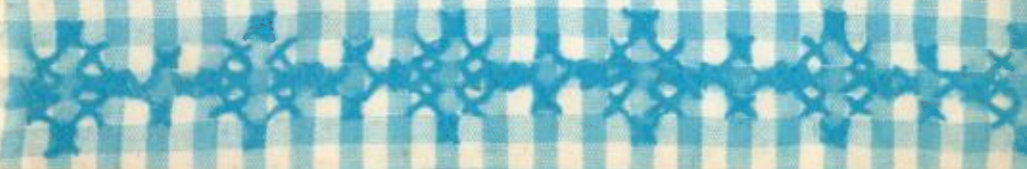
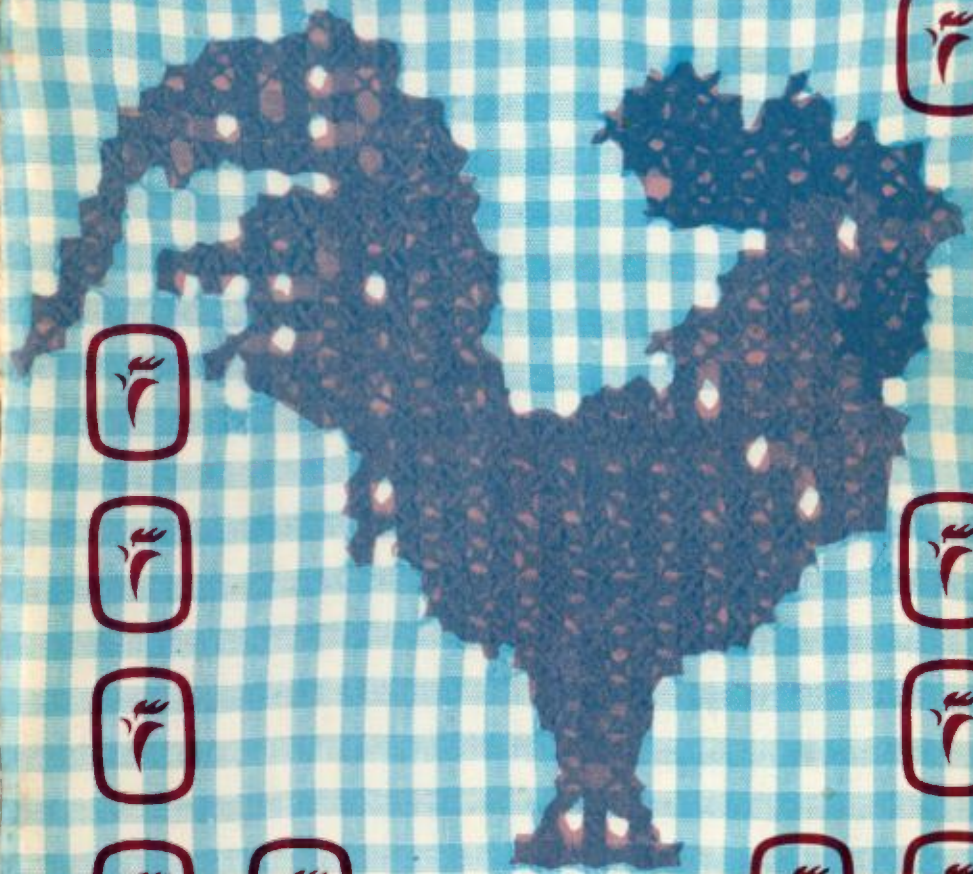




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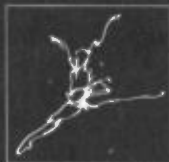
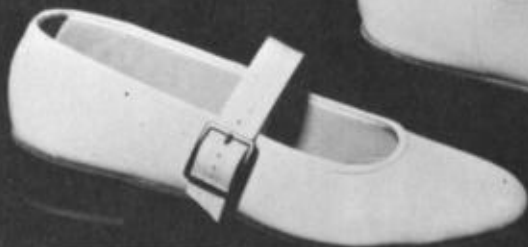
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# CO-EDITORIAL



This quote from Ralph Page in *Northern Junket* was recently printed in *Hooleyann Whirl*:

"Two organizations — Legacy and Callerlab are trying to knock some sanity into the movement and I certainly wish them both well but — there's too many fingers in the pie! And, they're both organizations from the top—callers and leaders, not from the foot of the heap — the dancers."

Before this is reprinted throughout the world, let's back up and take a good look at the statement.

Many people will disagree with aspects of LEGACY and Callerlab and agree with others. This is a democracy; such disagreement is a healthy sign.

But the aspect of the above that bothers us is the comment about "callers and leaders, not dancers". Let us remember that we are all dancers!!!

Very few ever become callers who are not dancers first (perhaps a few musician-entertainers have). We can think of no "leader" in the square dance field who was or is not a dancer.

Some taper off dancing activity because of leadership involvement over the years but they *are* dancers. Leadership clinics and mini-Legacies are endeavoring to cultivate more square dance leadership from dancer ranks.

Every field has people with abilities who take on various tasks. If one politician attains the presidency, he is still a politician— he has become the "leader" in his field. If Jonas Salk develops a new vaccine, he is still a doctor— but a doctor who is a "leader" in research.

"Caller" seems to have become a derogatory term in some instances. We hope "leader" will not follow. Our activity will then have three factions, each set against the other: dancer, caller, leader.

Let's recognize that this is an artificial division. Let's look instead to the one unifying element— we are all dancers, each contributing in his/her own way to make square and round dancing the best possible recreation for millions of others.

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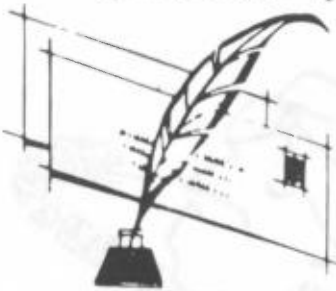
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# Grand Zip



We still enjoy American Square dance very much. It is always interesting reading the articles on different subjects. The thing I like about it is *not* 90% advertising and only 10% information.

I am enclosing my renewal for another two years.

Keep up the good work.

*Earl & Kaye Paynter  
CFB Summerside, PEI*

Changing the subject, I think that you and Cathie are doing a great job with the magazine. I especially enjoy the "Feedback" and "Straight Talk" features. You sure struck a responsive chord with Ed Butenhof's article. I agree with him all the way and join Lou Shapiro in the hope that you increase your emphasis on traditional dancing and the need to educate the callers (and dancers) on the importance of moving to music and selecting good music in the first place. Traditional square dancing, New England style, is flourishing in the Boston area, and this means live music at most dances and lots of contra dancing as well as zesty squares using less than 50 basics.

*Ted Sannella  
Wellesley Hills, MA*

We applaud all possible subject articles on teaching. My daughter, Cem, as a Legacy trustee, comments as follows:

"Why should the caller do all of the teaching, or lack of it? Smooth dancing is best taught by the women who suffer from the "rough stuff". Why not tap

that unsung and unrecognized potential—the caller's wife?"

I think Cem's comments deserve serious consideration for all callers who teach new dancers.

*Hugh Macey  
Bath, Ohio*

RE: your co-editorial on copyrights (Feb. Issue), and "How To Read A Cue Sheet" on page 17.

It's too bad the Texas R/D Teacher's Association Newsletter used this material without giving credit to the very fine source, for I'm sure you would insist on acknowledging the work of our fine Canadian dance friends.

In "The Complete Book Of Square Dancing" (and Round Dancing) by Betty Casey (Doubleday) on page 125 you will find the same article with a permission credit which reads:

"The following excerpts were taken with permission from a booklet written by Alf and Elisabeth Evans, Burnaby, British Columbia, Canada, as a reference guide to their course in round dance basics. The excerpts are reprinted through the courtesy of *Canadian Dancers News*."

The article was also printed with permission in *Square Dancing* magazine several issues back.

*Betty Casey  
Kerrville, TX*

The practice of the men shaking hands after a tip here in the East is a warm and friendly gesture, but...in recently returning from the West I'm comparing this technique with the one I've noticed being used out there. After a tip ALL participants in the set join hands together in a circle, with the hands extended in toward the center of the ring, first lowering the hands and then in unison while raising the hands together **everyone** shouts "Thank You". In mentioning this practice to my "corner" recently at a square dance here in Reading Massachusetts, she made this comment, "That was nice. Instead of my standing around while the men decide who to shake hands with, we ALL thanked each other together".

Now with the lovely ladies contributing so much to the dancing pleasure it seems to me that the practice of joining

Continued on Page 93



T.S. Eliot may have named April "the cruelest month," but he was talking about lilacs and rainfall. The ultimate cruelty today is that April becomes the month to speak of both vacations and taxes. As in January, we look two ways: Backward to calculate our taxable income and forward to spending our "relaxable" income.

**Allen Finkenaur** has contributed another tax article dealing with callers' transportation expense. It will be late for use by all but the eleventh hour taxpayers in 1977 but perhaps will be a useful reference for future calculations.

Don't miss the vacation listings, which have many authors. These free listings are included every April. Write to the contacts listed for more information on callers, costs and accommodations.

**Ken Clinefelter**, a "caller-hauler" for wife Jo, has written a three-parter on the mystery of the "disappearing dancer." In this first installment, he lays out the problem. Watch for the follow-up in the May issue.

We may not travel to Atlantic City on the "Express" but after **Peg Tirrell's** description of the model, we want to see it during the convention. Peg and Doc are editors of *Grand Square* of New Jersey, but take time out for dancing, LEGACY, and more writing on the side.

**Valerie Titus** spins a humorous tale around circumstances that most dancers experience sooner or later. And even a treasurer's report takes on a humorous slant for this April center-spread. Just a little spring fever, folks.

Each year the Washington Seminar brings forth provocative talks by persons with a wealth of experience. **Jack Leicht's** thoughts on club organization are a case in point. Future issue will include more from the 1976 seminar. Another source of information is the panels at national conventions, which are attended by only a small segment of the dancer population. In this issue **Walt Cole** shares his comments from the round dance panel, "Viewpoint Exchange," of which he was a member last June.

Again, this 108-page issue is chock-full of a variety of information. Let it be your guide to a happy 1977 vacation!

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**Orlando, Florida— February, 1977—**

Three days of fun and frolic, work and play, talking and gawking — a Mickey Mouse mission that had serious overtones as well.

The occasion was the periodic convening of three venerable square dance publication editors (Bob Osgood, Charlie Baldwin and yours truly) engaged in a crackerbarrel jawfest of no great consequence, except to afford a trio of old friends a forum — a think-tank — a "show and tell" spell.

The setting was well-chosen, if not a mite flamboyant for three "squares" with printer's ink running through their veins.

Disney World is a place that "kids" up to the age of 99 will enjoy. It appeals to that ever-lovin', never-dying little bit of "kid" in each one of us. Walt Disney was an ageless genius who invented a foolproof "zipper" to close the generation gap.

Now that I've viewed both Disneyland in Anaheim, California, last summer (as many of you did at the National Convention) and Disney World in Florida, I'd say that the former is a cocoon and the latter is a Monarch. Disneyland was the blueprint but Disney World is the finished creation.

Contemporary Hotel, where we met, is the largest A-frame building in the

world — a beautiful work of architecture. That monorail that runs smack-dab through its innards with hardly a wink of warning like the "touchè" of a sabre thrust in a bygone century, is something very unique.

The shows, the parade, the rides, the food and foolish fancies throughout the vast Magic Kingdom have to be seen to be believed, and we "drank it all in" around the edges of our discussions.

I can't begin to report all we talked about and some interesting conclusions we reached, but they'll surface on these pages from time to time.

Suffice it to say we did some direct and delicate double-dip dabbling in a deliberate gab-fest of glib glad-tidings galore, and manufactured some many-faceted mainfestations with a focus on the future of an action activity. (That sounds like a brimful barrel of bread crumbs to me. Co-ed.)

We did a little comparative measuring of old Grand Dame Square Dance to see if she's fat and sassy, slim and slipping, or chic and charming. Often in the past this has triggered a little developmental interaction to repair a "leak in the dike," or prompted a more ordinary stance of repeating, reflecting and reporting.

At any rate, it was a productive meeting, and I left Orlando with a full notepad, as did the other two of the triumphant triumvirate.



Now a change of setting and a change of mood.....

I must take a few lines to honor a friend who is no longer with us, but who left an example to all of us, both in his humble personality and in his ability to overcome obstacles. Mick Howard was one of a kind. We first met him at Fontana, years ago, where his big stature, all-around calling ability, and everyday, even temperament made him a hit with the dancers and a favorite of ours.

Sometime later, Mick buttonholed me at a National Convention and wanted to talk about a "project." So we huddled in a forgotten corner and he spelled it out. I don't remember what was said, but I encouraged him heartily. Many have faltered in the low profit-high risk area of record production but I knew Mick could do it. He did. "Thunderbird" records came on strong, particularly the hoedowns, as all callers know.

The last time I saw Mick, a couple of years ago, he had dropped in at the Land-of-the-Sky Festival in Asheville, North Carolina, where I was one of the staff callers. He told me how well his little project had worked out. He stood mighty tall in that striking powder blue suit with the thunderbird emblem on its pocket, I thought. Top o' the world. Cloud Nine. I complimented him both on his success and his appearance. He grinned that wide grin of his.

Then suddenly, quietly, he was struck down. Mick knew for many months that the end was near. But he didn't want anyone else to know. That was his nature. The square dance world has just lost a really "big" guy.....

Pardon my jumping from subject to subject like an errant bullfrog on a series of slippery lily pads, but I'm still very excited about our forthcoming trip in mid-July to the South Pacific, and I'll simply say this about that: Come with us— there's still room in our small tour group — you'll have fifteen days of glorious memories which can't be measured in dollars or doubloons, pounds or pesos. That's the last word until it's a memory, and then I'll probably yak on and on.

I'm quickly closing the travel gap before the spectre of sexageneration comes knocking on my door. (Sex— what? Co-ed.)

What I mean is: before I'm sixty I'd like to visit every part of the square dance world. (Oh, thanks for clearing that up. Co-ed.) I've just received a pretty good assurance of a visit to Nova Scotia, one of "my" last remaining provinces. I've chalked up all the states (most many times). I wonder if they dance in squares or cubes in Antarctica... (Ugh, not very good! Co-ed.)

Now, before I'm chased by the spectre of deadline/space requirements, I must get on to the travel reports.

**Reno, Nevada** — A thrill to return, in order to mix a little "wheeling and dealing" with a little wheeling and dealing. My fee was based on a straight percentage and the gamble paid off, with a good turnout. (Cal Golden tipped me off to that trick, and he's got other good ones up his sleeve.) Hope a return is "in the cards" for me.

**Los Alamos, New Mexico** — Up the "alley" from Albuquerque, to Santa Fe, to the "Alamos" I drove in my li'l ole



rental car, and loved every minute in the dry, chilly, nuclear-test territory, where they love to dance, and "explode" with enthusiasm. I think of New Mexico as being hot weather country, but in that northern sector Ohio can't hold an icicle to them.

**Corpus Christi, Texas** — Hosts Ken and Judy Curtis had me come back to call for their fine "just above mainstream" Patter Cats, which was a treat. Co-hosts were Jim and Maxine Welch, active leaders in that area.

**Scottsburg, Indiana** — A page in last month's issue (See "LEGACY Spinoff") was devoted to that great KSDA group of Louisville leaders, so I'll say simply it was an exciting weekend.

**Big Spring, Texas** — "Frenchie" and Erma Steward are well-known state leaders and fine hosts. Their club sponsored an ASD subscription dance and gave me a hearty Texas welcome.

**Fort Wayne, Indiana** — That B&B Guest Callers dance was almost a casualty to the elements like some others reported last month, but I made the three-hour drive in about SIX, and was well-rewarded for my efforts. (Look for more soon about that club and that special hall.)

**Virginia Beach, Virginia** — They did it! The leaders in ASD subscription dances, the Riptides, topped their own winning record of last year with 44 sets this year, and again we had a mini-festival. Caller Al Stevens as well as leaders Warren and June Berglund and others say they'll hit an even fifty next year.

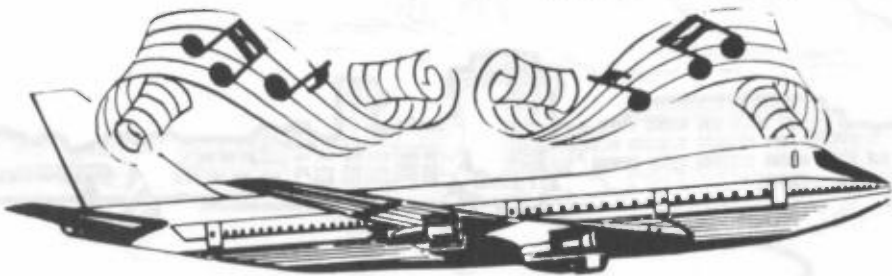


**Westerly, Rhode Island** — By coincidence I called for the Surfside 8's just one block away from the spot I was born (Westerly Hospital) about half a century later. Isn't Nostalgia wonderful? (Who is she? Co-ed.)

**Salem, Massachusetts** — It was a thrill also to call in historic Salem for the Lancers, where "witches" still appear at the club in a special ceremony for banner stealers and other dignitaries. I wonder how many callers can say they've been kissed by a witch. (It's a warlock for me. Co-ed.)

**East Bridgewater, Massachusetts** — The Old Colony Callers doubled it up with a clinic and an ASD dance for us at the celebrated Square Acres, known as "Hogie's" to a generation of square dancers in eastern circles. Thanks especially to veteran caller Dick Davis ("Squire," too) for the hospitality and fun.

A communications expert once said that if you don't "strike oil" in the first five minutes of a talk or an article, it would be best to shut up and stop BORING — so I will! (I'd say that's very WELL-founded advice. Co-ed.)



# THE NIGHT WE DIDN'T DANCE



by Valerie Titus  
Lynn Haven, Florida

"Are you SURE this is the right road?" asked Ted Talbert from the back seat of the car. "I know you're tired of me asking but we've sure come a long way."

I glanced out of the window. The headlights pushed forward into the inky darkness, but no other lights could be seen.

"Don't worry, Ted, Greenville must be just up the road." I was beginning to have doubts myself, however. This trip had been my idea. My husband, Rob, and I had invited our friends, the Talberts to a special dance which was to be held at a very small town about fifty miles from our home. I had studied the map before leaving and it was a bit confusing. Maybe we should have turned at the fork, I thought.

"Look there", said Rob, "I think I see lights ahead."

Good, I thought, that must be Greenville. But as we approached the lights, we could see that it was only a well-lit filling station.

"Rob, why don't we stop and ask where we are," said Ted's wife, Colleen. "We've been traveling for an

hour and no telling when we'll see another sign of life."

"Don't worry, Colleen," said Rob, who would rather have a tooth pulled than ask directions, "We'll be there in a minute."

I hope so, I thought, as we sped past the lights and on into the darkness. Ten minutes passed.

"Look", I said, "Junction ahead. There's another sign. Blairtown twenty-three miles ahead and Carroll Springs eleven. What happened to Greenville?"

Rob pulled to a stop. "What'll we do now?" he asked.

Ted answered quickly. "I don't think we should go any farther north, so I guess we'd better turn right toward Carroll Springs."

"What time is it anyway?" asked Colleen.

I held my watch up close to the dashboard. "If there's a Grand March, Colleen, it's already in progress."

Humming "California, Here I Come", Rob turned right at the intersection.

Again I saw lights ahead. "Rob", I

said, "If that's another filling station we ARE going to stop and ask directions."

We drew closer to the lights which informed us in blinking neon that we were approaching Marie's Hungry Haven. Rob pulled in. "It's not much," he said, "But I'm starved. Let's get a bite to eat."

We stretched our legs a bit and then walked in. A quick glance around confirmed my suspicion that this was not the Ritz. Naked bulbs cast their harsh light on us as we sat down. The presence of rains long past had left their imprint on the faded wallpaper. A plastic rose, which appeared to have died, adorned the table. The waitress, who was engaged in conversation with two men seated at the counter, made no apparent note of our entry.

We studied the greasy menu, whose many changes recorded the inflationary spiral, and then we sat. A noisy clock located nearby, gave evidence of the passing time.

Finally Ted, not the retiring type, yelled across the room to the waitress, "Ma'am, we'd like to order now." She ambled over, her frosted hair matching her frosted attitude.

We ordered. The waitress was evidently the cook too because she started frying hamburgers and slicing tomatoes. Finally she sat the results of her labor in front of us. Colleen, who had ordered a hamburger, was given a cheeseburger. Well, she likes those too and after applying a liberal dose of mayonnaise, she was ready to dig in.

"Just a minute", said the waitress as she hurried toward our table. "I gave you the wrong plate. It belongs to that man over there." She reached for it.

"No way." said Colleen, "I've already put mayonnaise on it and anyway I'm hungry."

The Waitress of the Year frowned and walked away.

About that time Rob noticed that he had a hamburger instead of the steak sandwich he had ordered. He glanced furtively over his shoulder before applying the ketchup.

Nevertheless before leaving we did manage to get some directions and soon spotted a sign directing us to Green-

ville.

"At last." sighed Colleen.

"Yes," I agreed. "Surely nothing else will go wrong."

As we drove down the main street of the little town, we sighted several teenage boys standing under a street light.

"Why don't you stop, Rob?" I said. "They would surely know where the dance is held."

Rob wheeled over and asked one of the boys, "Where do they square dance in Greenville?"

"Right over there." the boy replied.

We looked in the direction toward which he was pointing. We saw an old school house, black as pitch.

"But there's no one there." said Ted.

"Well, you asked where they dance and I told you." said the boy. "They're not dancing tonight, I guess."

"Where are they dancing?" Rob asked.

The boys agreed that they had no idea and I sat back in my seat and sighed. I turned toward the Talberts. "I'm sorry, really sorry." I said.

Ted and Colleen assured me that what they'd really wanted to do all along was to take a nice, two-hour drive through the boon-docks. We all laughed.

Ted spoke up. "Why don't we just head for home and go to the Fair Winds. They've got a combo there that's supposed to be good. It's not a square dance but at least it's a dance."

Rob turned the car homeward. "It's been an unusual evening." he said.

"Most unusual." I agreed.

### **Epilogue:**

The next day I scrutinized the road map more carefully. As I had feared, we should have turned at the fork.

I was talking to Colleen at the next square dance. "The Greenville Club did have their special dance last Saturday night after all." she said.

"Really? Where was it?" I asked, puzzled.

"The old school house had plumbing problems so they had to change the location. It was held in a building not far from Blairtown. We must have driven right past it."

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# Where Have All The Dancers Gone?

by Ken Clinefelter  
Lincoln, Nebraska

Part I:  
The Dropout Problem



"What's happened to all of the old dancers?"

How many newly elected square dance club officers have asked that puzzling question? My wife and I confronted that problem just three years after we had started square dance

lessons when we were propelled, with no orientation, into the presidency of a club.

When we looked over the roster, we were astonished to discover that of those dancing regularly with the club, a solid two-thirds had started the activity *after* we had. A membership list only five years old was filled with names strange to us.

"What's happened?", we asked ourselves. "Do we have a problem?" "What about other clubs?" "Has this happened to them too?" "We began to look into the "dropout" problem."

Here's what we found:

1. The phenomenon is not new.
2. It's common to some extent among all clubs.
3. In many cases there's nothing you can do, but there are some ways to relieve the problem.

We felt a whole lot better when we discovered that the Company for which we work once had its own square dance club. It was formed in 1949— the golden years of square dancing— with over 100 persons organizing the club. That's about twelve squares! Yet just two years later the club was announcing that if it was to continue it would have to introduce new dancers and that it was starting beginner lessons. The club closed in the mid-1950's for reasons obscured by time.

It didn't take much investigation of our present situation to find that quite a number of dancers who dropped away did so because of situations beyond their control. Look at any club and you'll see the same thing.

You'll always lose some dancers because they move away from town, their work schedules change and they aren't able to attend dancers, or their family responsibilities change and they must devote more time to their families.

Then there are those sad situations such as failing health or disability, deaths and divorces.

And of course we have to face the fact that modern western square dancing is not everybody's cup of tea. Some who start out strong find they have other interests that are more attractive to them.

These can be lumped into one reason

dancers drop out— circumstances prevent them from continuing the activity.

There's another general reason. Others quit because it is no longer fun, and this is perhaps even sadder than the other reasons.

All of us have seen people drop away because of petty feuds, power struggles, cattiness and unfriendly reception. We've seen others drop away because the level of dancing in their club was either too difficult for them or too easy. We've seen others drop away because the style of club they had joined did not suit their personality. It works both ways; the club can be too formal and serious for a couple or it can be too frivolous with too much emphasis on costume parties, skits and hazing for their taste.

So what can we do about these dropouts?

As new officers it seemed to us that much could be done by the simple virtues of courtesy, cooperation and consideration, among clubs as well as among dancers. It also seemed obvious

to us that well-planned and well-promoted beginner lessons— regularly conducted— are a necessity to keep a club strong.

During the short time we held the presidency we did what we could to make all visitors and members feel welcome; to encourage inter-club visitation, which results in dancers finding the right club for them; and we mightily tried to keep the club operating along democratic principles in accord with the existing constitution. All of these things helped.

These simple things of helping dancers find a club where they are comfortable, of making people feel at home, and of quelling damaging feuds will do a lot to help keep members active.

But is the problem really that simple? Probably not. There are other factors which work towards diminishing the number and size of clubs.

I believe there are solutions to these factors also.

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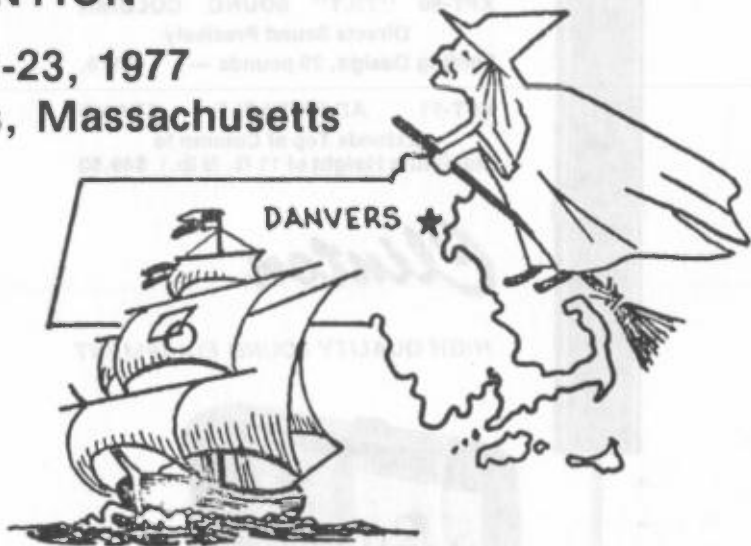
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# THE ATLANTIC CITY

## EXPRESS

by Peg Tirrell  
Cresskill, New Jersey



"All Aboard— The Atlantic City Express now leaving on Track Two. Next stop 26th National Square Dance Convention."

Bring back memories? To a group of square dancers down south it did. But their plans to train in to Atlantic City were thwarted at every lurch— seems passenger trains no longer ply the route to Atlantic City.

Discouraging to some, true— but not to Jack Tomchick of Little Ferry, New Jersey, a member of the Solitaires Singles Club in Nutley. An HO buff, it only spurred him on to create his own

version of the Atlantic City Express—complete with dancing passengers.

On display initially at the New York Society of Model Engineers Show in Carlstadt, New Jersey, the exhibit will be switched to the halls of the Convention Center in late June. Built from kits, this 80-inch train consists of six cars and a locomotive.

Car #1, dedicated to Jack's Round Dance Teachers, Doc & Peg Tirrell, is a pullman with six bedrooms and three drawing rooms, all with separate washroom facilities. The second car, "NNJRDLCL", is a fourteen section pullman complete with upper and lower berths. In daytime the berths are closed and the sofa seats are opened. The diner, dedicated to NNJSDA, not only has a completely detailed kitchen, but people can be seen enjoying their meal.

The fourth car, "CCNJ", in this convention special, is a combine—half coach and half baggage. The latter is needed not only for the callers' equipment, but also for all those

petticoats! The coach section can seat forty-six persons—although only a few persons are shown seated there.

Some of them are in the baggage car which has been commandeered by the dancers for dancing. Jack has created a typical scene of a couple of squares earning a special dangle— "dancing in a train". Car #24071 is a flat car with two more sets earning their "living dangerously" dangle by dancing to live music while the train is moving. I'm sure the fiddler is playing his "Orange Blossom Special".

The locomotive is supplied by the West Shore and Susquehanna Railroad, Jack Tomchick's private road name. Over fifty hours were devoted in building just the cars. Jack never kept track of time for the layout.

Train buffs, especially those "Night Train To Memphis" riders, are cordially invited to join Jack and his fiancee, Pamela Blanchard, at the UH&O Railroad on the Boardwalk June 23, 24 and 25. "All Aboard!"

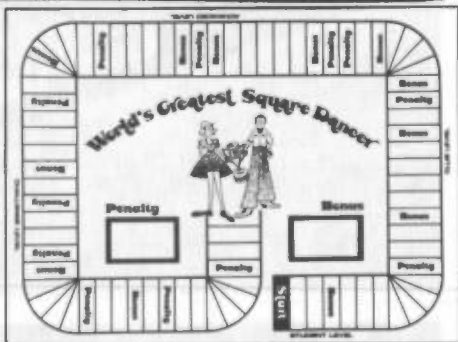
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### Penalty

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# SEQUEL

Fan badges are in! Following the publishing of the March 1977 cover, so many more badges arrived that here is another photo of them. And still more come. Perhaps there'll be a sequel to this sequel.....





# RIDE-OFFS

by Allen Finkenaur  
Trumbull, Connecticut

A ruling by the Internal Revenue Service (Rev. Rul. 76-453, 11/22/76) is reported to stand for the proposition that the cost of transportation incurred by a taxpayer traveling between his residence and a place of work, without remaining at the place of work for a rest period or overnight, is non-deductible for federal income tax purposes. At first reading it appears callers and cuers have lost their tax deduction for auto expense tolls and parking charges incurred in going to and from dance dates.

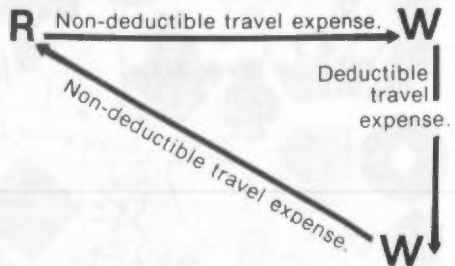
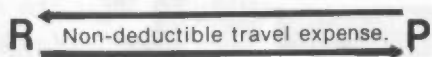
Careful consideration must be given to the words in this ruling and its many examples if the caller or cuer is to maximize his chances of getting a tax deduction for the cost of travel from his residence/office to a dance date. The material that follows is my early opinion of how callers and cuers should be treated and my recommendations to strengthen your tax position. My comments are not legal advice; you should consult your tax advisor and have him apply the ruling to your specific facts.

The drafters of this ruling wanted to eliminate *all* transportation expense for one day trips. This position was changed slightly by including certain examples in the ruling. The ruling is therefore designed to eliminate all "commuting expense" as a tax deduction. Typical commuting expense is the trip between an employee's residence and his principal place of employment. The following diagrams illustrate some of the examples found in the ruling.

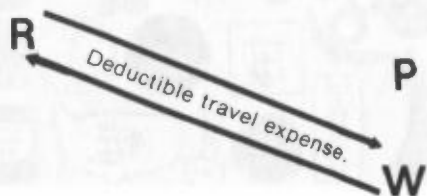
The following abbreviations are used in the diagrams:

- P -Principal place of employment
- R -Residence
- W -Work place other than principal place of employment
- M -Minor place of work in residence.

This is typical commuting and the principle applies to one or more trips a day.



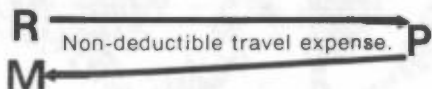
This principle applies regardless of distances.





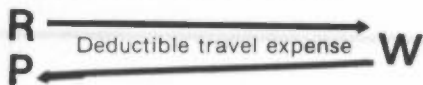
Under certain circumstances the travel cost shown above is deductible. In this example, if the *time* required to go from "R" to "W" and return is *much longer* than the time required to go from "R" to "P" and return and it is not *reasonable* for the traveler to stop at "P" going or coming, all transportation is deductible. There is no definition of how much longer the trip must be, compared to the usual trip from "R" to "P", and the term "reasonable" is also not defined. In this specific example the person travels from "R" to an airport, flies to a meeting and returns to "R" in the same day.

Another example covers an individual having a "Minor place of work" at home, as well as a principal place of work away from his residence.



I think this example is intended for the individual who is a full time employee and also works at home for his employer. The caller, who is also an employee in another business has two distinct businesses— one as an employee and one as a caller. Each business would be considered a principal occupation.

We must give special consideration to example #11 and plan our activity to fit within its limits if possible. In this example the taxpayer has his principal place of work in his residence and he travels to other places of work.



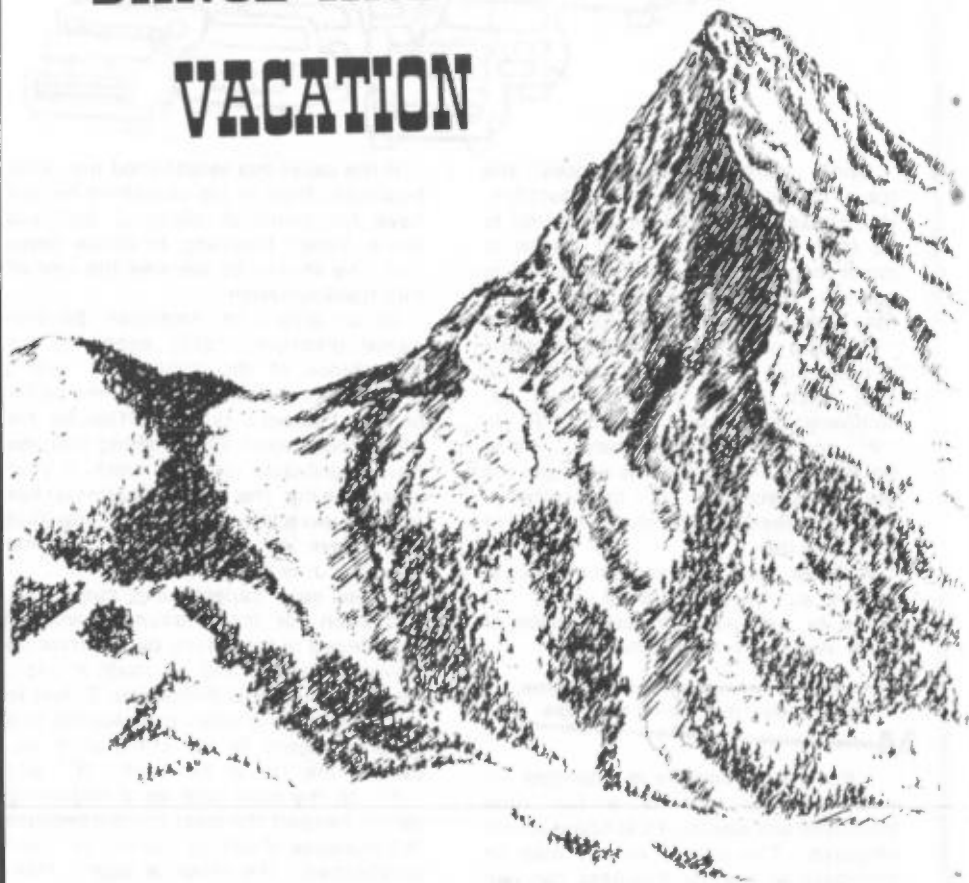
If the caller has established his caller business office in his residence he will have his principal place of business there. When traveling to dance dates "W" he should be allowed the cost of this transportation.

In an article in *American Square-dance* (February 1977, page 15) the importance of the caller's or cuer's office is emphasized, to help the caller or cuer sustain a tax deduction for his office space costs. Establishing that you have a principal place of work in your residence for the calling business has become even more important now that this Revenue Ruling will become effective July 1, 1977.

I feel sure callers' and cuers' tax deduction for travel expense will be challenged in the future by the Internal Revenue Service and we must strongly resist a loss of this deduction. Travel to and from calling dates may appear to a revenue agent to be commuting expense, the travel between "R" and "P". In my own case as a beginning caller, I expect the most trouble because the business of calling has not yet been established. The revenue agent, however, must use your facts and apply the principles in this ruling to those facts to make a determination of deductibility of travel expense for your tax return.

I would be very interested to hear of any suggested dis-allowance of travel expense when it occurs. This kind of information will be of interest to all callers. It may also be possible to contact the National Office of the Internal Revenue Service to assure proper treatment under this ruling by local IRS agents.

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# Viewpoint

by Walt Cole

"The Viewpoint Exchange" was a round dance discussion panel at the 25th National Convention in Anaheim last June. Walt Cole presented the caller's point of view on points presented by Doc Tirrell and Cliff Harry. Jack Bassett, new editor with his wife Alma of the *Round Dancer*, was moderator. Here is the gist of Walt's "point of view":

Let's establish the primary base for my point of view towards introducing round dance to square dancers — *I am definitely for it!* In fact, I am for most any form of dance instruction or what-have-you that will add to the enjoyment of our folk dance, add styling to dancers' movements and give a sense of dancing with the musical phrase. I will take each topic and express my point of view; I just couldn't pass up this opportunity to express my philosophy and efforts to activate it.

**At S/D Beginner Classes:** Let me first tell how I try to conduct classes. Usually our classes are held just prior to the club dance. Towards the start of the Extended Program, or just after the Basic Program, we try to overlap the end of the class with the start of the club dance. This starts the get-acquainted period.

The introduction of rounds, as with contra, is done the very first night of the class. In fact, this is a planned introduction done by each caller in the Ogden Area Callers Council. I usually use "Patty Cake Polka" or "Tennessee Wig Walk" that first night. Over the next ten weeks, running simultaneously with the fifty basics, we introduce "White Silver Sands," "Left Footer's One-Step."

The folks are also introduced to contra, which, by the way, helps to establish the habit of styling, movement execution to the music, and lets the dancer know and feel a real sense of

accomplishment in dance. In both rounds and contras one can relax and, through the repetitiveness of each, gain the confidence of *I can dance!* At this early stage, the person new to this activity does not separate square, round, contra as we tend to do. The evenings are ones of learning and of enjoyment in dancing, not in any sense tremendously serious, in a happy, fun-loving atmosphere that says "Here is something we can do together and have a happy night out!"

In each step of teaching — square, round or contra — functional styling is stressed. This is styling that accomplishes the movement with the least effort, with help for each partner from the other one, and with comfort, consideration and congeniality. *Precise* styling comes in the exhibition group workout.

Back to the class. Should we decide to move the beginner square dance class into the regular club dance by use of alternating tips, I have used this period to teach the basic two-step and basic waltz steps to the beginner class and any other square dancer who wants to learn. Through the next ten to fifteen weeks, we then work into such dances as "Frenchy Brown," "Oh You Kid," "Papa Joe's Polka" and on into the round-of-the-month. Granted, we don't always retain 100% of the beginner square dancers in the round dance program, but we do hope to have a high percent learning round dancing as well as contra. We never teach round dances as a means of teaching round dance basics. I teach basics first, then progress to little eight and sixteen beat phrases of movements and once these are learned, then and only then do we progress into learning a full round dance. We all appreciate the necessity of learning and knowing basics to any activity before the big jump-off begins.

The actual teaching of basics is done

# Exchange

Ogden, Utah



by demonstration, use of directional words the dancers understand (because this and square dance is an entirely new language to them), and always liberally salted with humor and presented with excitement.

**At Pre-Square Dance Workshop R/D Basic Classes:** I am not too sure what it meant by this title, but I assume it to be a round dance basics class prior to a square dance workshop. Great! I am a believer that a smooth square dancer is first a smooth round dancer.

**Separate Evening Two-Hour Classes:** Again, a good thing. Often I recommend and/or pass on names of square dancers to our round dance leaders for their classes. I find in my programming all too often I can only take these dancers to a "square dancer's round dance" level. And in no few cases, dancers want to go on to more complicated rounds, just as they desire higher level square dances. In our area, two round dance leaders have a multi-level round dance teaching program. So what could be better than the working together of square and round dance leaders? Let's not forget, however, that in the majority of cases, it is the square dance program in an area that feeds to the round dance program, as well as to contra, workshops, challenge and all the other satellite functions within the square dance world. Yes, I believe in separate clubs for these functions (higher-level or on-their-own types), but I am an ardent backer of a complete dance program at clubs level dances.

**Role of R/D Instructor in S/D Clubs:** Now here's an interesting topic, from my point of view. At one time, I most heartily expressed opinions that a square dance caller should do all functions within the club he was calling for. I still believe a caller should be capable of it. This has benefit for him — improved timing in his calling if he is

capable of cueing rounds or prompting contras; improved instructional abilities. So I vigorously pursued this concept, until one day I just ran out of time. Today? Well, today in one club I have hired a round dance couple to teach the basics in another room in the hall, while I instruct the beginning square dancers in their basics. This couple then comes in during the regular dance period and cues the round dance program. It's terrific! Now I get to dance the rounds, too. The irony of this is that another square dance club, dancing on another night, once asked me to teach and cue rounds at their club!

I like the idea of round dance instructors in square dance clubs, but this must be on a most congenial basis between them and the caller. They must work together. This is particularly true of program changes, for how often a caller or cuer has planned a program down to the nitty gritty when, lo and behold, a few unforeseen events crop up at the dance or before the dance, and all of a sudden you're back to "playing it by ear." The round dance instructor must be flexible enough to go along and be sympathetic to the events and their results.

**Time Used Between S/D Tips:** Here again you must remember that my attitude is strongly conditioned by my square dance upbringing. Louise and I learned to square dance under Drew Whitney of Ogden, and Drew incorporated the "whole thing" in his dances, even if this was quite some time ago. Consequently we have never really danced, nor cared to dance, an evening of specialization in one subject matter. Each night of our learning was spent in squares, rounds, and contras, with Drew doing it all. So today, in our clubs, we take time to have a round between tips (festival dances in our area are going towards two rounds between

Continued on Page 101



# Minimum Organization;

by Jack Leicht  
Central Puget Sound Council

It may seem strange for a caller to be expressing ideas about dance leadership and clubs, but as callers we are in a position to observe situations and actions which may go unnoticed by the dancer. The views expressed here are a result of observing the square dance scene for over 26 years, as well as from talking to many dancers and leaders. We researched back through many years of publications to find some old but still new thoughts and ideas. After my research I came back to the same theme with which I started: without today's clubs, square dancing would still be where we found it 30 years ago—a very limited hobby relegated to basements and barns. In our modern society, where few worthwhile things are simple, square dancing has been forced to organize to survive. It must constantly improve its organization in order to flourish.

The square dance club is, and always will be, the backbone of the entire activity. The formation of a new club has already produced a core of leaders—those dancers interested enough to get together to form a club. Here is the golden opportunity to establish a good club image and tradition, especially recognizing early the needs for survival and growth. Dancers should never attempt to organize a club with a very small nucleus. A club consisting of one or two squares is doomed for failure 90% of the time. Even with the minimum of organization it takes to put on a square dance, the small group all too soon finds there are just too many jobs and too few people to handle them.

One thing to keep in mind for any square dance group is not to over-organize. Remember, the simplest rules that take the least time from dancing are the ones to be most recommended. Among the club members as well as the club leaders there must be a willingness to work for their hobby, to plan ahead

and set some long range goals and objectives. Sound, basic guidelines should be established early: numbers and types of "party nights"; how will guests be encouraged; refreshments—how, when, what, who; special events such as club picnics, club trips; aim towards minimizing work details for all of them. It should be decided whether the club will sponsor beginner classes, how often and when and where. A policy concerning the club's caller, his place in the club, and his responsibilities toward it is needed. Programming and calling a square dance is specialized and requires the full attention of the caller. Club operation and policy are separate and of a different nature. To achieve the best results, these should be kept separate so that neither suffers from lack of attention. Responsibilities of officers and board members should be made clear. A set of standing rules should be set as a guide for future officers. How often we hear, "No one told me about this, or that".

The old club has already established traditions, and may have developed internal problems, sometimes quite deep rooted. Development and progress is, however, just as important for the old club as for the new one. Complacency and self-satisfaction must be avoided. Square dancing as a hobby must receive the same consideration as any other to continue along its way.

There should be a continual re-appraisal of the club condition in relation to the present-day square dance activity, and should cover the complete range of basic guidelines and traditions. If problems are tackled when they are small they can be resolved early and so prevented from developing into major problems.

Keep the emphasis on a solid foundation of fellowship and friendship among the members to support the fun of square dancing. This tends to promote the deep rooted feeling of pride

# Maximum Fun



## From a Presentation at the 1976 Washington Seminar

in, and loyalty to, the club as a complete group.

Skilled leadership, sound structure, administration, and policies can change a listless, downhill club into a growing, vital club. On the other hand, poor leadership and sloppy procedures can reverse the process even more quickly.

Generally speaking, the simpler the structure the better. The best run clubs do not appear to make a point of administering. Their constitutions and by-laws are straightforward, short, but comprehensive and elastic, if need be. The officers are elected and follow a standard, but abbreviated, corporation format. The line that separates orderly, logical administration from regimentation is a thin one. The president must know where it is, and he must not cross it. The interests of all the members should be considered equally. Every member should have that feeling of really "belonging". And, new members must be attracted continually. These newcomers should be made welcome, drawn into the "inner circle" and given opportunities to serve the club. The club must develop leadership for the present and future and there should be a plan for just this. Policies and traditions that have proven sound can very well be continued; "change for change's sake" doesn't accomplish anything. Discard unsound policies and develop new ideas and policies that will work.

A good idea is to ask from time to time, "Are long time members and past officers still active? Just in attendance, or also in the affairs of the club? And, if not, why not?" Much help can often be found by the answers to these questions.

All members should be encouraged to take active part in all affairs of the club. Develop a feeling of responsibility among them for the well being, harmony, and success of the club.

One of the greatest problems for the successful club is the constant change of

officers. In general, clubs and associations elect new officers each year. Sometimes officers are re-elected, but this is the exception, rather than the rule. On the other hand, contrast this with the fact that most callers call for clubs year after year, and as a result, can help in many ways as advisors to the club. I am reminded of what Manning Smith, well known round dance leader of College Station, Texas, once said. "It takes years and years of hard work to become an overnight success."

Even though officers in clubs and associations change each year, the groups can profit from the past and build little by little to reach new heights of success. Some suggestions might be:

### **Develop continuity of leadership.**

While leaders come and go, it is possible to develop continuity by defining agreed-upon objectives.

**Define your objectives.** Find out what your club or association wants. Try to get it down on paper so people will know what kind of a program might be necessary to accomplish the objectives. Remember your leaders have a responsibility to all of the group, not just a few.

**Communicate.** Find out what your group thinks. Let them know what you think. People like to know what's going on. In fact, they are entitled to know what their club is doing.

**Learn from the past.** Find out what has gone on before. Many mistakes can be avoided by knowing what has been tried and what has failed in the past. Past experience must be modified by present conditions. However, all that is old is not bad.

**Keep records.** Put down in writing what you are doing so that future dancer leaders can learn from your experience. It is not just enough to keep track of what you do, but why things are done is an important part of learning from the past.

**Define responsibilities.** Make a clear

Continued on Page 96

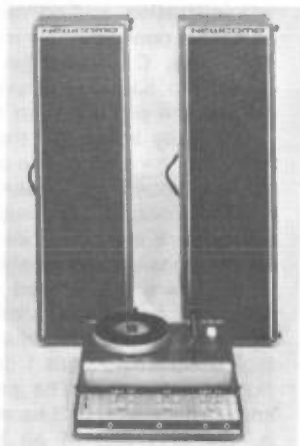
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22-24 Spring Ball, Turkey Run State Park, In. Write Max Forsyth, 9901 Pendelton Pike #177, Indianapolis IN 46236.

22-24 17th New England S&R/D Convention, Danvers, Mass. Write Box 224, So. Hamilton A 01982.

22-24 Lake Superior Spring Weekend, Duluth, Minn. Write Sherry Haag, Rt 4 Box 1668-213, Mission TX 78672.

24-May 1; 1-8; 8-15; 22-29; 29-June 5; Spring Weekends at Fontana Village Resort, Fontana Dam NC 28733.

23- Barrie's 9th Ann. Promenade, Write Ruth White, RR 2, Minesing, Ontario L0L 1Y0.

24- Spring Fling, Fryburg, Pa. Write Gene & Trish Allio, RD 1, Box 70A, Leeper PA 16233.

24- Whirl-A-Ways Spring Festival, Boiling Spgs. H.S., Carlisle Pa. For info, call 717-243-3147.  
24-29 R/D Seminar, Hot Springs, Ark. Write Sharon Golden, Box 2280, Hot Springs AR 71901.

29- Spring Hoedown, Blaine Jr. H.S., Seattle, Wash. Write Bob & Ruth Kramer, 11343 30th Ave. NE, Seattle WA 98125.

29-30 24th Ann. Azalea Festival, Norfolk, Va. Write Ralph Drake, 509 Holbrook Rd., Virginia beach VA 23455.

29-30 Spring Fest, Piedmont Callers Assoc., Winston-Salem, N.C. Write Bob Harrelson, 2304 Maywood St., Greensboro NC 27403.

29-30 Dixie Squarenaders 19th Annual Spring Festival, Hagerstown, Md. Write Bill Paul, 27 Red Oak Dr., Hagerstown MD 21740.

29-30 Spring S&R/D Festival, Wichita, Ks. Write Jerry Kasper, 1020 W. MacArthur, Wichita KS 67217.

29-30 Holidi Fiesta, Boone, N.C. Write Fred Keller, Rt. 9 Box 30, Lexington, NC.

29-30 Reunion of Weekend Warriors, Clewiston, Fla. Write Johnny Walter, Rt. 2 Box 363, Okeechobee FL 33472.

29-May 1; 13-15 Rounderama Weekends, Penthouse, Somers pt., N.J. Write Box 146, Somers Pt., NJ 08244.

30- American Swingers Festival, San Antonio. Write Ted & Deloris Breske, 222 Goodhue, San Antonio TX 78218.

30- FLAC-Fest, Elmira, N.Y. Write Bill & Helen Tonkin, RD 1, Arkport NY 14807

30- Roundalier Round-Up, Richmond, Va. Write Jim & Nancy Utley, 1107 Maryland Av., Glen Allen VA 23060.

## MAY

1- 3rd Ann. S/D Roundup, Staten Island, N.Y. Write Ken & Agnes Schmidt, 43 Dole St., Staten Island NY 10312

6-7 Mid-Tex Fair, Austin, Tex. Write Ted & Deloris Breske, 222 Goodhue, San Antonio Tx 78218.

4, 13, June 18, July 18- Southern Squares, Danville, Va. Write James C. Souers, 504 Oxford Pl., Danville VA 24541.

6-7 S/D Weekend, Ingleside Inn, Staunton, Va. Write Duke Hagedorn, 8517 Crestview Dr., Fairfax VA 22030

6-7 "Gem of a Festival," Santa Fe, N.M. Write Lloyd Waite, 2090 Camino Lado, Santa Fe NM 87501

6-7 8th Annual S&R/D Festival, Big Spring, Tex. Write D.W. & Jane Overman, 2719 Larry Dr., Big Spring TX 79720.

6-8 Spring Weekend, The Inn at East Hill Farm, Troy, N.H. Write Ralph Page, 117 Washington St., Keene NH 03431.

6-8: June 17-19; July 8-10; Weekend dancing at Spring Gulch, New Holland PA 17557.

6-8 18th Buckeye State Convention, Cincinnati, Oh. Write Del & Lou Grome, 2151 Sylved Lane, Cincinnati OH 45238.

7- Official Night Owl Dance, First Methodist Church, Cheyenne, Wyo. Write Stardusters, PO Box 10322, Cheyenne WY 82001.

7-Sept. 17 Tower Hill Squares, Outdoors, Spring Green, Wis. Write Glenn Richardson, Spring Green WI 53588.

8- Eye Bank Dance, Rising Sun H.S., Maryland. Write Jerry Newman, Box 53, Rising Sun MD 21911.

10-24 Fly to Hawaii. Write Sharon Golden, PO Box 2280, Hot Springs AR 71901.

13-14 Hickory Knob Resort Spring Festival. Write Hickory Knob, Rt. 1, Box 199B, McCormack SC 29835.

13-15; Sept. 9-11 S/D Weekends at the Grenada, PO Box 216, Lake Ozark MO 65049.

13-15 30th Silver State S/D Festival, Centennial Coliseum, Reno, Nev. Write Lila Fullerton, 4693 W. Leonasio Dr., Sparks NE 89431.

13-Oct. 15 Camping Weekends at Indian Brave Camp, PO Box 145, Harmony PA 16037.

14- S&R/D Festival, Ft. Stockton, Tex. Write Ted & Deloris Breske, 222 Goodhue, San Antonio TX 78218.

14- Spring Fling, Gator Promenaders, Camp Lejeune, N.C.

14- Spring Carnival, Erie, Pa. Write Gordy & Helen Rater, 5043 W. Lake Rd., Erie PA 16505.

14- Maytime Frolic, San Diego, Cal. Write Ken Reid, 17061 Montura Dr., San Diego CA 92128.

19-21 16th International S/D Convention, McMaster Univ., Hamilton, Ontario. Write Joan Fraser, 71 Roywood Dr., Don Mills Ontario M3A 2O9.

20-22 22nd S/D Festival, Traverse City, Michigan. Write Dale Dillon, R 1, Williamsburg MI 49690.

20-22 R/D Weekend, Turkey Run State Park, Ind. Write Max Forsyth, 9901 Pendelton Pk #177, Indianapolis IN 46236.

20-22 Dancerama, Estes Park, Colo. Write Karrie Main, 12933 E. Alaska Av., Auroro CO 80010.

20-22 Red Boot Roundup, Gatlinburg, Tenn. Write Don Williamson, Rt. 8 College Hills, Greenville TN 37743.

20-Oct. 1 Fun Valley S/D Resort. Write Mack & Jean Henson, PO Box 208, South Fork CO 81154.

21- 15th Annual S/D Festival, Central N.Y. Assoc. Write Olive & Harold Mumford, Van Hornesville NY 13475.

22- Sweetheart Rounds Special, at Arsenal, Ravenna OH Call 492-6339

27-28 Memorial Day Jamboree, Natchez Trace Inn, Tupelo, Miss. Write Ramona Swain, 4776 Welchshire Av., Memphis TN 38117.

27-29 Wagon Wheel 6-Star Command, Columbus, Ohio. Write Dewey Hart, 1307 Nancy Lane, Columbus OH 43227.

27-29 Ingleside S&R/D Festival, Staunton Va. Write Jim Harlow, 7140 Meadowbrook Rd., Lynchburg VA 24502.

27-29 24th Florida S&R/D Convention, Civic Center, Lakeland, Fla. Write Convention, 135 Sterling Dr., Lakeland FL 33801

27-30 Camper Rounds, Hillsdale, Mich. Contact Phyl & Frank Lehnert, 2844 So. 109th St., Toledo OH 43611.

- 28- Cannonaders Festival, Gettysburg, Pa. (Reservations only.) Write Marion & Beverly Myers, RD 1 Box 431, New Oxford PA 17350.
- 28- 17W Swingers Roundup, Walden Arena, Lively, Ontario, Call Dave & Elizabeth Farstad, 1-705-692-3974.
- 28- Peach Blossom Festival, Canajoharie, N.Y. Write Bill Lettiss, 12 Shultz St., Canajoharie NY 13317
- 28-30 Memorial Day S&R/D Weekend, Fease's Shady Rest Lodge, Rhinelander, Wis. Write Elmer & Rosemarie Elias, 5106 S. Menard, New Berlin WI 53151.
- 30-June 4; 5-10; Aug. 28-Sept. 3; 4-9; Institutes. June 12-Aug. 22, Vacation Weeks. Write Karl E. Boehm, Star Rte., Lyons CO 80540.

## JUNE

- 3-4 5th Annual Chicago Area S&R/D Convention, Western springs, Ill. Write Allen & Ginny Weeks, 310 Hibbard Rd., Wilmette IL 60091.
- 3-4 Tennessee Square-Up, Gatlinburg, Tenn. Write Curt & Dale Payne, Rt. 2 Box 404, Kingston TN 37763.
- 3-4 14th Honeyland Festival, Athens, W.V. Write Zell McGriff, Box AG, Beckley WV 25801.
- 3-5 15th Ann. Texas State S&R/D Festival, AstroHall, Houston, Tex. Write Curtis & Jo Young, PO Box 92, Kingsville TX 78363.
- 3-5 June Daze, Fease's Shady Rest Lodge, Rhinelander, Wis. Write Elmer Elias, 5106 S. Menard Dr., New Berlin WI 53151.
- 3-5 7th Ann. Bryce Mt. Weekend, Basye, Va. Write Bill Higgins, 3231 Plantation Pkwy, Fairfax VA 22030.
- 4- SVS&R/DA Presidents Round-up, Boiling Springs, Penn. Call 717-243-3147.
- 4-5 4th Ann. State Festival, Fairgrounds, Jackson, Tenn. Write Mel & Betty Knerr, Box 3476, Jackson TN 38301.
- 5-Aug. 27 12 Fun-filled weeks at Rainbow Lake Lodge, Brevard NC 28712.
- 5-Aug. 21 S&R/D Vacations at Parrish Ranch, Boulder, Colo. Write Vaughn & Jean Parrish, 825 Cherryvale Rd., Boulder CO 80303.
- 5-Oct. 9 S/D Vacations at Kirkwood Lodge, Osage Beach MO 65065.
- 10-11 Kapeska Kapers, Lake Kapeska, Watertown, S.D. Write Duane York, 801 NE 9th St., Watertown SD 57201.
- 10-11 Washington State S/D Festival, Riverpark Convention Center, Spokane. Write O Box 7563, Spokane WA 99208.
- 10-12 7th Ann. Campers Delight, Fairgrounds, Old Washington, Oh. Write Dale & Maxine Eddy, 110 Sunset Lane, Marietta OH 45750.
- 10-12 Minnesota 25th S/D Convention, Duluth. Write Jorritsma, 13552 Redbird St., Garden Grove CA 92643.
- 10-17 Pacific Princess Mexican Riviera S&R/D Cruise. Write Ken Reid, 17061 Montura Dr., San Diego CA 92128.
- 11- Cooks' 10th Annual 3-Generation Dance, Hastings, Mich. Jr. H.S. Write J.F. Cook, 106 W. Superior, Wayland MI 49348.
- 11- Star Thru Stomp, Andrews, Tex. Write Ted & Deloris Breske, 222 Goodhue, San Antonio TX 78218.
- 10-11 Showboat 77, Adams Cty. Fairgrounds, Henderson, Colo. Write Leo & Jo Coffee, 953 S. York St., Denver CO 80209.

- 11-19 Mexico Tour, Max Forsyth, 9901 Pendelton Pike #177, Indianapolis IN 46236.
- 12- Annual Kelley's Island Cruise and Dance, Kelleys Island, Ohio. Write Stan Burdick, Box 788, Sandusky OH 44870.
- 17-18 Fun-Time Festival, Brady Lake, Brady, Tex. Write Ted & Deloris Breske, 222 Goodhue, San Antonio TX 78218.
- 17-19; July 15-17; 22-24; Aug. 19-21; 26-28; Sept. 16-18 S&R/D Weekend Camps, Holiday Ranch. Write Jim & Marie Hopkins, Box 206, Innisfail, Alberta.
- 17-19 11th Ann. Cup of Gold Promenade, Sonora Fairgrounds, Cal. Write Jerry Sauls, 608 E. Granger, Modesto CA 95350.
- 18-19 5th Annual Northway Squares Festival, Hudson, N.Y. Write Mary Jenkins, Olmstedville NY 12857.
- 18-Sept. 3 Every Saturday, Red Rock Ramblers, Lyons, Colo. Write L. Johnson, 306 Evans St., Lyons CO (823-6692).
- 19-24; July 24-29, Aug. 7-12; 14-19; Oct. 16-21; Nov. 13-18; Callers Colleges. Write Sharon Golden, PO Box 2280, Hot Springs AR 71901.
- 19-26 Kentucky Heritage Arts Week, State University, Morehead KY. Write the University.
- 20- Trail Dance, Seaworld, Aurora, Ohio. Write Dave & Sue Friedlein, 18313 Haskins Rd., Chagrin Falls OH 44022.
- 20-Aug. 16 Dances & Weekends at Cherry Ridge Campgrounds, Inc., RD 3, Honesdale PA 18431.
- 21- Trail In Dance, H.S., Montville, N.J. Write Wanda & Stan Blanchard, 3 Pequannock Ave., Pequannock NJ 07440.
21. Trail End Dance, Virginia Beach. Write Warren Bergland, 345 Lynn Shores Dr., Virginia Beach VA 23452.
- 22- Trail R/Dance, Shelbourne Hotel, Atlantic City. Write Phil & Royna Thomas, 11 Heather Hill Way, Bridgewater NJ 08807.
- 22- Trail In Dance, Spring Gulch S/D Barn. Write Spring Gulch Campground, RFD, New Holland PA 17557.
- 23-25 26th National convention, Atlantic City, N.J. Write PO Box 250, Claymont DE 19703.
- 24-26; July 15-17 Potawatomi Inn, Angola IN. Write Bill & Cathi Peterson, 30230 Oakview, Livonia MI 48154.

## JULY

- 1-2 Star Spangled Jubilee, Civic Center, Asheville N.C. Write Don Williamson, Rt. 8 College Hills, Greenville TN 37743.
- 1-3 Alaska State Convention, Fairbanks. Write Dub Bartels, PO Box 1856, Fairbanks AK 99707.
- 1-7 Pre-Cade/Dance-A-Cade, Hunt Valley Inn, Maryland. Write Joe & Es Turner, 7409 Masters Dr., Potomac MD 20854.
- 2-3 July Jamboree, Buena Vista School, Colo. Write Bud Bennett, c/o Gumm Ranch, Nathrop CO 81236.
- 3-7 Callers College, Harmony, Penn. Write Jack Lasry, 19010 NVV 11th Ave., Miami FL 33169.
- 8-10 July Kapers, Ames, Iowa, Write Dee Bower, 41756 Thornton, Hemet CA 92343.
- 8-10 6th Tip Top Twirl, Hiram, Ohio. Write Richard Caldwell, 3051 Dewalt Dr., Akron OH 44312
- 8-10 Calgary's Stampede, Alberta. Write Glenn Platts, 5319 Valliant Dr. NW, Calgary Alta T3A 0Y9.

10-14, 17-21 Callers College, Frank Lane's Dance Ranch, PO Box 1382, Estes Park CO 80517.

10-24 10th Ann. Summer Camp, Hakone, Japan. Write Adventure to Orient, Japan & Orient Tours, 250 E. First St., Los Angeles CA 90012.

15-16 13th Star Spangled Banner Festival, Baltimore, Md. Contact Manny & Ruth Steinberg, 4200 Fallstaff Rd., Baltimore D 21215.

15-17 2nd Ann. Summer Sounds Weekend, Franklin, Pa. Write Dick & Donna Carley, RD 1, Venus PA 16364.

15-17 Campers Jamboree, Virgil Tate Lodge, Charleston, W.V. Write Campout, Box 203 Rt. 2, Gallipolis OH 45631.

15-17 Oregon State S&R/D Festival, Roseburg. Write Elsie Downs, PO Box 76, Sutherlin OR 97479.

15-17 S&R/D Weekend, Stillwater, Ok. Write Dewell & Mary Springer, 132 NE Wilshire, Bartlesville OK 74003.

17-19 Rio Summer Fling, Rio Grande, Oh. Write Billy Gene Evans, Rt. 2 Box 203, Gallipolis OH 45631.

17-22 R/D Leaders School & Callers School (separate staffs), Marshall, In. Write Max Forsyth, 3201 E. Tulip, Indianapolis IN 46227.

17-23; 24-30; 31-Aug. 6, 7-13 Four program weeks, Crested Butte CO 81224.

22-23 5th Arkansas State S/D Convention, Little Rock. Write Joe & Nadine Higgins, 6708 Westover Dr., Little Rock AR 72207.

22-24 July Campout, Greenville, Mich. Trailer Lodge. Write J.F. Cook, 106 W. Superior, Wayland MI 49348.

22-24 R/D Clinic, Durham, N.C. Write Ruth Jewell, 2725 Rothgeb Dr., Raleigh NC 27609.

22-24 1st Ann. Rocky Mt. High, Buena Vista School, Co. Write Bud Bennett, c/o Gumm Ranch, Nathrop CO 81236.

23-30; July 30-Aug. 6: 6-13; 14-28 Dance weeks at Pinewoods Camp, Plymouth, Mass. Write Joan Carr, Country Dance & Song Society, 55 Christopher St., New York NY 10014.

24-29 Asilomar Vacation Institute. Contact SIO, 462' N. Robertson Blvd. Los Angeles CA 90048.

28-30 National Carousel R/D Festival, Muehlebach Hotel, Kansas City, Mo. Write Bernice Bauer, 300 64th Ave., St. Petersburg Beach FL 33706.

29-31 Minnesota R/D Council Weekend, Bloomington, Minn. Write Jim & Lois Odum, 10509 Normandale Blvd. Bloomington MN 55437.

29-30 7th S&R/D Festival, Huntington, W.V. Write Sonny & Mary Bess, 646 Adams Ave., Huntington WV.

30- Alamo Area S&R/D Assoc. Dance, San Antonio, Tex. Write Ted & Deloris Breske, 222 Goodhue, San Antonio TX 78218.

30- 12th Ann. Frontier Shindig, Cheyenne, Wyo. Write Sherry Haag, 920 Pike St., Cheyenne WY 92001.

July 31-Aug. 3 Callers College, Bellarmine College, Louisville. Write Ed Preslar, 3111 S. 4th St., Louisville KY 40214.

## AUGUST

1-4 Callers College, Lake George, N.Y. Contact Stan Burdick, PO Box 788, Sandusky OH 44870.

5-6 5th S/D Festival, Dogpatch U.S.A. Convention Center, Dogpatch, Ark. Write Jim & Joyce Bogle, 710 Bogle Ave., Harrison AR 72601.

5-6 Red Boot Festival, Crossnore, N.C. Write Don Williamson, Rt. 8 College Hills, Greenville TN 37743.

5-7 Mt. State S/D Festival, Athens, W.V. Write Paul & Lula Baker, Rt. 7 Box 321, Princeton WV 24740.

6-13 Square Dancing Week in the Adirondacks. Write Mary & Bill Jenkins, Olmstedville NY 12857.

8-12; 13-17, International Callers College, Cincinnati, Oh. Write Charlotte Davis, 212 McAlpin Av., Erlanger KY 41018.

11-13 15th Annual Reunion, Overseas Dancers, N. Texas State U., Denton. Write Steve & Fran Sephens, 151 Dryden Dr., San Antonio TX 78213.

12-14 Happy Pair R/D Holiday, Cleveland, Oh. Write Phyl & Frank Lehnert, 2844 So. 109th St., Toledo OH 43611.

13-14 S/D Weekend, Ruidoso, New Mexico. Write Ted & Deloris Breske, 222 Goodhue, San Antonio TX 78218.

17-19 Callers College, Columbus, Oh. Write Stan Burdick, PO Box 788, Sandusky OH 44870.

15-19 Callers College, Las Vegas, Nevada. Write Bill Peters, 5046 Amondo Dr., San Jose CA 95129.

19-21 Summer Workshop for Callers & R/D Leaders, Indianapolis, In. Write Ruth Moody, 4926 Brehob Rd., Indianapolis IN 46217.

19-21 13th Jekyll Island Jamboree, Jekyll Island, Ga. Write Bob Bennett, 2111 Hillcrest Dr., Valdosta GA 31601.

26-28 Red Boot Roundup, Auditorium, Gatlinburg Tenn. Write Don Williamson, Rt. 8 College Hills, Greeneville TN 37743.

27- South Texas S&R/D Association Summer Dance, Victoria, Tex. Write Ted & Deloris Breske, 222 Goodhue, San Antonio TX 78218.

29-Sept. 2 Callers College, Rainbow Lake Lodge, Brevard NC 28712.

## SEPTEMBER

2-4 6th Dance-A-Rama, Single Square Dancers, Marriott Motor Hotel, Chicago, Ill. Write Bob Berning, 5017 W 159 St. Apt. 13, Oak Forest IL 60452.

2-5 Labor Day Weekend, Clearfield, Penn. Write Eileen Williamson, 211 W. Southey Av., Altoona PA 16602.

2-5, Labor Day; 23-25, Fall Ball, Turkey Run State Park, Indiana. Write Max Forsyth, 9901 Pendleton Pike, Indianapolis IN 46236.

2-5 Labor Day Weekend, Happy Valley, Stanwood, Oh. Write Maxine Eddy, 110 Sunset Lane, Marietta OH 45750.

2-5 21st Labor Day Jamboree, Conneaut Lake Park, Penn. Write Kon Yacht Kickers, Box 121, Meadville PA 16335.

3-5 16th Labor Day Weekend, Fease's Shady Rest Lodge, Rhinelander, Wis. Write Elmer Elias, 5106 S. Menard Dr., New Berlin WI 53151.

7-11 Fun-O-Rama, Wallowa Lake, Oregon. Write Ross & Penny Crispino, 914 N. Midland # 29, Nampa ID 83651.

9-10 20th S&R/D Festival, Rivergate, New Orleans. Write PO Box 50255, New Orleans LA 70150.

9-11 Hodag Holiday, Fease's Shady Rest Lodge, Rhinelander, Wis. Write Elmer Elias, 5106 S. Menard Dr., New Berlin WI 53151.

9-Nov. 20 Weekends at Chula Vista. Write Judy Kaminski, Chula Vista Resort, Wisconsin Dells, WI 53965.

16-18 Festival, Ingleside, Va. Write Jim Harlow, 7140 Meadowbrook Rd., Lynchburg VA 24502.

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# CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION

OF SQUARE DANCE CALLERS

## CALLERLAB MAINSTREAM EXPERIMENTAL BASICS COMMITTEE

### REPORT FOR THE SECOND QUARTER 1977

The committee has selected one experimental basic to feature for the coming quarter: **Crossfire**, by Ron Schneider. The action starts from a two-faced line. The ends of the line will cross fold as the centers trade, then extend (step ahead) to join hands with the dancer who has completed the cross fold.

#### SUGGESTED TEACHING SEQUENCE:

From normal two-faced lines set up with boys on the ends and girls as centers (such as those set up with *swing thru*, *boys run*), have the boys cross fold to stand behind the girl who is in the furthest center position; next have the girls trade, then extend (step ahead) to join right hands with the waiting man. The action is now complete. Practice the action to have both dancers react at the same time and the movement will time out well.

From parallel ocean waves, if you call *swing thru*, *boys run*, *crossfire*, the ending formation will be columns.

If used from end to end two-faced lines, the ending formation will be parallel ocean waves.

#### EXAMPLES:

Heads square thru four, swing thru  
Boys trade, boys run, *crossfire*  
Girls run, box the gnat

Right and left thru, dive thru  
Square thru three-quarters  
Left allemande.....

Heads square thru four  
Do-sa-do to a wave, girls trade  
Swing thru, boys run, *crossfire*  
Eight circulate, boys run, star thru  
Crosstrail, left allemande.....

#### *With girls on the end of two-faced line:*

Heads square thru four, swing thru  
Boys run, tag the line right, *crossfire*  
Boys run, do-sa-do to a wave  
Recycle, dive thru  
Square thru three-quarters  
Left allemande.....

#### *From end to end two-faced lines:*

Heads lead right, circle to a line  
Swing thru, boys run, *crossfire*  
Walk and dodge, partner trade  
Crosstrail, left allemande.....

Heads lead right circle to a line  
Swing thru, boys run, *crossfire*  
Hinge, boys trade, boys run  
Bend the line, crosstrail  
Left allemande.....

The figure has four-beat timing.

Callerlab requests that all Mainstream club dancers be exposed to *crossfire* during the coming quarter. The figure is considered experimental but with Mainstream possibilities.

# STRAIGHT TALK

The modern high power, light weight compact record-playing amplifiers that are being used by today's callers and cuers appear to have several inherent faults. All these faults can be corrected and in many cases they are, but all too frequently the faults keep showing up.

Some machines apparently come minus a volume control and boom out their full 300 watts of power all the time. This not only rattles the windows in the halls in time to the music, but also rattles the dancers' ears and brain and causes eyes to cross; besides, it is painful. When squares break down, a common excuse is that the dancer can't hear, when in fact he is hearing too much. Being loud does not mean being understood, in fact the opposite is more often the case.

At one convention a well-known national caller was asked to turn down the volume but he insisted it was not too loud. He was a caller and he knew. After many repeated pleas from the dancers the volume was reduced to a dull roar. However, his next time on stage the volume went up again.

Perhaps he and many other callers are going deaf.

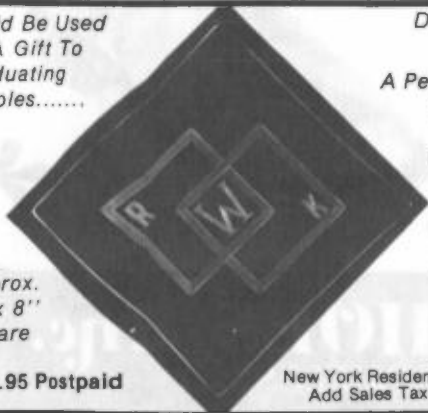
Other machines do have a volume control but it is attached to the microphone where busy fingers can have something to play with. At one moment the volume is so low there is no music to dance to and the next moment the music hits the dancer like a sonic boom. After an evening of loud music and voice and/or continual volume changes a dancer goes home more mentally than physically tired.

Another gimmick that no record player comes without, is a tempo, pitch or speed control. All have the ability to vary the record speed. These controls invariably move to the slower settings, making dancing draggy and in some instances of round dancing, almost to the point where the dancer is falling on his face.

Many of the local callers are to be congratulated for their sensible use of the controls on their machines; others adopt the attitude that if the control is there, play with it.

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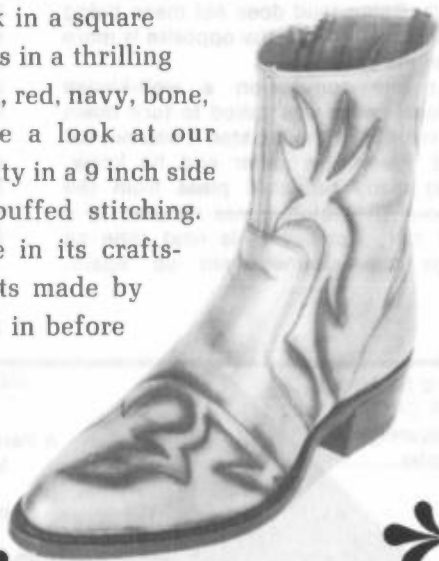
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WAYNE ESTEP, Festival Chairman HOWARD SHOEMAKE, Advisor NO REFUNDS AFTER APRIL 22, 1977





# RHYME TIME



by Elaine Mead  
Blazing Star Square Dance Club  
Renton, Washington

## LAMENT OF A SQUARE DANCER

Some time ago we paid our dough  
And gathered at the hall;  
Some were brave and some were shy.  
But determined, one and all.  
We came to learn to square-dance;  
It's quite the thing today;  
Good exercise and lots of fun  
With new friends along the way.  
Our teacher, Jack, a nice young man,  
Urged us up into a ring.  
He made it seem so easy  
That we soon got in the swing.  
He led us through each basic step;  
How patiently he cued us!  
And now and then he hid a smile  
As from the stage he viewed us.  
The weeks went by and soon there came  
The time to graduate,  
With diplomas and a fancy badge  
And a dance to celebrate.  
Our caller had told us long ago  
That after graduation  
We'd be able to dance and hold our own  
In any situation.  
So off we went to try our luck;  
We traveled near and far.  
We showed them all that we were proud  
To be a 'Blazing Star'.

But what was this? These other guys  
Called things we couldn't do!  
It seems that every now and then  
They come up with something new.  
We had to learn *Tracks One and Two*,  
And also *Three and Four*,  
The *Teacup Chain and Galaxy*,  
*Checkmate* and dozens more.  
Where will it end? Who knows, my  
friend.  
It's too late now to back out.  
We've all become entangled in  
A horrible thing called *Wipe-out!*  
We usually go the wrong way round  
And wind up out of breath;  
We could even lose our caller—  
He may laugh himself to death!



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August 26, 27, 28  
Lee Kopman, Don Williamson, Elmer Sheffield, Jr., Jerry & Barbara Pierce  
December 2, 3, 4  
Jack Lasry, Elmer Sheffield, Jr., Don Williamson, Dick & Pat Whaley  
**Asheville, N. C. Civic Center**  
July 1, 2  
John Hendron, Allen Tipton, Johnny Jones, Don Williamson, Richard Silver, Gene Spence, Woody Christopher, Bill & Elizabeth Sloop  
**Crossnore, North Carolina**  
August 5, 6  
Bob Vinyard, Don Williamson, Woody Christopher, Bill & Elizabeth Sloop  
**Myrtle Beach, South Carolina**  
September 30-October 1  
Johnny Jones, Don Williamson, Ray Pardue, Ray & Bea Dowdy, Elmer Sheffield (Fri.), Chuck Stinchcomb (Sat.)

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# SEPTEMBER FEST

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In the years following, Gene has been caller for several clubs in the area. He is still caller for the Ceres Twisters and he calls for the Swing Ding Dandies in Sonora. He has called for many clubs and festivals throughout the state, including state and national conventions. They have worked on the "CUP OF GOLD PROMENADE" in some capacity since its inception, including the Vice-Chairmanship.

In addition to square dancing, they have managed to raise two fine sons, Ron, also a caller, and Mike. Gene has his own business, Ceres Body Shop, which is a family affair with Bettye and the boys working with him. They have two daughters-in-law, Ron's wife

Sherry and Mike's wife Pam. They have 5 grandchildren.

They were honored recently by the Ceres Twisters and their many friends on their 20th Anniversary of calling. The theme was "This Is Your Life". Howard Jones, the caller who taught them to square dance, was there with his wife Ruth. Other callers from their early years and many past club presidents were also there. They received cards and gifts from many well wishers.

Bettye helps Gene with his teaching and calling, but he helps her in teaching and cueing round dances. She has been teaching rounds for 18 years. Bettye cues for the Rockin W Rounders, who celebrated their 16th Anniversary recently.

We take this opportunity to add our congratulations on their 20th Anniversary of calling and we hope they have many more years of happy calling.



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- RH-204 SOMETIME GOODTIME SOMETIME BADTIME  
Flip Singing Call by Darryl McMillan
- RH-501 I FEEL A HITCHHIKE COMIN' ON  
Flip Singing Call by Tony Oxendine
- RH-401 SITTING ON TOP OF THE WORLD  
Flip Singing Call by Johnny Walter



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Darryl McMillan

## A SQUARE DANCER'S "MUST"

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DESCRIBES ALL MOVEMENTS THRU APRIL 1976

★ CONTAINS SEPARATE AND COMPLETE SECTIONS ON

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JAY KING, P.O. BOX 79, WAYLAND, MASS. 01778






# Encore

by Mef Merrell

*Highlights from Past issues of this Magazine*

## 25 YEARS AGO — April, 1952

Rickey Holden, new editor of American Squares, says his household is bursting at the seams. "As you know, we've just had a magazine, we had a real live baby girl named Lesley a little while ago, and by the time you read this, the Siamese cat will have had kittens." This announcement written by Roy Thurston appeared in the San Angelo (Texas) Standard Times. "We learn that at 12:20 a.m., Feb. 21, a tiny taw, weight 7 pounds 13 ounces, joined the Holden household's square dance club. This little lady, Rickey's first, immediately started calling for squares (the cloth variety), and now it's Rickey who does the promenading. Don't be surprised if Rickey changes to singing calls—lullabies."

In his "first edition" editorial, Rickey announces his editorial policy. "This month American Squares reaches you from the hands of a new editor. We do not plan any radical changes with your magazine; we like the idea the way it has been. In the past Charley (Thomas) has sometimes provoked much discussion over controversial points. We'll probably bring down a little wrath on our own heads in the days to come, but the views presented in these pages will be, as they always have been, sincere and honest opinions. If you disagree, that's fine. We hope you'll let us know about it. The important point is that American Squares will remain a magazine devoted to the American Square Dancer and to news which will be of general interest and importance. This is your magazine. Let us know what you like about it, what you want, and what you already have too much of. We don't expect to please everybody— but we do

hope to keep your interest from month to month."

## 10 YEARS AGO — April 1967

Saskatchewan square dancers will celebrate Canada's 100th birthday with a Month-O-Dancing. Fifty or more dances in towns and cities throughout the province will lead up to the Centennial Square Dance Festival in Regina, the home of the famous Mounties. Every caller in the province is participating, as well as guest callers, throughout the "longest Jamboree ever".

Louis Calhoun continues his series of tips on How To Improve Your Calling. These are some of his points on programming: Ten to twenty percent of a floor will be proficient in dancing only part of the material, but you must let them dance some. Ten to twenty percent of a floor want challenge, so you must include some material for them. Sixty to eighty percent of a floor will have nearly equal dancing ability. The bulk of your program must be geared to them. Any fool can stop a floor— good callers keep the majority dancing most of the time.

In selecting material, the first criterion seems to be that the square dance figures should flow in a forward direction. Avoid material which is jerky or involves quick changes from forward to backward movement.

The more directional the figure, the better the dance, the better the caller.

The dance program should progress from the less difficult to the more difficult in a logical sequence.

Most successful callers today rely constantly on a thorough knowledge of zeroes and equivalents.

Continued on Page 94

# SQUARE DANCE!

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## Dancing Tips

Square dancing today encompasses so much more than most dancers realize. There are so many different levels and phases of dancing, and each is a part of square dancing. When I speak of square dancing, I automatically include round dancing, for I consider this an important part of our program.

If you could follow an experienced and busy caller around, you might be amazed at all that goes on. Let us take a sample schedule to illustrate: Sunday night, mainstream club; Tuesday night, beginners classes; Wednesday night, round dance instruction; Thursday night, advanced level workshop; Friday night, one night stand for people who want to have fun square dancing but really don't know how (The caller uses easy square dance material, line dances, circle mixers, the Hustle and maybe a form of contra); Saturday night, mainstream club.

There we show a full week and only the first and last dates are similar. Now you may say, "That isn't a typical caller's schedule." Well, maybe not, but it is my last week's schedule; I had every one of those in a week's time, just as shown. Many callers do the same thing. It takes experience and concentration and you had better enjoy each and every night of it, or you won't do a good job.

The caller who is traveling on the road constantly won't have this varied program, but many local area callers do. When I stay home and am not on tour, I'm a local caller. So I can say without hesitation and speak from first hand knowledge when I say the local callers are the ones who carry the load and keep our hobby going. Of course I tour, I call festivals, I conduct callers' clinics, but these are the extra things I do so that I don't get into a rut. I enjoy our

trips to various parts of the country because we meet fine people and see what is going on all over the country. I usually call in about three different states each month, while maintaining a full program for my local clubs. It's hectic, but rewarding, too.

For example, I have called for one club for over twenty-two years; you can imagine the strong ties we feel here. The same is true for another, with eighteen years. One club we started from classes only two years ago, and still another started last September. The steady heartbeat of the older clubs, the excitement of the newborn.....

Every dancer should have the opportunity to help out at the classes held in their area. They just may get all excited again when they see the fun and excitement the new people are enjoying. My goodness, my new class people make me feel like a king! They laugh at my jokes as if I were Bob Hope himself — bless them!! They jump up to fill squares as soon as I put the needle on the record. They call me Harold and thank me for showing them such a good time. I, in turn, must thank them for showing me a good time too.

Round dancing is the "frosting on the cake" in our program. I realize not every dancer will want to participate, but I really urge them all to give it a try. It is such fun and rewarding in the accomplishment. Moving rhythmically to music is very satisfying. People should not say they can't do it without trying; most can round dance if they really want to and take the time to learn. Think of it as an added accomplishment. Enjoy it if you can; don't knock it if you are not willing to try.

You can see there are many ways to enjoy the square dance program. I haven't even mentioned challenge dancing, which to most of us means the ultimate high level and complicated movements that take time and effort to learn. I don't participate on this level, because I just don't have time, but I certainly do not condemn those who do, for it is the part of square dancing they have come to enjoy, more power to them. Many of these people do dance at

Continued on Page 93





## THE CALLER'S GAZETTE

PUBLISHED BY Hilton Audio Products

### The 26th National S/D Convention

The committee for the 26th National Convention, to be held in Atlantic City in June of 1977, asked us to bid on furnishing all sound for the convention. Since we had used some pretty strong language about the sound at the previous convention, we felt that it was time for us to put up or shut up! We submitted a bid which has been accepted, and Hilton Audio Products will handle all of the sound for dancing in the Convention Center in Atlantic City. Some information follows which you might wish to pass on to any of your dancers who plan to attend.

#### The Facility

Convention Hall is located on the Boardwalk in Atlantic City. In the building, ten halls will be used for dancing, in addition to the panel rooms, meeting rooms, and exhibitors' booths. All of the halls are under one roof, and nine of the ten are on the same level.

The largest hall is the same one used annually for the Miss America Pageant, and will provide approximately 68,000 square feet of dance floor. Combined floor space of the ten halls is over 200,000 square feet, nearly five acres. In only one area will there be a single thickness curtain partition, and that curtain will be used only to mark off a dancing area, not as an acoustic barrier— there will be no dancing on the other side of that curtain. Sound feeding through from one dancing area to another will not be a problem.

#### The Programming

The leadership of the 26th National Convention has informed us that the square dancing programs in the various halls will follow closely the guidelines for dance levels which have been

approved by Callerlab. If you would like to pass on the following information to any of your dancers who will be attending, it could be a real service to them in helping them to "seek their own level", and not be clobbered by trying to dance in the wrong hall. These will be the square dancing levels provided at the convention:

A hall for the EXTENDED BASICS program— Callerlab 1 thru 54.

One or more halls for MAINSTREAM level— Callerlab basics 1 thru 68.

A hall for the MAINSTREAM PLUS level— Callerlab 1 thru 68, plus the 16 movements on the Callerlab MAINSTREAM PLUS list, plus the quarterly Callerlab featured movements.

A hall for ADVANCED level— including MAINSTREAM PLUS and also movements from the list of ADVANCED DANCING'S BASIC CALLS.

A hall for CHALLENGE level— everything listed above plus movements from the CHALLENGE list of basics.

In many cases at past conventions, dancers have squared up, not knowing what to expect, and found that the caller was using material that they could not possibly dance. This is very frustrating both for the dancers and for the caller, who may have to adjust his material to the level of the floor, thereby spoiling the enjoyment of the dancers who had come to that hall expecting to dance advanced or challenge material.

You, the caller, know better than anyone else what level of material your dancers can handle and the type of program they will enjoy. You might well be doing them a favor and adding to their enjoyment if you encourage them to do their dancing in the halls where the programs fit their level; to visit the other halls and see what is going on; but not to get on the floor in those halls without first listening for a bit to find out whether they can handle the programmed material.

A caller who drops the floor at a mainstream level dance is an incompetent caller. A dancer who gets clobbered at an advanced level dance is not an advanced level dancer. With a little advance information, one tour of

Continued on Page 97

# KEEP 'EM DANCING

by Ed Fraidenburg



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



Heads turn thru, separate around one  
To a line, pass thru, chase right  
Cast off three-quarters, boys trade  
Girls fold, peel off, ferris wheel  
Centers pass thru, left allemande.....

Heads turn thru, separate around one  
To a line, turn thru, chase right  
Walk and dodge, chase right  
Cast off three-quarters, boys trade  
Girls fold, peel off, girls trade  
Half tag, trade and roll  
Left allemande.....

Heads turn thru, go round one  
To a line, pass thru, chase right  
Cast off three-quarters, boys trade  
Boys run, girls crossfold, peel off  
Couples circulate, tag the line right  
Boys crossrun, wheel and deal  
Left allemande.....

Heads lead right and circle to a line  
Pass thru, chase right, single hinge  
Girls trade, swing thru, girls fold  
Peel off, half tag, walk and dodge  
Partner trade, slide thru, pass thru  
Left allemande.....

Heads turn thru, go round one  
To a line, right and left thru  
Slide thru, left allemande.....

Heads turn thru, go round one to a line  
Pass thru, chase right, cast off  $\frac{3}{4}$   
Boys trade, boys run, wheel and deal  
Left allemande.....

Heads turn thru round one to a line  
Square thru four, trade by, swing thru  
Boys run, girls crossfold, peel off  
Couples circulate, tag the line right  
Boys cross run, wheel and deal  
Pass thru, trade by, left allemande.....

Heads turn thru, round one to a line  
Star thru, pass thru, trade by  
Swing thru, boys run, couples circulate  
Half tag, trade and roll  
Left allemande.....

Heads turn thru, round one to a line  
Curlique, circulate, boys run  
Square thru three-quarters  
Trade by, left allemande.....

Heads turn thru, round one to a line  
Curlique, coordinate, half tag  
Walk and dodge, partner trade,  
Square thru four, trade by  
Square thru three-quarters  
Left allemande.....

Heads turn thru, round one to a line  
Curlique, circulate, boys box circulate  
Girls trade, eight circulate, boys run  
Centers star thru, others lead right  
Left allemande.....

One and two right and left thru  
Spin the top, three and four star thru  
Swing thru, all boys run  
Couples circulate, wheel and deal  
One and four right and left thru  
Spin the top, two and three star thru  
Swing thru, all boys run  
Wheel and deal, star thru  
Pass thru, trade by, pass thru  
Left allemande.....

One and four rollaway  
Two and four lead right and do-sa-do  
Swing thru, ends circulate two  
Swing thru, centers run, tag the line in  
Curlique, circulate, all trade  
Circulate, boys run  
Lead couples partner trade, pass thru  
Trade by, swing thru, girls circulate  
Boys run, half tag, trade and roll  
Pass thru, trade by  
Left allemande.....

One and two right and left thru  
Original two and four rollaway  
New heads lead right and do-sa-do  
Spin the top, step thru, tag the line in  
Pass thru, wheel and deal  
Centers pass thru, swing thru  
Eight circulate, centers run

Tag the line in, star thru  
\*Those who can right and left thru  
Dive thru, pass thru, star thru  
Crosstrail thru, left allemande.....  
OR \*Those who can dive thru  
Right and left thru, star thru  
Other four lead right, left allemande.....

Head ladies chain Dixie style to a wave  
Boys trade, cast off three-quarters  
Sides star thru, pass thru, centers in  
Cast off three-quarters,  
Centers pass thru, all tag the line in  
Square thru four, clover and  
Left square thru, left allemande.....

Heads lead right and circle to a line  
Two ladies chain, chain back  
Dixie style to a wave, boys trade  
All cast off three-quarters, girls trade  
Star thru, trade by, pass thru  
Left allemande.....

Heads lead right and circle to a line  
Two ladies chain, chain back  
Dixie style to a wave, \*eight circulate  
Cast off three-quarters, centers trade  
Cast off three-quarters, eight circulate  
Cast off three-quarters, centers trade  
Cast off three-quarters, \* (\* to \* = Zero)  
Boys run, promenade, boys run to  
Allemande thar, slip the clutch  
Left allemande.....

Heads square thru four, circle half  
To a two-faced line, tag the line out  
Chase right, cast off three-quarters  
Boys run, pass thru, wheel and deal  
Centers pass thru, left allemande.....

Heads square thru four, circle half  
To a two-faced line, tag the line in  
Pass thru, chase right, recycle  
Dive thru, square thru three-quarters  
Left allemande.....

Heads turn thru, go round one to a line  
Square thru four, trade by, swing thru  
Girls fold, peel off, ferris wheel

Zoom, square thru three-quarters  
Left allemande.....

Heads square thru four, circle half  
To a two-faced line, tag the line in  
Pass thru, chase right, swing thru  
Boys run, wheel and deal  
Sweep a quarter, pass thru, chase right  
Scoot back, walk and dodge  
Partner trade, pass thru, wheel and deal  
Centers pass thru, left allemande.....

*Horseshoe Turn with mainstream basics:*  
Heads star thru, double pass thru  
Clover and partner tag (horseshoe turn)  
Left allemande.....

Heads star thru, double pass thru  
Clover and partner tag, pass thru  
Clover and partner tag, pass thru  
Clover and partner tag, swing thru  
Recycle, pass thru, clover and  
Partner tag, swing thru, girls trade  
Star thru, left allemande.....

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Double pass thru, clover and partner tag  
Swing thru, boys run, bend the line  
Pass thru, wheel and deal  
Double pass thru, clover and  
Partner tag, circle four, sides break  
To a line, left allemande.....

Heads pass thru go round one to a line  
Pass thru, wheel and deal  
Double pass thru, clover and  
Partner tag, swing thru, spin the top  
Four boys spin the top  
Girls cast off three-quarters  
Boys pass thru, centers in  
Cast off three-quarters, boys pass thru  
All tag the line in, pass thru  
Wheel and deal, double pass thru  
Cloverleaf, centers turn thru  
Circle four, heads break to a line  
Crosstrail thru, left allemande.....

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# easy level

*From the Byron Williamsons of Youngstown, Ohio, comes this solo dance. They picked up the routine at a Jehovah Witness' gathering and although it is similar to the "Fifth Of Beethoven" steps appearing in November 1976, they feel this routine is easier.*

## **DAZZ**

RECORD: "Dazz" — Bang Record B 727 (Pop Label)

FORMATION: Solo dance, no partners, begin facing the music.

Counts: Eight count intro.

1-4 Grapevine left (Clap when raising right foot on the fourth count)

5-8 Grapevine right (clap).

9-12 Back up 4 steps, L, R, L, R (Clap)

13-16 Balance forward and back twice. (Left foot still advanced, rocking diagonally left, turn  $\frac{1}{4}$  right face on count 16 on the right foot to start the next grapevine left.) Repeat.

*From Lincoln, Nebraska, Jo Clinefelter sends this variation of the Red Boot "Yellow Rose Of Texas," and states that "We very basic level people need adaptations that really work for the low-frequency dancers. This one involves a grand square intro, meters out well and dances smoothly. "Seldom stays in the case."*

## **YELLOW ROSE OF TEXAS**

RECORD: Red Boot 204

(Head) two couples promenade half around the ring  
(Side) two couples do-sa-do back to back 1 sing  
Then crosstrail thru, swing that corner waiting there  
Left allemande new corner and weave around the square  
Weave it in and out and when you meet your maid  
Do-sa-do around and then you promenade  
Talk about your loyalty, I'll die or I'll be free  
'Cause the Yellow Rose of Texas is the only girl for me.



*Ten years ago Ken Kernen of Canoga Park, California, taught this mescolanza at a Lloyd Shaw Fellowship Week in Colorado. Dorothy Shaw wrote that this dance was in that "happy middle ground between contra, square and quadrille."*

## **WHEEL AND DEAL MESCOLANZA**

RECORD: SIO "Bye, Bye, My Baby," #F102.

FORMATION: Mescolanza: lines of four (two couples) facing lines of four up and down the hall.

8 counts Lines of four forward up and back

8 counts Pass thru and cast off three-quarters

8 counts Lines of four, forward and back

8 counts Pass thru and cast off three-quarters

8 counts Pass thru, wheel and deal

8 counts Double pass thru, first couple right, next go left

8 counts Right and left thru

8 counts Pass thru and balance too

So often material arrives and I ask myself, "What is Easy Level?" Most material here is geared to one-night-stand programs or are dances that can be learned quickly by those with a very limited knowledge of basics. However, there appear from time to time dances that can be handled by those who have a mastery of the "38" or "50" basics and still are considered "fun" and "easy-level" dances. Here are two examples:

### AH SO (Variations)

#### OPENER AND BREAK:

Walk all around your corner, now seesaw round your pet  
 Now join hands and circle to the left, you circle round the set  
 Allemande left your corner, your partner do-sa-do  
 All four men promenade, you go man go  
 Turn thru with your partner, go left allemande  
 Come back, swing your partner and promenade the land  
 You'll promenade tonight with the prettiest gals in sight  
 We'll have a square dance here in this old hall tonight!

#### FIGURE:


One and three promenade just halfway round you know  
 You lead at the right and circle up four, make a little line you know  
 You move it up and back, then star thru there Jack  
 Do a right and left thru, then turn that girl and square three-quarters round  
 Swing that corner maid, Yeah, Allemande left new corner, come on back and  
 Promenade, you'll promenade tonight with the prettiest gals in sight  
 We'll have a square dance here in this old school tonight.

#### ALTERNATE:

One and three square thru four hands round you go  
 Now do-sa-do your corner one time round you know  
 Swing thru two by two and boys run to the right  
 Ferris wheel, pull 'em round, do a right and left thru tonight  
 Square thru three-quarters, corner lady swing, Yeah  
 Allemande left new corner, come back and promenade  
 You'll promenade tonight with the prettiest gals in sight  
 We'll have a square dance here in this old hall tonight!



*Hal Petschke writes that there are two errors in "Paloma Blanca," February issue. On 25-28, Man walks diagonally to the right while lady walks diagonally right. 21-24 should read: Men back into center while ladies back to wall in three steps.*



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# DOLLARS & I

Due to certain innuendos, rampant rumors and not to tradition to put the minds of some members at ease.



## INCOME

Wam Bam Donation  
Monthly dances  
Dance Lessons to Date  
Total

## EXPENSES

Trip to Vegas to check possit  
Weekend in Toronto to check  
Various bar bills to check on  
Callers  
Halls  
Dance refreshments  
Steering & Planning Comm.  
Trips & Miscellaneous  
Promotions  
Total

As you can see, members  
Undaunted, your treasurer h  
problem. To date, he has ha

## PROMOTIONS:

Assess a surcharge of \$75.00 on each member. Result: Ty  
bodily harm.

Raffle off \$500.00 color television set. Cost of tickets: \$2  
Luckily, one of our members won it and I sure do apprec

## THE VEGAS CAPER

While in Vegas exploring the possibility of a dance site, an  
This was thoroughly explored as a means of paying off o  
immediate advance of \$500.00 to pay the Black Jack deal  
answer, either.)

I feel the easiest way out would be to offer my resignation  
to work for the good of the club.

P.S. The Planning and Steering Committee voted to cut  
back in line!

P.P.S. April fool, folks.....

# & NON-CENTS

not too subtle suggestions, it was decided to break with  
ase.

\$400.00  
140.00  
200.00  
\$740.00

possible dance site \$350.00  
to check dance site 270.00  
check on callers 53.00  
75.00  
90.00  
1.98  
Comm. Refreshments 198.00  
s 532.00  
979.00  
\$2,548.98



members, we have problems.  
insurer has been working on this  
has had some bad luck.

result: Twenty members quit and one is in jail for attempting

ickets: \$25.00. Income from tickets: \$1.00. Net loss: \$474.00.  
i appreciate it.

site, an investigation was made into the game of Black Jack.  
ng off our few outstanding bills. If the club could make an  
ck dealer, it would be most welcome. (This did not seem the

nation at this point, but don't panic. I'll stay on and continue

Respectfully,  
E.L. Plas, Treasurer

to cut out dance refreshments until our budget is brought



OF SPECIAL INTEREST TO THE  
HIGH FREQUENCY DANCER  
& ADVANCED PROGRAM  
ADVOCATE

# CHALLENGE CHALLENGE CHALLENGE

by Jim Kassel

In April 1971 Dewey Berry wrote the first Challenge Chatter column for *American Squaredance* magazine. Now, six years later, we wish to thank Stan and Cathie Burdick for this continuing opportunity to present news and of advanced and challenge dancers.

Dewey wrote this column for two years and I have written it for four, starting on the fifth. Incidentally, talking of anniversaries, one of the clubs for which I am club caller is having its tenth anniversary this year. This is my fortieth anniversary of calling and April 28 will be my 65th anniversary of living (my birthday). I started calling hoedown with an orchestra in 1937. Later on I had my own orchestra for approximately twenty years, and for the past twelve years I have been calling mainstream, advanced, beginning challenge, teaching classes and still calling hoedown, one-nighters and dances for a senior citizens' group.

## ROCHESTER, NEW YORK

Rollaways recently celebrated its 18th anniversary, which makes this one of the oldest challenge clubs in the country, perhaps even the oldest. The club dances the Challenge Basic Calls twice a month to Ross Howell and a variety of well-known challenge callers. In addition, most of the members are involved in one or more tape groups run by Ambrose and Dorothy Baker.

## VERMONT

Northern Vermont has two callers with advanced level clubs: Andy Williams calls for Daredevils in Burlington and Al Monty has a group in Newport. Both of these groups are working in Advanced Basic Calls.

It is rather unusual for such a sparsely populated region to have two callers working advanced material. But the success both callers are having in attracting dancers to their groups proves once again the popularity of advanced dancing.

## MEMPHIS

Advanced dancing in Memphis is growing steadily. Mel Roberts calls for a twice-a-month workshop group which is dancing the Advanced Basic Calls. In addition, he keeps the group aware of currently popular advanced material. Many of his group also dance advanced tapes.

Mel is the only caller in the Memphis region presently calling advanced material, and his group is dancing a good solid advanced level.

## HERE, THERE, AND EVERYWHERE

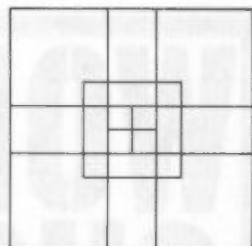
In looking over the past two issues of *Zip Coder* magazine, which is the official publication of the Middle Atlantic Challenge Association, I am completely amazed at the news of new tape groups and advanced and challenge workshops, with many callers taking an interest, springing up all over the country. In state after state and area and area one sees new opportunities for this advanced and challenge dancer to do his thing. If we somehow could compile an up-to-date list of all tape groups, clubs and workshops working on the levels above mentioned I'm sure we would be astounded and heartened at what we would find. So, let's all keep up the good work, good publicity and good dancing.





# Puzzle Page

a real



square

How many squares can you find in the diagram at right? Careful on this one—it's not as easy as it looks.

## LAST MONTH'S PUZZLE ANSWERS:

l	e	f	t	m	a	i	m	h	u	t			
e	v	e	r	e	d	g	e	n	a	r	s		
d	a	d	a	n	o	u	r	s	d	a			
a	l	i	e	d	a	b	a	r	t	h	u	r	
t	o	e	s	m	a	n	o	h	o	u	r	o	
p	o	l	e	r	e	g	a	l	v	r	o	e	
p	a	r	t	i	d	e	r	s	l	l	e	g	s
e	l	a	p	s	e	i	t	m	o	n	e	e	
v	i	m	r	i	m	a	n	g	e	a	r	y	
a	d	o	u	r	a	l	e	d	d	y	e		
n	o	r	n	e	l	l	r	o	v	e			



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# WORK- SHOP

□ □ □ □ EDITED BY  
**WILLARD  
ORLICH**



## CALLERS' QUESTIONS



*What is the difference between a T-Cup Chain and a Beer Mug Chain?*

T-Cup Chain: Dancers progress to the right one-quarter position either directly or by a three-quarter or one-and-a-quarter star as directed. Use forearm turns, not courtesy turns. Actives should hold back going into the center until the call comes to do so.

Do paso, partner left and corner right  
Partner left full turn  
Head ladies center, T-Cup chain  
Side ladies to the right  
New head ladies center  
Once and a quarter, others right  
New head ladies center  
Once and a quarter, others right  
New head ladies center

Three-quarter chain, turn your Jane  
Walk all around your left-hand lady.....

Beer Mug Chain: (Reverse T-Cup)  
Dancers progress to the left a quarter position either directly or by a three-quarter or one-and-a-quarter star as directed. Forearm turns only.

Allemande left, partners right a full turn  
Head gents center beer-mug chain

Side gents to the left

New head gents center

Once and a quarter, others to the left

New head gents center

Once and a quarter, others to the left

New head gents center

Three-quarter chain, turn your own

Right-hand round to the corner

Left allemande.....

T-Cup, Beer Mug Combination: In the following example two ladies are progressing to the right one-quarter position doing the T-Cup, while two men are progressing to the left one-quarter doing the Beer Mug. Any combination of people could be used if set up properly.

All around the left-hand lady

Face partners, heads turn left

Sides turn right (arm turns)

Head ladies center T-Cup Chain

Side gents left, Beer-Mug Chain

Side men in once and a quarter  
 Head ladies to the right  
 Head ladies in once-and-a-quarter  
 Side men to the left  
 Side men in three-quarters  
 Head ladies to the right, swing your own, OR  
 Side ladies center T-Cup  
 Head men left, Beer-Mug Chain  
 Head men in, once-and-a-quarter  
 Side ladies to the right, swing your own.  
*Ed. Note:* This last example is strictly APC dancing for *experienced* square dancers without using any terminology other than basic standards.



### RECALL

by Lonnie Sturges, Columbia, S.C.

From a one-quarter tag set-up, those in the wave do a "long" recycle, i.e. a normal recycle traffic pattern but end up behind the remaining couple. As soon as the center is clear of dancers, the other couples step forward, touch and recycle to remain in the center of the now-formed double-pass-thru set-up.

#### AUTHOR'S EXAMPLES:

Heads square thru four hands  
 Right and left thru, pass to the center  
 Touch and *recall* (eight counts)  
 Centers square thru and quarter more  
 Left allemande.....  
 Heads star thru, zoom, touch, *recall*  
 Zoom and pass thru, left allemande.....  
 Heads lead right, circle to a line  
 Star thru, pass to the center, touch  
*Recall*, centers spin the top, turn thru  
 But turn back, half sashay, lead right  
 Left allemande.....  
 Heads slide thru, touch and *recall*  
 Double pass thru, track two  
 Swing thru, centers run, wheel and deal  
 Left allemande.....  
 Heads pass the ocean, *recall*

Centers sweep a quarter  
 Reverse flutter wheel, square thru four  
 Circle half and veer left, ferris wheel  
 Touch and *recall*, centers square thru  $\frac{3}{4}$   
 Left allemande.....

#### NCR EXAMPLES (APC):

Heads lead right circle to a line  
 Star thru, pass to the center and touch  
*Recall*, zoom and touch, *recall*  
 Square thru three-quarters, slide thru  
 Boys run, centers trade, swing thru  
 Boys run, left allemande.....  
 Heads lead right circle to a line  
 Right and left thru, turn thru  
 Wheel and deal, touch and *recall*  
 Partner tag, wheel and deal  
 Touch and *recall*, boys pass thru  
 Star thru, quarter tag and *recall*  
 Zoom and turn thru, star thru  
 (Two-faced lines)  
 Zoom and partner trade, crosstrail thru  
 Boys star right, girls promenade  
 Pass your partner, to the corner  
 Left allemande.....



### MAINSTREAM FIGURES

BY Jack Lasry, Miami, Florida

Heads lead right, circle to a line  
 Pass thru, chase right, swing thru  
 Split circulate, recycle, square thru  $\frac{3}{4}$   
 Left allemande.....  
 Heads square thru four hands  
 Right and left thru, do-sa-do to a wave  
 Recycle, veer left, ferris wheel  
 Double pass thru, track two, recycle  
 Left allemande.....  
 Heads lead right, circle to a line  
 Square thru four, trade by  
 Touch a quarter, walk and dodge  
 Chase right, boys run, pass thru  
 Wheel and deal, double pass thru  
 Track two, scoot back, girls circulate  
 Boys trade, boys run, couples circulate

Wheel and deal, star thru, pass thru  
 U-turn back, left allemande.....  
 Heads lead right, circle to a line  
 Touch a quarter, eight circulate  
 Trade and roll, centers square thru four  
 Ends star thru, centers in, cast off  $\frac{3}{4}$   
 Star thru, centers pass thru, swing thru  
 Spin the top, single hinge, coordinate  
 Bend the line, left allemande.....  
 Heads square thru four hands  
 Do-sa-do to a wave, girls trade  
 Girls run, three-quarter tag the line  
 Boys cloverleaf, girls swing thru  
 Spin the top, extend to a wave  
 Scoot back, boys run, slide thru  
 Left allemande.....  
 Heads pass thru, around one to a line  
 Pass thru, three-quarter tag the line  
 Leaders partner trade, centers recycle  
 Double pass thru, track two  
 Recycle, square thru three-quarters  
 Left allemande.....

**CALLERLAB MAINSTREAM-PLUS  
 BASICS**

Heads lead right, circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, cloverleaf  
 Double pass thru, track two  
 Boys circulate, girls trade, swing thru  
 Boys run, half tag, trade and roll  
 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, split circulate  
 Girls circulate, boys trade, boys run  
 Wheel and deal, square thru  $\frac{3}{4}$   
 Trade by, left allemande.....  
 Heads square thru four, swing thru  
 Boys run, ferris wheel, double pass thru  
 Track two, girls trade, recycle  
 Pass to the center, square thru  $\frac{3}{4}$   
 Left allemande.....  
 Heads lead right, circle to a line  
 Touch a quarter, coordinate  
 Ferris wheel, double pass thru  
 Track two, recycle, left allemande.....

**CROSSFIRE & SWITCH THE WAVE  
 by Bill Kramer, SCCA Notes**

Heads square thru four, swing thru  
 Boys run, crossfire, eight circulate  
 Boys run, right and left thru  
 Swing thru, boys run, crossfire

Eight circulate, boys run right  
 Right and left thru, swing thru  
 Boys run, ferris wheel, pass thru  
 Left allemande.....  
 Heads right and left thru  
 Touch a quarter, walk and dodge  
 Swing thru, boys run, crossfire  
 Coordinate, bend the line, star thru  
 Pass thru, trade by, left allemande.....  
 Heads square thru four hands  
 Swing thru, switch the wave  
 Crossfire, all eight circulate  
 Boys run, swing thru, switch the wave  
 Bend the line, right and left thru  
 Touch a quarter, coordinate  
 Bend the line, star thru, pass thru  
 Trade by, swing thru, boys run  
 Crossfire, eight circulate, boys run  
 Swing thru, boys trade, boys run  
 Couples circulate, bend the line  
 Right and left thru, flutter wheel  
 Sweep a quarter and a quarter more  
 Star thru, square thru three-quarters  
 Left allemande.....

Heads star thru, California twirl  
 Veer left to a two-faced line  
 Crossfire, circulate one spot  
 Quarter right (in), flutter wheel  
 Star thru, swing thru, switch the wave  
 Bend the line, circle left  
 Left allemande.....

**by Bill Peters, San Jose, California**

Heads square thru three-quarters  
 Separate, go round one, line up four  
 Pass thru, wheel and deal  
 Girls swing thru, extend, scoot back  
 Extend, girls swing thru, turn thru  
 Boys trade, left allemande.....  
 Heads square thru, curlique, extend  
 Center boys trade and turn thru  
 Centers in, cast off three-quarters  
 Pass thru, half tag, trade and extend  
 Boys swing thru, girls trade, extend  
 Boys run, right and left thru  
 Slide thru, left allemande.....  
 Heads lead right, circle to a line of four  
 Pass thru, chase right, extend  
 Girls spin the top, boys cloverleaf  
 Extend, fan the top, curlique  
 Single file circulate, everybody trade  
 And roll, pass thru, chase right  
 Extend, center boys trade  
 Center boys run, tag the line  
 Lady go left, boy go right  
 Left allemande.....

**by Sparky Sparks, Illinois**

One and two right and left thru  
New side ladies chain  
New No. 1 couple only, face your corner  
Box the gnat, square your set like that  
New heads crosstrail around two  
Make a line of four, pass thru  
Wheel and deal  
Center four square thru three-quarters  
Swing thru, centers run, crossfire  
Coordinate, wheel and deal  
Spin chain thru, boys run, bend the line  
Crosstrail, left allemande.....

**by John Strong, Salinas, California**

Heads pass the ocean, extend the tag  
Recycle, pass thru, trade by  
Star thru, pass thru, chase right  
Boys run, pass thru, wheel and deal  
Square thru three-quarters  
Left allemande.....

Head ladies chain, sides star thru  
Pass thru, star thru, pass thru  
Wheel and deal, double pass thru  
Track two, extend the tag, recycle  
Pass thru, centers in, cast off 3/4  
Star thru, right and left thru  
Swing thru, turn thru, slide thru  
Left allemande.....

Heads half square thru, swing thru  
Boys run, couples circulate  
Wheel and deal, star thru, flutter wheel  
Curlique, coordinate, half tag  
Trade and roll, swing thru, boys trade  
Turn thru, left allemande.....

Heads star thru, same two Dixie style  
To an ocean wave, boys cross fold  
Touch a quarter, walk and dodge  
Star thru, pass thru, chase right  
Scoot back, walk and dodge  
Wheel and deal, swing thru, turn thru  
Left allemande.....

Four ladies chain, heads square thru  
Spin chain thru, swing thru, recycle  
Pass thru, trade by, star thru  
Pass the ocean, swing thru, boys run  
Ferris wheel, right and left thru  
Pass thru, star thru, pass thru  
Partner tag, left allemande.....

Four ladies chain three-quarters  
Sides right and left thru, heads star thru  
Pass thru, curlique, scoot back  
Boys run, touch a quarter  
Single file circulate and roll  
Star thru, pass thru, trade by  
Left allemande.....

Head ladies chain, sides pass the ocean  
Extend the tag, swing thru, boys run  
Ferris wheel, double pass thru  
Track two, scoot back, cast a quarter  
Swing thru, centers trade, boys run  
Chase right, scoot back, centers trade  
Centers run, bend the line, star thru  
Cloverleaf, centers pass thru, star thru  
Left allemande.....

Heads star thru, pass thru, star thru  
Touch a quarter, coordinate  
Half tag, trade and roll, swing thru  
Boys run, ferris wheel, swing thru  
Cast a quarter, scoot back  
Walk and dodge, partner trade  
Curlique, walk and dodge, pass thru  
Trade by, left allemande.....

Heads touch, recycle, sweep a quarter  
Pass thru, touch, recycle  
Sweep a quarter, pass thru  
Left allemande.....

**APC:**

Heads pass the ocean, swing thru  
Extend the tag, swing thru  
Cast a quarter, walk and dodge  
Wheel and deal, boys pass thru  
Star thru, bend the line, crosstrail  
Left allemande.....

Heads star thru, partner trade  
Swing thru, all eight circulate,  
Swing thru, recycle, pass thru  
Trade by, swing thru, all eight circulate  
Spin the top, right and left thru  
Pass thru, wheel and deal  
Square thru three-quarters  
Left allemande.....

Sides pass thru, U-turn back  
Heads pass the ocean, swing thru  
Extend the tag, recycle, star thru  
Chase right, boys run, left allemande....

**by Don Schadt, Tarzana, California**

Heads lead right, circle to a line  
Curlique, all eight circulate, boys run  
Square thru three-quarters, trade by  
Curlique, swing thru, centers trade  
Centers run, couples circulate  
Couples hinge, triple trade  
Wheel and deal, sweep a quarter  
Swing thru, centers trade, boys run  
Bend the line, flutter wheel  
Left allemande.....

Heads square thru four hands  
Swing thru, boys run, half tag  
Trade and roll, pass thru, trade by  
Touch a quarter, scootback

Box circulate one time, girls run  
Star thru, trade by, star thru  
Pass thru, wheel and deal  
Square thru three-quarters  
Left allemande.....

Heads square thru four hands, curlique  
Box circulate two times, scoot back  
Boys run, pass thru, wheel and deal  
Double pass thru, cloverleaf  
Centers pass thru, curlique,  
Boys circulate twice, girls run  
Pass thru, wheel and deal  
Centers zoom, new centers pass thru  
Star thru, California twirl, curlique  
Coordinate, wheel and deal  
Sweep a quarter, star thru, pass thru  
Left allemande.....

Heads lead right circle to a line  
Pass thru, girls run left  
Box circulate twice, boys run left  
Pass thru, wheel and deal  
Double pass thru, track two  
Swing thru, boys run, wheel and deal  
Sweep a quarter, star thru, pass thru  
Left allemande.....

Heads square thru four hands  
Swing thru, boys run, half tag  
Trade and roll, pass thru, trade by  
Curlique, swing thru, centers run  
Half tag, trade and roll, pass thru  
Trade by, swing thru, eight circulate  
Centers trade, boys run, bend the line  
Pass thru, left allemande.....

Heads lead right, circle to a line  
Curlique, coordinate, couples circulate  
Ferris wheel, centers sweep a quarter  
Pass thru, round one to a line  
Curlique, circulate twice, boys run  
Double pass thru, cloverleaf  
Centers pass thru, star thru  
Crosstrail, left allemande.....

Heads square thru four hands  
Swing thru, boys run, tag the line  
Face left, wheel and deal  
Sweep a quarter, pass the ocean  
Recycle, sweep a quarter, pass thru  
Wheel and deal, centers pass thru  
Left allemande.....

Heads square thru four, pass thru  
Trade by, curlique, walk and dodge  
Partner trade, star thru, pass the ocean  
Swing thru, boys run, half tag  
Trade and roll, pass thru, bend the line  
Right and left thru, pass thru  
Wheel and deal, centers pass thru

Left allemande.....  
Heads square thru four hands  
Spin chain thru, girls circulate  
Spin the top, recycle, sweep a quarter  
Veer left to a two-faced line  
Couples circulate, ferris wheel  
Centers square thru three-quarters  
Pass thru, trade by, star thru  
Pass thru, wheel and deal, zoom  
Centers pass thru, left allemande.....

**by "Bronc" Wise, Long Beach, Cal.**

Heads square thru four hands, curlique  
Walk and dodge, California twirl  
Curlique, single file circulate  
Boys run, star thru, pass thru  
Bend the line, star thru, veer left  
Bend the line, right and left thru  
Left allemande.....

Heads square thru four to a wave  
Swing thru, boys run, tag the line  
Girls turn back, curlique, girls trade  
Slide thru, right and left thru  
Star thru, left allemande.....

Heads right and left thru, flutter wheel  
Star thru, double pass thru  
Leads turn back, swing thru, boys run  
Right and left thru, crosstrail to  
Left allemande.....

Heads pass thru, trade by  
Clover and partner trade, slide thru  
Walk and dodge, boys run, pass thru  
Girls fold in front of boys, curlique  
Boys walk, girls dodge, recycle  
Square thru three-quarters, trade by  
Left allemande.....

Heads lead right circle to a line  
Pass thru, tag the line  
Leads partner trade, slide thru  
Those who can, slide thru  
Others partner trade, circle left  
Boys pass thru and cloverleaf  
Girls pass thru, star thru  
Couples circulate, bend the line  
Slide thru, square thru three-quarters  
Trade by, left allemande.....

**by Don Schadt, Tarzana, Cal.**

Heads lead right, circle to a line  
Curlique, all eight circulate, girls run  
Trade by, touch a quarter, scoot back  
Girls run, star thru, trade by  
Star thru, pass thru, left allemande.....

Heads square thru four, spin chain thru  
Girls circulate, spin the top  
Curlique, coordinate, couples circulate

Ferris wheel, square thru ¾  
Slide thru, left allemande.....

by Deuce Williams, Detroit, Mich.

REMAKE FIGURES

Walk around your corner  
Turn partner left to an allemande thar  
(Men back up), remake the thar  
Girls back up in an allemande thar  
Shoot the star go backward three  
Right, left, right, box the gnat  
Change hands and pull on by  
Right and left grand.....  
Heads square thru to an ocean wave  
Remake the set-up (wave)  
Split circulate, all eight fold  
Left allemande.....  
Two and four half square thru  
Curlique with outside two  
Centers remake, ends circulate and  
Quarter right, center ladies run  
Left allemande.....

Allemande left to Alamo style, balance  
Remake the set-up (Alamo)  
Left swing thru, left allemande.....

Heads lead right, circle to a line  
Curlique, all eight circulate  
Remake the column, men backtrack  
Right and left grand.....

Heads curlique and remake the set-up  
Side men run, all eight circulate  
Remake the column, partner tag  
Ends fold, fan the top, single hinge  
Ladies run, right and left grand.....

Heads lead right, veer to the left  
Remake the set-up (centers only)  
Ends circulate one position  
Centers cross run, remake the set-up  
(Centers only)

Ends circulate one position, half tag  
Men run, all crosstrail thru  
Left allemande.....

Ed. Note: Remake the thar starts with centers and adjacent ends casting a quarter (using either right or left hands, whichever is joined) to form Alamo-style circle, then turn one-half and three-quarters.

In remake the set-up, all start with right hands to cast one-quarter, those who can left-cast a half (trade) and finish with right hand three-quarters to re-form the original position.

American Sqauredance 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 Sqauredance, PO Box 788, Sandusky OH 44870.

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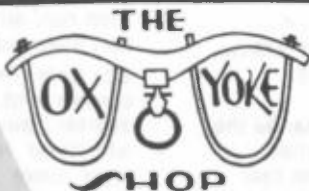


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## GRENN

GR 14247  
**TICO TICO CHA CHA**  
 by Vern Porter

**KENTUCKY STEPPIN'**  
 by Bob & Evelyn Mitchell

GR 14248  
**TANGO ESCONDIDO**  
 by Anita & Leroy Stark  
**SANDY'S WALTZ**  
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Top 25337  
**WABASH CANNONBALL**  
 Flip Square by Wally Cook

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## HEM-LINE

*Spring* is the time that memories of sugar plums, turkeys, and egg nogs are coming to life on the bathroom scale.

I thought that I had come through the holiday and winter food storm fairly well, until my Taw (in white man's language, wife) said, "Why is it necessary for me to take four extra steps every time we do-sa-do?" Well, I can take a hint. So I'm going to lose some weight. How? I hate to cut down on my five meals a day soooooo I guess it will have to be by exercise, and by the most enjoyable of exercises, square dancing.

I went to a nutritionist, a Dr. Lotta Crisco, for information on calories versus exercise. She sent me to a specialist, a Dr. Ima Quack. He wrote that very popular book "How to Lose Weight Through Surgery". Forty dollars later, I found the answers in the library. I broke down the amounts and converted the calories used into *movements*. Maybe you too can use the following table.

### *Calorie Burning Table*

Allemande Left burns up...	10 calories
Half Sashay.....	15 calories
Whole Sashay.....	30 calories
Star Thru.....	5 calories
Allemande Thar to a Star...20 calories	
(if you wound up off center)	30 calories
Ocean Wave.....	25 calories
(if your partner rocks with you)	
(if they rock against you)...	40 calories
Tea Cup Chain (for Taws)..	50 calories
(for Paws)..	½ calorie
Ah Soo.....	10 calories
(40 if you do Ferris Wheel instead)	
Quetch (Yellow Rock).....	5 calories

Each *goof* is 15 calories. Remember while you are standing you are not losing, so jump up and down while you are waiting. Who knows, maybe the caller will call "Jump up and down".

Ask your caller to call high calorie figures to reduce your figures. "Peel Off", "Cast Off", anything to get it off.

During a complete night of dancing you may burn up about 800 calories but after the dance, beware. A "Coffee and" after party is about 500 calories replaced. A "Foam and Bubbles" after party equals 790 replaced.

Add it all up and see how you make out— as for myself, I can see a loss of 10 calories a week. At this rate I'll be like Twiggy in...oh...1998.

*Hal Abberger  
from Promenader  
Rochester, NY*



Shirley Holcomb made these prize winning square dance outfits for her sister and brother-in-law. The costumes won second place in the American Home Sewing Council Contest, a national competition with 30,000 entries. Dan Sakahara, square dance photographer from St. Louis, took this picture of Shirley and the couple.

The rust-colored blouse, skirt and shirt are trimmed with machine-stitching in white thread, with machine-fagotting in the blouse. The shirt has boots, cowboy gloves and hat appliqued on the back. All the fancy work was done with an Elna Sewing Machine which "does everything but talk!" The estimated cost of the complete outfit is \$15.00.

Shirley, whose husband Clancy is studying to be a caller, won \$500 for her prize and received a letter from the Sewing Council encouraging her to "help keep America sewing."

# People

IN THE NEWS

Many TV viewers were amazed to see the manner in which **Robin Garrison** overcomes a handicap — he's an excellent clogger and he's deaf. The story was shown on the CBS program "Who's Who," narrated by Charles Kuralt, with plenty of toe-tapping musical background.

"Cleveland airport may be the only one in the world offering live entertainment for travelers," says the *Cleveland Press*, and the square dance/USO organizer responsible is **Betty Runkle**, described by the *Press* as a "peppery Cleveland widow," who sees to it that demonstrations are held in the lobby of the main terminal quite regularly.

A news special on one of the major TV networks recently featured one of the "few remaining real backwoods country doctors," who turned out to be none other than **Dr. Lee Walker** of Jellico, Tennessee, who has been a longtime dancer, promoter, organizer and caller of western square dancing, and is now a LEGACY trustee. Dr. Walker was shown administering needed medical help at some of the rural Appalachian Mountain clinics he set up.

**Hal Petschke** left behind 25 years as a carpenter to make square dance calling his full-time occupation," says the *Hartford Courant* in a full-page feature, "and now teaches twelve senior citizens classes a week and guest calls on weekends all over the Northeast." Hats off to "Happy Hal," who performs a unique service, we'd say.

The *Columbus Dispatch* covered **Lannie McQuaide's** Party Line Contra Dance Club in a photo feature recently. She and caller-husband **Ted** have pioneered the contra program in the



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

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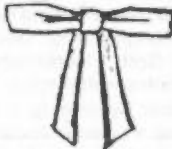


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Veteran caller **Harold Graham** was featured in a full-page feature recently in the **San Antonio Express-News**, calling for the Dudes and Dolls Bexar Club.

The *Berkshire Sampler* of Pittsfield, Massachusetts, had a several-page story of square dancing in that area, featuring callers **Mike Laderoute, Mike Ancora, Cliff Brodeur** and dancers **Bernie and Bernice LaPlante** and cuer **Clayton George**.

### COVER TALK

In a spare moment the distaff side of your editorial duo (Who else?) cross-stitched the ASD roster on a swatch of gingham to signify swinging skirts at a spring shindig, while on the other hand, the male journalistic jargon-jotter was out in a far-off dance hall, checking hemlines for himself, all in the interest of research.

## This Publication....



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# Sketchpad Commentary

## HOW TO LOSE FRIENDS AND ALIENATE PEOPLE ON THE DANCE FLOOR.....



Run like a gazelle....



Pounce on the corner....



Flap like a swan....



Over-react to calls....



Hop like a rabbit....



Help the caller....



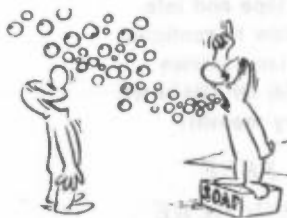
Concentrate too much....



Not concentrate enough....



Swing like thunder....



Forget to be careful....



Be a grandstand kibitzer....



Be a know-it-all....



Be a show-off....



Be out-of-tune with your group....

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

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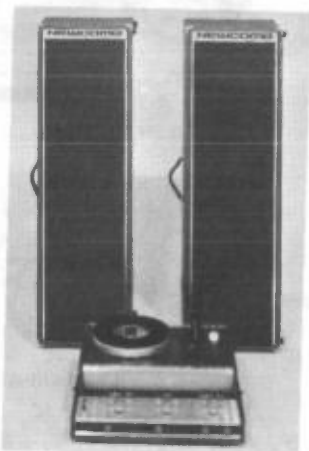
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17-24 9th Ann. Septemberfest, Ky. Dam Village St. Park, Gilbertsville, Ky. Write Sid Jobs, Rt. 6 Box 238A, Murray KY 42071.

19-Oct. 3 Japanese Tour to 16th Ann. S/D Convention, Tokyo. Write Steve Stephens, 151 Dryden, San Antonio TX 78213.

22-24 16th Delaware Valley S&R/D Convention, Bellevue-Stratford Hotel, Philadelphia, Pa. Write Tom & Louise Pisano, 7003 Hilltop Rd., Upper Darby PA 19082.

23-24 Gatlinburg Hoedown, Gatlinburg, Tenn. Write Curt & Dale Payne, Rt. 2, Box 404, Kingston TN 37763

23-25 Canada-Cade, Niagara Falls, Ontario. Write Joe & Es Turner, 7409 Masters Dr., Potomac MD 20854.

29-Oct. 1 S/D Festival, Rosewell, N.M. Write Ted & Deloris Breske, 222 Goodhue, San Antonio TX 78218.

30-Oct. 2 Flaming Leaves Festival, Lake Placid, New York. Write Mary McKinney, Box 945, Lake Placid NY 12946.

30-Oct. 1 7th Nebraska S&R/D Convention, Grand Island, Neb. Write Elmer & Arletta Hatch, 912 W. 4th, Grand Island NE 68801.

30-Oct. 2; 21-23; Nov. 4-6 Potawatomi Pow-wow, Pokagon State Park, Angola, Ind. Write Bill Peterson, 30230 Oakview, Livonia MI 48134.

### OCTOBER

ISDCA 26th Callers Festival, Indianapolis, Ind. Write Ruth Moody, 4926 Brehob Rd., Indianapolis IN 46217.

7-8 S&R/D Festival, San Angelo, Tex. Write Ted & Deloris Breske, 222 Goodhue, San Antonio TX 78218.

7-9 Fun Weekend, Granada Resort, Mo. Write Jack & Becky Parthurst, PO Box 216, Lake Ozark, Mo.

8- Yankee Jubilee, Rio Grande, Oh. Write Jubilee, Box 203 Rt. 2, Gallipolis OH 45631.

21-23 Autumn Holiday, Hospitality Inn, Independence, Ohio (Cleveland). Write Phyl Lehnert, 2844 S. 109th St., Toledo OH 43611.

27- Peppermint Palace Opening Dance, Mission. Write Sherry Haag, Rt. 4 Box 1668-213, Mission TX 78572.

28-29 Pumpkin Festival, Owatonna, Minn. Write the Owatonna Chamber of Commerce.

28-30 Autumn Promenade, Gatlinburg, Tenn. Write Curt & Dale Payne, Rt. 2 Box 404, Kingston TN 37763.

28-30 3rd Oktoberfest, Amherst, Mass. Write Doug & Joyce Fuller, 147 Russell St., Woburn MA 01801.

29- Halloween Special, Twin City Twirlers, Winston-Salem, N.C. Write Jim Hipps, PO Box 10727, Salem Sta., Winston-Salem, NC.

29- Southern Squares Special, Danville, Va. Write James Souers, 504 Oxford Pl., Danville VA 24541.

30-Oct. 1 Myrtle Beach Civic Center, South Carolina. Write Don Williamson, Rt. 8 College Hills, Greeneville TN 37743.

### NOVEMBER

4-5 5th Annual Peppermint Palace Festival, Mission, Tex. Write Sherry Haag, Rt. 4 Box 1668-213, Mission TX 78572.

4-5 17th Ann. Rocket City Roundup, Von Braun Civic Center, Huntsville, Ala. Write Box 3058, Huntsville AL 35810.

5-11 Bermuda Vacation, Dick Leger, 16 Sandra Drive, Bristol RI 02809.

18-19 13th Shenandoah Valley S/D Festival, Natural bridge, Va. Write Joe & Mary Greblunas, 6032 Oriole Lane SW, Roanoke VA 24018.

18-19 15th Ann. Mid-South Festival, Memphis, Tenn. Write Bill Crawford, Box 18442, Memphis TN 38117.

25-26 Pecan Harvest Festival, Carlsbad, N.M. Write Ted & Deloris Breske, 222 Goodhue, San Antonio TX 78218.

25-27 Mid-Atlantic Festival, Chalfonte-Haddon Hall, Atlantic City, N.J. Write PO Box 138, Linwood NJ 08221.

### DECEMBER

2-3 Jewell Weekend, Barkley Lake, Cadiz, Ky. Write Sherry Haag, Rt. 4, Box 1668-213, Mission TX 78572.

2-4 Red Boot Roundup, Auditorium, Gatlinburg, Tenn. Write Don Williamson, Rt. 8 College Hills, Greeneville TN 37743.

9-10 Tantara Christmas Weekend, Lake of Ozarks. Write Norwin Breek, Tantara, Osage Beach MO 65065.

31-Jan. 1 2nd Ann. All-Niter, St. John's H.S., Carrollton, Ky. Write Red & Joyce Orndorff, RR 1, Lexington IN 47138.

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To be eligible for membership a dancer must have belonged to and

danced with an overseas club outside the contiguous 48 United States. Alaska and Hawaii are considered "overseas" as the military has always considered them an overseas assignment.

Write Jack and Fran Scott, 507 Mimosa Drive, Denton, Texas, 76201, for full particulars.

### CASTLE ROCK TWIRLERS

The Castle Rock Twirlers (Square Dancing Club) of Pineville, West Virginia, were invited to attend President Jimmy Carter's Inaugural Square Dancing Ball, which was held in the National Visitors Center (Union Station) at Washington, D.C., January 21st, 1977.

Eleven of their couples attended, which included one guest couple; also Bill Darby, the club caller of the Castle Rock Twirlers and his wife and daughter. All of them met in Washington, D.C. where they had been invited to attend the Bachelors & Bachelorettes Club square dance being held at the Pentagon, on Thursday, January 20th,

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1977. The Castle Rock Twirlers, their Club caller and wife were special guests of club caller Gene McCullough and his club members. There were 55 squares in attendance at the Pentagon Dance, representing numerous states—Arkansas, Georgia, Illinois, Maryland, Minnesota, North Carolina, Virginia and West Virginia—just to name a few. There were also callers from these

states, and they alternated with the calling of this dance. The Castle Rock Twirlers caller Bill Darby, of Beaver, W. Va., called a tip or two at this dance, and received a fine ovation of a job well done. Seven children of the visiting dancers also attended.

Prior to the dance on Thursday some of the dancing visitors and their children viewed the Inaugural Parade,

## Mustang and Lightning S



Chuck Bryant



Dave Smith



Jack Cloe



Jim Lee



Johnny LeClair



Art Springer

### NEW MUSTANG RELEASES:

- MS 172 AFTER THE LOVIN' by Curtis Thompson
- MS 171 BRASS BUCKLES by Chuck Bryant
- MS 170 BLANKET ON THE GROUND by Chuck Bryant
- MS 169 I'M A RAMBLING MAN by Chuck Bryant
- MS 168 I PROMISE WHEN YOU LEAVE YOU'LL WEAR A SMILE by Jack Bishop

### LIGHTNING S RELEASES:

- LS 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

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and made various trips to the interesting historical buildings in Washington, D.C.

On Friday, January 21, 1977, the visitors again visited other interesting sights in Washington, historic buildings and their contents, and were invited to the office of their Congressman Nick Joe Rahall for a friendly visit.

Also attended on Friday night the Inaugural Square Dance, being held at the National Visitors Center (Union Station) with live music and prominent callers from the various states calling to 8,000 square dancers from every state in the Union.

Saturday, January 22nd, 1977, the square dancers visited more historical sights, then left Washington in the late afternoon by Amtrak (the way they came), with fond memories of time well spent square dancing at the Inaugural of our President Jimmy Carter and visiting the sights of Washington, D.C. and thrilled to be a part of this "once in a lifetime event".

*Robert & Gladys Woods*

### DON'T DODGE THE "DODGERS"

A brand new square dance club called the "Walk 'n' Dodgers", has been formed in Gurnee, Illinois. Dances are held at the American Legion, Post 771, Gurnee, approximately 1/4 mile East of Marriott's new amusement park, "Great America".

Any square dancers vacationing at Great America this season are invited to dance with us on second and fourth Sundays, 7:30 p.m., at the Gurnee American Legion, Routes 21 and 132. For more information, call: 312/623-7728. *Nancy & Ray Gardner Secretaries*

### MID-WINTER FESTIVAL

With ages ranging from seven to eighty-one, a record high of 1500 square dancers turned out to attend the 17th Oregon Mid-Winter Festival held in Eugene, Oregon, with John and Bev Nasholm as chairmen. Jerry and Sandy Fogelson were introduced as leaders for the 1978 edition of this annual event, set for January 28 and 29, 1978.

#### 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**  
Flip Inst. by Beryl Main

C-302 **SOMEBODY LOVES YOU**  
Flip Inst. by Gary Shoemake

C-601 **ANN'S SONG** (Round dance)  
by John and Wanda Winter

C-602 **FIVE FOOT TWO**  
Round by John & Wanda Winter



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C-103 **EXCELORATOR SPECIAL**  
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C-402 **FLASH OF FIRE** (Flip Inst.)  
by Beryl Main

C-502 **HONKY TONK HEROES**  
(Flip Inst.) by Ken Bower

C-602 **FIVE FOOT TWO** (Round dance)  
by John and Wanda Winter

## IN MEMORIAM

Noted dance leader, poet and commentator, Ed Moody, died in New Hampshire on January 8, 1977. Ed was often a contributor to these pages, and his pseudonym, Pat Pending, made his poetry familiar to many dancers in the east. Ed was a contra caller and a dedicated historian. His friendly correspondence will be missed by all of us.

## S/D SHOP EXPANDS

Quality Square Dance Shop in Clearwater, Florida, is expanding their facility, cutting archways into the store next door, so square dancers may find their favorite items more easily. Owner Leonard Rauch invited any dancers visiting or residing near the Clearwater area to visit the Quality Shop — he takes pleasure and pride in directing visiting dancers to the callers and dances where they will feel most comfortable. 1977 is the twenty-third year in business for the establishment at 1894 Drew St. in Clearwater.



## ASDA, INTERNATIONAL

ASDA/International is "on the move," your editors learned, and this is evident in the busy office scene shown above at the Cedar Falls, Iowa headquarters. Shown are Chris McEnany, president; Russ Hansen, vice-president, and Sharon Macon, office secretary.

Continued on Page 77

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# DANDY IDEA



The Y-Squares of Erie, Pennsylvania always have a swinging time at their dances, and perhaps the reason they're a friendly club is that they go overboard in the "welcoming" department, starting with a large, changeable banner to welcome the caller. The felt letters are easily attached for each dance with the caller's name, in this case Scotty Sharrer of Uniontown, Ohio. Thanks to Joe Abbott for the photo.

## NEWS. Continued

In the "works" right now are personal visits to various state and national legislators to gather information, research into grants, organizations and foundations to prepare presentation programs, further MDA Telethon co-operative plans, and preparation of a TV documentary "pilot" depicting square dancing as we know it today.

ASDA/Int. has the status of a public foundation, which is more advantageous than simply "non-profit" status as work goes on to obtain endowment funds from various sources (government and private) for the educational work of the association. It is to be noted that *no other* organization in the square dance activity has obtained this status, so ASDA/Int. is in a unique position to obtain certain grants now available. In

many cases these grants (one alone totals \$500,000.) are dependent on matching funds, so the association is still seeking your support in the form of \$10. charter membership donations. Checks may be sent to 219-221 Parkade, Cedar Falls IA 50613.

## YOUR LETTERS PAID OFF

The Anheuser-Busch Co. of St. Louis, Missouri, as a result of hundreds of letters of protest sent from square dancers and square dance organizations coast to coast, has eliminated the portion of the TV commercial relating to square dancers dancing and drinking at a picnic scene. (See March ASD, page 104.) Thanks to all who cooperated in this effort to disassociate square dancing with drinking.

# ROMS

## ROUND DANCES

by Frank & Phyl Lehnert

### MY BABY JUST CARES FOR ME—

Windsor 4534; Elwood & Laura LeBlanc  
Good solid music; an intermediate two-step featuring a little swing in part B.

### AT SUNDOWN— Windsor 4534

Choreo by Eddie & Audrey Palmquist  
Great music and the original good intermediate two-step.

### AFTER THE LOVIN— Epic 8-50270

Choreo by Bob & Rosemary Holiday  
Very pretty music with a vocal by Engelbert Humperdinck; a slow controlled challenging three-part timing routine.

### LAWDY MISS CLAWDY— Playboy

P6089A; Leland & Helen Neely  
Real swinging music and a fun-type easy-intermediate two-step.

COME FLY WITH ME— Roper 168  
Choreography by Ron & Dee Rumble  
Good big band music; an interesting three-part intermediate two-step.

### RAZZLE DAZZLE— TNT 105

Choreography by Dort & Les Fuhrman  
Good Dixieland music and a good ROM-type two-step.

### HERNANDO'S HIDEAWAY— Iota 15

Choreography by Art & Jimmie Kebort  
Fast-moving, high-intermediate tango to familiar music.

### HONKY TONK— MCA 40581

Choreography by Ted & Luella Flodin  
"Support Your Local Honky Tonk"  
music with a vocal; easy-intermediate three-part two-step.

### DAY DREAMS— RCA 10672

Choreography by John & Shari Helms  
Country music with a Ronnie Millsap vocal; easy two-step.

### DANIELA — Telemark 918

Choreography by Bill & Dorothy Britton  
High-intermediate-to-challenging international waltz routine.

### RHUMBA IPANEMA— Telemark 309

Choreo by Gordon & Thelma Meisel  
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# RECORDS

## SINGING CALLS

by Don Hanhurst

*This month there are an exceptionally small number of new releases, with relatively few good records. There is one more release in the Dancer Interest Series, which features Chain Reaction.*

**HALF PAST KISSING TIME— Kalox 1199; Caller: Vaughn Parrish**

When the talents of Vaughn Parrish and Kalox combine, you can be pretty sure of a unique and different dance. This latest release is no exception. Vaughn's figure has the centers *sweep a quarter* after a *wheel and deal* will leave many mainstream dancers scratching their heads the first time through. FIGURE: Head four ladies chain, heads lead right and circle to a line, pass thru, wheel and deal, centers sweep a quarter, left allemande, walk by one, swing the next, promenade.

**SUPPORT YOUR LOCAL HONKY TONKS — Rhythm 109; Wade Driver**

This music features a good solid dancing beat and has a figure that flows well. The delivery on the vocal side by Wade is above average. FIGURE: Heads promenade half, side ladies chain, star thru, pass thru, circle to a line, right and left thru, slide thru, square thru three-quarters, swing corner, promenade.

**I'LL BE LOVING YOU FOREVER IF I CAN— Bee Sharp 106; Dave Taylor**

This music was released on a Blue Star years ago under the title "You Are What I Am." This release has very good music and figure danced well. FIGURE: Heads flutter wheel, sides square thru four, do-sa-do, spin chain thru, boys trade, swing corner, promenade.

**DAYDREAM— MacGregor 2206  
Caller: Dan Fulford**

This is a very good adaptation of an old popular "smoothie." This record would provide a very nice change of pace in an

evening's program with a figure that can be handled by most mainstream dancers. FIGURE: Heads promenade three-quarters, sides do-sa-do, swing thru, cast off three-quarters, box circulate twice, left allemande, walk by one, swing the next, promenade.

**TRUCK DRIVIN' MAN— Blue Ribbon 217; Caller: Ernie Nation**

Good music with a melody line that will be easy for callers to master. The figure flows well and seems well-adapted to the music. FIGURE: Heads promenade half, sides right and left thru, same two square thru, right and left thru, swing thru, boys run, half tag, scoot back, swing corner, promenade.

**GOOD WOMAN BLUES— Lightning S 5032; Caller: Dwayne Bridges**

Above-average Lightning S music. The figure flows well; however, it has been done many times before. The vocal side does not measure up to the instrumental side. FIGURE: Heads promenade half, down the middle, square thru, do-sa-do, swing thru, boys run, half tag, trade and roll, pass thru, trade by, swing corner, promenade.

**RUNNING GUN — Hi-Hat 468**

**Caller: Ernie Kinney**

Good Hi-Hat music with a very danceable beat. The figure is a little out of the ordinary and, once minor timing adjustments were made, it danced smoothly. FIGURE: Heads lead right and circle to a line, slide thru, square thru, face right out, boys run, centers trade, swing thru, do-sa-do, swing corner, promenade.

**BORN IN THE CUNTRY— Circle D 203  
Caller: Chuck Meyer**

Interesting music with excellent instrumentation and very good rhythm breaks. The vocal side does not quite measure up to the instrumental. FIGURE: Heads promenade half, down the middle, right and left thru, square thru, pass the ocean, fan the top, recycle, swing corner, allemande left, promenade.

**BIG WHEEL CANNONBALL— Hi-Hat 472; Caller: Dick Waibel**

This is the same music as released last month on this label as a patter record under the title of "Eighteen Wheeler."

We feel that this will have a wider appeal as a singing call than a patter, as the melody line is quite strong. FIGURE: Heads right and left thru, pass the ocean, extend and touch a quarter, scoot back, boys run right, slide thru, do-sa-do, swing thru, girls cross fold, swing corner, left allemande, promenade.

## NEW YORK CITY— Rhythm 110

Caller: **Bob Baier**

Good Rhythm music with a faint harmonica background. This will have to be slowed down slightly to be enjoyed. The figure has no surprises. FIGURE: Head square thru, corner do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter

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**CHEROKEE MAIDEN— Bee Sharp 105**  
**Caller: Jack Ritter**

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corner. **FIGURE:** Heads square thru, made a right hand star, turn it once, heads star left one time, meet corner and star thru, square thru three-quarters, corner swing, promenade.

**SENSUOUS FEELINGS— MacGregor 2205; Caller: Monty Wilson**  
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line that only certain callers will be able to deliver adequately. **FIGURE:** Heads square thru, right and left thru, do-sa-do, swing thru, girls circulate, boys trade, boys run, bend the line, slide thru, eight chain three, swing corner, promenade.

**WHERE THE SOUL NEVER DIES—**  
**D&R CW114; Caller: Ron Russell**

If anybody likes "gospel flavor" to their square dancing, this might fill the bill. **FIGURE:** Heads square thru, corner do-sa-do, swing thru, spin the top, right and left thru, square thru three-quarters, swing corner, promenade.

**DANCER INTEREST SERIES**

**Bee Sharp 202; Caller: Dave Taylor**

This record features *chain reaction*.

*Patter Records*

**RHYTHM SPECIAL— Rhythm 301**

**Caller: Wade Driver**

An outstanding patter record with an intro that gets everyone off the chairs and on the feet. It has a beat that most

any caller should be able to work with. The harmonica work is above average and dancers will really feel this music. On the reverse side, Wade Driver does a very good job of presenting mainstream basics.

**HIGH GEAR/LONG JOHN— Scope 323**

The "Long John" side of the record features strong fiddle lead and is strongly reminiscent of the patters used in the fifties. The "High Gear" side features an excellent banjo lead with a tempo that is reminiscent of the sixties. Callers who want to add some different "flavor" to their patter may find this a welcome addition to their collection.

**ROCKIN'/OH SALLY— Kalox 1200**

The "Rockin'" side of this patter record will appeal to only the staunchest "rock" callers. The "Oh Sally" side is more middle-of-the-line in sound and will be more appealing to a wide range of callers.

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**For Info & Spring Newsletter, Write: Jerry & Becky Cope, SQUARE DANCE  
INN AND CAMPGROUND, PO BOX 129 Dept. AM77, Dillard GA 30537  
or call 404-746-2134**

## Speaking Of



## Singles

Single Square Dancers, take a look at what is planned for you at the 26th National Convention.

The convention committees have gone all out for the singles and have made available to us:

1. Single Headquarters, Ramada Inn
2. Solo Trail End Dance, Wednesday at Chalfront Haddon Hall, Vernon Room.
3. After-parties, Thursday, Friday, Saturday at the Ramada Inn.
4. Information Booth and Hospitality Room at the Convention Center
5. Plainly-marked Hitching Post areas
6. Solo dance Thursday, 12 noon to 2 P.M. at the Convention Center. (Only time available).

Single Square Dancer U.S.A. is hosting the Trail End Dance, Thursday's and Saturday's after-parties, and will sponsor a Get-Acquainted Breakfast at the Ramada Inn Friday morning.

It is in the best interest of all singles to show our appreciation by getting our reservations in early. Try to get housed in or near the Ramada Inn. Our president, Bob Berning, has made it clear that he will see to your needs and do his best to see that these plans are successful. Bob can only do so much. Singles, you have to do your part; be there.

Betty Ross, Sec.  
S.S.D.U.S.A  
Morrow, GA



On January 20, 1977, the Bachelors & Bachelorettes Square Dance Club of the Greater Washington Area held a regularly scheduled dance in the Pentagon which, in reality, was a "mini" festival. Many visiting square dancers had arrived in the Washington area for Inauguration Day activities and especially for the square dance at the National Visitors' Center in Washington on Friday, January 21.

# 5<sup>TH</sup> TENNESSEE STATE FESTIVAL

MEMORIAL AUDITORIUM, CHATTANOOGA

**JUNE 10 & 11, 1977**

## WESTERN SQUARE & ROUND DANCING

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Both Days

For more information, contact: Earl & Evelyn Eakins, Box 77A, Ringgold GA 30736  
Advance tickets available thru May 29. Make checks payable to Tenn. State Festival  
Mail to: Charles & Priscilla Taggart, 3925 So. Mission Oaks, Chattanooga TN 37412

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**WANTED:** Vacationers to rent small cottage with use of beach on Lake George (midway between Lake George Village and Ticonderoga), during June, July and September; names of square dance contacts in area provided. Write Stan & Cathie Burdick, 216 Williams St., Huron, Ohio 44870.

The Bs&Bs open dance attracted 158 visitors from Arkansas, Illinois, Tennessee, West Virginia, Maryland and Virginia. The registered guest farthest from home was Bernard Hibbert from Manchester, England. Clubs represented were the Matadors, Pairs and Squares, and Cherokee Squares from Arkansas; Volunteer Travellers from Knoxville, Tennessee; in addition to many clubs from the Greater Washington Area. The Pentagon Concourse echoed with laughter, fellowship and music.

As any square dancer knows, one ingredient of a successful evening is the caller, and we were honored with five guest callers. Assisting our club caller, Gene McCullough, were two local callers: Charlie Shoemaker and Mac McCall. From West Virginia came Bill Darby and his Castlerock Twirlers. Representing Chicago were the Chi Squares and Promenaders with their caller, Zenous Morgan. From Lepanto, Arkansas, came Glen Turpin, caller for the visiting Acre Shakers and Lakeside Promenaders. To make good use of all the assembled talent, dancing time was extended to 11:00 p.m.

It was an honor for the Bs&Bs to host this group on this special occasion, and to help make their trip to the Nation's Capitol more enjoyable and eventful. Thanks to all the visitors who made this a memorable evening for the Bs&Bs. We would like to extend a warm welcome to all to join us again when in the Washington area.

*Hazel Coon, Sec.  
Bs&Bs Club  
Washington, D.C.*



# Specials

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

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

Spend your vacation (or summer) in the cool mountains of Northeast Georgia. Choose from 9 weeks or 23 planned weekends with guest callers and resident caller, Jerry Cope. For calendar & info packet, write **Jerry & Becky Cope**, S/D Inn & Campground, PO Box 129, Dillard ga 30537. Tel. 404-746-2134. Calendar is in January issue of ASD.

**Northwestern Michigan Square Dance Festival**, Traverse City; May 20, 21, 22, 1977. May 20: Camp Royal Benefit, Local Callers; 21: John Hendron; 22: Ralph Silvius. Rounds: Jack & Pat Farmer. Write **Dale Dillon**, R#1, Williamsburg MI 49690.

**LOGANVILLE PROMENADERS S/D**, 1st & 3rd Thursday each month, 8:30-11p.m. at the Elbow Room, Loganville, Wis. July 21, Summit Supper Club, Hwy. 58. Fun-level club. Write **Pat & Everett Riedel**, Box 5, Hillpoint WI 53937.

**CAMPOUT FUN WITH THE COOKS**, July 22-24, Greenville, Mich. Fishing Lake, Squares, Rounds, After Parties. Info, call 616-877-4278.

**10th Annual THREE GENERATION DANCE**, Cooks Calling, Sat., June 11, Hastings, Mich. Jr. High School. Call **Jack Cook**, 616-877-4278.

**CENTRAL NEW YORK S/D FESTIVAL**, Cooperstown, N.Y., May 20-21; Ken Anderson, Ed Foote, Ross Howell, Chuck Stinchcomb, Murray & Dot Truax. Write **Harold & Olive Mumford**, Van Hornesville NY 13475.

**OREGON 77** — 20th Summer S&R/D Festival, Douglas Co. Fairgrounds, Roseburg, July 7-10. Gaylon Shull, Bob Van Antwerp, Bill Peters, Leroy & Anita Stark. Write **Filvver on the River**, PO Box 1977, Roseburg R 97470.

**RAINBOW LAKE LODGE**, Brevard, N.C. 12 Fun-filled Weeks of S&R Dancing, June 5-Aug. 27. Callers College, Aug. 28-Sept. 2, Jones & Davis. Write the Lodge, Brevard NC 28712 for info. **Dance Levels For Everyone**

**PEACEFUL VALLEY S/D VACATIONS:** If you're among the great group of square dancers who wish a grand family vacation that includes dancing and outdoor activities at one of the finest Western Dude Ranches, try one of our Vacation weeks, June 12-August 22, or you may prefer one of our special Institute Weeks which feature more dancing (omitting some of the outdoor activities); May 30-June 4, June 5-10, August 28-September 3, September 4-9. Located on the Peak to Peak Highway #72, 65 miles northwest of Denver. For reservations and further information, contact **Karl E. Boehm**, Peaceful Valley Lodge, Star Route, Lyons CO 80540.

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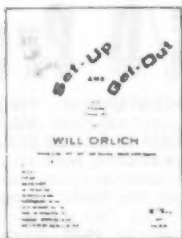
**SQUARE DANCE PATTERNS:** JH-290 Dress w/2 necklines, gore skirt, vest & sissypants, (Sizes 6-20) \$3.50pp. Men's western shirt w/yokes, (sizes 14-18) \$2.00pp. Boy's (sizes 2-18) \$1.50pp.

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**WANTED:** Used record player such as callers use, to be used for work with Senior Citizens. Write **Tess Falce** (Mrs. Lou), High Point of Ft. Pierce, 905B Savannas Pt. Dr., Ft. Pierce FL 33450.

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**SQUARE DANCING ENCYCLOPEDIA:** by Bill Burleson; \$5.00; Rapid, comprehensive reference for nearly 2000 S/D movements. Results of 10-year survey. Supplements available 3 times a year.

**DIAGRAMMED GUIDE to Better Square Dancing** by Bill Burleson, \$3.00. 80 pages, 130 movements; a must for every dancer. Order from Bill Burleson, 2565 Fox Ave., Minerva, Ohio 44657.

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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.**

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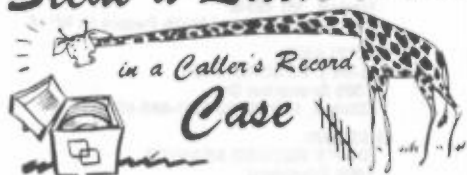
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MONTHLY RECORD PREVIEWS

# Steal a Little Peek



Al Stevens began calling in 1962 in New Hampshire, then joined the Air Force in 1963. Since then, he has called across the United States and Hawaii as well as in North Africa, Spain, Japan, Manila, and Kwajalein. In 1970 his wife Shelley made her debut by adding harmony to Al's singing calls. Al is an active member of Callerlab and is part of the fine staff of callers that record for Windsor Records. Al presently resides in Hampton, Virginia where he calls for five clubs regularly and travels extensively on weekends.

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Shebs Hoedown— USA  
Stan— Red Boot



Chordex— Windsor  
Nancy— Red Boot  
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Marldon— Top  
Skillet Lickin— Blue Star

### Singing Calls

Looks Like the Sun is Gonna Shine—  
USA  
Teddy Bear Song— Red Boot  
Before The Last Teardrop Falls—  
T-Bird  
You Ring My Bell— Rhythm  
Sometimes Goodtimes— Ranch House  
Wait Till The Sun Shines— Windsor  
You Call Everybody Darling— Lou Mac  
Heartaches— Windsor

## NORTHWESTERN MICHIGAN SQUARE DANCE FESTIVAL

Traverse City, Michigan

May 20, 21, 22, 1977

May 20 — CAMP ROYEL BENEFIT — Local Callers

Afternoon  
Workshops

Saturday  
**JOHN HENDRON**  
Framingham, Massachusetts

Round Dance  
Ball

Sunday  
**RALPH SILVIUS**  
Modesto, California

Rounds  
**JACK & PAT FARMER**  
Muskegon, Michigan

Dale Dillon, R #1, Williamsburg MI 49690



77-240

<span style="float: right;">♣ A</span> <span style="font-size: 2em; font-weight: bold;">Best</span> <span style="float: left;">A ♣</span>	<span style="float: right;">♣ K</span> <span style="font-size: 2em; font-weight: bold;">Club</span> <span style="float: left;">K ♣</span>	<span style="float: right;">♣ Q</span> <span style="font-size: 2em; font-weight: bold;">Trick</span> <span style="float: left;">Q ♣</span>
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Commandments or rules seem to be as much a part of our life as breathing. We all remember our first exposure at our place of worship. Later came the same number ten at school, club and our places of business. Even hotel rooms use ten as the number of do's and don'ts. In square dancing we also have ten. Who could forget good old number seven, "Use a good deodorant"? But why only ten? Did we

Continued on page 95

April '77



EXPERIMENTAL BASIC

# PULSE POLL



### MAINSTREAM

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book for \$4 from  
this magazine to  
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Turn and left thru

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Pass the ocean  
Chase right  
Track two  
Touch  $\frac{1}{4}$ ,  $\frac{1}{2}$ ,  $\frac{3}{4}$   
Roll

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- ✓1. Crossfire
- ✓2. Checkmate
- ✓3. Ping Pong Circulate
- ✓4. Ah So
- ✓5. Chain Reaction
- ✓6. Turn Over
- ✓7. Unwrap the Diamond
- ✓8. Wind the Bobbin
- ✓9. Clover 1, 2, 3, 4
- ✓10. Hinge Around

## KALOX-Belco-Longhorn

### NEW ON KALOX:

K-1202 RING MY BELL, Flip/Inst. by Dick Han  
K-1203 THANK YOU FOR ALL THAT SUNSHINE  
Flip/Inst. by C.O. Guest

### RECENT RELEASES ON Kalox:

K-1201 AIN'T LOVE GOOD, Flip/Inst. by Jon Jones  
K-1200 OH SALLY/ROCKIN' — Hoedowns

### NEW ON LONGHORN:

LH-1018 I WANT TO TAKE HER TO A SQUARE DANCE  
Flip/Inst. by Guy Poland

### RECENT RELEASES ON LONGHORN:

LH-1017 HELLO BROWN EYES, by Rocky Strickland  
LH-1016 BETCHA MY HEART, Flip/Inst by Lee Swain

### RELEASES ON BELCO:

B268-A CHASING THE WIND, by John & Shari Helms  
1st Band Music only; 2nd Band W/Cues by John Helms  
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Waltz by Ken Croft & Elena de Zordo  
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C.O.  
GUEST



DICK  
HAN



Lee Swain



VAUGHN  
PARRISH



Jon Jones



GUY  
POLAND

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# Round Dance



## PULSE POLL



### SQUARE DANCERS' ROUNDS

1. Apron Strings
2. Tips of My Fingers
3. Old Fashioned Love
4. Four Walls
5. Tic Toc
6. Waltz With Me
7. Walk Right Back
8. Give Me Five Minutes More
9. One More Time
10. Deep Purple

### ROUND DANCERS' ROUNDS

1. Maria Rhumba
2. Whoopee
3. C'est Si Bon
4. Dance
5. Adios
6. Somewhere Over the Rainbow
7. I Just Need Your Love
8. Manuela
9. Three Guesses
10. Never Ending Quickstep

### CLASSICS

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

### ADVANCED ROUNDS

- (Courtesy of Carousels Club)
1. Till (Moss)
  2. Torero (Howard)
  3. Marie Elena (Ward)
  4. Never Ending Quickstep (Murbach)
  5. Kiss Me Goodbye (Tullus)
  6. Elaine (Highburger)
  7. Wyoming Lullaby (Palmquist)
  8. Glenn's Adios (Morrison)
  9. Tomorrow (Shawver)
  10. Spanish Gypsy (Murbach)



Mac  
Letson



Harold  
Kelley



Bob  
Augustin

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SQUARE  
DANCES

### & Bob Cat RECORDS

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LM 122 SHE'S MY ROCK by Jim

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LM 119 POLLY ANN by Harold  
LM 118 NELLIE by Mac  
LM 117 YOU CALL EVERYBODY DARLING  
by Mac & Bill  
LM 116 EIGHT MORE MILES by Bill  
LM 115 SOMEWHERE MY LOVE by Mac

#### NEW ON BOB-CAT

- BC-104 EVERYTHING I TOUCH, Bill Barner  
BC-103 MAGIC OF THE RAIN by Bob  
BC-102 SQUARE DANCE MAN by Larry  
BC-101 BOBCAT RAMBLE by Bob

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Bill  
Claywell



Jim  
Coppinger



Larry  
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# THE COLLEGES ARE COMING

*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><b>LOUISVILLE, KY.</b> Kentucky Callers Seminar July 31-Aug. 3, 1977 Bellarmine College</p> <p><b>STAFF</b> <b>Jim Mayo — Ron Schneider</b> <i>Teaching all phases of calling</i> <i>Fee: \$150. Includes tuition, Room &amp; Board Partner free</i> Write: Ed Preslar, 3111 S. 4th St., Louisville KY 40214</p>	<p><b>Hot Springs, Arkansas</b> Cal Golden's 6th Annual <b>CALLERS COLLEGES</b> 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><b>HARMONY, PA.</b> <b>INDIAN BRAVE CAMP</b> July 3-7, 1977 <b>JACK LASRY</b> <b>RON SCHNEIDER</b> <b>A SELL-OUT IN 1976!</b> Emphasis placed on choreo- graphy techniques and methods Write: Jack Lasry, 19010 N W 11th Av. Miami FL 33169</p>
<p><b>SILVER BAY NEW YORK</b> Lake George Area August 1-4, 1977 <i>Orphie Easson</i> <i>Stan Burdick</i> Write: American Square- dance Magazine, PO Box 788, Sandusky, Ohio 44870</p>	<p><b>LAS VEGAS, NEVADA</b> Aug. 15-19, 1977 Aug. 22-26, 1977 Staff: <b>Bill Peters, Bill Davis</b> (Both Weeks) Plus Lee Kopman (1st wk) &amp; Deuce Williams (2nd) <i>Emphasis on sight calling &amp; choreography</i> Bill Peters, 5046 Amondo Dr., San Jose CA 95129</p>	<p><b>ESTES PARK, COLORADO</b> Dance Ranch Caller College July 10-14 — Callers with 2 years or less experience July 17-21 — Callers with more than 2 yrs. experience <b>STAFF: Frank Lane, Earl Johnston, Vaughn Parrish, Beryl Main</b> Write Frank Lane's Dance Ranch, PO Box 1392, Estes Park, Colorado 80517.</p>
<p><b>INTERNATIONAL CALLERS COLLEGE</b> Aug. 8-12 Regular Session Aug. 13-17 Alumni Session Cincinnati, Ohio Aug. 28-Sept. 2 Regular Rainbow Lake, Brevard NC <i>Dick &amp; Ardy Jones</i> <i>Johnny &amp; Charlotte Davis</i> Write: Charlotte Davis, 212 McAlpin Ave., Erlanger KY 41018</p>	<p><b>COLUMBUS, OHIO</b> <b>MIDWEST CALLERS COLLEGE</b> Aug. 17-19, 1977 <b>John Kaltenthaler</b> <b>Stan Burdick</b> Write P.O. Box 788 Sandusky, Ohio 44870</p>	<p>Learn To Prompt Contra Clinics Tailored to your Needs and Desires <b>Memorial Weekend</b> May 28-30, Ogden, Utah or In Your Area Write: Walt Cole 944 Chatelain Rd. Ogden UT 84403</p>

## DANCING TIPS, Continued

other levels too and contribute their fair share.

The main thing is that all of us recognize the pleasure to be had at any level and then each seek his/her most enjoyable clubs to support. We can all get together at festivals and at mainstream clubs to share our hobby.

## GRAND Zip, Continued

hands and saying "Thank You", Western style, would be a welcome addition to our Eastern techniques.

*Emo Sulkosky  
Woburn, Massachusetts*

Just a note of thanks for the nice article you printed about us in your February 1977 issue. You will never know how surprised we were to open our issue and see a story about ourselves. We enjoy reading "American Squaredance" every month.

*Don & Doug Sprosty  
Davenport, IA*

Just a note to send along with my check. Please renew or extend my subscription to your fine magazine.

Really, I can't remember if I put down for 1 year or 2 years last February, but, I sure don't want to miss any issues so if we're still paid up, just extend our subscription.

There are a great many articles and ideas which we appreciate reading in AS/D, but since we are working toward my being a caller, the dancing tips and calling tips are read first, record ratings next, then the rest. Sure do enjoy it!

*Les Henkel  
Tobias, NE*

On January 21, 22, 1977, at the Historic Frances Marion Hotel in Charleston, S.C. we had our second successful convention.

The South Carolina Callers Association put this event on but it is the *Dancers Convention* and they are what has made it a success. Each year it gets larger, and we hope it will continue to do so, in the future.

This is the result of hard work and a lot of love and the dancers give it back with their smiles and enjoyment of this event, and the many offers of help they give.

Due to the participation, we have to find another place that will give our dancers plenty of room to enjoy their convention.

"Much thanks" to all for their support and to the members of the S.C. Callers Association (5 years old) for their hard work and loyalty to their dancers.

*South Carolina fan*

# MORE CALLERS SCHOOLS

CHICAGO, ILLINOIS, Callers' School, July 21-24, Adjacent to O'Hare Int. Airport  
Lee Kopman, Dave Taylor & Jim Mayo/Choreography, teaching, program, sight.... Write Dave Taylor, 1112 Royal St. George, Naperville IL 60540

<p><b>CALLERS SCHOOLS</b> <b>AL BRUNDAGE</b> <b>EARL JOHNSTON</b> July 31-Aug Harrison- burg, Va. Aug. 7-11 Salem, W.V. Aug. 14-18 Troy, N.H. Aug. 21-25 Troy, N.H. <i>Top-notch Staff of Nationally Known Callers</i> Earl Johnston, PO Box 2223, Vernon CT 06066</p>	<p><b>MARSHALL, INDIANA</b> Turkey Run Callers School July 17-22  Individual Attention to Each Caller by Experienced Staff: <b>Dick Han, Bill Peters</b>  Write D. Han, 513 S. Bluff, Monticello IN 47960</p>	<p><b>MARSHALL, INDIANA</b> Turkey Run Round Dance Leaders School July 17-22  <b>STAFF</b> <b>Betty &amp; Clancy Mueller</b> <b>Frank &amp; Phyl Lehnert</b>  Write D. Han, 513 S. Bluff Monticello IN 47960</p>
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WW801

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I am presently calling for the Kim-Chee Promenaders, an American/Korean Square Dance Club here in Yongsan, Seoul, Korea. At present, the club has a strength of approximately four squares with an additional four squares in the sixth week of classes.

Your publication and the SIO are the only ways possible for the American dancers and callers here to keep abreast of the new incoming movements and what is happening in square dancing in the United States. In the issues which some of us have hand-carried into Korea, we found many points of courtesy, etiquette and tradition which we are having translated for the Korean people who have taken an active interest in the enjoyment of square dancing. Also, the new movements which you publish are workshopped and danced in hopes that as members return to the U.S. they will not be too far behind the area clubs near where we are assigned.

*James C. Moen  
Seoul, Korea*

I would appreciate a note of thanks printed in the American Squaredance on behalf of all of us local callers and dancers thanking travelling callers for making the special efforts they do to keep dance dates, I know this winter has been rough on them. It shows us on the local level that all of them really have our programs and dancers at heart—and their commitment to square dancing is the greatest!

*Don Taylor  
Fort Wayne, IN*



### ENCORE, Continued

In singing calls, variety in the music is as important or more so than variety in the calls, so vary your singing program with the selection of your music.

Everybody is dancing to "Westminster Cathedral".

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Choreography by Art 'n Evelyn Johnson

MGR #5504B HAPPY SOUNDS (Round Dance)  
Choreography by Bill & Dottye Stephenson, St. Ann, Mo.

## RECENT RELEASE

MGR #2207 IT DO FEEL GOOD (Square Dance)  
Written & Called by Monty Wilson, Malibu, California

C.P. MacGregor Company 729 South Western Ave., Los Angeles, CA 90005 213-384-4191

### BEST CLUB TRICK, Continued

get that far and run out of good suggestions?

I would like to introduce the 11th: "Lend a helping hand".

Recently our district magazine fell on hard times. Money was needed, but the question was from where? Our club, the Y KNOTS, of Chester, Pennsylvania, agreed that our yearly hoedown proceeds would go to the support of the magazine. As the idea was to make as much money as possible corners were cut in every way.

First, we dickered for low hall rent. The callers and all refreshments were paid for by the club. Members worked for several months and the committee which started with five couples ended with the entire club getting into the act.

A theme was chosen, "Happy Birthday to U.S.". Then a 1,000 square feet of murals were painted under the direction of our artist member, Bob Sanderson, and placed about the hall. A

five-foot cake was made and also a cannon. Prizes were donated.

With the excellent calling of Bill Dann, Kerry Stutzman and the cueing of Bill Kerns, the dance proved a huge success. Our treasurer was able to give a large check to the magazine which made the members happy that we had observed the 11th and lent a helping hand.

*Bud Wolf*



Joe Prystupa



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/  
PISTOL PACKIN' HOEDOWN

TNT 107 FREIGHT TRAIN

Called by Singin' Sam Mitchell

TNT 108 BABY BABY

Called by Joe Prystupa



Singin' Sam Mitchell

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**MINIMUM ORGANIZATION, Cont'd.**  
definition of what is expected of people. Much friction can be avoided if a person knows exactly what his job is.

**Delegate.** Let other folks help. The most successful operation results when many people are involved. Give them responsibility and then see that they carry it out. Don't let one or two people do everything.

**Spread leadership among many people.** This is where the principle of many hands make light work applies. People enjoy being involved in activities. It then becomes "their" club, not "your" club.

**Train new leaders.** Give people a chance to assume leadership responsibility under direction. Progressive acceptance of leadership roles is a great asset to continuity of your club.

The dance program is the responsibility of the caller. During the evening, however, the business meeting and refreshment break must intrude. Whether you use the refreshment time to make the necessary club announce-

ments, or at a separate time at the dance, make them as short and precise as possible. Callers work hard to get the dance off the ground in the first half of the evening. A prolonged break in the middle of the dance can plunk it right back down and leave it there. A club newsletter can minimize the need for prolonged announcements and keep club members well informed of all plans.

All of these ramblings certainly do not cover all that could be said about club organization, but keep in mind this parting thought. You, the dancer, the club officers, and the caller are the KEY. If you all are willing to work together for your common goal, your club will be very successful.





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- CD-202 DON'T BELIEVE MY HEART, J. Martin
- CD-203 BORN IN THE COUNTRY by Chuck Meyer
- CD-204 TODAY I STARTED LOVING YOU, James Maxey

2542 Palo Pinto  
Houston, Texas  
77080

## CALLING TIPS, Continued

the facility should show your dancers which hall has the type of program they will enjoy the most.

### The Sound

The sound will be good in all of the halls. For the dancer who has never attended a big convention, the sound in some cases will be different, because a caller in a hall with an acre and a half of floor space does not sound exactly the same as he would in a 20 or 30 square

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- 2035— MOMENTS TO REMEMBER, Caller: Nate Bliss\*
- 2034— UNDER THE X IN TEXAS, Caller: Marshall Flippo\*

**DANCE RANCH RELEASES:**

- 636— TONIGHT CARMEN, Caller: Ron Schneider\*
- 635— HAUL OFF AND LOVE ME, Caller: Frank Lane\*
- 634— MUDDY WATER, Caller: Ron Schneider\*

**BOGAN RELEASES:**

- 1291— LITTLE MISS MISCHIEF, Caller: Lem Smith\*
- 1290— EVERYBODY'S GONNA DANCE TONIGHT, K Thomsen\*
- 1289— COUNTRY MUSIC MAN, Caller: Johnny Reagen\*

**LORE RELEASES:**

- 1155— AH SO PRETTY LITTLE GIRL, Caller: Harold Bausch\*
- 1154— SQUARE DANCE GAL, Caller: Jimmy Summerlin\*

**SWINGING SQUARE RELEASES:**

- 2373— MISTER PIANO MAN, Caller: Foggy Thompson\*
- 2372— MORE AND MORE, Caller: Les Maire\*
- 2371— CHRISTMAS TIME'S A-COMING, Wayne Mahan\*

**ROCKING A RELEASES:**

- 1366— WALKIN' OVER YONDER, Caller: Doyce Massey\*
- 1365— UNDER YOUR SPELL, Caller: Allie Morvent\*
- 1364— C.B. HANDLE SONG, Caller: Joe Sorrell\*

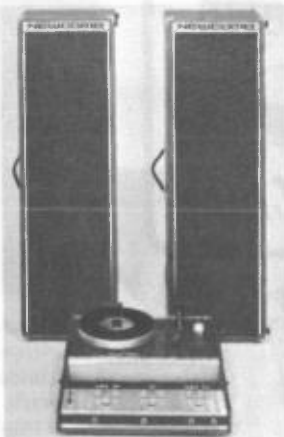
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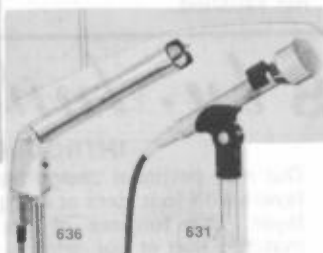


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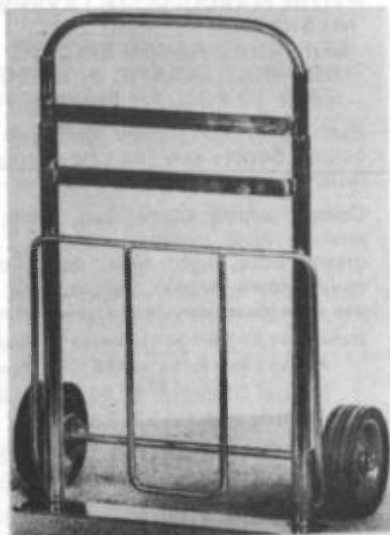
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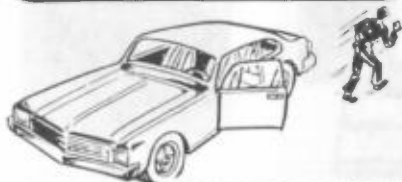


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## VIEWPOINT EXCHANGE, Continued

tips), and take time also to teach the round-of-the-month (which comes out every two months). I have very short breaks between activities and I like to think every dancer who comes gets a little bit of everything, enjoys the evening, and goes home satisfied with a good night "out on the town."

### How To Interest the Non-Round Dancer:

One has to sell his product, whether it is to the beginner square dancer or round dancer or to the dyed-in-the-wool square dancer. The average dancer today, at any level, is not going to buy a pig-in-a-poke or have the wool pulled over his eyes. He has to be sold!

Here's the first point. Teach, dance and genuinely show that round dance is an enjoyable and worthwhile activity. Some of the round dance leaders I see are so sober, so austere and aloof, I doubt if we would get out and enter the round dance world today, if we were just starting out. In my experience, I have never seen a contra line whose dancers were not smiling. I can't say the same about squares and rounds. I've been told that I have a "twinkle" in my voice when calling and that was one of the main reasons I selected the particular couple to teach at the square dance club — they have a smile in their voices! (besides being fine instructors).

Second point: Do not equate styling with soberness. Styling was stressed so strongly at one time in the exhibition group that we almost lost the art of smiling while dancing. When I pass a high level dance room or a most sober round dance room, I think of automations: step, 2,3, click it off! A little devil in me says, "Go in there and smile or laugh and you'd be thrown out, you'd break up all the squares, and end up being ostracized forever." The general square dance public is not going to buy this. Movement is the executing of a figure or step; styling is the way in which we do the movement; enthusiasm

is our emotion of enjoyment showing through.

Third: I wonder if we shouldn't add one thing to round dance instruction that we have all learned from square dancing — how to correct a mistake. We teach our square dancers how to re-group by various methods, to keep going and pick up the next command. Why not introduce to the round dancer the art of "changing steps" in a two-step, or how to pick up a muffed waltz step and keep the sequence going? There's something about a square that says, "Here are eight people all working together to accomplish a dance — maybe it's the misery in company bit. But, lo, the poor round dance couple, particularly the new couple, feels the entire room is watching and the spotlight is on them alone. They must be made to feel, sincerely feel, that no one is going to eject them from the floor if a mistake is made. This important thing is to keep trying and keep dancing — keep the fun in it!

Sometimes I purposely "stumble" in a round dance (this comes easily to me) when I feel stress and strain among the round dance learners. This, I hope, eases the feeling and atmosphere with, "Look there, Walt boo-boo'd! I don't feel so badly now." This must be kept at a minimum but some gesture should be made to create a relaxed room.

To sum it up: No matter what the activity, from tiddly-winks to international ballroom dancing, the product must be shown with an attitude and manner that creates intense interest in wanting to participate. Those who lead must sincerely show the public a happy attitude when round dancing, must give clear-cut definitive instructions with smiles in their voices, offer genuine friendship, some mirth and a few puns — all with enthusiasm! The results? "Here's something I've waited for all my life and didn't know it — just let me at it!



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# FEEDBACK

I have only been receiving American Squaredance for a year but have enjoyed it very much. "Calling Tips" this January issue was good, but rather regional I feel. I looked for any one of the motel chains listed and found none in the Portland, Oregon area. Is it possible for you to furnish the addresses or phone numbers to contact in requesting Directories for the economy chain motels?

Western, Ramada, or Imperial 400, listed *here* are NOT inexpensive. "Motel 6" may be in one of the economy chains you listed but, they did not so indicate. [It is, indeed— there are six in Oregon— Ed.]

One of the big drawbacks to square dancing, is the *cost* of bringing in outside talent, traveling callers, but if we square dancers pooled our resources, ie, motel lists, restaurants in our different areas, we could cut back on expenses but not *quality*, and maybe hold a line on expenses, so the travelling caller wouldn't have to charge quite so much.

Your help will be greatly appreciated.

*Wally Wallway  
1690 N. Birch Court  
Canby, Oregon 97013*

**Ed. Note: Good thoughts, Wally. Motel 6 is a good example. Perhaps our readers will suggest others, and other ways to beat the high costs of traveling callers.**

The cartoon on the back of the January issue of the American Squaredance reminds us of our real American foresight— when in the war of 1812 many farmers took up arms.

Finally a company of "awkwards" were formed. With one leg tied with hay and straw on the other leg, they could learn to march with the count of "Hayfoot, Strawfoot" (because they could tell the difference). It was far more effective than the regular— "left, right, left, right".

*from Square Reader, Maine*

In your February issue Carl Anderson, member of the National Convention Executive Committee, made two incredible statements about the National in Anaheim.

First, regarding the huge attendance, which convention officials try to blame as causing many problems: "...As the pre-registration count mounted, we began to look for some way to stop the flow of reservations without success."

Oh really? Did we ever see published anywhere that the convention was full and no more reservations were wanted? Did word ever go out to dancer organizations to tell its members the convention was full? Were caller note services advised to inform their subscribers to tell dancers everywhere not to register because the convention was getting too large? NO! ALL we heard were numbers: the higher the numbers, the better the event, and isn't it wonderful that attendance is climbing so fast? How naive does Anderson think the dancers are to buy a statement like this?

Second, regarding sound, he says: "The convention committee was actually complimented by knowledgeable people on the sound in most of the halls." Can you imagine a member of the Executive Committee saying this after all the uproar about sound?

No wonder knowledgeable people lack confidence in the National when statements like these come from its Executive Committee.

*Ed Foote  
Wexford, PA*



# AMERICAN

## SQUARE DANCE

### SUBSCRIPTION DANCES

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

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

MUSKEGON, 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 Ellis

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

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

KENOSHA, WIS.; Sunday, May 15  
Contact: Bob Wilson or Chuck Wacaser (Calling)

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

KILLEEN, TX; Wednesday, May 18  
Contact: Paul & Amanda Greer

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

GRENADE 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

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

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

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

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

CHARLESTON, SC; Thursday, August 25  
Contact: Tony Oxendine

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

CHARDON, OHIO; Friday, September 23  
Contact: Ed & Klaire 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: Marge & Gerry Johnston

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

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

SPRUCE PINE, N.C.; Thursday, October 13  
Contact: Pittmans/Phillips

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, Pennsylvania; Sun., November 27  
Contact: Charles, Stephey or Jim McNulty

STUART, FL; Friday, December 2  
Contact: Jack & Betty Hoskens

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

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

CINCINNATI, OHIO; Tuesday, January 31  
Contact: Flo Rohe

NEW BRIGHTON, PA; Saturday, February 11  
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, ONTARIO; Wed., May 24, 1978  
Contact: Bob & Jayne Jaffray

BELLEVILLE, Illinois; Fri., Sept. 29 1978  
Contact: Joe & Marilyn Obal

PEARISBURG, Virginia; Oct. 7, 1978  
Contact: Dan & Pat Hickey

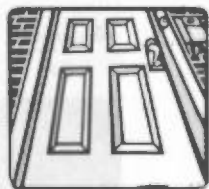
WYOMING, Michigan; Tues. Oct. 10 1978  
Contact: Frank Randall

NOTE: Stan calls at all dances unless otherwise noted. Write this magazine for info on how YOU can sponsor a NO-RISK ASD Subscription Dance.

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# Book Nook

by Mary Jenkins



## TAXES AND FINANCIAL RECORDS

by Allen Finkenauer, C.P.A.

Soon after this book arrived for review, my husband Bill read it from cover to cover, marked several paragraphs of special interest and great importance and declared it was a valuable and worthwhile "piece of literature." I have to agree with him, and I'm sure others, especially callers, will find this book will answer many questions and prove very enlightening.

Allen has done an excellent job of assembling the information, giving explicit examples and detailed exhibits of forms to be used in record keeping and for tax information.

A few of the topics that are so well covered are: The Diary, The Caller-Run Club, Contracts for Dance Dates, Tax Publications, Business vs. Hobby, Your Office, Depreciation, Commuting Expense, Travel Expense, The Caller's Spouse, Cost of Care for Dependent, Education and Training, Clothing, Pensions and For New Callers.

Allen's closing remarks are: "Many of you and your clubs may run into federal, state or local tax problems. These problems can alert other callers and caller associations to change the things they are doing or failing to do. A knowledge of existing tax problems can make it possible to introduce legislation, if necessary, to correct an inequity.

"I would like to hear from you about these tax problems and any tax questions you have since I hope to update and supplement this material from time to time. Through this medium and articles in square dance magazines, we can all keep informed of tax problems. Good luck!"

After reading and studying this, one realizes that callers must have at least two kinds of records — those they *play* and those they *keep*!

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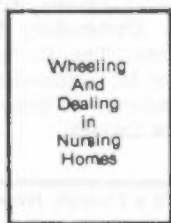
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# DOLLARS & NON-CENTS

Due to certain innuendos, rampant rumors and not too subtle suggestions, it was decided to break with tradition to put the minds of some members at ease.

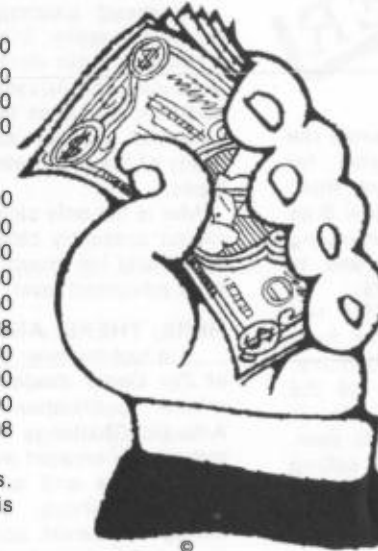


## INCOME

Wam Bam Donation	\$400.00
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## EXPENSES

Trip to Vegas to check possible dance site	\$350.00
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As you can see, members, we have problems. Undaunted, your treasurer has been working on this problem. To date, he has had some bad luck.

## PROMOTIONS:

Assess a surcharge of \$75.00 on each member. Result: Twenty members quit and one is in jail for attempting bodily harm.

Raffle off \$500.00 color television set. Cost of tickets: \$25.00. Income from tickets: \$1.00. Net loss: \$474.00. Luckily, one of our members won it and I sure do appreciate it.

## THE VEGAS CAPER

While in Vegas exploring the possibility of a dance site, an investigation was made into the game of Black Jack. This was thoroughly explored as a means of paying off our few outstanding bills. If the club could make an immediate advance of \$500.00 to pay the Black Jack dealer, it would be most welcome. (This did not seem the answer, either.)

I feel the easiest way out would be to offer my resignation at this point, but don't panic. I'll stay on and continue to work for the good of the club.

Respectfully,  
E.L. Plas, Treasurer

P.S. The Planning and Steering Committee voted to cut out dance refreshments until our budget is brought back in line!

P.P.S. April fool, folks.....