annual Singles Roundup will be held in Dallas on February 25-26, 1977, at the LeBaron Hotel. Each club in the Dallas-Ft. Worth area is in charge of a portion of the event.

Services offered by TASSD include a clearinghouse for activities of single square dancers. The President of this Association, Ed Ferguson (Phone: 214-252-7697) may be contacted for more information.



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Alabama— 17th Annual Dixie Jambo-ree, Civic Center, Montgomery; Feb. 4-5; Jerry Helt, Jon Jones, Irv & Betty Easterday. Write Box 7132, Montgomery AL 36107.

Mississippi— 1st Tupelo Two-Step, Trace Inn Motor Hotel Ballroom, Tupelo; Feb. 5-6; Jerry Haag, Ken Bower, Gary Shoemake, Jerry & Barbara Pierce. Write TTS, 1350 E. Crosby Rd. #3097, Carrollton TX 75006.

Virginia— 7th Annual Hampton Roads Festival, Hellenic Rec. Center; Feb. 11-12; Bob Fisk, John Marshall, Jim & Nancy Utley. Write Chuck & Pat Libbey, 107 Kendall Dr., Newport News VA 23601.

Georgia— Sweet Sixteen Okefenokee Square-Up, City Auditorium, Waycross; Feb. 11-12; Dick Barker, Art Springer, Wayne & Barbara Blackford. Write Dick & Betty Barker, 2408 Eastover Dr., Waycross GA 31501.

Indiana— S/D Vacations, French-Lick Sheraton Hotel; Feb. 11-13; Jim Young, Carl Geels, Frank & Phyl Lehnert; Feb. 18-20; Bob Wilson, Don Taylor, Lou & Pat Barbee; Feb. 25-27; Chuck Marlow, Bob Pyner, Ray & Bea Dowdy. Write Sharon Golden (Cal Golden will be on the staff each weekend), PO Box 2280, Hot Springs AR 71901.

Arizona— 30th Annual Valley of the Sun S&R/D Festival, Feb. 11-12; Arizona State Fairgrounds, Phoenix; Nelson Watkins, Tom & Jean Cahoe. Write Forrest Van Sickle, 2226 W. Georgia, Phoenix AZ 85015.

Mississippi— Sweetheart Festival, Feb. 11-12, Raymond; Beryl Main & Singin' Sam Mitchell. Write Mrs. M.B Parker, 509 Dogwood Dr., Brandon MS 39042.

Virginia— Roanoke Valley S/D, Feb. 12, William Fleming H.S., Roanoke; Ray & Bea Dowdy, Allen Tipton. Write

Mary & Joe Greblunas, 6032 Oriole Ln. SW, Roanoke VA 24018.

Ohio— Valentine Special, Feb. 12; 760 Rose Hill Rd. School, Reynoldsburg; Eddie Powell, Bill Thurman, Velma & Bob Burtner. Write Eddie Powell, 1699 Bruce Rd., Reynoldsburg OH 43068.

California— Sweetheart Ball, Kaiser Steel Gym, Fontana; Feb. 12; Johnny Scott. Write Dick & Cleo Shore, 805 Via del Norte, Pomona CA 91766.

Missouri— 6th Annual Sweetheart Dance, St. Charles; Feb. 13; Bern Aubuchon, Tom Morgan, Marv Keppler, Skip Uhlig, Joe Obal, Earl Akers, Bo Semith, Bob Vinyard, Wayne & Norma Wylie, Ollie & Donna Loehr. Call Wally & Ginny Edmonds, 423-5283.

Michigan— 5th Ann. Sweetheart Ball, Feb. 13; Milan High School, Milan; Charlie & Bettye Proctor. Write Dave & Shirley Fleck, 3444 Orchard Tr. Dr., Toledo OH 43606.

California— Sweetheart Ball, Feb. 13, Hollywood Paladium; Mike Sikorsky, Lee Schmidt, Jerry Gordon, Val Molen-dyk, Paul Waters, Jim Wright. Call Everett Snow, 213-530-1167.

Ohio— Heart Dance, Eagles Hall, Middletown; Feb. 13; Gene Record, Jaye Fitch, Carl Poppe. Proceeds to Heart Fund. Write Gene Record, 670 Manor Dr., Covington KY 41015.

North Carolina— Valentine Dance, St. Patrick's Cathedral, Charlotte; Feb. 14; Cal Golden, Jean & Roy Green. Write Doris Green, 5028 Furman Pl., Charlotte NC 28110.

New Mexico— 6th Ann. Snowflake Festival, Feb. 18-20, Madison Middle School, Albuquerque; Jon Jones, Dick Siebenforcher Edris Davis. Write 7805 Palo Duro NE, Albuquerque NM 87110.

Minnesota— Deluxe Dance Weekend, Feb. 18-20; Holiday Inn, Rochester; Barry Medford, Jerry Murray, Bob & Dee Voshell. Write M&M Weekend, 1817 16th St. NW, Rochester MN 55901.

Virginia— Roanoke Valley Dance, Feb. 19; W. Fleming H.S., Roanoke; Harry Lackey. Write Mary & Joe Greblunas, 6032 Oriole Lane SW, Roanoke VA 24018.

North Carolina— Winter Festival, City Park, Shelby; Feb. 19; 30 callers and R/D Directors of the NC Federation.

Continued on Page 88

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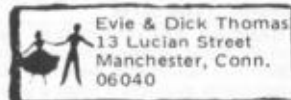
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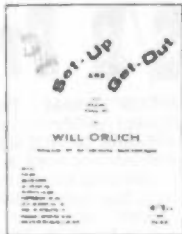
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Directory of Singles Square Dance Clubs: Compiled especially for Single Dancers by *Single Square Dancers USA, Inc.* The Directory lists Singles Clubs throughout the USA, their places of dance, the day of the week and a telephone contact number. Price: \$1.00. Quantity discount to clubs and associations. Send order to: **Yellowrock Book, c/o Harold Huber, 4445 Ferndale Ave., Memphis, TN 38122.**

Notes

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MONTHLY RECORD PREVIEWS

DANDY IDEA

The following Texas State Federation of S&R/D educational material was put on the Showcase of Ideas Table at the 25th National Convention to be picked up by those interested. Five hundred of each were put out. The numbers below indicate how many were taken. Lee Reed, educational director, stood nearby and watched. Some dancers approached the display as they did the others and would have passed on until they realized they could have free copies. Others stared in disbelief and then eagerly picked out what they wanted.

- 372 The Art of Leadership
 - 347 Why Should A Club Belong to an Association
 - 423 Club Members
 - 418 For the Beginner Square Dancer
 - 500 Square Dance Manners
 - 397 What Clubs Can Do To Make Square & Round Dancing Fun (a) Obligations of Callers(b)
 - 361 Eleven Point Yardstick of S/D Leaders
 - 251 Responsibilities of Each Member District of the State Federation
 - 325 State Delegates
 - 258 Panels
 - 168 Delegates
 - 500 Guide for Running A Club
 - 321 Presidents and Vice-Presidents
 - 306 Constitution and By-Laws of a S/D Club (Sample)
 - 500 Sewing Hints
 - 500 Neckline Variations
 - 500 Full Circle Skirt
 - 452 Western Shirts
 - 494 Your Petticoat
 - 475 Ruffled Stretch Pettipants
- Continued on Page 88

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The series is published by A-D-E (Al Brundage, Deuce Williams, Earl Johnston), and, judging from the issue sent to us by AI, contains much information about current choreography designed to better educate the dancer in depth.

NEWS 'n NOTES for DANCERS
 PUBLISHED BI-MONTHLY BY A-D-E
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Volume 7 Number 4
 In this issue . . .

Diamonds	Page 19
Diamond Terminology	Page 19
Frontiers Diamond	Page 28
Superfect Diamond	Page 28
Parade Diamond	Page 28
Polio-remedial Diamonds	Page 20
New Diamonds	Page 20
Creating the Diamond Shape	Page 20
Diamond Circuits	Page 20
Flip the Diamond	Page 20
Exit the Diamond	Page 21
Reverse the Diamond	Page 21
Switch to a Diamond	Page 22
Coordinate to a Diamond	Page 22
Step to a Diamond	Page 22
Coordinate	Page 22
Checkmate the Column	Page 24
Follow Your Neighbor	Page 24
Follow Your Neighbor and Forward	Page 24

DISPERSED
 A Diamond shape is composed of four dancers. Two of the dancers will be standing close together, side-by-side and facing in opposite directions. These two dancers are the Diamond Centers, and should join adjacent Forearms.
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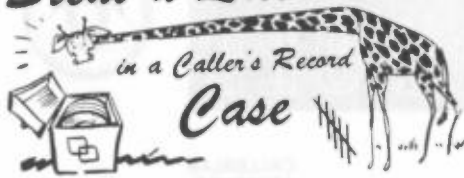
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Lou tried to call to his first record. That Christmas Santa brought calling equipment. Art Cook, caller for the Shirts N' Skirts, let this fledgling caller take a turn at the mike and this is where Lou had his first taste of stage fright. In 1969, he taught his first class and was on the way to becoming one of the area's leading callers. Currently, Lou calls for the Cir-Q-Laters Square Dance Club and its class club, the Circle 8's. He is now secretary of PYCTA, the Pennsylvania, New York Callers and Teachers Association.

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The calling profession, even for the occasional caller, requires much more than it did at one time, involving important elements of leadership, organization, promotion, human relations, recreation techniques, as well as the obvious training items of voice, music, equipment, choreography and programming. Thorough training is a MUST these days, and callers can get valuable first-hand help from the experts in these extensive several-day training events, commonly called "colleges."

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<p>LOUISVILLE, KY. Kentucky Callers Seminar July 31-Aug. 3, 1977 Bellarmine College</p> <p>STAFF Jim Mayo — Ron Schneider <i>Teaching all phases of calling</i></p> <p><i>Fee: \$150. Includes tuition, Room & Board. Partner free</i> Write: Ed Preslar, 3111 S. 4th St., Louisville KY 40214</p>	<p>Hot Springs, Arkansas Cal Golden's 6th Annual CALLERS COLLEGES June 19-24: New Callers July 24-29: New Callers Aug. 7-12: Experienced Aug. 14-19: Experienced Oct. 16-21: New Callers Nov. 13-18: Specialized Apr. 24-29: R/D College July 3-7: New, Jekyll Is., GA Write: Sharon Golden, Box 2280, Hot Spgs. AR 71901</p>	<p>HARMONY, PA. INDIAN BRAVE CAMP July 3-7, 1977 JACK LASRY RON SCHNEIDER A SELL-OUT IN 1976! Emphasis placed on choreography techniques and methods</p> <p>Write: Jack Lasry, 19010 N W 11th Av. Miami FL 33169</p>
<p>SILVER BAY NEW YORK Lake George Area August 1-4, 1977</p> <p><i>Orphie Easson</i> <i>Stan Burdick</i></p> <p>Write: American Square-dance Magazine, PO Box 788, Sandusky, Ohio 44870</p>	<p>LAS VEGAS, NEVADA Aug. 15-19, 1977 Aug. 22-26, 1977</p> <p>Staff: Bill Peters, Bill Davis (Both Weeks) Plus Lee Kopman (1st wk) & Deuce Williams (2nd) <i>Emphasis on sight calling & choreography</i></p> <p>Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>	<p>ESTES PARK, COLORADO Dance Ranch Caller College July 10-14 — Callers with 2 years or less experience July 17-21 — Callers with more than 2 yrs. experience STAFF: Frank Lane, Earl Johnston, Vaughn Parrish, Beryl Main</p> <p>Write Frank Lane's Dance Ranch, PO Box 1392, Estes Park, Colorado 80517.</p>
<p>INTERNATIONAL CALLERS COLLEGE Aug. 8-12 Regular Session Aug. 13-17 Alumni Session Cincinnati, Ohio Aug. 28-Sept. 2 Regular Rainbow Lake, Brevard NC <i>Dick & Ardy Jones</i> <i>Johnny & Charlotte Davis</i> Write: Charlotte Davis, 212 McAlpin Ave., Erlanger KY 41018</p>	<p>COLUMBUS, OHIO MIDWEST CALLERS COLLEGE Aug. 17-19, 1977 John Kaltenthaler Stan Burdick</p> <p>Write P.O. Box 788 Sandusky, Ohio 44870</p>	<p>In your Area Learn To Prompt Contra Clinics Tailored to your Needs and Desires Designed with you . . . in mind in depth in understanding in history "in-thusiasm" THREE FULL DAYS Write Walt Cole, 944 Chataelain Rd., Ogden UT 84403</p>

WORKSHOP, Continued

Split circulate, cast off three-quarters
Centers trade, cast off three-quarters
Swing thru, boys trade, swing thru
Girls run, tag the line right
Wheel and deal, swing thru, boys trade
Star thru, California twirl, flutter wheel
Sweep a quarter, left allemande.....

by Jack Lasry, Miami, Florida

Heads lead right circle to a line
Right and left thru, Dixie style to a wave
Boys cross run, girls trade
Spin chain thru, girls circulate double
Boys run, couples circulate
Wheel and deal, dive thru
Square thru three-quarters
Left allemande.....

Heads lead right circle to a line
Square thru four, trade by
Swing thru, spin chain thru
Boys circulate one spot, recycle
Pass thru, left allemande.....

Heads half square thru, swing thru
Spin the top to a curlique, coordinate
Bend the line, left allemande.....

Heads lead right circle to a line
Pass the ocean, eight circulate
Swing thru, boys run, half tag
Walk and dodge, chase right, balance
Centers trade, swing thru, boys run
Pass thru, bend the line
Right and left thru, flutter wheel
Left allemande.....

Four ladies chain, heads lead right
Circle to a line, pass thru
Wheel and deal, double pass thru
Track two, scoot back, girls circulate
Boys trade, spin the top to a curlique
Eight circulate, boys run
Touch a quarter, walk and dodge
Chase right, boys run, left allemande....

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru, centers in, centers run
New centers run, lines up and back
Star thru, cloverleaf, centers swing thru
Centers turn thru, left allemande.....

Heads square thru four, star thru
Pass thru, wheel and deal
Double pass thru, centers in,
Centers run, new centers Calif. twirl
Lines up and back, box the gnat
Right and left thru, pass thru
Wheel and deal, zoom
Square thru three-quarters
Left allemande.....

Heads pass thru, around one
To a line, pass thru, tag the line
Centers in, centers California twirl
Centers square thru four, ends trade
Star thru, swing thru, boys run
Half tag, trade and roll
Left allemande.....

Heads star thru, double pass thru
Centers in, centers crossfold
Left allemande.....

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WW 800
HEY, GOOD-LOOKING
New Round by Jim & Bonnie Bahr

MUSIC BY THE WAGONMASTERS
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FEEDBACK, Continued

Ten Commandments. Our committee furnishes the maximum of guidance, and requests in firm tones that this guidance be followed. However, no one, not even persons such as yourselves, can afford or be able to control every detail or facet of a convention. They, like you folks, sometimes believe they know best, regardless of guidance furnished.

Neither I, nor Varene, nor any member of the Committees of the 25th National Convention intend to, or feel any necessity to, apologize for any portion of that convention. All of us are personally very proud of the efforts expended and know that everyone did an outstanding job—the best that was possible under the circumstances. Personally, Varene and I are proud of them and their efforts and the 25th National Convention, and know that they, in turn, will pass on some of the lessons they learned from their experiences that will improve future conventions.

We appreciate your great interest in the National Square Dance Convention and its many problems. I trust this will help to clear up some of the matters contained in your well circulated letter, and that we can depend on a greater degree of understanding on your part, and appreciation for the tremendous efforts to avoid the many problems, both anticipated and unanticipated.

*Carl E. Anderson
Redlands, California*

GRAND ZIP, Continued

bubbly. In short, I may give up teaching and designing and become a full-time writer. Truth is, I appreciate your publishing it (November, 1976). Lee even enjoyed it and brought it to school to show off a little....Continue having such a super magazine— it makes me proud to be associated with it!

*Lilith Kopman
Wantagh, New York*



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STYLE, Continued

should not stand motionless in place like statues. They should move slightly to the rhythm of the music and be alert for the time when they help or meet the active dancers. Counterdancing, or adjusting to the movement of the other dancers, is extremely important. For example, when an active couple is in the center of the set in a *square thru* the inactive dancers should back slightly away to give them room in the center of the square but move forward to meet them when the move is being completed. Remember always that the objective is not to see who can move through a figure the quickest but rather to perform smoothly, comfortably and gracefully.

6. Be a considerate and courteous dancer. Add extra movements such as swinging and twirling to suit your own desires, *provided* they do not distract other dancers in the square or cause them to break their tempo while you

perform. Do not try to steal the show, but contribute your part as one member of a team of eight dancers performing together. Social etiquette and thoughtful cooperation is just as important as a square dance as it is at any social occasion. Do you remember the club or group you wanted to visit again soon because the people were courteous and considerate? The social grace of a club contributes much more to attendance figures than the ability of the caller.

Practice good posture, short steps and listening to the caller while using styling and counterdancing with considerate, courteous behavior. One last thing: Keep smiling—other people will wonder what you're up to.



Joe Prystupa



- TNT 101 DANCE NIGHT
Called by Mike Trombly
- TNT 102 [Hoedowns] SPOIL THE
CABBAGE/TNT HOEDOWN
- TNT 103 POWDER YOUR FACE
Called by Joe Prystupa
- TNT 104 DON'T BE A BABY
Cued Round by Jeanne Heater
- TNT 105 RAZZLE DAZZLE
Cued Round by Dort Fuhrman
- TNT 106 FIDDLER'S FANCY/
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TB158 RIDING ON A RAINBOW by Bobby Keefe
TB159 FREEDOM Train by Bobby Keefe
TB160 BE MY SAN ANTONIO ROSE, Bob Bennett
TB161 JUST WANT TO TASTE YOUR WINE
by Bob Bennett

TH516 FLEA/GNAT (Hoedown)



DANDY IDEA, Continued

It seems Texas was the only organization that offered such a variety of free education material. The items that concerned the individual dancer most directly were the most popular. Sewing information went most quickly.

It is clear that dancers want information. If other dancer organizations, wishing to implement the idea, will write to Lee and Lettie Reed, 8227 Mattby St., Houston TX 77061, they will be glad to explain how they did it in Texas.

PEOPLE, Continued

dancing, as well as a feature from Texas Monthly.

After seeing the fine pre-parade square dance exhibition, as well as the beautiful float (See p. 20, Nov. 76 ASD) in the Rose Bowl parade in Pasadena, January 2, sponsored by Square Dancers of America, we phoned **John Fogg** of that organization to get some details. A full report will appear in March ASD, but if you are wondering who the caller

was — it was **Ken Bower**, recorded, doing "The Best Is Yet To Come."

EVENTS, Continued

Texas— 13th Annual Odessa Festival, Ector Cty. Coliseum, Odessa; Feb. 25-26; Marshall Filippo, Lem Gravelle, Charlie & Bettye Proctor. Write Dean Rogers, 106 Village Dr., Monahans TX 79756.

Florida— 7th Anniversary Dance, Feb. 26; Ocean Waves, K. of C. Hall, Jacksonville; Marv Lindner, Wayne & Barbara Blackford.

Tennessee— 1st Memphis Winter German (German: "a party for dancing"), Feb. 26; Eugene Woods Civic Center, W. Memphis, AR.; Norma & Wayne Wylie. Write Jim & Elaine Snowden, 819 Lydgate, Memphis TN 38116.

Virginia— 4th Ann. Spring Fling, Norfolk City Arena, March 4-5; Gary Shoemaker, Ken Bower, Bill & Judy Martin. Write Lee & Lorraine Amundson, 3113 E. Chellingham Pl., Virginia Beach VA 23452.



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505 Shelby's Banjo/Love Me Hoedown
504 Kindly Keep It Country

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Specials

4th Annual Spring Square and Round Dance Festival, Convention Center, Myrtle Beach, South Carolina. Write Barbara Harelson, 422 Hawthorne Road, Lancaster SC 29720.

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

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 31601.

TEN GREAT WEEKS OF DANCING: Spring Fling, Swap Shop, Rebel Roundup, Accent on Rounds with Squares, Fun Fest and Fall Jubilee. For details write Tex Brownlee, Fontana Village Resort, Fontana Dam NC 28733.

TAR HEEL SQUARE-UP, March 25-26, 1977; M.C. benton Jr. Convention & Civic Center, Winston-Salem, N.C. Dave Taylor, Bob Wickers, Irv & Betty Easterday. For info, write: Ken Springs, 2600 Starnes Rd., Charlotte NC 28214.

RECORD REVIEW, Continued

music. FIGURE: Heads promenade half, square thru, do-sado, swing thru, boys run, couples circulate, ferris wheel, square thru three-quarters, swing corner, promenade.

DANCER INTEREST SERIES

The following are all Bee Sharp records with Dave Taylor on both sides of each record. One side is instructon, the other a dancing hash tip.

- 201— Coordinate and Ferris Wheel
- 203— Track Two
- 205— Taggers Delight
- 206— Touch $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$
- 207— Relay the Deucey

PATTER RECORDS

GNAT/FLEA— Thunderbird 516

A pair of very good Thunderbird patters. The "Flea" side features strong 32-beat phrasing throughout the whole side. The "Gnat" side has more modern phrasing.

CINDY CLARK/SOLDIER'S JOY

Scope 322 The label on our copy of this new Scope seemed to be switched, as the "Soldier's Joy" side seems to carry the "Cindy" melody. Both sides of this new Scope release have some of the strongest traditional flavor we have heard in new releases. "Soldier's Joy" features phrasing, melody and instrumentation that is strongly reminiscent of the old Canadian hoedowns.

BOIL THE CABBAGE/UP JUMPED THE DEVIL— Top 25334 This pair of hoedowns have only the faintest touch of melody. The beat and rhythm seem geared more for polka than hoedown.



Dick Parrish



Shelby Dawson

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Warren Rowles



Al Stevens



Nelson Watkins

- 5073 AIN'T IT GOOD by Warren Rowles
- 5072 WAIT TILL THE SUN SHINES by Al Stevens
- 5071 GYPSY by Shelby Dawson
- 5070 THE DOOR IS ALWAYS OPEN by Nelson Watkins
- 5069 HEARTACHES by Al Stevens
- 5064 MELODY OF LOVE by Dick Parrish



Bob Parrish



Marlin Hull

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334 Annapolis Dr., Claremont, CA 91711

AMERICAN

SQUARE DANCE

SUBSCRIPTION DANCES

BE A ROOSTER BOOSTER!

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

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

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

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

COLUMBIA, MD; Sunday, February 27
Contact: Bruce & Bonnie Busch

E. FRANKFORT, NY; Wednesday, March 2
Contact: Ray & Lucille Graf

EUREKA, CALIFORNIA; Wed., March 16
Contact: Connie & Al Whitfield

ST. ANN (ST. LOUIS) MO; Thursday, March 17
Contact: Bill & Dottye Stephenson

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

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

SPRINGDALE, AR; Tuesday, March 29 (tent.)
Contact: Dub Hayes

NORFOLK, NE; Wednesday, March 30
Contact: Lowell Heller

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

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

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

GOODLAND, KS; Sunday, April 17
Contact: Marie & George Edwards

WATERTOWN, SD; Tuesday, April 19
Contact: Perry & Margaret Bergh (calling)

QUINCY, IL; Tuesday, April 19
Contact: Jerry & Kristy Story

MUSKOGON, MI; Thursday, April 21
Contact: Ken & Dot Gilmore

PHOENIX, AZ; Sunday, April 24
Contact: Dick Kenyon, Harold Stotzer

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

CANANDAIGUA, NY; Sunday, May 1
Contact: Bob & Nancy Eills

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

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

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

HOT SPRINGS, AR; Thursday, May 19
Contact: Cal & Sharon Golden

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

ANNISTON, AL; Saturday, May 21
Contact: Bob & Mary Frances Eccleston

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

GRENADA HILLS, CA; Tuesday, May 24
Contact: Bill Kramer

SHEFFIELD, PA; Sunday, May 29
Contact: Larry Fitzgerald

BOONVILLE, NY; Friday, June 3
Contact: Rocky Russell

KIRTLAND, OHIO; Tuesday, June 7
Contact: Russ & Ginny Perfors

GERMANTOWN (Memphis), TN; Wed., June 8
Contact: Ed & Sally Ramsey

HARDY, ARKANSAS; Thursday aft., June 9
Contact: Virginia & Percy Vining

MOUNTAIN HOME, AR; Thurs. evening, June 9
Contact: Murel Partee

SILOAM SPRINGS, AR; Friday, June 10
Contact: Dub Hayes

GRENADA, MS; Saturday, June 11
Contact: Joe Harding

DILLARD, GA; Monday, June 13
Contact: Jerry & Becky Cope

KILLEEN, TX; Saturday, July 9
Contact: Paul & Amanda Greer

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

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



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- RR-106 THE HAPPINESS OF HAVING YOU by Wade Driver

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- CD-202 DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU, J. Martin

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430— SWEET GYPSY ROSE
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New Release on Hi-Hat
475— THERE'S A KIND OF HUSH
by Bob Wickers

New Release on Blue Ribbon
217— TRUCK DRIVIN' MAN
by Ernie Nation

Hi-Hat 634 — TEN-FOUR, Flip
Hoedown with Dick Waibel doing
practice patter on swing thru.

BEREA, OHIO; Monday, September 19
Contact: Al & Lou Jaworske, Dave Stevenson

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

COLORADO SPRINGS, CO; Sunday, Sept. 25
Contact: Fred & Ruth Staeben

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

HAMILTON, ONT.; Thursday, October 6
Contact: Marg & Gerry Johnston

HASKINS, OHIO (Toledo area); Sunday, October 9
Contact: Mary & Jim Batema, Jack & Lil May

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

CAMILLUS (Syracuse) NY; Sunday, October 16
Contact: Tom & Faye Tomlinson

HUDSON, NY; Friday, November 4
Contact: William Eleanor McIntyre

BOWLING GREEN, KY; Friday, November 11
Contact: Curtis & Barbara Pinson

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

VIRGINIA BEACH, VA; Friday, January 13, 1978
Contact: Warren & June Berglund

PISCATAWAY, NJ; Friday, January 20, 1978
Contact: Bob & Mary Rankin

NEW BRIGHTON, PA; Sat., February 11, 1978
Contact: Jim & Lois Hume

CHARLESTON, WV; Thursday, March 16, 1978
Contact: Erwin Lawson

CHATHAM, IL; Saturday, March 18, 1978
Contact: Larry Perks

WHITE PLAINS, NY; Saturday, April 15, 1978
Contact: Richie Andrews

PETERBORO, ONT. CANADA; Wed., May 24, '78
Contact: Bob & Jayne Jaffrey



COVER TALK

Once again we are privileged to present an ever-so-cool winter scene, seen through the lens of Bob Burdick, of Syracuse, NY.

If you've been watching, this concludes our four season series by Bob, but more of his camera artistry will appear again soon.



Bill Addison Lee Kopman



Ray Bohn Bob Vinyard

RB215 ME AND MY RC
by Ray Bohn

RB216 YOUNG AT HEART
by Lee Kopman

RB217 I'M A BELIEVER
by Bob Vinyard

JK6016 FIVE FOOT TWO
by Bill Addison

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MINNESOTA STATE FAIR AWARD

Get your partner and square up! Wouldn't we all like to join this happy group of dancers from yesteryear. No wonder square dancing is so much fun today — just look at its history.

This cornhusk doll scene won a Minnesota State Fair sweepstakes ribbon for its creator, Mildred Orstad from Crystal. While not a square dancer herself, Mrs. Orstad relied upon childhood memories of barn dances she attended with her parents. All but a few items were created by Mrs. Orstad, who built and painted the barn and curled and braided the ladies' hair. Unlike some cornhusk dolls, these really look like people, all with distinctive personalities and a wide variety of fashions. Mrs. Orstad spent two weeks of twelve to fourteen hour days creating this entry. We extend congratulations and thanks for a delightful look back at the ancestors of modern square dancing.

—from "The Roundup," Minnesota

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ladies' choice

Trimming a skirt or a dress should be an individual thing. Here are some hints that may make it a little easier for you to choose your trimming.

When purchasing trims, always take a large piece of your fabric with you, and try different types against it. View the effect from a distance. With prints, be careful to bring out one or more of the colors in the print. Remember some cotton trims may shrink; take this in consideration. Most rayon, nylon, or bias does not shrink. Always pre-shrink grosgrain ribbon. Avoid ruffling that is

going to require extra ironing. Remember to ease trim onto the fabric and use a rather large stitch. Apply trim as evenly as possible because uneven lines are not attractive. When using a ribbon type trim around curve, such as a neck opening, baste the bottom edge first, then ease or pleat the top edge.

On tiered skirts it's easier to apply trim to the individual tiers before you gather or put the skirt together. Straight lines are a "must" in trimming of this type.

Remember on piping or large rick rack inserted between tiers only half of it shows. This is good for a finishing touch. Ease on loosely as there is some shrinking to rick rack. To shorten a tiered skirt that is heavily trimmed, remove at waist band and shorten the top tier at the waist.

Observe dresses at a dance. Notice ones that stand out attractively and notice the use of trim. Is it strong in contrast? Does it flatter the figure? Is it appropriate for the fabric? How are

Continued on Page 96

CURRENT RELEASES

C-102 ROADRUNNER ROMP
— Patter

C-402 FLASH OF FIRE
Flip Inst. by Beryl Main

C-101 TAKE ONE (Patter)
Called side by Beryl Main

C-201 SOMETHING ABOUT YOU BABY
I LIKE Flip Inst. by Jerry Haag

C-301 GONE AT LAST
Flip Inst. by Gary Shoemake

C-501 I WRITE THE SONGS
Flip Inst. by Ken Bower

C-401 IF I HAD IT TO DO AGAIN
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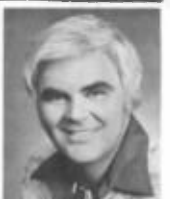
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*Virginia Carlson
from "Hooleyann Whirl", S. Dakota*

In the ASD office, we all had a good laugh over this ditty; hope you enjoy it too:

Hello, Mrs. Jones, I've called to say
I'm sorry I cried when you phoned today.
No, I didn't get angry when your call came at 4:00,
Just as eight cub scouts burst through the door;
It's just that I had such a really full day.
I'd baked six pies for the P.T. A.
And washing and ironing and scrubbing the floor
Were chores I had finished not too long before.
The reason I cried and gave that big yelp
Was not cause you phoned just to ask for my help.
The comment that just about drove me berserk
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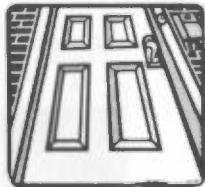
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Edited by— Calvin Campbell and Don Armstrong

This is a well-designed, well-organized, well-made, durable book easily carried in a record case. It is designed to be a working tool for working callers!

With the type size and spacing set up to be readable from a considerable distance does not mean that material should be read without considerable study beforehand.

Lined paper has been provided for notes and ideas. A calendar thru August, 1979 with club, city, income, expenses, and mileage should prove very valuable. Square dance terms abbreviations in alphabetical order are there. Check lists for the 1975 Callerlab Basic Teaching Suggestions with references to SIO, ASDA Caller/Teacher Manuals and Basic Movement Handbooks and Plus Ten List are included.

The sections of the book entitled "Limited Basics", "Mainstream", "Zeros", "Gimmicks", "Contras" and "Heritage Dances" should arouse

interest among callers and teachers—whether they are experienced or beginners.

From these cut-up pages with parts and pieces of dances on each, one may combine and construct the dance as he or she wishes. What variety!

The book costs \$12.50 and additional supplies such as Additional Binders at \$5.00, Special Lined Paper (50 sheets/pkg.) for \$1.00 and Callerlab Basic Check List (Package) for \$1.50 may also be purchased. Additions and supplements will be coming out periodically so this book will "grow".

Have you purchased your copy of this unique, "hard to describe" book? We have shown our copy to several callers and all of them thought it was great!

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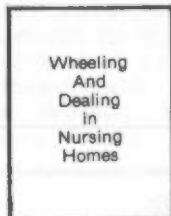
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 Each morning he thought of the letter he'd write — tomorrow,
 And thought of the folks he would fill with delight — tomorrow.
 The greatest of workers this man might have been;
 The world would have opened its heart to him then.
 But in fact he passed on and faded from view,
 And all that he left when his living was through
 Was a mountain of things he intended to do — tomorrow.

—Lois Bruder
 From "The Roundup,"
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THE PERPETUAL DANCE

by Bob Barnabee
Mundelein, Illinois



It was with good reason that Ted Twirlswing smiled as the couples on the floor did their final promenade of the evening. It had been a very satisfying dance for this caller of renown. Everyone responded well to his choreography and seemed to have an unusually good knowledge of the calls. Suddenly inspired, he added a final flourish. "Heads wheel around!" he commanded. "Now everyone bow." Gracefully, all squares, now in lines of four, bowed in a manner reminiscent of a 19th century minuet. The sight moved Ted deeply, nearly taking his breath away. "Well done," he said exuberantly. "You folks are really Gung Ho."

A strange thing happened. The centers of the lines passed thru while the ends slid together. Everyone passed thru, followed by new centers passing thru. The dancers all peeled off and again ended in facing lines of four. Embarrassed, Ted realized he had inadvertently given a call. Retaining his composure, he decided to casually brush the incident off. "Sorry about that, folks. I made a boo-boo, let's face it." Immediately the ends of the lines zoomed and side-stepped together to end as couples, while the centers swapped around so that all the squares ended in an eight chain thru position. Thoroughly flustered, Ted blurted out, "Honest, I didn't mean to mess 'em up!" Everyone crosstrailed thru, traded by, crosstrailed thru again and traded by, forming an eight chain thru position. In desperation, the once-confident caller tried to get the couples home by saying "Let's just travel along," but the dancers moved up, executed a turn thru, partner tagged and the ends folded.

Ted now realized that no matter what he said, his phrase would be interpreted as a square dance call. Gently, he returned the needle to the beginning of the record and searched his vast memory of calls for a way out of his dilemma.

The dance has lasted for several years now. You won't find it listed in the Guinness Book of World Records, as it really hasn't stopped yet. Ted, with thinning hair and sporting a beard, is still holding the mike, saying things like "Let's get lost," only to watch despondently as the dancers tag the line three-quarters, with those facing out doing a cloverleaf while the center four spin the top. His wife makes periodic visits, feeding him a sandwich every four hours. His children have grown, married and moved away, but Ted missed it all, involuntarily immersed in his perpetual dance.

