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NOVEMBER 1977

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CO-EDITORIAL



Asking "Why can't Joe square dance?" is very much the same as asking, "Why can't Johnny read?" This question appeared in educational magazines for several years until steps were taken to correct some of Johnny's obvious deficiencies. The problem grew, even to the point where Johnny became a college student and still couldn't read well enough to garner needed information from the printed page. And finally it was pointed out that Johnny had been passed from grade to grade automatically (because his psyche might be damaged by forced repetition of a year's study) and, he never satisfactorily completed any grade requirements.

What does this have to do with Joe? And square dancing? It's so obvious that the answer may rise off the page and confront the reader. Joe, and his kissin' cousin, Josephine, have so much trouble at the Mainstream Plus One and Plus Two level where their club now dances because they moved along from level to level (or plateau to plateau) without really "completing the requirements" of learning each basic from various position.

Since most clubs are "melting pots" for dancers from different areas, different callers (teaching styles) and different dance backgrounds, it's interesting to observe the smoothness and comfort of some and the confusion of others. That confusion appears to be caused by not knowing where to end certain basics. *Square thru* is one prime trouble spot, and every caller has been dumbfounded to see a "mainstream club" fall apart on *turn thru*.

It's not fun to learn rules and dance classes are supposed to be fun. So memorizing "rules" for each call is not the answer per se. But some callers "train" their dancers to respond immediately to turn half by the right when they hear *swing thru* and to expect a three-quarter turn if *top* is mentioned. How? By practice, lots of it, in relaxed, fun, unhurried beginner classes that do not "skip" ahead to the next level.

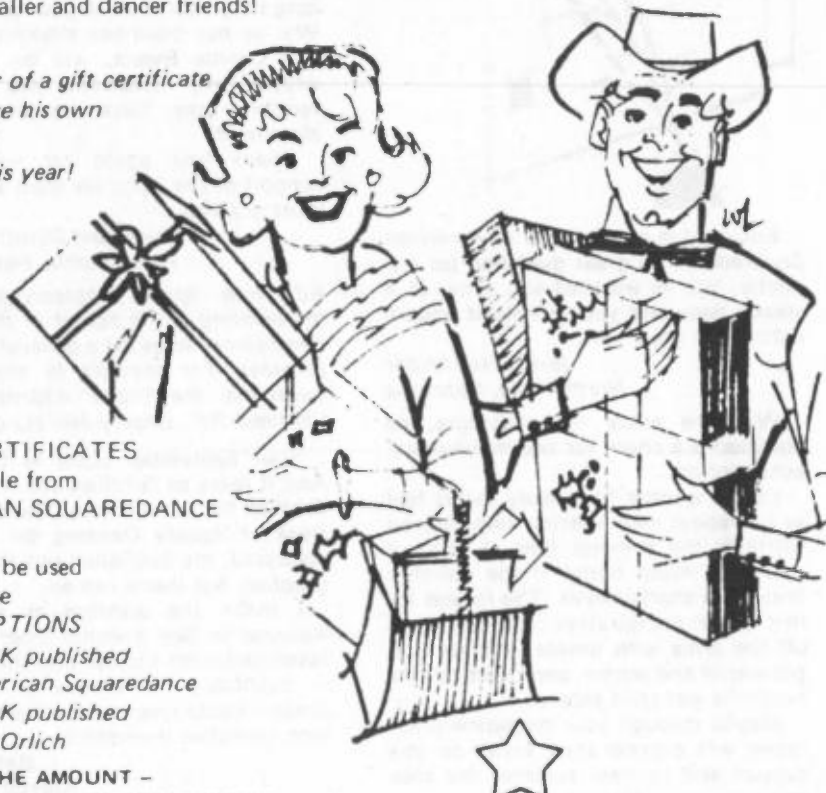
Dancers who really know their basics do not find it difficult to "catch up" even if they miss dancing for six months or a year. They approach the new calls they missed as they did the basics: where does *chase right* begin? Where does it end? What's the pattern (where do you put footprints on the floor?) What does the cue word *right* tell me?

We've been watching this happen in a brushup session and know it's true. A hiatus of one to three years does not *have* to be a major problem to good dancers. What the square dance activity needs is *more* of these dancers. And more callers willing to take the time to *develop* good dancers. This ability to learn the basics thoroughly doesn't just happen; it has to be cultivated and nurtured until Joe and Josephine *can* square dance, all the rest of their lives.

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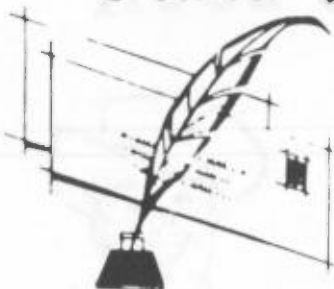
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Grand Zip



Enclosed is our renewal to *American Squaredance*, a great guideline for our hobby. We've watched you grow at a steady pace and you've helped square dancing to grow too.....

Jess & Nell Miller
North Platte, Nebraska

We sure enjoy the magazine, so enclosed is a check for two more years' subscription.

I often wonder how many ladies feel as I do about men wearing long-sleeved shirts in the summer time. I think it would be much better if the summer dress was short sleeves. The reason for this is that perspiration could be wiped off the arms with towels. Sleeves just get wetter and wetter, and I hate to take hold of a wet shirt sleeve.

Maybe through your magazine other ladies will express their views on this subject and by next summer the men can wear short sleeves.

Ellen Hesmond
Sheffield Lake, Ohio

...We enclose a condensed version of the 26th final financial report. The original, contained in the final report now being printed, is an eight-page computer printout which we felt was much too detailed for the average person to comprehend and much too long to be reprinted in your publication. We, or our business chairmen, Frank and Connie Evans, will be happy to answer any questions you or your readers may have concerning this statement.

Thank you again for your great support of the 26th; we shall always be most grateful.

Steve and Dorothy Musial
Philadelphia, Pennsylvania

Ed. Note: Space problems precluded the printing of the report in this issue. See October issue for a general report of finances. For answers to any further questions, the Evans' address is 423 Cornwell Rd., Cherry Hill NJ 08034.

Your September cover is beautiful! And it looks so familiar, too. For it you thanked me, as author of *The Complete Book of Square Dancing* on which it appeared, my publisher and the photographer, but that's not all.

I thank the dancers at the 23rd National in San Antonio where it was taken and wish I knew who they all are — especially the blonde in the pink dress. Would love to hear from anyone who identifies themselves.....

Betty Casey
Kerrville, Texas

Continued on Page 64



Wade Driver



Bob Baier



ROUNDS

RR501 WIND ME UP, Dave & Nita Smith

HOEDOWNS

RR301 RHYTHM SPECIAL by Wade driver

RR302 BRANDY by Pat Barbour

SINGING CALLS

RR112 LUKENBACK, TEXAS, by Bob Baier

RR113 IF WE'RE NOT BACK IN LOVE BY MONDAY, Wade Driver

RR114 TWO PAIRS OF LEVIS by Pat Barbour

RR115 SOME BROKEN HEARTS NEVER MEND, Wade Driver

RR116 LAWDY MISS CLAWDY by Wade river

CD209 KELLY KEEP THE LIGHTS ABURNING by Les Main

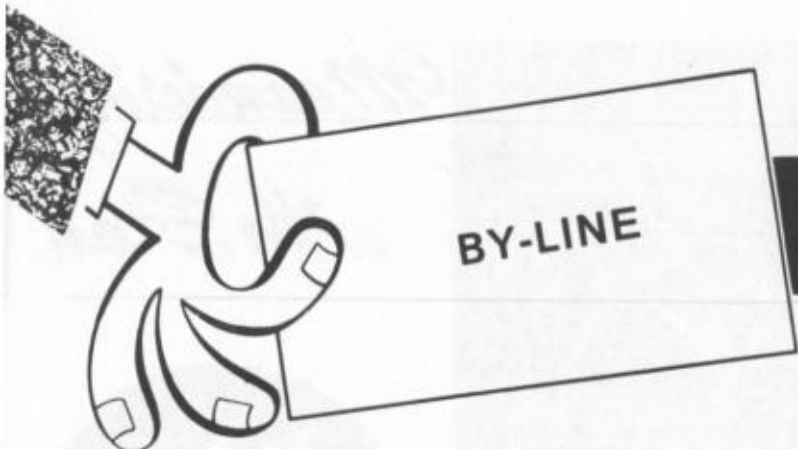
2542
Palo Pinto
Houston,
Texas



Pat Barbour

SO YOU WANT TO LEARN TO
CLOG Instructional Record

by Wade



Prestigious persons have contributed to this issue. Let us tell you about them.

Jim Mayo is a past chairman of CALLERLAB, as well as an author, teacher and respected caller from the New England area. Jim is also an active member of NECCA.

"A Partner For Isaac" is a story **Valerie Titus** says she worked on "an inch at a time for three months." The finished product makes another special fiction feature for these pages.

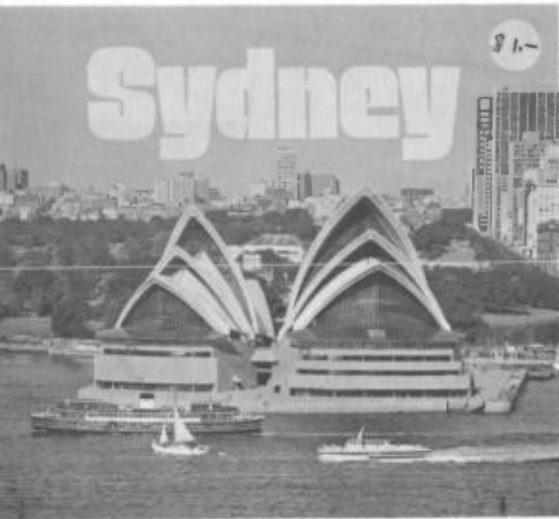
Tallying the use of mainstream calls has been an avocation of **Bill Davis** for several years. Bill also publishes the Top Ten calls each year and is known for his choreography and sight calling techniques.

Floyd and Eloise Brooks, at the request of your editors, sent the story of their involvement with square dancing and clogging for youth. They are the authors of the recently published "Carolina Mountain Clogging," a photo-illustrated book on clogging and hoedown basics of mountain square dancing, which also gives that history to the dance and valuable help on rhythm and timing.

George & Lorraine Pollock have danced since 1953, in California, Colorado, Wisconsin, Virginia and Washington state and have served stints as club president and association president. George wrote our center spread this month to "arouse sympathetic interest in new dancers."

Four poems in "Rhyme Time" represent York, Pa. (**Mary Heisey**); Hopewell, N.J. (**Gordon Leslie**); Fairmont, W.V. (**Vera Rieser**); Dillwyn, Va. (**Ursula Hill**), all eastern areas, but the poems are widely diversified in style. So many contributions have been sent for inclusion in this feature, that we'll print several each month as space allows.

An advertisement for Hanhurst's Tape and Record Service. The background is black with white text and graphics. At the top left, a white speech bubble contains the word "CALLERS". Below it is a CD with the text "the best services". In the center, the name "Hanhurst's" is written in a large, bold, serif font. Below the name, it says "TAPE AND RECORD SERVICE". To the left of this, it says "P.O. BOX 3290" and "POUGHKEEPSIE, N. Y. 12603". Below that, it says "phone (914) 297-3230". In the center, there is a graphic of a cassette tape with the text "all the new releases" and "HEAR" above it. To the right, the words "QUALITY SERVICE", "QUICK SERVICE", "DEPENDABLE SERVICE", and "LOW COST" are arranged vertically, with arrows pointing from the cassette tape towards them.



Meanderings with Stan



Let's see... where did we leave off? We were "down under", giving you a pack of yak about some stellar fellers, gorgeous gorges, pretty cities, and mighty memorable memorabilia.

So let's continue and conclude the ASD Australian cruise where we left off, somewhere around the capital city of New South Wales, the beautiful harbor city (whoa, matey— spell it h-a-r-b-o-u-r) of Sydney, boasting the most beautiful beaches in the world. How about that? (I'd say that's Nice— Co-ed.)

Right here we must pause to tell you a tale of two cities. Nearly half of all Australians live in, around, or under two cities— Sydney and Melbourne. Pride and circumstance prevented either from becoming the capital city of Australia at the turn of the century, so a compromise was struck, and Canberra, located between the two, was chosen. An American architect named Burley Griffin drafted the blueprint, and the knockers (people who complain) and the diggers (golden days jargon for just plain Aussies) were happy enough with that.

But we must proceed with our specific July escapade. Our hotel was the beautiful downtown Menzies. Two days of bus tours around the varied and lavish beaches almost gave us barnacle

bottoms, but it was really as exciting as fondling one of those fiery black opals for sale everywhere.

A special Harbour Cruise for our party of eleven was an unforgettable attraction. It afforded the opportunity for closeups of the two dominant landmarks of the city— the spectacular Sydney Opera House with its gigantic soaring wings of concrete, and the steel-arched Harbour Bridge, which has few rivals for beauty anywhere. (I'm a bridge lover.) (I guess that's better than being a just PLAIN lover— Co-ed.)

Would you believe it, the cruise included a full course feast on a private yacht? Following a breezy look at the commercial end of the harbour, where giant freighters dwarfed our "motorized" sailing ship (the mid-winter choppiness meant no sails in use that day), and we chomped on cheese and crackers, moistened by lemonade and orange juice, we plowed our way across the water and through all the honest-to-goodness sailors scudding along with their "canvas" almost in the waves. In a secluded inlet, with hilly banks, our two hosts anchored their ship and turned from seamen into gourmet cooks: steaks barbecued to order on a gas grill (Cathie eats hers just waved over the flame. Someday one will sit up and moo back at her), salads, cheese

cake, served with finesse on lace tablecloths yet. The cruise ended at a landing near the Opera House, so we all scrambled up the long flights of steps for a glance at this international point of interest. Most impressive aspect: the building looks, in varying lights and distances, to be gold, silver, and white. Up close one can see the reason in the texture of the building materials—Sydneyites were less impressed with it than the tourists but we gaped at their "million-dollar monstrosity" in awe!

The two dances we attended in the Sydney area were not close to city limits at all, but about thirty miles both north and south respectively.

South of Sydney, in Wollengong, we visited a more-or-less Mainstream-Plus dance, called by the "Red Baron", Barry Wonson (Sue, too). Our group was picked up in private cars by club members (This happened in every dance area we visited.) and whisked to the dance. Barry is a super-energetic young chap, not unlike his counterparts in the USA, and edits Australia's only Note Service for callers. I called a couple of tips. By Golly and Turnover were worked by Barry, by golly.

North of Sydney a dance was set up for me to call by the Hunter Valley S/D Association, who went "out on a limb" to sponsor the visit. That's a long story. It has to do with a longstanding dance association tradition of not paying either local or visiting callers in order not to set a precedent. That's changing, by golly. (You're a mean ole tradition-smasher— Co-ed.)

Alex Purdy took me from Sydney along famous Highway One (longest single-numbered route in the world— follows the coast clear around the Aussie island) to Gosford, where Brian Hotchkies (& Wendy) had set up the dance at the high school.

In the afternoon I saw many of the area callers perform. Good show. Then there was a quickie caller-only discussion. In the evening it was my turn to do it American style, except for a couple of brackets (tips) done by Brian and friends.

We talked to George Gow, editor of Australia's national square dance publication, South Pacific Review. Other

vignettes— seeing the one-and-only Southern Cross constellation in the sky was a treat. Watching very prim and proper white-frocked ladies engaged in fierce lawn-bowling competition in city parks. Steak and eggs for breakfast. Shopping in crowded downtown streets, in shady canyons created by towering skyscrapers.

All too soon the (after a fortnight) wide-vista visitation was coming to a close, and the end-of-July date for flying out of Sydney back to America was imminent.

But I had three other quick visits in store for me, personally (not experienced by our ASD tour group), flying to three important areas to do dances for lively and lovable square dance folks. Brief rundowns follow.

Brisbane— This is another bigger city often bypassed by American callers and tour groups, for some reason. Only one American caller had preceded me in a score of years and I was given a real "right-allemende" welcome hand.

Queensland dancers are flamboyant hosts. A printed program for the dance, where I called every other bracket, also featured these callers: Eric Wendell (who edits "Square Chatter"), Jack Delziel, Graham Rigby (my overnight host, tour guide, and popular Aussie caller), Bill McHardy, Peter Johnson, Ivor Burge (oldest active caller in Australia), "Nev" McLachlan, Sid



Leighton, and Don Proellocks (president of the Q'land Society, who also helped with hosting arrangements, gave a "supper" for callers, etc.). A callers clinic had also been set up for the afternoon.

Brisbane is growing so fast you might see a skyscraper tomorrow that wasn't there today. Square dancing is booming. Thirty or forty sets were at my dance. The mild temperature (70°F even in winter while I was there) and the beautiful Gold Coast make it attractive, and that "Meandering" Brisbane River literally "snakes" through the city. Again, the buoyant flowing STYLING of the square dance scene can't be matched anywhere.

Tasmania— The Island State. The Apple State. Australia's little sister, the "porpoise" island south of the "whale" island. Emerald green fields, mountains always visible in the distance, gentle streams and rivers, hedgerows and patchwork fields, tidy white stone farm cottages, winding country lanes, red-brick cast houses, orchards and sheep ranches— truly a link with the old world. I called a dance at Spreyton Hall for half the square dance population of the island (Some folks drove a hundred miles from Hobart), for the Burnie club (one of ten clubs). Bruce Gillett set things up and picked me up at the Burnie airport. Dale Smith (see Oct. ASD, p. 25) hosted me and saw me off at the airport in Launceston. "Tassie" (that's Tasmania) dancers hosted the Australian National Convention a while back, which is like little old Jonah giving the whale a tail-flip. I was the first American caller to visit in that chilly-climated, warm-hearted country almost since square dancing started a quarter century ago at Joe Lewis "boom" time (see Oct. ASD, p. 78).

Cairns— The tropics. A winter paradise. The great Barrier Reef. Crocodiles, sailfish, and parrots. You might see a platypus if you're in an amphibious maximus mood. Bananas and mangos. What a different setting from the rest of Australia! Hosts were Bob and Eunice Sellon, Tom & Grace Birch, and Jack & Jean Wilson of the Atherton Tablelands S/D Association.

The dance was exciting. There is a scarcity of callers in that far northern Queensland area, so they dance a lot to tapes. Again, I was an American breaking "new trails". What a thrill! A heavy fog delayed my plane, so I was late getting there and missed a whole lot of sightseeing. I'll long remember Cairns, however. (Say it like "Cannes" to sound like the "natives".)

By golly, much too soon it was time to say goodbye (Strange that "Goodbye" hasn't been "invented" as a basic, yet.) to all the good people (new "friends", really) in Tassie, and Aussie, and Kiwi-country, too.

The whole experience was unforgettable, and memories keep flooding back to us.

"Tea or coffee?"

"Coffee."

"White or black?"

"White."

Say "black" quickly if you want it that way, or it'll be white, for sure. Just like England. That's natural. They're somewhat British. We're Americans. There's a difference. But not much!

They have hearts of gold. Maybe some hearts of fiery opal, just as cherished. Square dancing may be ten years behind America there, but dance styling is ten years ahead.

When I watch the sun go down here, I'll always remember it is just coming up there. Such a globe-good thought! And you can bet we'll be "itching" to do a "ewe-turn" back to sheep country in a few years! Once again we'll fly down that red-tile roofed corridor just as Alice followed the yellow brick road to Oz.



Well

BY *Jim Mayo*

Grounded

Well grounded — the phrase means well trained in the fundamentals and to us this seems to be an area of weakness in our modern square dance program. From our position behind the microphone, we too often see trouble on the floor with actions that should be easy. We wonder, sometimes, if these troubles do not leave people frustrated and contribute to the too large group that has left us to return to less frustrating recreations. In fact, let us be more direct. We know beyond question that the transition from class to club accounts for a very high proportion of our dropouts. Ed Gilmore told us in 1959 to keep records. When we did, we found that nearly half of the folks that we taught to dance had given it up forever before they attended four dances after graduation. If you keep records you will find that high early dropout rate is still true for you. One thing has changed. In the early 1960's few people dropped out during class; now many more people start than finish.

What does this have to do with being well grounded?" you ask. Just this, the frustration which results from inadequate preparation is a major reason for the very high dropout rate in the transition from class to club. If people were prepared adequately, the frustration (and the dropout rate) could be reduced. We would not argue that the dropouts could be eliminated — not even by perfect teaching — but certainly we can do better than 50% among those who have the determination to stay with us for thirty or more lessons. We would

also agree that teaching is only one part of the overall problem, but we think it is important in ways you may not have realized.

It is a common experience, particularly in May, to call a *recycle* and watch a floor move through the action without trouble and then to find 50% of the squares break down if we say *heads spin the top* (without a *swing thru* first). *Square thru* often looks as though it should be named *round thru* and, if you expected lines facing out at the end of it, forget it! Callers who try to follow the CALLERLAB guidelines and use mainstream calls find themselves very limited by the dancers' training. First year dancers can do the mainstream calls only in the most standard arrangements. Thus, when a caller attempts to add variety to the program without using newer terms he or she encounters major breakdowns. Yet the same group will often be able to handle newer and even experimental terms with less trouble. One consequence of the situation we have just described is that callers are tempted to provide variety in their programs by introducing new material rather than by searching for interesting ways to use the Mainstream material. In spite of the CALLERLAB recommendation not to "workshop" at dances many callers give in to the temptation. In fact it is nearly certain that callers will continue to give in to the temptation as long as the workshop technique produces a more enthusiastic customer reaction.

To bring about any change will

require a two-pronged approach. The first, and probably most important step, will be for teachers to do a better job of teaching the fundamentals. New graduates must be *well grounded* in the Mainstream calls. When dancers can get through interesting Mainstream material they enjoy it as much or more than learning new material. Furthermore the reduced frustration keeps them dancing longer. So the first step is to teach them well how to do the basic material. The second part of the approach we need to reduce the current excessive programming of new or non-Mainstream material is improved dancer awareness and communication. Dancers must be able to know what to expect at a dance and then be willing to complain to both the caller and the sponsoring club if they do not get it.

Back to the first point — better teaching. Our opinions are based on the observation of results far more than observation of the process of teaching. But we do teach and we have tried to teach many callers how to teach. We think we know where the trouble lies.

Many callers who teach beginner dancers are not comfortable with (and in some cases not able to provide) varied use of the Mainstream calls. After teaching *square thru* for instance, many callers rarely if ever use it in formations that end facing out. Many callers never teach *square thru* or other calls from half-sashayed positions. Perhaps this is because they cannot handle the choreographic complications that result from the varied use of these basics. Or perhaps the pressure to teach too much too fast leaves time only for the most conventional use of these calls. Whatever the reasons for the failure to turn out new dancers who are *well grounded* in the Mainstream calls, the consequences of this failure are important for the future of our activity.

When the floor cannot handle variety with the basics the caller's easiest route to success is to look for what the dancers can do and use it. What they "can do" is often the most standard form of the recently popular workshop material. Another way in which callers solve the problem of program variety is by workshopping — teaching something

that is new to most of those present. This technique is a great leveler. The newer dancers are good at learning because they are recently out of class and the more experienced dancers lost the advantage of familiarity with the material. You might ask why, if callers are going to teach at a dance, why not teach some of the basic variations that are causing trouble rather than teaching a *new* call. The answer to this is easy. The customer reaction to learning a new term is much better than the reaction to learning more about something the customers think they already know. Thus we return to the second part of our approach to the reduction of excess programming of "new" material.

We feel that dancer enthusiasm for new material comes in part from the belief that they "should" know these new calls. Dancers want to learn new calls because they are afraid they will encounter the new material at dances, and right now this is a realistic fear. If we are ever to "get ahead" of this problem and thus reduce the fear (frustration) of being caught without the knowledge you should have we must at least make a start. That start, we think, should be dance identification and education of the dancers about the meaning of these identifications. In a sense this too can be seen as part of being *well grounded*. Dancers should be taught what the various level identifications mean. They should be given copies of the Mainstream list as part of their training and they should learn that they are entitled to complain to the caller and the sponsoring club if they hear *explode the line* at a Mainstream dance. Far from being expected to know the new calls, the Mainstream dancer is entitled to expect only calls he or she has been taught.

We have a pet theory which goes like this. If dancers attending a dance where new calls were workshopped would go to the treasurer and ask for their money back because they expected to dance not workshop, we think that problem would go away very quickly. How about it? Will you join our campaign? Help us be sure that new dancers are well grounded both in the Mainstream calls

continued on Page 94

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A PARTNER FOR ISAAC

by Valerie Titus
Lynn Haven, Florida

Old Isaac Franklin was a good square dancer. It's true his arthritis did flare up a bit now and then causing him to limp a little, but it didn't slow him down very much. He was not a vain man, but the last time he dressed for a square dance he paused a moment before the mirror and took pride in the fact that he was still slender. He grinned at himself a little and then thought somewhat sheepishly, my teeth are all the originals too.

Then he glanced at the picture smiling up at him from the dresser. Now Mary, he thought, please don't blame me for my vanity. You always worried about the way I looked.

Later, driving to the dance, it occurred to him how much square dancing had meant to him and to Mary. It was not their only activity but they did spend a lot of time at it. Mary caught on to all the new calls quickly. Then she would shove Isaac in the right direction, only gently, very gently.

When Mary died, Isaac decided that he would never square dance again. He knew that he couldn't stand to dance an entire evening without her. He stood in front of the picture and tried to explain how he felt. "Mary," he said, "I know you'd want me to go but I can't. I'd be miserable without you." The portrait only smiled back.

And after all, Isaac wasn't lonely. His son and his grandchildren looked in on him regularly and often asked him to come spend an evening with them. He did go occasionally, but knowing that they all led such busy lives, he didn't go often for fear of imposing.

He wasn't lonely. Or was he? One evening he answered the telephone and found that the caller was an old square

dancing friend who was urging him to come and start square dancing again. He glanced at Mary's portrait. Go ahead, she seemed to be saying, enjoy yourself.

So Isaac started square dancing again. It wasn't easy at first being a single, but he soon discovered that there were unually plenty of females who needed a partner and he suspected that it wasn't easy for them either. It wasn't long before the music and the dancing cast their spell and Isaac began enjoying himself. At first he felt guilty about this but after returning from a dance one night in a happy mood, he gazed at Mary's portrait and realized she'd want to see him happy.

One evening as he was standing in a circle waiting for the caller to begin, Isaac happened to glance toward the entrance and then he gasped. A lady he hadn't seen before was entering the hall and she was beautiful, he thought. But young. She couldn't be a day over forty-five.

After the music ended, Isaac glanced in her direction again and he noticed with some satisfaction that she was still alone. Well, square dancers are supposed to be friendly, he told himself, so I'll just go over and introduce myself. What's the matter with me he thought as he headed in her direction, I'm shaking inside as if I were a young pup of eighteen instead of an old dog of sixty-one.

"Hello," he said, "I'm Isaac Franklin. It's nice to have you visit our club."

"Thank you. I'm Beth Kerigan. It's nice to be here."

Silence.

"Beth, are you, uh, is there someone, uh, may I have the next dance?"

She smiled. "There's no-one," she said, "and, yes, I'd love to dance."

Isaac left the dance that night humming a tune. He could see Beth in his mind's eye—the short, tousled hair, the dark fringed blue eyes. Nice legs too, he thought.

He could hardly wait until the next dance. Would Beth be there? She wasn't and he was very disappointed. How was it possible, he wondered, to be so taken by someone he had only danced with one time. The next week went by very slowly. He mustn't think of Beth Kerigan. He entered the hall and started speaking to some friends while his eyes quickly scanned the hall. No, she wasn't there. He took a deep breath and then continued the conversation for awhile, when he felt the brush of a petticoat against his leg.

Beth Kerigan smiled up at him. "Hello, Isaac," she said. "It's nice to see you again."

After that, square dancing became even more enjoyable. He couldn't wait to be with Beth again. True, she danced with other partners sometimes and Isaac did too, but mostly they danced together. It was nice to be a "couple" again.

They often talked together between dances and Isaac learned that Beth had been divorced recently. She had a son and a daughter who lived near-by and fortunately she had secretarial training and had found an interesting job.

Isaac wanted to see her on other occasions too but he had a mental block against asking her for a date. Mary was too much with him. Then one night he turned off the TV, turned on the stereo, and then turned that off, too. The house was quiet, very quiet, and Isaac had never felt a greater need for someone to talk to. Impulsively he picked up the phone and dialed Beth's number. He gave a sigh of relief when she answered. "Hello," he said, "This is Isaac. Beth, there's not a thing on TV....." (Good gosh, that's awful, he thought.) He began again. "Beth, I'm very lonesome. Can I come over and see you?"

"I'd love to have you come, Isaac." Beth replied. "But I've just washed my

hair and it's in rollers. I've been baking too and the kitchen's a mess. So come on over and discover the real me."

The days passed into weeks and Isaac saw Beth very often. Since Mary's death he had slept as late as possible each morning, dreading to face a new day. Now he welcomed the dawn and while his arthritis wouldn't let him jump out of bed, he felt as though he'd like to.

Perhaps this new energy was not only mental, but physical as well, because he soon learned that Beth was a firm believer in physical fitness—for everyone. Every morning she rode a bicycle for a couple of miles. "Isaac," she said one day, "You're in luck. A neighbor's son has an extra bike and he'll let you borrow it."

Isaac didn't fall the first time he got on the bike but he wobbled a lot. He was doing just fine until they came to a slight hill and then he had to stop and pant awhile. Good gosh, I must be insane, he thought, as he headed back down. However, after a couple of weeks, panting and gasping, he mastered the hill.

He found too that Beth not only liked to square dance, but almost every other kind of dance as well. Isaac had never been to a lounge in his life, but Beth insisted it wouldn't hurt him just to sit and watch the dancers. The blaring beat of the amplified music was hard for him to take at first, but he soon found that he was enjoying himself and that he even recognized a few of the songs. They went back and when one of the "oldies but goodies" was being played, he asked Beth to dance. He hadn't felt so young in years.

One evening Isaac's daughter-in-law called and said, "Dad, it's been a long time since you've been over. Why don't you come over tomorrow night and have dinner with us?"

"I wish I could, Eileen," said Isaac, "But I have a date."

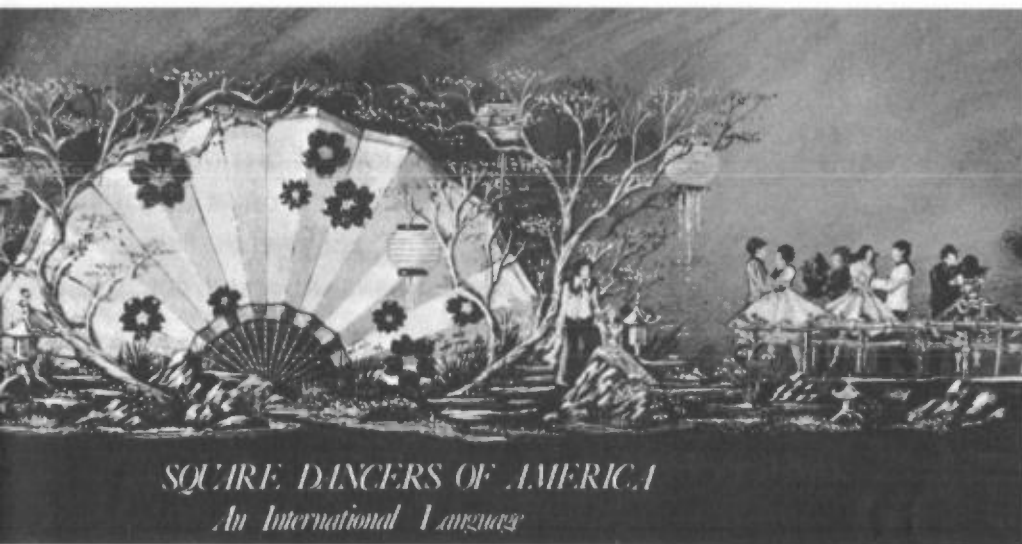
"A date? Really? Where are you going, Dad?"

Smiling inwardly, Isaac replied, "Dancing, I guess. They've got a great combo at the Country Inn."

A pause. "This is Isaac Franklin I'm talking to, isn't it?"

Continued on Page 103

Coming Up Roses



SQUARE DANCERS OF AMERICA

An International Language

The theme for the Tournament of Roses Parade, January 2, 1978, is "The Road To Happiness," and what better way can we bring happiness to the people of the world than through a common language, a language that brings people together in an activity that brings joy and happiness to its participants.

Square dancing is such an activity, and the square dance float this year will bring to the viewers the international bond that is being forged by square dancers. The float will be a Japanese tea garden with a huge fan occupying half of the float, the other half a tea garden with typical miniature plants and shrubs. The theme for this float was inspired by the large delegations of dancers from Japan that have attended recent national conventions, and the popularity that square dancing is enjoying in Japan.

Dancers have asked through letters that we continue to participate in the annual Tournament of Roses Parade. To accomplish this the committee has taken steps to acquire tax exempt status and is waiting for a reply from the I.R.S.

A set of bylaws has been adopted assuring continuity of the program. Financing must now follow two lines: one, the need to pay for the current float, and two, a continuing drive to build a trust fund large enough so that the annual interest will guarantee payment for the float every year without additional fund raising drives.

To accomplish this, help is needed from all square dancers who feel that bringing square dancing to the attention of 125 million-plus people each year can only bring recognition and benefits to square dancing. This help may take several forms: direct contributions from individuals or groups; "Float the Float" dances with proceeds donated to the float fund; purchase of a color picture of the current float at \$1.25 each; purchase of badges at \$1.25 each; donation of \$25.00 (honorary membership with certificate); donation of \$50.00 (sustaining membership and certificate); donation of \$1 from each and every square dancer.

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Floyd and Eloise Brooks and their two daughters, Brona and Kelly, live on top of a little mountain near the foothills of the Blue Ridge Mountains in western North Carolina near Marion. The entire Brooks family is dedicated to preserving the heritage and cultural arts of our forefathers. Floyd and Eloise have taught workshops at colleges, resorts and recreational areas throughout the southeast. Just recently they were invited to teach at the clogging school and workshop held at Fontana Village Resort.

Floyd and Eloise were organizers of the Wagon Masters Western Square Dance Club in 1968 in McDowell County, and just this past spring were influential in the organization of the newly formed Southern Appalachian Square Dance Association, an organization concerned with the preservation of the mountain heritage and betterment of activities for the youth.

In their new book, "Carolina Mountain Clogging," they describe clogging as being clean, beautiful, expressive, a dance filled with an abundance of physical vigor and joy. It appeals not only to the imagination but to the muscles as well, for clogging is an energetic, rhythmic dance.

Here the Brooks' tell how they became involved with square dancing and clogging: "First we must go back to

the fall of 1967. While on vacation in New Orleans we were introduced to the wonderful world of western square dancing. As a result, we drove about ninety miles round trip each week to a neighboring town to take some twenty-two weeks of classes, and then we set out to organize a club in our home town, right in the middle of the Bible Belt where the only square dance people ever heard of was the traditional Appalachian Mountain Big Circles.

"Having fallen in love with this new type of modern square dance, we wanted to share it with our friends; however, it took some time to convince the local people that what we offered was a good clean adult recreational-type program that could be self-supporting. We went to work and soon our first class was graduating and we were on our way. Our club was officially organized in November, 1968. Interest began to grow and soon another class was ready to begin.

With this growth came couples who could be classified in four categories: single couple, couples with children, semi-retired couples and then retired couples. Most of our club was made up of married couples with children. Many parents brought their children to class and club dances. Soon we had almost as many youngsters as dancers. But these children were not completely happy to

sit quietly and watch their parents have fun. We soon realized that we needed some type of activity to occupy the children's minds and energies.

"The club embarked on several different projects, such as parents taking turns in supervising activities in an adjoining room for the children. This was effective for awhile. Over a period of time, however, we realized by talking to these children that many of them were jealous of the interest and dedication that their parents had in square dancing, and they resented being left or shifted to another activity. A child cannot understand why they are not allowed to take part in a group activity if Mom and Dad enjoy it so much. There is little satisfaction in being told, "One of these days you will be old enough."

"It was shocking to us that many of our young people were growing up to hate square dancing and have no appreciation for it whatsoever. This concerned us deeply because we could see one of two things happening in a short period of time — these parents would become inactive members of our club or as these children became of age to enjoy and carry on this square dance tradition, they would have no interest or desire to do so.

"We shared our concern with some of the other parents. The question came up and was discussed at length as to why we couldn't teach the children to square dance. Having organized the square dance club for the adults, several parents asked if we would organize some kind of program for the children. Early in the year 1970 we began working with the young people, teaching square dancing, clogging and folk dancing. The response and interest was tremendous.

"Our experience has been that these young people enjoy the challenge of clogging most, but as they get older, clogging will become a hobby and square dancing a favorite pastime. These youngsters will be our square dancers of tomorrow.

"Many of the youngsters who started with us in 1970 are still active in the square dance program. We can see the

value in making the knowledge of square dancing an educational experience for our young people so that it does not become an art lost to them. We teach the traditional as well as the modern square dancing so they will have a knowledge of both. Today, these active young people love and enjoy square dancing as much as we do. Perhaps you have seen or heard about some of our dancers who are nationally known as the Carolina Mountain Cloggers."

The Carolina Mountain Cloggers have traveled extensively throughout the southeast, appeared on TV numerous times, and have entertained for high-ranking political dignitaries at various conventions. This past spring at the Asheville Jaycee Mountain Youth Folk Festival there were over 1400 young people who performed on stage in a well-planned and organized three-day event. At the same time, Floyd and Eloise Brooks, as directors of the Carolina Mountain Cloggers, were presented the 1977 Annual Service Award for their support of regional folk arts and youth services. The Brooks' motto is "If we give time and energy to our young people in the right spirit today, we can have a better America tomorrow."

It is in this spirit that Floyd and Eloise have worked hard and spent many hours with young people. The Brooks point out some definite benefits of the program: 1. Educational benefits, such as helping to develop concentration and memory skills, building self-confidence and a positive attitude, and the self-discipline of mind and body, 2. Physical values such as muscle control and coordination, improving physical and mental stamina, and making a child more willing to try new things as he feels capable of learning and doing by himself. The Brooks have successfully worked with handicapped students and had physical therapists recommend patients to us for physical help and coordination.

Another advantage is that the child becomes involved in good clean fun with others who have similar interests, just

Continued on Page 95

Join hands with dancers from coast-to-coast— through the most comprehensive guide to American country and square dance ever published.

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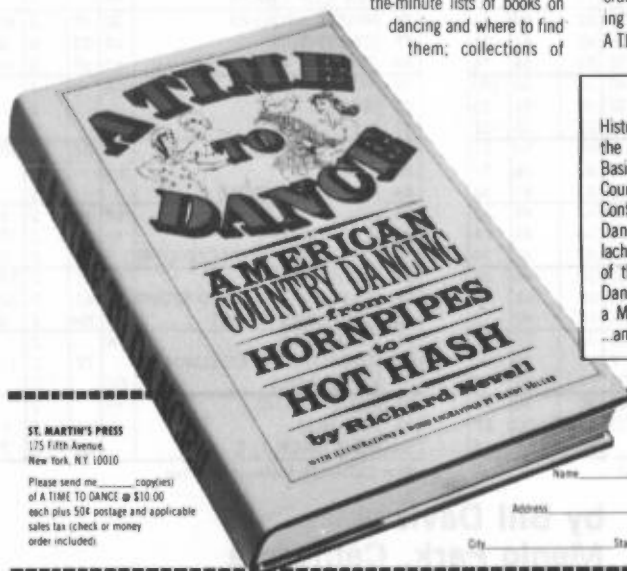
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fiddle tunes currently available; directories of libraries, archives, and organizations devoted to country dancing; recordings and recording sources; periodicals and newsletters; organizations and folk-lore centers; there's even a listing of major country-dancing events.

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Table 1. Comparison of frequency-of-use of commands used in Singing Calls in the year 1976 (SC 76) with that for all calls appearing in Square Dancing in 1975 (SIO 75). The number of the command on the Callerlab mainstream List for 1976 (MSL 76) is also shown.

1976 MAINSTREAM COMMANDS

1976 SC Rank -ing	COMMAND	List Ranking		Times Used per 10,000	
		MSL	SIO	SC	SIO
		76	75	76	75
1	PROMENADE	5	1	1417	903
2	ALLEMANDE LEFT	6	2	991	812
3	DO SA DO	3	5	877	406
4	SWING	4	11	718	285
5	CIRCLE LEFT/	1	15	531	208
6	SQUARE THRU	26	4	519	456
7	WEAVE THE RING	7	26	334	118
8	LADIES CHAIN	13	14	313	219
9	STAR	16	23	299	125
10	SWING THRU	43	7	285	375
11	RUN	47	10	283	327
12	RIGHT & LEFT THRU	15	8	276	346
13	PASS THRU	8	3	248	558
14	CURLIQUE	64	12	182	240
15	STAR THRU	37	9	159	341
16	TURN THRU	39	24	124	124
17	HALF SASHAY	35	28	115	111
18	FLUTTERWHEEL	44	21	103	133
19	SLIDE THRU	58	19	101	144
20	ARM TURN	6	47	101	37
21	TRADE BY	51	25	91	119
22	CIRCLE TO A LINE	20	18	89	150
23	FACE RIGHT/LEFT, IN/OUT		36	84	72
24	WHEEL AND DEAL	53	13	82	228
25	TRADE	48	16	72	201
26	LEAD RIGHT	19	31	68	96
27	CIRCULATE	49	17	63	179
28	ALL AROUND L-H LADY	22	62	63	21
29	RECYCLE	EX	45	61	51
30	LADIES IN, MEN SASHAY	35	70	58	16
31	MAKE AN OCEAN WAVE	42	20	56	140
32	ALLEMANDE THAR	32	48	56	36
33	BEND THE LINE	21	22	52	132
34	SEE SAW	23	63	54	21
35	GRAND SQUARE	24	52	56	27
36	BOX THE GNAT	25	33	51	86
37	SWEEP A QUARTER	45	43	49	55
38	DIVE THRU	28	34	49	74
39	EIGHT CHAIN THRU	41	67	49	19
40	WALK AND DODGE	65	38	44	69
41	HALF TAG TRADE & ROLL	EX	65	42	19
42	FERRIS WHEEL	EX	95	40	5
43	SCOOT BACK	66	37	37	69
44	RIGHT & LEFT GRAND	7	6	35	404
45	SLIP THE CLUTCH	34	71	33	15
46	TAG THE LINE	63	30	30	96
47	SHOOT THE STAR	33	53	30	27
48	PASS 1, 2, . . .	96	26	4	

EX = Callerlab Quarterly Experimental

1976 SC Rank -ing	COMMAND	List Ranking		Times Used per 10,000	
		MSL	SIO	SC	SIO
		76	75	76	75
49	PASS THE OCEAN	EX	88	23	6
50	FORWARD 1, 2 . .		66	23	19
51	CALIFORNIA TWIRL	27	42	23	61
52	BACK TRACK	38	86	21	7
53	CROSS TRAIL	29	41	21	64
54	DO PA SO	14	75	21	11
55	PULL BY		64	21	19
56	SPIN CHAIN THRU	61	49	21	32
57	PARTNER TRADE	48	35	21	74
58	CLOVERLEAF	57	44	16	52
59	U TURN BACK	9	29	16	107
60	GRAND PARADE	++	93	16	6
61	CAST OFF 3/4	56	27	16	114
62	AROUND 1, 2	10	39	16	66
63	COORDINATE	EX	57	14	25
64	SPIN THE TOP	50	32	14	90
65	REVERSE FLUTTERWHEEL	44	72	14	14
66	VEER	46	89	14	6
67	DOUBLE PASS THRU	54	40	12	66
68	STAR PROMENADE	17	79	12	10
69	ZOOM	52	56	9	25
70	PASS TO THE CENTER	40	90	9	6
71	ALAMO STYLE	36	76	9	11
72	FOLD	59	50	9	29
73	CENTERS IN	55	46	7	49
74	HALF TAG	63	106	7	2
75	TEA CUP CHAIN	++		7	
76	WHEEL AROUND	30	58	5	44
77	CROSS RUN	47	83	5	8
78	PARTNER TAG	63	69	5	16
79	TRACK II	EX		5	
80	GRAND Q			5	
81	LOCK IT			5	
82	SPLIT CIRCULATE	49	54	5	27
83	CHASE	EX		5	
84	RAINBOW STROLL			5	
85	CROSS FOLD	59	94	5	5
86	CLOVERFLO	++	78	2	10
87	CIRCLE TO A 2-FACED LINE		81	2	9
88	DIXIE STYLE	60	51	2	28
89	FIRST LEFT, SECOND RIGHT		61	2	22
90	(OUT)SIDES DIVIDE	11	104	2	3
91	TOUCH 1/4	EX		2	
92	TRANSFER THE COLUMN		77	2	11
93	(AND) ROLL	EX		2	
94	DIXIE GRAND	++		2	
95	RED HOT	++	116	2	1
96	ROLL BACK 1, 2		85	2	7

++ = Callerlab Mainstream Plus

by Bill Davis
Menlo Park, California



MAINSTREAM

1977

For several years now we have been making surveys of the frequency with which square dance commands are used in various environments. Our purpose has been to gain insight into the identification of mainstream square dancing in terms of both its current position and its trends. When we refer to mainstream square dancing in the context of this article, we are talking about the commands that a dancer must have in his repertoire in order to participate successfully in mainstream dancing. By "mainstream" we mean that level of dancing that is achieved by a significant majority— say 90% of the dancers who are dancing at club level. Typically, these dancers would be those who dance between four and six times a month. Mainstream is— and should be where most of the people are; and the mainstream commands should be those commands that those people have in common in their repertoire or vocabulary.

How can we establish what the mainstream commands are? Several methods are available. All have in common the concept of gathering information on frequency-of-use around the country. The traveling caller makes judgments as he travels around the country noticing what commands are being done and what he can do safely and with high success possibilities. He always has a current mental list of mainstream commands.

Another method is that of analyzing the program presented by callers from all around the country at the mainstream halls at the national convention.

It occurred to us this year that an

interesting and meaningful data base for analysis would be the use of commands in just the singing calls produced in the course of a year. We felt that this would be very representative of mainstream because record producers must put out material that will appeal to the largest possible base in order to maximize sales potential. Also, with the large number of record producers these days, the choices made represent many different opinions of what is currently most salable. To the extent that there is consensus among the producers, it would seem that it must be significant.

A brief review of our past counts indicate that the number of commands a mainstream dancer must have in his repertoire is increasing every year. Our best estimate is that the number is increasing at the rate of about 8% per year and that it currently stands at about 90 commands.

In the last two years Callerlab has, through membership, established and published a list of commands that they offer as the mainstream commands of square dancing.

Callerlab has impacted the mainstream command repertoire in another way. It established a Committee on Quarterly Experimentals, to identify current new/experimental commands for nationwide exploration during a given quarter. The result of this has been to concentrate attention on these particular commands with the effect that most of them take on the aura of mainstream, i.e. they get widespread, in-depth use by callers with mainstream dancers. Calls like *Recycle*, *Ferris Wheel*, $\frac{1}{2}$ *Tag Trade & Roll*, to name

just a few of the early selections, have had such widespread use and exposure that they are now de facto mainstream commands.

Thus, whereas in the past commands emerging from obscurity to become part of mainstream got there somewhat by osmosis; now any command with the potential of becoming mainstream is selected by the committee. The result is that in the last two years no new command has become part of the mainstream program without first being selected as a Callerlab Quarterly Experimental. The interesting thing here is that although they have become part of mainstream by virtue of common and widespread use, Callerlab has not officially, as yet, accepted them as part of their mainstream list.

Because singing calls are produced for use by callers and dancers in the mainstream program, we felt that a count of the commands used in singing calls would reveal a priority of calls of a very pragmatic nature. Therefore, we counted the commands from the cue sheets of all the singing calls that were released from about November, 1975, through November, 1976 (SC76). We then arranged the commands according to their frequency-of-use (Table 1). The frequency-of-use in terms of the number of occurrences in 10,000 is shown in the column labeled SC76. By putting the commands with the highest frequency on top we obtained the order shown and numbered in the first column.

Several interesting insights can be gained from a study of Table 1. First, we find commands that are used with reasonable frequency— such as Face (23), Pass 1 (48), Forward 2 (50), and Pull by (55)— that are not on the Callerlab Mainstream List. Secondly, there are commands on the MSL that did not appear in any singing calls in 1976. These include Peel Off (MSL 62), Courtesy Turn (MSL 12), Hinges (MSL 68), Swat the Flea (MSL 25) and Wrong Way Thar (MSL 32).

Another interesting statistic is high-frequency use of many of the Callerlab Quarterly Experimentals (designated EX). In fact, all of the current Experimentals were used in singing

calls in 1976.

A final interesting comparison is between the frequency of commands in singing calls (SC76) and the frequency of commands in both singing and patter calls (SIO 75). The most obvious (expected) difference is the significantly higher placement in SC76 of commands used in singing call "breaks"— such as Swing (4), Circle (5), Weave the Ring (7), Star (9), Arm Turns (20), Ladies in/Men Sashay (30), All Around L-H Lady (28), See Saw (34) and Grand Square (35).

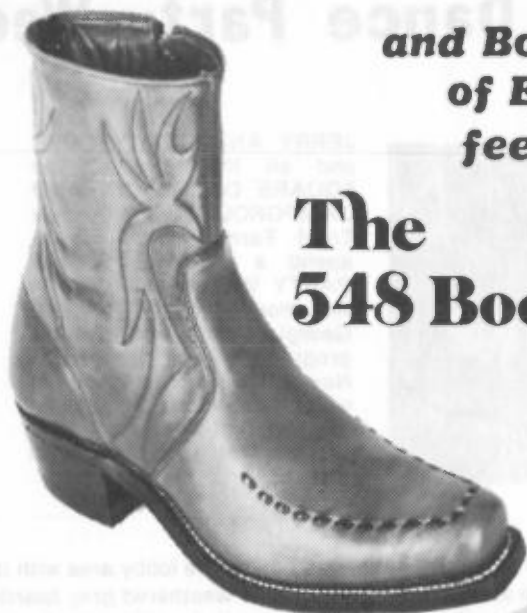
On the other side, commands used significantly more in patter than singing calls are Pass Thru (13), Star Thru (15), Circle to a Line (22), Wheel & Deal (24), Trade (25), Circulate (28), Make a Wave (31), Bend (33), Right & Left Grand (44), U-turn Back (59), Cast Off $\frac{3}{4}$ (61), Spin the top (64), and Double Pass Thru (67).

It is clear that whether we accept it officially or not most of the Callerlab Quarterly Experimentals are firmly in the mainstream program. This is certainly true of Recycle, Half Tag Trade & Roll, and Ferris Wheel. It probably is also the case with Pass the Ocean and Coordinate. Both Touch $\frac{1}{4}$ and Track 2 are too new to have gotten into singing calls, but they are certainly coming on strongly.

From this analysis we conclude the following. First we can call the first 80 commands at most open dances and expect dancers to do them without walk-thrus. We observe that the first 25 to 30 commands are the "basic" basics of today's square dancing. In this role they have replaced some of the traditional basics of yesteryear. Ask yourself how often a new club dancer would be standing (not dancing) as a result of not knowing how to do Swing Thru or Run compared to how often he would fail because he did not know Do Paso, or even Allemande Thar. Finally, we conclude that the calls used by producers of singing Calls do indeed give valid insight into what is truly mainstream; and the ranking of the commands shown in Table 1 is a good representation of **Mainstream** square dancing, 1977.

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Our Square Dance Programs provide you with plenty of dancing time, from good workshops (BOTH SQUARES AND ROUNDS) every day except Wednesday, to funtastic night programs complete with after-parties and refreshments. You can enjoy the camaraderie of the Staff Callers and your hosts, for the programs are limited to 10 squares. You enjoy the companionship of other dancers, for you will get to know all of them within the week's time.

Still, there's plenty of time to take in the compelling beauty of the area, from the 350 acres of mountainous terrain on the Trout Farm to all the interesting things to see and do within a 50-mile radius of Dillard, Georgia.

SEE THE DECEMBER ISSUE for the complete line-up of Callers, or write: JERRY & BECKY COPE, SQUARE DANCE INN & CG at Andy's Trout Farms, Box 129, Dept. AMS, Dillard GA 30537.

Choreography Ratings * * *

The Choreography Panel (26th National Convention) had requested and received permission to tackle the classification of rounds by levels. Dave and Shirley Fleck presented their ideas for a system whereby anyone could classify rounds and come up with the same ratings. This would immediately give anyone picking up a cue sheet a clue as to the suitability of the dance for any specific event. A system of this sort cannot be accomplished in one meeting or one year, but will take hours of work and adaptations to serve various needs.

The combination system to be presently used is a starting point for future discussion. It puts the generally used steps or terms into four plateaus and categories. Steps not found in one of the plateaus will be considered in the fourth plateau. So, in effect, all steps are covered even if not yet written. A point value is then put on each plateau or category. All steps in that plateau will have the same point value.

To use the system, list all the steps in

PLATEAU 1: 1 Point

WALKING FIGURES

Walk, 2, 3, touch;
Backup, 2, 3, 4;
Walk, 2, 3, 4;
Backup, 2, 3, 4;
Strut, 2;
Strut, 2, 3, 4;
Circle away, 2, 3, 4;
Together, 2, 3, 4;
Wheel, 2, 3, 4;
Wheel, 2;
Star around, 2, 3, 4;
(Right or left)

Pickup, touch;

BALANCE STEPS

Side, touch, side, touch;
Swing steps;
Step, points;
Forward, balance;
Back, balance;
Breakaway, right, 3;
Breakaway, left, 3;
Pas de basque, right;

Pas de basque, left;
Rocks (forward, back)

VINE

Vine, 2-3-4-5-6-7 or 8;
Twisty vine, 2-3 or 4;
Open vine, 2-3 or 4;
Twirl/Vine, 2-3 or 4;
Reverse Twirl/Vine
2-3 or 4;
Reverse Vine, 2-3-4-
5-6-7 or 8;
Vine, 2-3 or 4;

HITCHES

HITCH, 2-3-4 or 6;

BASIC TWO STEP

Forward two step;
Back two step;
Sideways two step;
(Right or left)
Turning two step (rt)
Change sides two step;
(With, without hands)
Circle away two step;

PLATEAU 2: 4 Points

BASIC WALTZ, TWO STEP, FOXTROT

Hitch/Scissors Spin turn;
Scissors/Hitch Fishtail
Spot Spin: Full box (diagonal)
Spin Maneuver: Forward, lock, forward;
Whisk Back, lock, back;
Wing Forward, lock;
Hover Forward, lock, toward,
lock;

a sequence, giving a point value to each step or series. The total of the points will then help to determine the "level," difficulty or easiness of that dance.

Timing, positions and combinations thereof, turns or position changes, direction of movement, repetition of sequence or layout of sequence, and introductions must be considered separately from the steps themselves. A point value is added each time one of these conditions is encountered in a given dance. This point value is added to the point value for steps to give a total for the dance. The lower the total, the easier the dance; the higher the total, the more difficult the dance becomes.

This system was adopted for a trial period of not less than one year. The education committee of the 1978 National Convention will be asked to continue the evaluation of this plateau and point system in a panel discussion, and to set up a panel to explain how to implement the system.

Together two step;

Turning face-to-face

two step;

Turning back-to-back

two step;

BOXES

Half box forward;

Half box back;

PIVOT

Pivot, 2;

SCISSORS

Scissors (three steps

one crossing behind

Scissors Thru (three

steps both X in front)

Progressive scissors

(Three steps)

ACTION STEPS

Dip, recover;

Side, close, dip;

Rolls, 2-3 or 4;

Chugs (apart, together)

Limp, 2, or 4;

Twirl, 2 (with man

walk, 2, or vine, 2);

Cut steps, 2 or 4;

Thru, side, close;

Apart, point;

Together, touch;

Away, step, step;

Together, step, step;

Wrap-up;

Maneuvers;

WALTZ

Forward waltzes

Twinkles (front or back)

Waltz away or together;

Waltz vine, 2, 3;

Forward waltz, wrap;

Unwrap;

Waltz balance or

pas de basque;

Right turning waltz;

Canfers;

Maneuver;

Thru, side, close;

Foxtrot box turns

Westchester box;

Left turning box;

Diamond box;

Reverse box

Left-turning two step

or waltz;

Tilt wheel (3 or 4 steps);

Wheel around (3 or 4);

Star wheel (rt or lft)

TANGO FIGURES (Simple)

Tango draw;

Corta;

Corta with recover;

Pickup, side, draw;

Maneuver, side, draw;

CHA/CHA FIGURES

Basic forward;
Back Basic;
Cross over (under arm);
Face to face
Back to back
Vine;
Reverse vine;
Twirl/Vine;
Reverse twirl/vine;
Wheel (single, double);
Slide across;
Side basic (rt or lft)

ACTION STEPS
Basketball turns;
Swivel, 2, or 4;
Step, knee----step, hop;
Knee ----hop;
Step, fan----step, swing;
Fan; ----swing;
Step, flare;
Flare;
Step, flick;
Flick;
Step, kick;

Kick;
Transition (M or W)
Each time it happens
Lunge, twist;
Dip, twist;
Check
Hook, turns;
Buzz, 2-3 or 4;
Change side (under arm)
POSITIONS
Reverse semi-closed
Contra banjo

Contra sidecar
Shadow
Skirt Skaters
Skaters
Varsouvienne
DIRECTION OF
MOVEMENTS
All diagonals
PIVOTS
Pivot 3 or 4;

PLATEAU 3: 6 Points
Telemark closed;
Telemark open;
Impetus closed;
Impetus open
Chair;

Quick chasses;
Quick locks;
Weave, 2,3,4,5 or 6
Sand steps — 3-5
Gaucho turns 4 thru 8
Tamara (position)

Step, swing, lift;
Cross pivot;
Slip pivot
Sliding door
Lariat
Feather (all)

Fallaways
Spin twists;
Drag hesitation rt.
Drag hesitation left;
Umbrella;
Serpentine
Whip

PLATEAU 4: 8 Points

Progressive chasse
Circle vine;
Natural turn;
Outside swivel;
Hover cross;
Double reverse spin;
Double natural spin;

Top spin;
Zig-zag movements;
Cross hesitation
Oversways (all);
Telespin;
Hairpin (nat. & rev.)
Whiplash;

Ronde;
Develope
Eros;
Cuban Hockey Stick
V-6
Cuban Alemana

Turkish Towel
Stairs;
Explosion;
Outside change;
Outside spin;
Advanced corte;

Any term not listed in plateau 1, 2, or 3 shall be considered to be in Plateau 4.

TIMING, POSITIONS OR COMBINATIONS

5 Foxtrot timing: more than 2 meas., less than 8.
15 Foxtrot timing: 9 meas. to the full dance.
5 Cha/cha Timing: More than 2 meas., less than 8
15 Cha/cha timing: 9 meas. to the full dance.
5 Tango timing: More than 2 meas., less than 8
15 Tango Timing: 9 meas. to the full dance.
5 Latin timing: More than 2 meas., less than 8
(All others): 9 measures to the full dance.
15 Latin timing: 9 measures to the full dance.
5 7 or more steps without a hold or pause.
15 Quick steps: Half or more of the dance
5 Swing steps: 4 measures or more
5 Timing: Broken
5 Timing changes other than normal
5 5 or more steps in 1 measure (cha/cha excluded)

POSITIONS, TURNS, POSITION CHANGES:

0 Closed, semi-closed, banjo, sidecar, open (rt), left open, butterfly, solo, RH star, LH star.
4 Reverse semi-closed, contra banjo, contra sidecar, shadow, skaters, skirt skaters, varsouvienne
5 Turns of more than 360° of more than 2 meas.
5 Any change of direction of 90° in 2 meas. or 6-8 beats not including turns in plateau 1 or 2.
5 Any reverse or contra body position or change.

5 Any body action taking more than two beats with no foot movement.

5 Any stopping of all action for more than 2 beats

DIRECTION OF MOVEMENT

0 LOD, RLOD, COH,WALL, Diag. in twinkles
0 All diagonals as listed in Plateau 2

REPETITION OF SEQUENCE

-30 Repetition of 4 measures or more, repeats 8 tm.
NOTE: If the dance is longer than 64 measures, (not including intro if four or less and ending if less than two measures), use 64 as the numerator and actual no. of measures as denominator and multiple total points by resulting fraction. This gives a comparison to the 64-measure dance.

LAYOUT OF SEQUENCE

0 Dance of 2 parts, ABAB
5 Dance of 2 parts; ABC or ABCABC
15 Dance of 2 parts: ABCD or ABCDABCD
20 Broken sequence

INTRODUCTIONS

0 Standard 2 measure wait
5 One measure wait
10 Dropping one or more measures of Part A
10 No lead time, starts right off

Each month Dave and Shirley Fleck will figure the ratings on the current records. Here's the November list:

SQUARE DANCE

Margaritaville's Basic ABC12254 96 = 96
Almost Persuaded Ranwood 854 117/-5 = 112
All Over Again UA-XW948Y 104/13 = 117

EASY INTERMEDIATE

My Cup Runneth Over RCA447-0784 127/7 = 134
My Way Of Life Roper 287A 137 = 137
Song In The Night Col 3-200554 143 = 143
Those Who Are Young IDTA-2 131/17 = 148
Love Makes the World Hcoct 1658 152 = 152
Alexander's Rag Hcoct 619A 158 = 158
All Over Again UA-XW948Y 135/24 = 159

INTERMEDIATE

The Music Played Roper 264D 152/20 = 172
Second Hand Rose Grenn 14255 168/10 = 178
The Wall St. Rag Hcoct 2744-4 155/24 = 179
Shadow Brush Hi Hat 875 201 = 201
Sam MCA40670 200/14 = 214
Confession Hoc111504B 130/115 = 245

HIGH INTERMEDIATE

Time Was TDR 115 170/55 = 225
Hello Mary Lou UA-XW 079 171/55 = 226
Call Me Irresponsible TDR 162 177/55 = 232
No Not Much Reprise 0736 226/23 = 249
April In Portugal Capitol 6017 231/31 = 262
Milly Peabody Grenn 202/27 = 269
Happy Feet TDR 135 197/76 = 273
Hasta Luego Tango Grenn 14255 219/60 = 279
A Fifth Of Beethoven 45073 237/43 = 280

ADVANCED

When I Grow Too Old Telemark889A289/30 = 319
You're So Wonderful Telemark1509B 321 = 321
Song Of India Hoc111504B 244/78 = 322
Song Of Love At1 45-3374 253/110 = 363
Louise Telemark 119 310/60 = 370
Night Of Stars Tango IDTA 2 343/73 = 416
El Chico IDTA 11 314/110 = 424
El Adorna TImk 1850 383/115 = 498



Encore

by Mef Merrell

Highlights from Past Issues of this Magazine

25 YEARS AGO— November 1952

In the editorial, Rickey Holden includes this note from Bob Tippett of Houston, "While trying to satisfy my curiosity on history and religion, I read a book by Roland Bainton entitled 'Here I Stand'; the life of Martin Luther. Luther is extolling music as driving away the Devil, making people gay and being second only to the Word of God. This was written in 1538 AD. I quote: 'When natural music is sharpened and polished by art, then one begins to see with amazement the great and perfect wisdom of God in his wonderful work of music, where one voice takes a simple part and around it sing three, four, or five other voices, leaping, springing about, marvelously gracing the simple part, like a square dance in Heaven with friendly bows, embracings, and hearty swinging of the partners.'"

Art Erwin, president of Michigan SD Leaders Assn. and Director of Health Education at Detroit's Eastern High School, is responsible for the success of a co-education gym class offered to students there for the past three years. A week's schedule in the gym class includes co-ed swimming, square dances, old-fashioned round dances, ballroom dances, and co-ed games, ping pong, shuffle board, badminton, etc. The co-educational class is by no means a sissy class. The school leaders and outstanding boy and girl athletes enroll in the class repeatedly.

If you've wondered how big a square dance circle should be, use this rule by Dusty Files (?) in "How to Square Dance in One Easy Lesson": "Now as I forgot to say, your partner is the gal on your right when you are facing the other people in the circle— unless you are the gal in which case it is vice versa. So you face each other and the gent bows. If he bumps the lady behind (who would be

on his left if she wasn't behind) where he would naturally bump her under the circumstances, the ring is too small."

De Harris reports that at a meeting of the Chicago Area Callers Association, the dances taught were Tavern, Run-out-of-names, Waltz Delight, Contra Hash and Grand Square. He says, "I was fascinated with Grand Square, which is done without calls. It deserves to be one of the hit dances of the season among top level groups."

From Square Dance— USA, "At a square dance celebrating the opening of a grocery store in Tatum (New Mexico) last summer, a state trooper dropped in, called 'Catch all Eight' and departed. Could be symbolic?"

10 YEARS AGO— November 1967

The Washington Knotheads were organized by a square of Seattle Westerners and a square of Jo-C-Dos to promote fellowship among Square Dancers. The Knothead rules: A square or more of dancers, who are non-knotheads, must travel in a group 100 miles or more one way to attend a club or open dance, given by other square dancers. Festivals, conventions, institutes or classes do not count. An application form including the name and hometown of each dancer and the town travelled to, and signed by the caller, club officers or M.C. of the club attended, is sent to Washington Knotheads with payment of \$1.00 for each person's membership fee, which includes the Knothead badge. The 100,000th Knothead badge was made in 1963, and the 125,000 mark was passed nearly a year ago. Dancers have qualified as Knotheads from every state in the United States, from all provinces of Canada, and from 12 foreign countries.

Continued on Page 100

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COVER TALK

"American Square Dance," A Portrait Of Square Dancing

Back in the spring of 1976, a noted Kentucky artist was home on holiday for a visit in his parents' home. Being square dancers they went off to a dance one night and afterwards brought some of their friends home with them for refreshments. My caller husband and I were included in the group. Being a sometime artist, I was pleased to have the opportunity to meet the artist, Andrew Stahl. Before long we were up to our ears in a discussion of art shows, dealers and the like. I was impressed by this very talented man, and he was impressed with this group of dancers and their colorful costumes and enthusiastic conversations. After an evening of square dancing, they were still talking *coordinates*, *teacup chains*, and *spin-chain the gears*.

"Could I come and see a dance?" he wanted to know. "Of course," I immediately told him. He did come to visit both our clubs, each time with a

camera and sketch pad. Eight months later he finished his beautiful painting entitled, "American Square Dance," reproduced on our cover.

In a kind of collage with a very American background the importance of the caller and dancing feet are shown. The more you look at the painting the more you find...the hands holding tight...the bright lights...the barn dance beginnings...the American flag and the colorful costumes... all in one composite design that is hung like a club banner on a woodgrain-effect border.

Next month, watch for information in "News" about obtaining limited edition prints.



PATTERN # 282



LADIES SQUARE DANCE COAT PATTERN

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DANDY IDEA

A Simple Square Dance
"COMPUTER" System

If you have ever wished that there was an easy way to form squares so that everyone in the hall would have the opportunity to dance with as many different couples as possible during the evening there is a proven, easy way to do it.

Each couple is asked to select and remember one of the 52 ordinary playing cards. All of the cards so selected are shuffled between tips and placed in an easy-to-make holder. Dancers then look for the square

number and couple number of their card, go to their designated square and take their assigned position.

If the number of couples in the hall does not make full squares the cards left over are noted on a slip of paper and placed sideways in the last pocket of the holder. The shuffler makes sure that these cards are not excluded again, thus assuring that those who sit out do so equally and a minimum number of times.

If any couple should wish to sit out a tip or leave the dance they must be sure that the shuffler removes their card. It can be replaced in the active deck at any time they wish to resume dancing.

To Make A Holder:

(1) Using any good durable paper (We use black cover stock), cut one piece approximately 7" x 15" and thirteen pieces 1-3/4" x 6".

(2) Holding the large piece vertically, measure down from the top 4-1/2" and mark a line across the 7" dimension— this is line #1. From this line down measure and mark 12 more lines 7/8" apart.

(3) On the smaller pieces mark a line to divide the 1-3/4" dimension into 5/8" & 1-1/8" segments. These will become pockets to hold the cards.

(4) Place the line on a pocket over #1 line on the large sheet with the 5/8" dimension below the line and even with the right hand edge of the large sheet. Staple across and below the line about 1" apart. Using a light hammer on a solid surface such as a thick piece of metal, flatten the staples on the back side of the sheet.

(5) Repeat step 4, placing line on pocket over line #2, etc. until all 13 pockets are in place.

(6) Starting at left edge of pocket, place four of the playing cards, evenly spaced, across pocket #1 and, directly above the numbers on the cards, mark:

CPL	CPL	CPL	CPL
1	2	3	4

Continued on page 43



Square 'em up with HI-HAT Hoedowns & Singing Calls.....

RECENT RELEASES ON HI-HAT

HH484— Oh! Lonesome Me by Dick Waibel
 HH483— Cherokee Maiden by Ernie Kinney
 HH333— Second Hand Rose, Oldie by Dick Houlton
 HH636— Tijuana Taxi, Flip Hoedown by Dave Hoffmann
 HH639— Comeback/Hot brakes by Del Kacher

Distributed by Corsair-
Continental & Twelgren

COMING SOON ON BLUE RIBBON

The Proposal by Gloria Roth
 Things To Sing About
 Our First Round by Horace & Brenda Mills

NEW RELEASE (Released early
due to popularity of the tune)
 HH477— RAMBLIN' FEVER
 by Mike Sikorsky

Produced by Ernie Kinney Enterprises, 3925 N. Tollhouse Rd. Fresno CA 93726

STRAIGHT TALK

The reason you missed us at your recent subscription dance is that we have turned sour on all the rules and regulations that the Association has adopted. I am talking about their recent dress code and the way they want to enforce it.

The dress code says something about no sneakers and other restrictions. We have three teen age boys who dance. One has a high instep, so he cannot wear boots. The other two prefer sneakers and do not own boots.

Our local club does not enforce this dress code and we still dance there. But the Association has declared to enforce the code and one caller's wife has stated that she will leave a square that does not measure up to the code or if someone who is not dress-coded tries to

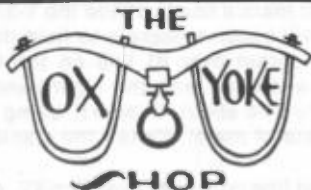
dance in her square. Therefore, we have not attended any square dance functions outside of our club.

We have not attended our club dance in about a month because of our feelings about the dress code, and other matters. After ten years of dancing, it does not seem possible to grow tired of square dancing, but with the dress code, that has happened.

The fear of being rejected at an Association event has left us cold on square dancing. That is why you did not see us at the recent subscription dance. Until our enthusiasm builds back up, there is no point in ordering your magazine.

Name Withheld by the Editors

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A NEW SQUARE DANCE DRESS PATTERN

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No. 740



Offers the home sewer a choice of two different ways to make an outfit for this popular American pastime. From the same pattern one can make either a cape top to go with the full, circular skirt, or an open-neck bodice with an attractive dickey, as shown here. In either case, the use of eyelet lace is predominant as it is on the ruffle of the skirt. Gingham is the popular fabric for this project, but one can also try it in broadcloth or muslin. All sizes from 6 to 20 are included in the pattern and all you have to do is trace your own.

FEEDBACK

Back in November, 1976, Frank and Iris Gilbert, recognizing the need for standardization in round dancing started what they called "The National Round Dance Board of Review." The board was to consist of 25 teaching couples with the purpose of promoting unity in the round dance activity through the development and publication of standards. The original stated functions of the boards were: 1. Study proposed teaching procedures for beginner teachers and to establish the basics to include in each of the five levels now considered apropos in round dancing, 2. Strive to promote correct usage of round dance terms and figures in cue sheets and offer information and assistance to choreographers interested in writing new dances, 3. Study proposed descriptions of round dance basics developed and mailed to all board members and return comments as to approval or changes to be made. Proposed descriptions approved by a majority of the board to be designated as standard, 4. As many board members as possible to meet at designated national functions to discuss activities and programs, 5. Board members to serve for two years.....

Three member-couples of the board participated in the LEGACY Skullab on Round Dancing in May, and they, together with other participants in the Skullab, felt that the Gilberts had an excellent idea and that ROUNDALAB should invite all Board of Review members to participate in the formation of ROUNDALAB so that any accomplishments of the board would not be lost.

Eleven days after the Gilberts were informed of LEGACY action and invited to participate in ROUNDALAB, we received from them a Proposed Draft for Formation of an International Round Dance Teachers Organization for comment as members of the Board of Review. Our comment was to the effect that in view of the LEGACY action to

form ROUNDALAB, any action by the Board of Review to form a competing organization would result in further division within the round dance teaching profession and that the round dance movement would benefit most from a coordination of action by all behind the LEGACY-backed organization.

When we arrived in Kansas City for the meetings of the NRDBR scheduled before the National R/D Festival, we found that the only real action intended was the formation of another round dance teachers organization and all of the original functions of the Board were lost in the drive to accomplish that goal. Over our strong protest of the disruptive effect of such action, the Universal Round Dance Council (URDC) was formed. On Wednesday morning the URDC was to be a professional organization of round dance teachers to perform all the functions visualized by LEGACY for ROUNDALAB. By Saturday night, the URDC was an organization of teachers, dancers and others interested in round dancing with the only stated functions that of sponsor of the 1978 National R/D Convention and publication of a monthly newsletter.....

With ROUNDALAB underway, why the URDC? Of course, we do not know what is in the minds of those who are forming the URDC, but we heard a lot of talk in Kansas City which indicates that some round dancers and a good many round dance teachers who are teaching at the advanced level believe that round dancing should break its ties with the American Square Dance movement as represented in LEGACY and other general groups. We agree that the avid internationalists (those who believe that the English ballroom figures should be used in round dancing with the same footwork and styling as used in international ballroom competition) have no ties to square dancing; they also have no ties to round dancing as we know it. They are ballroom dancers and teachers. We are afraid there are some

extremely popular round dance teachers today who either are too new in the movement to know or who have forgotten the common beginning of square and round dancing in the Cheyenne Mountain Dancers of Dr. Lloyd Shaw and his classes for dance leaders.

We believe that ROUNDALAB has the potential to bring all of the divergent factions in the round dance activity together. There are bound to be conflicts...It is our intention to work, not for the elimination of any organization of round dance teachers now working for the good of round dancing, but rather to bring such organizations into the broader organization which ROUNDALAB can become.

Charles & Edith Capon

From the Dixie R/D Council Newsletter

Enjoy reading *American Squaredance* very much. I'm glad you have the courage and leadership to "tell it like it is."

I'm rather upset to see appear a reference to Frank Gilbert's Kansas City Festival as the first National Round Dance Convention, and additional references to next year's get-together as the second National.

In the advertising, they stated that they did not want easy round dancers or easy intermediate dancers to attend. How can they refer to their get-together as "national" when they eliminated over half of the round dancers, for whatever the reason. If they want to say "Advanced Round Dance National" it might be closer to the truth, but even that would not be correct. By what authority do they get the right to use the term?

A group was formed under the guidance of LEGACY to be called ROUNDALAB which would include *all levels*. Possibly out of this group can come a true National Round Dance Convention, with no limitations and all dancers being welcome.

*Dave Fleck
Toledo, Ohio*

I read with interest your article in the August *American Square Dance* titled "What Is The Answer?"

I share your concern about the problems involved teaching new dancers the necessary concepts for entry into mainstream square dancing. To do an adequate job today is much the same as taking a novice piano player, teaching him or her both how to play the piano *and* helping him or her memorize a couple of hundred songs during the first year of lessons. There are many things to learn about square dancing besides call definitions such as the short, rhythmic, graceful shuffle step, inactive couple adjustments to active couples, preciseness in turns, disciplined dancing that allows correct timing values for each call, gentle hand and arm grips, comfortable swinging, maintaining open space within the square, overcoming the urge to anticipate, etc. There are many important facets of dancing that accrue to the dancer only with experience. These are the obvious marks of the veteran dancer so easily observed when the movements of experienced dancers are compared to the awkward reactions of new dancers.

I like the idea that we might find a number of callers and classes willing to follow a teaching schedule that includes only the calls through the Extended Basic Level (54 calls) during the first year of classes. The second year would be devoted to the mainstream program and, hopefully, round dance instruction.

I occasionally hear references to the excellent programs taught by callers in the Toronto area and by Art Shepard in New Zealand. These comments always include the statement that these dancers are not taught all the calls in the mainstream program during their first year of classes and that the new dancers really know thoroughly the calls they have been taught. I would like to know more details about these programs and hope your magazine will follow up with more articles explaining the approach followed by teachers who take more than a year to bring dancers to the mainstream level.

Continued on Page 95

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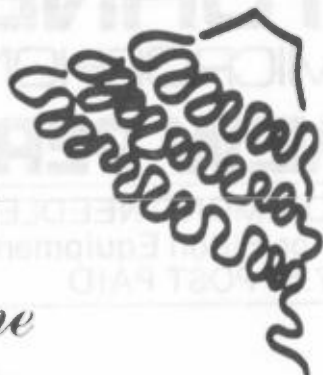
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The paint is peeling, house looks drab
 But think of all the fun we had
 What if the work is never done?
 Square dancing is a lot more fun.

You know that we can't do the yard—
 We dance tonight, can't get too tired;
 Tomorrow we will get it done,
 Square dancing is a lot more fun.

The yard, it worked out anyway—
 A friendly farmer needed hay.
 How come we never got it done?
 Square dancing is a lot more fun.

A pain was here, an ache was there,
 But they're all gone, were in our square.
 Say "Yellow Rock" we can lift a ton—
 Square dancing is a lot more fun.

Can't fix the plumbing, let it drip,
 This week we have a camping trip.
 When I get back I'll do it, hon,
 Square dancing is a lot more fun.

When St. Peter says our time has come
 We know our work will not be done—
 We won't worry or look glum,
 Square dancing was a lot more fun.

—Vera Rieser

HAIKUS ON SQUARE DANCING

Around and around
 About the floor so nicely
 They are square dancers.

So many colors
 They all twirl about the floor
 Like leaves on the wind.

Folks from everywhere
 They sure do love to square dance
 To twirl round and round.

Old and young alike
 Come from around the country
 To indulge in this.

When it is over
 They sit and wait for the next
 Square dancing party.

People who do this
 Must love these get-togethers
 They keep on coming.

—Ursula Hull

DANCING AT THE WHITE HOUSE

Dancing at the White House—
 There'll be some changes made
 When Jimmy C. and Rosalynn
 Begin to promenade.

Dancing at the White House—
 I wish I could be there
 To "do-sa-do" the president
 Within the Carter square.

Dancing at the White House—
 It's fun to contemplate
 The power of the President
 To make square dancing great.

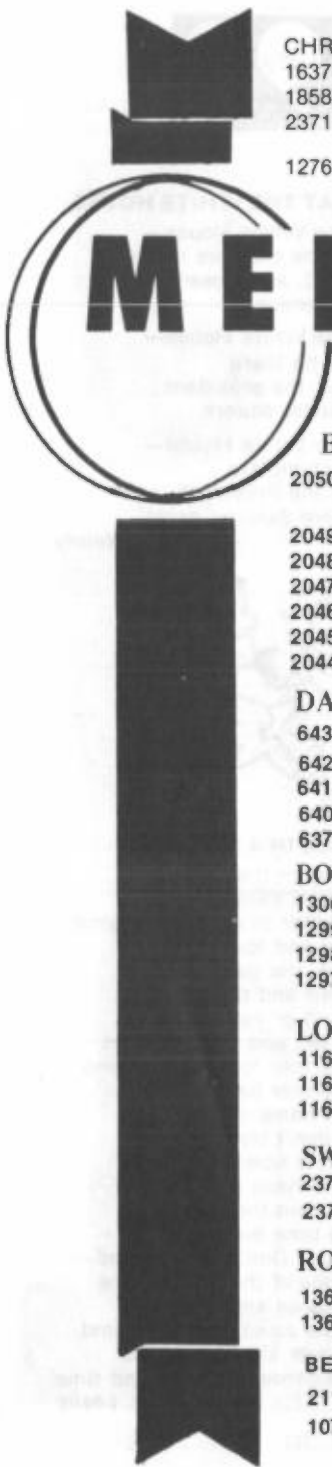
—Mary F. Heisey



DANCE IN A SQUARE

People dancing on the floor
 Feet with music keep in time
 Voice of the caller in rhythmic rhyme
 Two face two and four across.
 Form a square, the pattern starts,
 Allemande left and then a right
 Watch the hand or you might
 Forget your left and use the right
 Swing your partner round and round,
 Take your partner back to town
 When you get home stay in place
 Listen now; don't try to race
 Square your sets now for the call
 Every one will have a ball!
 Get a partner, join the fun
 Have a good time everyone!
 Lose your place? Don't feel too bad—
 You're just one of the human race.
 The dance goes on and ever on
 In patterns the caller keeps in mind.
 He looks out over all the squares
 And calls the dance in rhyme and time.

—Gordon D. Leslie



CHRISTMAS RECORDS:

- 1637— JINGLE BELLS, Caller: Andy Andrus, Blue Star
1858— CHRISTMAS SQUARE, Caller: Dick Bayer, Blue Star
2371— CHRISTMAS TIMES A-COMING, Wayne Mahan,
Sw. Square
1276— CHRISTMAS MEDLEY, Caller: Wayne Baldwin, Bogan

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- 2050— THERE'S NOT A STAR LEFT IN TEXAS,
Marshall Flipppo*
2049— BLOODY MARY MORNING, Caller: Roger Chapman*
2048— DOGGIE, Key A/TEXAS RAG, Key A (HOEDOWNS)
2047— BLUE STAR SPECIAL/TEXAS MAID (Hoedowns)
2046— LET THE REST OF THE WORLD GO BY, Johnny Wykoff*
2045— YOU CALL EVERYBODY DARLING, Marshall Flipppo*
2044— BILL BAILEY, Caller: Johnny Wykoff

DANCE RANCH RELEASES:

- 643— TOO MANY RIVERS, Caller: Ron Schneider*
642— LISTEN TO A COUNTRY SONG, Ron Schneider*
641— YOU'RE EVERYTHING, Caller: Ron Schneider*
640— SECOND FLING, Caller: Ron Schneider*
637— BABY FACE, Caller: Frank Lane*

BOGAN RELEASES:

- 1300— INVISIBLE TEARS, Caller: Sleepy Browning*
1299— LIGHT IN THE WINDOW, Caller: Lem Smith*
1298— IT'S A FINE TIME TO LEAVE ME LUCILLE, Lem Smith*
1297— ON THE STREET WHERE YOU LIVE, Lem Gravelle*

LORE RELEASES:

- 1162— JOHNNY WILL, Caller: Harold Bausch*
1161— I'LL BET YOU A KANGAROO, Caller: John Chavis*
1160— IT'S A SIN TO TELL A LIE, Caller: Dwight Burger

SWINGING SQUARE RELEASES:

- 2375— ALL BY MYSELF, Caller: Harold Finney*
2374— ONE TIME TOO MANY, Caller: Harold Finney*

ROCKING A RELEASES:

- 1367— I'LL BE WAITING FOR YOU, Caller: Otis Getts*
1366— WALKIN' OVER YONDER, Caller: Doyce Massey*

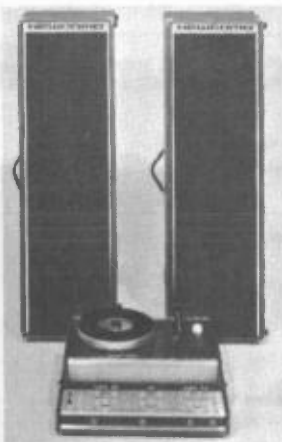
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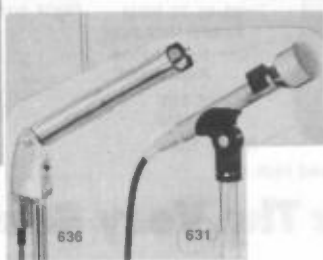
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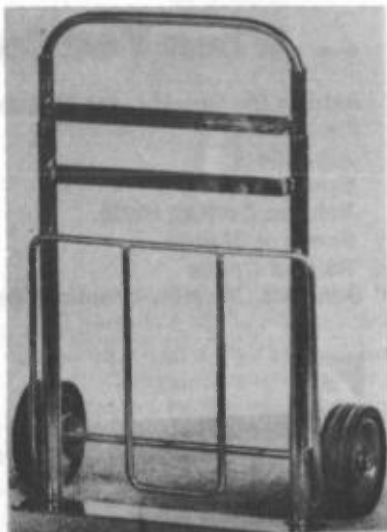
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RAVE



An unexpected two month post-retirement assignment in Memphis became a delightful experience through the square dance route. Our random choice of a living area in a new city found us within earshot of the Paradise Eights and (with both ears) the Pistols and Petticoats. T. J. Talley, Joan McNeely, Lonnie Sesher and Ed Williams and their Clubs made us feel so much at home that we are going all

out to make the NATIONAL that Memphis will host in 1980.

We also appreciated Jack and Marie Seago's round dance club, a new experience for us. We can't thank these people enough for making our hot summer in Memphis most memorable. Their brand of hospitality gave us quite a tug when we had to leave.

*Edna and Earl Radding
Seaford, Delaware*

DANDY IDEA, Continued

Similarly, place cards in pockets 2 thru 13 directly under card number 1 and mark square number 1 thru 13 to the left opposite the card numbers.

We have seen this system in use and think it works beautifully. We pass the idea along with our compliments and the hope that it may increase your dancing pleasure. If you feel you would like to try it, but are unable or unwilling to make your own holder, we can furnish one for \$4.75 including material, labor, taxes (if any) and postage. Write to Russ Hoekstra, 67 Forest Glen Road, Longmeadow, Mass., 01106.

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the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

The 1977 CALLERLAB approved list of Mainstream Basics with specific program identifications and a suggested teaching order recommended for use by all persons participating in the American square dance activity has been arranged in a logical sequence of basic calls with a provision for family groups within the structure of a specific call.

The CALLERLAB Mainstream Program has been divided into three definite categories.

1. Basics number one through 38 will constitute the Basic Program.
2. The Basic Program plus basics number 39 through 54 will comprise the Extended Basic Program.
3. The Extended Basic Program plus basics number 55 through 68 has been established as the Mainstream Program.

In addition, *Ferris Wheel, Recycle, Pass the Ocean, Touch, Coordinate, Track II, Roll, Chase Right, Extend the Tag, Crossfire, and Follow Your Neighbor* are currently the established CALLERLAB approved Mainstream Experimental figures.

Each square dance program starting with the Basic Program, should be thoroughly taught in its entirety before proceeding to the next dance plateau.

The end result of this method of teaching means that all basics in each category will be taught before the dancer progresses to the next program.

It should be noted that a caller has the option, within the framework of each specific program, to teach the basics in a sequence that works best for him.

Again, CALLERLAB recognizes that a caller is not likely to teach an entire "family" grouping at one time on a given class night. He is more apt to introduce the simplest movement in the "family" and drill it until it is familiar

to the dancers before progressing to the other variations of the call listed in the "family".

Furthermore, it is recognized that no two callers will use the same teaching sequence as suggested in the published list. Some callers may even find it necessary to use a different order of teaching each time they instruct a new class.

The value of using the CALLERLAB list of programs makes it entirely possible for a caller to adapt the order of presentation to fit his own individual tastes.

In conclusion, it seems only logical that clubs, open dances, festivals, jamborees and conventions will find the CALLERLAB Mainstream Programs (i.e.) Basic, Extended Basic and Mainstream as a simple, orderly, realistic and internationally standard method of labeling square dances.

ACCOMPLISHMENTS OF CALLERLAB SINCE ITS INCEPTION

Mainstream Basics Lists standardized. A thorough review by the continent's top callers of the basics used by the average dancer and club dancing in the once a week or twice a month category. This list was assembled into family groupings and reflects the work of many callers. The listing and ongoing committee work provide for the up-dating of the lists by additions and deletions. No more than three additions or three deletions can be made in any one year. This automatically provides stability.

Mainstream Experimental program initiated. A system whereby a group of 50 callers from all over the U.S. and Canada who are active in workshop groups vote on experimental basics that

Continued on Page 97

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HEM- LINE

Norma Wylie looked pretty as a picture in this yellow and black dress when she attended the LEGACY dance in Memphis last May.

The dress is yellow polyester trimmed with tiny black velvet ribbon and black lace. The black lace flowers on the skirt and bodice were cut from the lace and sewn on by hand. The dress was made for Norma by Doris Gamache, a square dancer from Caseyville, Illinois, whose dress designs have been featured in ASD in the past.



Norma and her husband Wayne are well-known round dance leaders who reside in St. Charles, Missouri. Wayne is coordinating the organization of ROUND-ALAB, a group of round dance teachers scheduled to hold their first meeting as this goes to press.

TWO MORE ITEMS FOR THAT CHRISTMAS LIST:

Remember the belt buckles featured in the August "Product Line." Take another look — this may be just the gift for a special person.

A collection of recipes has been compiled by the Papio Prancers of Papillion, Nebraska. For any friend who collects recipes, or just for fun, write to Jan & Dick Brown, 1812 Pelton Avenue, Bellevue NE 68005 for information about it.

GRENN

GR 14256

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by Bill & Marie Brown

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Heads curlique, follow your neighbor
And spread, girls trade, recycle
Crosstrail thru, left allemande.....

Heads square thru four, curlique
Follow your neighbor and spread
Girls trade, recycle, pass thru
Trade by, curlique
Follow your neighbor and spread
Girls trade, recycle, pass thru
Trade by, left allemande.....

Heads square thru four hands
Right and left thru, curlique
Follow your neighbor and spread
Girls trade, recycle, left allemande.....

Quicky:

Heads square thru four, ocean wave
Follow your neighbor
Left allemande.....

Tricky:

Heads lead right and circle to a line
Curlique, triple follow your neighbor
(Six step forward and cast $\frac{3}{4}$
as two $\frac{3}{4}$ loop)

Step thru, wheel and deal
Centers pass thru, curlique
Follow your neighbor and spread
Girls trade, recycle, sweep a quarter
Left allemande.....

Heads square thru four
Circle half to a two-faced line
Girls follow your neighbor
Boys circulate and face in
Girls pass thru, split the boys
To a line of four, all pass thru
Cast off three-quarters, pass thru
Girls cross fold, touch a quarter
Recycle, sweep a quarter
Left allemande.....

Heads square thru four, swing thru
Centers cross run, girls follow neighbor
Boys quarter in, girls pass thru
Split the boys round one to a line

Pass thru, tag the line right
Boys crossfold, girls turn back
Star thru, pass thru, wheel and deal
Centers pass thru, left allemande.....

Four couples flutter wheel
Heads sweep a quarter inside
(Good timing needed)
Double pass thru, peel off, star thru
First couple left and next right
Left allemande.....

Head ladies chain
Four couples flutter wheel
Heads sweep a quarter, zoom and
Pass thru, left allemande.....

Head ladies chain
Four couples flutter wheel
Sides sweep a quarter
Square thru three-quarters
Left allemande.....

Heads square thru four, swing thru
Boys run, ferris wheel and all sweep $\frac{1}{4}$
(offset lines)

Facing couples square thru $\frac{3}{4}$
All promenade, sides wheel around
Pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads square thru four, swing thru
Boys run, ferris wheel
All sweep a quarter, sides promenade
Heads square thru four and
Promenade behind the sides.....

Heads square thru four, swing thru
Boys run, ferris wheel, all sweep $\frac{1}{4}$
Facing couples pass thru and
All promenade, sides wheel around
Pass thru, wheel and deal
Centers pass thru, left allemande.....

Heads square thru four, swing thru
Boys run, ferris wheel
Sides sweep a quarter and promenade
Heads pass thru and promenade

Sides wheel around, pass thru
Wheel and deal, centers pass thru
Left allemande.....

Heads square thru four, ocean wave
Circulate, trade and roll, pass thru
Girls pass thru, centers in and
Cast off three-quarters, pass thru
Boys fold, star thru, wheel and deal
Dive thru, square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Curlique, circulate, trade and roll
Pass thru, tag the line in, slide thru
Dive thru, square thru three-quarters
Left allemande.....

Heads square thru four, swing thru
Boys run, ferris wheel, partner trade
And roll, curlique, circulate,
Trade and roll, pass thru, boys fold
Star thru and promenade.....

Sides flutter wheel
Head ladies chain right
Sides lead right and circle to a line
Boys run, circulate trade and roll
Left allemande.....

Heads lead right and circle to a line
Swing thru, boys run, crossfire
Trade and roll, circle four to a line
Crosstrail thru, left allemande.....

Head ladies chain, heads lead right
Circle to a line, swing thru, boys run
Crossfire, trade and roll
Left allemande.....

Heads square thru four, curlique
Split circulate, trade and roll
Swing thru, recycle, star thru
Pass thru, wheel and deal
Zoom and pass thru, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers pass thru, curlique,
Split circulate, trade and roll
Pass thru, clover and star thru
Swing thru, boys trade, star thru
Left allemande.....

Heads square thru four, ocean wave
Split circulate, trade and roll
Touch a quarter, centers trade
Boys run, pass thru, wheel and deal
Zoom and pass thru, left allemande.....

Four ladies chain
Heads square thru four, sides rollaway
Ocean wave, split circulate

Trade and roll, pass thru
Clover and spin the top, extend
Boys run, crosstrail thru
Left allemande.....

IN MEMORIAM

Ken Shelton of Cincinnati met with a fatal accident in July. He and Paula ran a visiting callers club in Cincinnati and were chairmen of several Ohio state conventions. The square dance world has lost a good and loyal friend.

Jay Fenimore of Florida will be mourned by all the square dance world. Jay was a caller in New Jersey before moving to Florida where he held many offices.



2ND ANNUAL HOLIDAY HAPPENING

Jekyll Island, Ga.

Dec. 9 & 10, 1977



Ken Bower
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HOLIDAY HAPPENING
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Smyrna, Ga. 30080
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Dancing Tips

by Harold & Lili Bausch

In this column we usually speak about square dancing; this time round dancing will be our concern.

Yes, we are round dancers, having taught for well over twenty years. Back when we started dancing, the round dance instructor was the caller, and at that time we had about 90% participation in the rounds we did. Today with rounds so prolific (as prolific as new square dance calls), usually a different person teaches the rounds. It is almost impossible for the caller to keep up with what is new in calls, let alone keep up with rounds, too. Still there are a few who keep at it, because we want rounds in our programs, and because we feel we know which rounds we want to teach.

There are rounds that are great for between tips at a square dance, and then there are rounds that really should only be done at the round dance clubs, because they are too involved for the average round and square dancers. The programming of rounds depending on the majority at a particular dance becomes very important.

Our main thought, however, doesn't concern which rounds should be programmed but rather how they should be done. We strive for smoothness in rounds; we don't want dancers to look

like yo-yos bouncing up and down, and we don't want toes pointed at the ceiling on certain maneuvers, nor knees bent on flares. A number of don'ts could be mentioned, but we have noticed for some time that some very good teachers and well-known round dance leaders have concentrated so hard on perfection, on smoothness and effortless movement, that they are taking the "dance" out of it all.

Have you ever seen round dancers moving along with such a metered pace that they look like robots? One can't tell a two-step from just a plain shuffle. Some look so bored that it really seems a waste of time.

Now really, folks, music isn't flat.... there are certain notes that are emphasized; certain dance steps should be emphasized, too. We have seen times when trying to learn a dance from other instructors, we had difficulty telling from their footwork if they were doing a two-step or three shuffle steps.

Watch dancers on television. Do they dance as though every step is metered the same? You will see big steps, small steps, and knees bent for rhythm and balance. You will see vitality and a look of pleasure. Once in a while you may even see the man look at his partner as if he were saying, "Gee, you're a great dancer!"

What we are trying to say is that too often too much stress is placed on smoothness, with the result that the gaiety and the peppy steps are gone. Wouldn't it be better to emphasize the fun and pure joy of moving to music? Don't put a damper on spontaneous gaiety in our dancers, especially new dancers who need the little bounce of the music to tell them that they are really in time with the beat.

Specials

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

SQUARE & ROUND DANCE FESTIVAL, Scurry City, Colliseum, Snyder, Texas, Nov. 12; Sparkle City Squares; Johnny LeClair, Mesa, AZ; Dave & Nite Smith, Lubbock, Tx. 1-3PM R/D Wkshop; 3-5 Squares; 8-11 PM, Dance; \$5.00 person.

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

calling tips

by Gene Trimmer

Callers above all, and dancers too, need to know the complete terminology that makes up our square dance language. Some terms are quite common and some rarely used but they all fit a definite pattern and are used to generate definite actions. The terms are used in conjunction with other words to name square dancing figures we perform.

Acey: This call usually involves a circulate of dancers on the outside perimeter of the square.

Bend and **fold** are closely related in that **Bend** means a 90-degree arc and **fold** means a 180-degree arc.

Clover tells each dancer facing out to move around in a loop equivalent to tracing the outside of an individual leaf of a four leaf clover. If is a full circle, or 360-degree arc.

Daisy applies to a forward movement of two and turn back one.

Deucy calls usually involve a centers trade but may be a three-quarter turn.

Dixie movements almost always begin with someone doing a *right hand pull by*.

Fan calls usually involve a *centers left hand turn* of three-quarters but may be a half turn.

Flip has certain dancers folding right or left and moving into a spot vacated by another dancers.

Grand puts all eight dancers into a movement.

Peel is derived from the action of two dancers who move away from each other in opposite loops much the same as the opposite halves of a fruit peel are turned away from the center of the fruit.

Remake: This involves a one-quarter turn followed by one-half turn and then a three-quarter turn.

Roll means a continuation of body

flow in a turning motion and is an offshoot of the action we call a *quarter more*, while the term *sweep* means a continuation of body flow in a *sliding* motion.

Spin means a three-quarter left-hand turn by centers, following a right-hand half turn with end dancers.

Split means one of two things: either go between two dancers or to divide the square into halves for action.

Spread means the centers will slide apart so the outside dancers can step in between them to form a line.

One thing becomes readily apparent as we study or talk about these terms and their actions. So long as we stay within the framework of common square dance positions, the bends, folds and flips are 90, 180, and 270 degree ($\frac{1}{4}$, $\frac{1}{2}$, and $\frac{3}{4}$) movements. We are also seeing an increased use of one-quarter, half, and three-quarter in different basic flow patterns.

All this is aimed at standardization and the trends seem to say that many choreographers are thinking alike in the naming of movements. This is a healthy atmosphere and newer figures are likely to be more easily understood. CALLER-LAB with recognized choreographers is taking a good look at term standardization.

Some dancers say we have already had enough and for many, this is true. It is inevitable that somewhere along the line we are certain to request change. Knowing this will occur creates a dilemma. Don't you think that perhaps our real dilemma is that we hate change and love it at the same time? What we really want is for things to remain the same but get better?



CROSS TRAIL



DUB HAYES

DON'T FIGHT THE FEELINGS OF LOVE
CR 102

SONG AND DANCE MAN
CR 103

LONNIE/LITTLE DIXIE
CT 104

NEW RELEASES:

Mal Minshall

"Dub" Hayes

Mal Minshall

Hoedowns

Mal Minshall

**BUTCH/
PAL MAL**
CR 101

720 N. Kansas St., Springdale, AR 72764



by Bob Howell

easy level

This solo dance comes from Diane Burton of Leavenworth, Kansas, who claims to have "researched" it from Ambrose Brazelton who is an Ohioan.

BAD LEROY BROWN

RECORD: Golden Oldies 45 D-2605

FORMATION: All facing forward, no partner needed (solo dance)

Wait for the musical intro. Begin on the vocal segment.

- 8 Left foot touch left — together; Left foot touch left — together;
Left touch left-together and left touch left, then touch left to right foot.
- 8 Repeat again using right foot.
- 2 Right heel forward diagonally right and back to place.
- 2 Left heel forward diagonally left and back to place
- 2 Toes together, heels apart, then heels back together again.
- 2 Bouce (jump with both feet together) Bounce again turning 180° around
- 2 Bounce twice (No turn)
- 2 Toes together, heels apart, then heels back together
- 2 Right heel forward diagonally to the right and back to place
- 2 Left heel forward diagonally to the left and back to place.

Repeat till music ends.

Frank Zartman of Longmont, Colorado, used this simple mixer last summer and it certainly bears repeating. I have used it frequently since.

DAISY-A-DAY MIXER

RECORD: Lore 1138 or Kalox 1146

Formation: Single circle, lady on man's right

Counts

- 8 Circle left
- 8 Circle right
- 8 Star right hand round with partner
- 8 Star left hand back with same partner
- 8 Do-sa-do corner lady
- 8 Seesaw partner
- 18 Promenade corner while singing the chorus:
"I'll love you until all the rivers run still
And the four winds will blow them away."

Ken Kernen of Canoga Park, California, and staff members of "Square Dancing" magazine utilized a great tune and wrote a smooth quadrille to a new release of "Summer Sounds," the flip side of which is a sweet little square dancers' round called "Let's Cuddle." You can use both sides of this record to good advantage.

HAPPY SOUNDS QUADRILLE

RECORD: MacGregor 5504-B

Sides face grand square

Listen to the happy sounds we love to hear

Shuffling feet and laughter ringing loud and clear (Reverse)

The fun and fellowship of dancing here with you

Are all it takes to make my dreams come true.

All four men star by the right and then

Turn the corner by the left and keep her, promenade

Here come those Happy Sounds

I love to dance with you.

Repeat three more times. In dancing it four times through, the ladies get to do the grand square from four different positions.

Our contra for the month comes from Glen Nickerson of Kent, Washington. Delightfully simple, Glen uses it to practice the do-sa-do, pass thru, turn alone and half promenade sequence with his groups.

WOOD'S FANCY




MUSIC: Fireside String Band, F&W Records F-75-FW6 or any good 64-count reel

FORMATION: Alternate Duple: 1, 3, 5, etc. crossed and active. This is double progression dance.

INTRO: *Two ladies do-sa-do

- — — — — Two men do-sa-do
- — — — — — Circle left
- — — — — — All forward and back
- — — — — Actives out and down the outside
- (Actives turn out, go below two and come into the center)
- — Into center — — — Back
- (Come back up to the couple below)
- — Cast off — — Pass thru
- — Turn alone With the right hand lady half promenade
- — — — — — — — — —

This dance was named for a couple, Wayne and Jean Woods, who have been supporting members of his contra group.

		 Distributed by Corsair Continental & Twelgrena		
Dick Parrish	Shelby Dawson		Warren Rowles	Al Stevens
	5074 LIVIN' ON LOVE STREET by Bob Parrish 5073 AIN'T IT GOOD by Warren Rowles 5072 WAIT TILL THE SUN SHINES by Al Stevens 5071 GYPSY by Shelby Dawson 5070 THE DOOR IS ALWAYS OPEN by Nelson Watkins 5069 HEARTACHES by Al Stevens 5064 MELODY OF LOVE by Dick Parrish			
Nelson Watkins	Produced by Shelby Dawson, 334 Annapolis Dr., Claremont, CA 91711		Bob Parrish	Marlin Hull

HOW TO BE A WELL-KNOC

by George Pollock

The following guide will help you become a well known and frequently discussed square dancer:

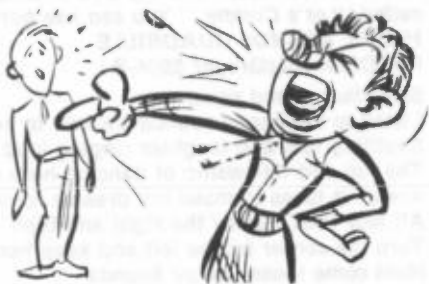
Be a Perfectionist

When you respond to the call, don't tolerate the slightest mistake by anyone in your square, including your partner. And be sure to call attention to the culprit in a loud voice otherwise he, or she, may repeat. Overlook your own mistakes, of course.



Pull and Push the Dancers

At times dancers respond slowly to calls because they don't hear clearly, misunderstand, or are inexperienced. But don't be misled by such flimsy reasons—pull and push the offender into line, making certain you frown sufficiently to show your displeasure. By all means, be certain that others in the square know who it is. If the inept dancer didn't hear the call because you were talking, ignore this reason completely.



Help the Caller Instruct

Although the caller may be fully experienced and capable, don't trust him. Re-explain his instructions to the other dancers in your square. For greater effectiveness, explain what the caller really means while he is talking. This helps drown him out and reduces the amount of instruction the dancers receive. Your success in helping the caller will be amply demonstrated when no one in your square is able to follow. Now, simply revert to being a perfectionist and clearly condemn those who goof-up.



Be Aloof and Unfriendly

A top-rated dancer never undermines his superiority by meaningless friendly chit chat in the square. Being friendly with less proficient dancers only encourages them to make mistakes. Don't let them forget that dancing is entirely a matter of skill and never smile under any circumstances. Discourage the tendency of new dancers to get the impression that square dancing is fun. If anyone in your square has fun, you have failed.

TOWN SQUARE DANCER

Edmonds, Washington



Execute Fancy Twirls

There is always the possibility that dancers in your square may not recognize your superb dancing level. When this happens, commence high-level twirling. You can quickly spin your partner in reverse and then adroitly snap her back into position. Invariably other dancers are impressed with the movement. Ignore the unmistakable crunching of her vertebrae. Calling attention to it only diverts other dancers and leads your partner to believe she can fall back on this weak excuse when she collapses.



So will everyone. You'll be so remembered and well known that other dancers will avoid you. But such success doesn't come easily—you must work at it and follow the guide. When your partner finally deserts you, you'll know you have made it big.

Be Selective

Some dancers are more experienced and capable than others—in fact, unlikely as it is, some may be almost as good as you. Dance only with these couples and be on guard when forming squares otherwise an inexperienced couple may infiltrate. By remaining vigilant, you maintain your high dancing level and keep new dancers together in that part of the hall where the sound is bad, thus providing them with an excellent opportunity to learn from each other and continue their mistakes. Avoid helping new dancers lest you encourage them to continue square dancing.



Expose New Callers

From time to time you will encounter inexperienced callers. If you let these callers get away with anything, you are doing square dancing a disservice. Protest loudly when one errs and make sure the entire floor hears you. A caller should not be allowed to become over-confident. By pointing out his short-comings you keep him at an acceptable humility level. Should such a caller eventually become a top performer, you can always remind him how you helped and encouraged him along the way. But, chances are, he is going to remember you anyway.



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

CHALLENGE CHALLENGER

by Jim Kassel

ADVANCED BASIC CALLS

The new revised Advanced Dancing's Basic Calls list appears on the next page. This list will remain in effect for two years. Dancers and callers are encouraged to label dances and rooms at festivals and conventions as "Advanced Level" only if they wish the calls on this list to be used.

IMPORTANCE OF LISTS

It is a joy to know that the lists now being used contain calls that have been in use for two years and when revised the lists will be good for two more years. Do you realize that with only three or four minor changes the basic advanced and basic challenge calls will be good for four years, and then there will be only a few changes every two years. This certainly means that the advanced and challenge areas will continue to attract more and more dancers and these dancers will dance in designated rooms at designated levels and be assured of much success and enjoyment in doing these calls. One thing we, as leaders and callers in this area, must continually guard against is the improper use of the terminology, Advanced, Challenge (C-1, C-2, etc.) by those still unaware of the standardization that is coming about. This is no easy job.

WORKSHOP—

Too Much or the Wrong Place?

As I wrote the last sentence in the above paragraph I realized there were other things callers and program planners need to guard against. Maybe it's going against past practice, but it's time for more dancing and less workshopping on weekends and at conventions. For a number of years, (in

fact, this is our sixth year) we have been advocating lists and standardization. Now we must make it work. With all the great calls we have, it's time to push for more interesting dancing and much less workshopping at special dances and conventions. This idea may not be too popular with many callers. We've thought of this many times but it really hit home at the Atlantic City Convention, the August Pittsburgh Week-end and the Labor Week-end at Indian Brave Campground. There were no new calls or workshops at the first two and only a very few at the last mentioned place. Let me quote from the article written by Ralph Freeman in the last issue of the Zip Coder. "The Pittsburgh weekend (August, 12, 13 and 14 with Keith Gulley, Dewey Berry, and host caller Jimmy Davis) was a time like this. Perhaps it can best be described by what it was *not*. It was not a C-2 floor level dance that ended up as a C-3 and we did not learn 43 new calls. Keith and Jimmy called an excellent, imaginative C-2 dance and Dewey kept all the dancers on their toes by occasionally dredging up old chestnuts that old dancers hardly remembered and some new dancers never heard of.

It was a uniquely enjoyable weekend because people were just enjoying people. Somewhere along the way many of us have lost sight of something that this weekend brought back into clear focus again.

If you'd like to go next year, I'm sorry to say you are out of luck. Virtually everyone that went this year signed up for next year and it is sold out with a waiting list.

Let's contrast this with another Labor Day weekend in the same general area. Three nationally-known callers conducted workshops morning and afternoon, using at least ten new and old revived calls (some complicated) for the dancers to learn. Most had no future potential in club or advanced dancing. I believe some re-thinking needs to be done somewhere along the line. If I listed the calls that were workshopped you wouldn't believe it—and you wouldn't find any of them on the lists that we have been referring to.

Advanced Dancing's

Basic Calls

(Revised 9/77)

All 4 couple movements:

Right & left thru, star thru, pass thru
Curlique, cross trail

Acey ducey

Arky allemande/arky grand

Arky star thru

Cast a shadow

Chain reaction

Circulates:

Cross over circulate

Trade circulate (from 2-faced lines & waves)

In roll circulate/Out roll circulate

Clover and (anything)

Diamond formations:

Cut the diamond

6 by 2 acey ducey

Double star thru/Triple star thru

Ends bend

Explode the line

Explode (anything)

Fractional tops ($\frac{1}{4}$ top, $\frac{1}{2}$ top, $\frac{3}{4}$ top)

Half breed thru

Horseshoe turn

Hourglass formation:

Hourglass circulate

Cut the hourglass/Flip the hourglass

Load the boat

Lockit

Mix (anything) and mix, such as swing
& mix, circulate & mix, etc.

Motivate

Pass and roll

Pass in/Pass out

Pass the sea

Quarter in/Quarter out

Quarter thru/ $\frac{3}{4}$ thru

Recycle (facing couples)

Remake the set-up

(Right or left) roll to an ocean wave

Round off

Scoot back variations:

Scoot and dodge

Scoot chain thru

Scoot and weave

Single wheel

Slip-slide-swing-slither

Spin the windmill (circulators go as directed)

Split square thru

Spread (added after any call)

Square chain thru

Step and slide

Switch the wave/line

Switch to a diamond

Tag the line variations:

$\frac{1}{4}$, $\frac{3}{4}$ tag

Trail off

Transfer the column

Split transfer

Turn and deal

Wheel and spread

Wheel thru/Left wheel thru

Zig-zag/Zag-zig

The calls on this list were selected by vote of a variety of advanced-level callers throughout the country and has been approved by CALLERLAB.

The CALLERLAB All-Position Concept, which is an option for Mainstream and Mainstream Plus dancing, is considered automatic for Advanced Level. This does not mean that a dancer is required to be an All-Position dancer in order to begin learning the Advanced Dancing's Basic Calls. However, as dancers progress within the Advanced Level program, they are expected to become comfortable with All-Position dancing.

WORKSHOP

□ □ □ □ EDITED BY
WILLARD ORLICH



CHOREOGRAPHY

CALLERS' QUESTIONS

CALLERLAB has just released the latest revised list of Advanced Dancing Basic Calls. This list was voted upon by 89 of the country's leading advanced level callers in accordance with Ed Foote's promise to CALLERLAB to bring the list up to date. Some of the previously included calls have been placed in the Plus One and Plus Two categories in order to make the transition a bit easier for those avid dancers who plan to continue their flight into the Advanced Square Dancing world. For those interested in a look at the new list which should remain the same for two years before review, see page 57, this issue.

BRUCE JOHNSON, Santa Barbara, CA: I have strong feelings that the CALLERLAB Mainstream list should stabilize into a fixed and locked-in set of movements for a period of five years....Let the Plus One and Plus Two categories expand (and flex) to include that area of dancing done by many clubs around the nation. If we keep *adding* to the Mainstream list (without dropping some lesser-used movements), we are making it more difficult to sell our product to the masses. The basic knowledge required in order for a newcomer to participate at the Mainstream level we call square dancing today becomes ever harder to attain.

ED. NOTE: Words of wisdom, Bruce, thank you. It is at this time that CALLERLAB will officially consider adding *recycle* and *coordinate* to the Mainstream list, since they have been under test for three years. In line with this same feeling of reluctance to *add* calls to the Mainstream list, your Workshop Editor feels *coordinate* should be put into the Plus One list, and perhaps hold *recycle* as an experimental for another year. I still feel *recycle* is quite critical in positioning for the average learning Mainstreamer. It's O.K. in the Experimental group or later, but *not* in the Basic 68 group. General opinion in answer to this question seems to support the feeling through the NCR subscribers.

Yes, if we do add one, another lesser-used one should be removed to keep the standardized list as is in number at least to give the learners a feeling of stability.

Ever notice the common mistakes in square dancing at all functions (class, dance or workshop)? From training sessions come these observations:

1. Failing to take one step to every beat of music.
2. Whirling dervishes who end up facing the wrong direction.
3. Failing to complete a movement.
4. Anticipating the next command.
5. Memorizing calls/sequences.
6. Waiting before moving or dragging too far behind (more than two beats)
7. Failing to listen while inactive
8. Lack of ability to "stack" calls.
9. Frozen faces, no smiles.
10. Helping everyone else in the square.

Each of the above items I'm sure can be explored and explained by each individual caller / leader to his group. Can you?

ED. NOTE: CALLERLAB has no new quarterly experimental for this quarter. Review and use *Follow Your Neighbor / and Spread*.

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



BY GOLLY

by Lee Kopman, New York

An "added-on" command, i.e. *sweep a quarter*. From normal two-faced lines facing counter-clockwise, a *wheel and deal* plus *by golly* would mean those in boys' position only, *sweep a quarter* while those in girls' position slide into boy's spot, then *touch a quarter* and *extend* to join boys in a box circulate set-up. NOTE: Be sure to finish the *wheel and deal* before the *sweep a quarter*.

Head couples swing thru, centers run
Wheel and deal, *by golly*, boys run
Left allemande.....

ED. NOTE: It is the outside person of the moving couple who sweeps a quarter. The pivot people do the touch and extend part.

Heads square thru four hands
Swing thru, centers run
Wheel and deal *by golly* (waves R/H)
Girls run, box the gnat, swing thru
Centers run, wheel and deal *by golly*
All eight circulate two spots
Four girls turn back, left allemande.....

Heads sq. thru, swing thru, centers run
California twirl (facing clockwise)
Wheel and deal *by golly* (Waves L/H)
Boys run left, box gnat, swing thru
Centers run, California twirl (clockwise)
Wheel and deal *by golly*
All-eight circulate two spots
Four boys turn back, left allemande.....

Heads square thru four hands
Swing thru double, girls run
Wheel and deal *by golly*, boys run
Lines pass thru, wheel and deal
Centers pass thru, left allemande.....

Heads flutter wheel *by golly*
Boys run, circle to a line
Ladies lead Dixie style to ocean wav.
Boys run, wheel and deal *by golly*
Girls run, crosstrail thru
Left allemande.....

APD:

Head couples right and left thru *by golly*
Peel off, bend the line, lead right
Circle half, veer left to two-faced line
Couples hinge, triple trade
Wheel and deal *by golly*
Girls run, box the gnat, change hands
Left allemande.....

Heads flutter wheel, sweep a quarter
By golly, same boys run
Both separate around one, in line
Forward and back, turn and left thru
By golly, all-eight circulate two spots
Girls run, centers pass thru
Left allemande.....

Heads half square thru, touch a quarter
Scootback, explode the wave
Men crossfold, all star thru
Men trade and circulate
Promenade home!

Sides square thru four hands
Pass to the center, pass thru
Pass the ocean with outside two
Ladies trade, (each four) explode the wave
Ladies trade, (each 4) explode the wave
Centers swing thru and turn thru
Others trade, pass thru, left allemande..

Heads lead right, circle to a line
Pass the ocean, all eight circulate
Explode the wave, wheel and deal
Double pass thru, face out,
Bend the line, star thru
First go left, second go right
Crosstrail thru, left allemande.....

Heads pass the ocean, extend
Ladies trade, explode the wave
Ends crossfold, swing thru
Explode the wave, ladies crossfold
Curlique, ladies circulate and trade
Explode the wave, partners trade
And roll, right and left grand.....



EXPLODE THE WAVE

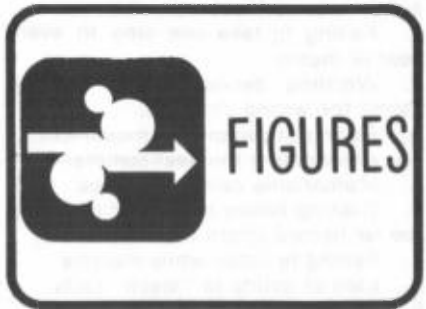
by Jack Lasry, Miami, Florida
In any ocean wave, all step thru, quarter in (turn to face dancer who stepped through in the same direction), give right hand and pull by with that dancer. Results in couples back-to-back.

Examples by Deuce Williams, Detroit:
Heads square thru four hands
Do-sa-do to a wave, explode the wave
Tag the line, Leaders U-turn back
Left allemande.....

Sides pass the ocean
Those ladies trade, explode the wave
Cloverleaf, head swing thru
Turn thru, left allemande.....

Heads swing thru and spin the top
Explode the wave, cloverleaf
Sides square thru three-quarters
Pass to the center, square thru $\frac{3}{4}$
Left allemande.....

Sides pair off, swing thru the outside two
Explode the wave, wheel and deal
Squeeze the outsides in, all star thru
Leaders trade, left allemande.....



by Bill Finkle, El Monte, California
Heads square thru four hands, star thru
Pass the ocean, extend
Right and left thru, pass thru
Outsides trade, left allemande.....

Sides right and left thru
Side ladies chain, sides pass the ocean
Ping pong circulate, spin the top
Swing thru, right and left thru
Sides lead right, left allemande.....

Heads square thru four hands
Veer right to a two-faced line
Boys run, recycle like a ferris wheel
Double pass thru, peel off, star thru
Track two, follow your neighbor

And spread, centers cross run
New centers touch a quarter
Right and left thru, pass thru
Left allemande.....

Four ladies chain, heads pass the ocean
Girls run right, half tag, trade and roll
Double pass thru, centers in
Cast off three-quarters, pass thru
Wheel and deal, centers rollaway
Pass thru, left allemande.....

Sides right and left thru
Four ladies chain, sides pass the ocean
Ping pong circulate, extend,
Centers trade, ends cross fold
Pass thru, sides cloverleaf
Centers star thru, zoom
Square thru three-quarters
Left allemande.....

Sides right and left thru,
Heads lead right, veer left
To a two-faced line, couples circulate
Ferris wheel, centers star thru
Heads lead right, left allemande.....

Heads square thru four hands
Box the gnat, centers in, boys run
Wheel and deal, slide thru
Ends pass thru, wheel and deal
Pass thru, left allemande.....

Heads lead right, veer left
Make a two-faced line
Girls U-turn back, spin chain thru
Walk and dodge, boys cast off $\frac{3}{4}$
Girls bend the line, star thru
Track two, boys run, couples circulate
Half tag, face left, trade by
Box the gnat, right and left thru
Left allemande.....

MAINSTREAM FIGURES:

Sides pass thru, around one to a line
Pass thru, wheel and deal
Double pass thru, track two
Walk and dodge, partner trade
Slide thru, left allemande.....

Heads pass thru, around one to a line
Pass thru, tag the line right
Ferris wheel, double pass thru
Track two, boys run, star thru
Pass to the center, square thru $\frac{3}{4}$
Left allemande.....

Sides pass thru, around one to a line
Pass thru, half tag the line
Girls trade, recycle, veer left
Ferris wheel, double pass thru
Track two, girls trade, recycle

Left allemande.....

Heads lead right and circle to a line
Pass the ocean, follow your neighbor
And spread, boys fold, girls swing thru
Girls extend to two waves
Split circulate, scoot back, extend
Girls partner trade, boys swing thru
Boys extend to two waves, boys run
Crosstrail, left allemande.....

Heads pass thru, around one to a line
Pass thru, wheel and deal
Double pass thru, peel off
Bend the line, pass thru, tag the line
Track two, split circulate, boys run
Slide thru, left allemande.....

PLUS 1 & 2 FIGURES

Allemande left, allemande thar
Forward two and make a star
Remake the thar, shoot the star
Corner right a wrong way thar
Remake the thar, boys run
Promenade home.....

Heads square thru four, swing thru
Boys run, couples hinge, triple trade
Couple hinge, ferris wheel
Double pass thru
Lead couple partner trade
Touch a quarter, follow your neighbor
Trade the wave, explode the wave
Bend the line, star thru, pass thru
Trade by, square thru three-quarters
Left allemande.....

Heads lead right and circle to a line
Touch a quarter, checkmate the column
Boys cross run, girls hinge
Diamond circulate, boys swing thru
Flip the diamond, relay the deuce
Recycle, pass thru, trade by
Left allemande.....

Heads square thru four hands
Spin chain the gears, swing thru
Spin chain the gears, boys run
Wheel and deal, dive thru, pass thru
Left allemande.....

by Trent Keith, Memphis, Tennessee

Heads square thru, swing thru
Split circulate double, swing thru
Men run, bend the line, slide thru
Left allemande.....

Heads square thru, curlique,
Check your wave, centers trade
Split circulate, boys run, men trade
Bend the line, slide thru
Left allemande.....

by Gil. T. Crosby, Gainesville, Florida

Heads square thru four hands
Centers in, cast off three-quarters
Centers square thru, ends trade
Slide thru, square thru three-quarters
Trade by, left allemande.....

Heads lead right circle to a line
Centers square thru, ends touch $\frac{1}{4}$
Centers in, cast off three-quarters
Centers square thru,
Ends circulate double and face in
Touch a quarter, centers trade
Boys run, slide thru, square thru $\frac{3}{4}$
Left allemande.....

by John Strong, Salinas, California

Heads star thru, double pass thru
Cloverleaf, swing thru, spin the top
Step thru, cloverleaf, star thru
Slide thru, square thru three-quarters
Left allemande.....

Four ladies chain three-quarters
Heads star thru, pass thru, star thru
Flutter wheel, sweep a quarter
Veer left, wheel and deal, swing thru
Boys trade, turn thru, left allemande....

Head ladies chain, heads square thru
Swing thru, scoot back
Right and left thru, pass thru, trade by
Spin chain thru, single hinge
Scoot back, walk and dodge
Partner trade, pass thru, wheel and deal
Zoom, square thru three-quarters
Left allemande.....

Sides star thru, swing thru
Turn thru, slide thru, flutter wheel
Sweep a quarter, veer left
Couples circulate, half tag,
Walk and dodge, partner trade
Crosstrail thru, left allemande.....

Heads curlique, walk and dodge
Swing thru, boys run, couples circulate
Wheel and deal, sweep a quarter
Pass thru, wheel and deal, zoom
Swing thru, turn thru, left allemande....

Heads star thru, pass thru, star thru
Pass thru, tag the line in, star thru
Trade by, left allemande.....

Four ladies chain, heads star thru
Double pass thru, centers in
Cast off three-quarters, slide thru
Swing thru, boys trade, turn thru
Left allemande.....

Heads half square thru, star right
With the outside two, back to the center
Left hand star, pick up corner
Star promenade, back out full turn
Circle up eight, four men forward
And back, four men square thru
Swing thru, single hinge, split circulate
Turn thru, swing the corner
Promenade, heads wheel around
Crosstrail thru, left allemande.....

CALLERLAB Experimentals:

Heads pass the ocean, extend
Swing thru, boys run, crossfire
Coordinate, half tag, trade and roll
Curlique, follow your neighbor
And spread, all-eight circulate
Boys trade, swing thru, turn thru
Left allemande.....

Sides flutter wheel, heads curlique
Boys run, pass thru, trade by
Swing thru, boys run, ferris wheel
Double pass thru, track two
Girls circulate, girls trade, single hinge
Walk and dodge, partner trade,
Pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads curlique, walk and dodge
Star thru, pass the ocean, swing thru
Single hinge, scoot back
Walk and dodge, partner trade
Pass the ocean, swing thru, turn thru
Left allemande.....

Heads star thru, pass thru, swing thru
Boys run, couples hinge, crossfire
Walk and dodge, partner trade
Pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads half square thru, slide thru
Pass thru, chase right, split circulate
Walk and dodge, tag the line in
Star thru, trade by, left allemande.....

Four ladies chain three-quarters
Heads pass the ocean, swing thru
Boys run, crossfire, walk and dodge
Swing thru, boys run, crossfire
Coordinate, ferris wheel, square thru $\frac{3}{4}$
Left allemande.....

Sides star thru, double pass thru
Track two, recycle, sweep a quarter
Pass thru, wheel and deal, touch
Recycle, pass thru, spin chain thru
Boys run, crossfire, trade and roll

Star thru, dive thru, square thru ¾
Left allemande.....

Heads half square thru, curlique
Single hinge, boys run, crossfire
Single file circulate, trade and roll
Pass thru, tag the line in, star thru
Pass thru, trade by, slide thru
Left allemande.....

by Ted Wegener, Gardena, California

Heads square thru four hands
Swing thru double, recycle, veer left
Girls trade, couples trade
Wheel and deal, pass the ocean
Girls trade, recycle, pass thru
Left allemande.....

Heads square thru four hands
Swing thru, boys trade, neighbors trade
Recycle, veer left, ferris wheel
Pass thru, star thru, flutter wheel
Star thru, left allemande.....

Heads square thru four hands
Right and left thru, double swing thru
Recycle, veer left, make a line
Ferris wheel, make a wave, recycle
Pass thru, star thru, box the gnat
Back away, circle left, corner swing
Left allemande.....

Heads square thru, swing thru
Boys trade and scoot back, touch a half
Split circulate two places, men run
Couples trade, men circulate
Hook on and promenade.....

Heads square thru four hands, star thru
Ladies lead, Dixie style ocean wave
Neighbors trade, follow your neighbor
Boys run, star thru, flutter wheel
Left allemande.....

by John Fogg, Pasadena, California

Four ladies chain, heads pass the ocean
Half tag, left, star thru, pass thru
Wheel and deal, square thru ¾
Veer left to a two-faced line
Ferris wheel, pass thru, star thru
Left allemande.....

Head ladies flutter wheel
Side ladies chain, roll a half sashay
Heads pass the ocean, swing thru
Half tag, trade and roll, pass thru
Box the gnat, change hands
Left allemande.....

Head ladies chain, heads rollaway
Star thru, square thru three-quarters
Trade by, swing thru, boys trade
Boys run, wheel and deal, star thru

Mustang and Lightning S



Chuck Bryant



Dave Smith



Earl Rich



NEW MUSTANG RELEASES:

- MS 175 I WROTE A SONG by Art Springer
- MS 173 STAND BY MY WOMAN MAN by Chuck Bryant
- MS 172 AFTER THE LOVIN' by Chuck Bryant
- MS 170 BLANKET ON THE GROUND by Chuck Bryant
- MS 174 MISSY JEAN/BRUNO SPECIAL (Hoedown)

LIGHTNING S RELEASES:

- LS 5033 GONE ON THE OTHER HAND by Earl Rich
- LS 5032 GOOD WOMAN BLUES by Dwayne Bridges
- LS 5031 COPPER KETTLE by Earl Rich
- S 5030 TONIGHT SOMEONE'S FALLING IN LOVE BY Art Springer
- LS 5029 A COUNTRY SONG IS A COUNTRY SONG BY Jack Cloe



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Crosstrail, left allemande.....
Head ladies chain,
Heads right and left thru,
Heads rollaway, star thru,
Square thru three-quarters, trade by
Swing thru, boys trade, boys run
Ferris wheel, pass thru, box the gnat
Right and left grand.....

by Neil Grossman, Los Angeles, Calif.
Couples two and three rollaway
Square your sets like that
Sides square thru, do-sa-do ocean wave
Ends circulate (4 boys together, 4 girls
together)
Swing thru, centers run, bend the line
Pass thru, bend the line, star thru
Lead couples zoom
New leads partner trade, dive thru
Do-sa-do ocean wave, recycle

Square thru three-quarters
Left allemande.....
Heads square thru four, swing thru
Boys run, boys circulate, wheel and deal
Ocean wave, girls trade, recycle
Right and left thru, rollaway
Square thru and on the third hand
Go right and left grand.....

GRAND ZIP, Continued

By all means, keep our *American Squaredance* coming. We thoroughly enjoy the magazine. It keeps us current and fresh as well as providing thought provoking insights into the whole activity.

Phil & Royna Thomas
Bridgewater, New Jersey

KALOX-Belco-Longhorn

NEW ON KALOX:

K-1209 HELLO FUN, Flip/Inst. by Joe Lewis
K-1208 LAST TIME I SAW HER, by Bill Peters

RECENT RELEASES ON KALOX:

K-1207 ADIOS AMIGO by C.O. Guest
K-1206 BIG CITY by C. O. Guest
K-1205 OH-SO WALK IN THE BARN, Harper Smith
K-1204 ROCKING GOOD WAY by Bailey Campbell

NEW ON LONGHORN:

LH-1201 WILD ABOUT HARRY,
Flip/inst. by Walt McNeel
RECENT RELEASES ON LONGHORN:
LH-1020 HOW COME YOU DO ME by Rick Smith
LH-1019 IF YOU COME BACK TO ME, Lee Swain
LH-1018 I WANT TO TAKE HER TO S/D, Guy Poland

NEW ROUNDS ON BELCO:

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B-274B TAKE IT EASY POLKA by Tom & Lillian Bradt
1st band, Music only; 2nd band Cued by C.O. Guest

RECENT ROUNDS ON BELCO:

B-273 ENGINE #9/SWEET THANG
B-272 I WANNA BE AROUND/LITTLE SNOW FLAKE



C.O.
GUEST



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The film emphasizes the function of the contra dance as a unique social ritual, focusing on the contra as it exists today. It is a definite force in the community, providing "roots" for those who participate in the contra dance; a group activity that has deep personal meaning for individuals and families.

"Country Corners" shows two sides of contra dancing: the traditional, as danced by the Ed Larkin dancers of East Bethel, Vermont, and the less orthodox form presented by contemporary dancers.

Produced by: ROBERT FIORE & RICHARD NEVELL

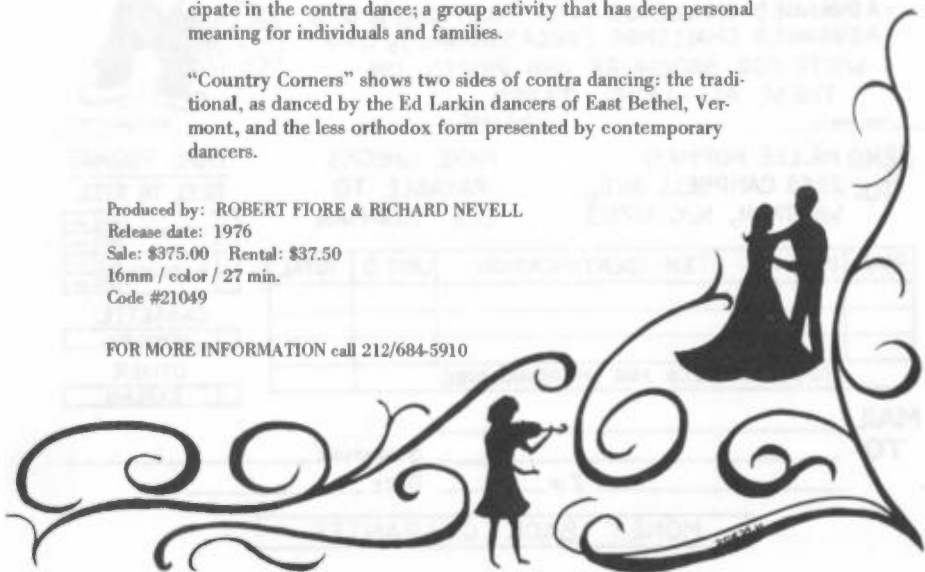
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Sketchpad Commentary

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Puzzle Page

Here's a quiz concerning the square dance scene. Answer each definition with something that's part of the square dance picture. Then place your answers in the matching numbered line of blanks. If you answered correctly, in the middle line, reading down, you'll have written something seen at a square dance.

1. Sleep here and you can't fall out of bed
2. Someone afflicted with telephonitis
3. Folks who put their best foot forward
4. Seen on Liberace
5. It hits the eardrums
6. Put this word in front of "faddle"
7. An Irish name
8. Describing first-grade students
9. Steersman of steps
10. Platters
11. What a mama hen does
12. Fancy name for a platform

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____
11. _____
12. _____

by Erma Reynolds
Longmeadow, Massachusetts



FOR INFO:
Walt Pharoah
Rt. 4
Canton, NY
USA 13617

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St. Lawrence University
Canton, New York

June 9 & 10, 1978



Lee Kopman
Don Hanhurst
Keith Hubbard



Art & Garrie Jackson

Clogging — Tom Tomlinson



People

IN THE NEWS

Square dancer **Phillip Mattison** of Scarborough, Ontario Canada is full of smiles ever since the Ontario provincial lottery awarded him and his wife **Marie** almost a hundred thousand dollars in early September. That's not all. A million dollars was awarded to 21 members of the Star-K Square Dance Club of Toronto, in the Labor Day draw, affording \$47,619. to each member.

Mattison is the general manager of a machinery business, according to the story in the *Toronto Star*. The Star-K club is a small one with ten couples as active members, plus **Mrs. Jo Stark**, widow of the club's founder, **Ed Stark**. One of the projects of the club has been to give demonstrations at senior citizen's homes.

Phil says that club members were encouraged to take \$50. from winnings of another recent lottery draw and buy more tickets, one of which was the million-dollar number, 2055286.

There is talk of building a square dance hall, but right now **Phil** says he's putting his share in the bank "until the shock wears off".

Caller **Jack Hosken**, formerly of the Cleveland, Ohio area, now residing in Stuart, Florida with his wife **Betty**, has given up calling.

Caller-author **Betty Casey** of Kerrville, Texas, with husband **John**, have just completed a three-month, 26-state,



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C-004 ROLLIN' WITH THE FLOW

C-005 THE ONLY HELL MY MOTHER
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C-006 JUST A LITTLE LOVIN'

By **JIM HATTRICK** C-007 IT AIN'T ME

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15,000-mile cross-country trip in their trailer, dubbed the "Dancealong". Purpose of the trip was to research material for her next book, to be published by Doubleday, entitled "International Folk Dancing, USA". Betty previously authored "The Complete Book of Square Dancing", also published by Doubleday. The Fairbanks, Alaska *Daily News-Miner* reported that she called a dance at **Walt's Hoedown Center** in Fairbanks while visiting there.

Recently the *Jacksonville Journal* did a beautiful full page color spread on square dancing (mentioning round dancing and clogging also) with information furnished by the Northeast Florida Square Dancing Association. One dancer mentioned is **Bill Skiles**, who, in his 86th year, "surely likes the girls". Other dancers mentioned are **George and Judy Garland**, **Bill and Barbara Blackford**, and **Sally Thompson**.

Lannie McQuaide of Columbus, Ohio, was pleased to report that station WOSU-TV in her area recently showed the film "Country Corners", concerning New England Contra Dancing, as a public service (see ad, p. 66, this issue). Incidentally, this film is available on a rental basis from this magazine.

Caller **Osa Mathews** will be one of the Callers Seminar leaders in Oklahoma City next June. **Osa** and **Cliff** recently celebrated their 40th wedding anniversary in their home area of Palm Springs, California.

Caller **Brad Tomlinson** of Charleston, S.C. sent us a page from the Sunday funnies, showing **Rick O'Shay**, created by **Alfredo Alcalá** and **Marian Dern**, engaged in a square dance, extolling square dancing as the "only way you can hug twenty-five different women without getting a black eye".



FLASH!

The Facilities Committee of the First Canadian National Square and Round Dance Convention wishes to announce that they have explored the feasibility of using the Edmonton, Alberta, Coliseum for all square dancing during the convention, and that the Coliseum has been booked for the full three days. Sound test have been run and all is A-1. School gyms within a five-block range of the Coliseum will be used for round dancing and as a reserve for square dance workshops.

The Coliseum boasts ample parking, food concessions, display areas, plenty of seating and a rapid transit station.

3500 registrations are firm and more are coming in rapidly. For information and registration forms, write Box 3876, Station D, Edmonton, Alberta. August 17-19 are the dates; why not plan a vacation trip to the beautiful province of Alberta?

IN MEMORIAM

Gloria Mann, co-proprietor with husband, Ruel, of Town and Country Petticoats, died in August. The Manns were from East Amherst in western New York, but were known nationwide through their booths at numerous festivals and conventions.

A FIRST FOR BOONVILLE

Twelve callers and wives attended a callers college at Potato Hill Farm in Boonville, N.Y. recently. The instructor was Dick Leger; sponsors were Charlie and Laurette Smith of Utica. The course ran from Monday through Sunday,

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highlighted by a "formal" square dance on Friday night, when all wore square dance clothes and allowed spectators to watch.

The school was so successful that another has been scheduled for 1978.

TUCSON FESTIVAL

The 30th annual Southern Arizona Square and Round Dance Festival will begin on Thursday, January 19, with Nate Bliss calling and local leaders cueing rounds. Friday and Saturday dances and workshops are all separate for squares and rounds and will feature Bob Fisk, Jon Jones and Charlie and Bettye Procter. Also scheduled are easy contra dancing and additional square and round dancing on Friday and Sunday. This festival has gained the reputation as the finest annual event of

its kind in the southwest. For information write Cal and Norma Cook, PO Box 4411, Tucson AZ 85717. *Monica Silver Tucson, Arizona*

OVERSEAS DANCERS REUNION

A hundred and fifty dancers from eighteen states, Japan, West Germany, England, Turkey, Viet Nam, Puerto Rico, France, Panama, Philippines, Spain, Guam, Alaska, Costa Rica, Cuba, Italy, Hawaii and Canada attended the fifteenth annual reunion of Overseas Dancers under an August sun in Texas.

Overseas Dancers will apply for a booth at the 27th National Convention's Showcase of Ideas and at all future conventions, and would like to man a hospitality room for foreign dancers in the Holiday Inn Central at Oklahoma City.

Marv and Syl Leibowitz announced that effective in the near future Steve and Fran Stephens will resume responsibility for CROWD, a square and round dance free information service.

The drive for funds for the Japanese Wheel Chair Club has ended with a total

RECENT RELEASES

- C-102 ROADRUNNER ROMP (Patter)
Called side by Jerry Haag
- C-201 SOMETHING ABOUT YOU
BABY I LIKE
Flip Inst. by Jerry Haag
- C-302 SOMEBODY LOVES YOU
Flip Inst. by Gary Shoemaker
- C-401 IF I HAD TO DO IT ALL
OVER AGAIN
Flip Inst. by Beryl Main
- C-602 FIVE FOOT TWO
Round Dance by John & Wanda Winter



John and Wanda Winter

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Beryl Main



Jerry Haag



Gary Shoemaker



Ken Bower

NEW RELEASES

- C-103 EXCELEATOR SPECIAL
Patter/Called Side by Gary Shoemaker
- C-202 ROCKIN' IN ROSALIE'S BOAT
Flip Inst. by Jerry Haag
- C-402 FLASH OF FIRE
Flip Inst. by Beryl Main
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of \$2,403.11 collected. Members were requested not to send further donations for this purpose; any monies collected will be channeled to other charities approved by OSDA members.

Fifteen callers attended and called. Four round dance leaders taught and cued. Eight round dances were taught: "Never Say Goodbye," "Reunion Waltz," "Kentucky Steppin'," "Snow-flower," "My Love," "Hey There," "Getting To Be A Habit," and "Very Smooth."

Members were saddened by the

death of Fran Scott, co-chairman of the reunion, just two weeks earlier. The committee helped Jack Scott to carry on and make the reunion the success it was.

VeVe Hay was presented the "Foot in the Mouth" award, given each year to the person who says the most appropriate wrong thing at the right time during the reunion.

The 1978 reunion will be held August 2-3 in Colorado Springs.

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Callers returning for a second year are Dale Eddy, Harry Schopp, Art Seele and Bob Whiteman. Joining the festival for the first time will be Betsy Gotta and Dave Smith. Jim Blackwood will again emcee the festival and call if time permits. Not only those on the way to Callerlab Convention, but all dancers are invited to attend. Proceeds go to Callerlab.

BEACH BALL

Beautiful September summertime welcomed some 1400 square and round dancers to the Myrtle Beach Grand Strand for the Beach Ball. Dancers attended from North Carolina, New Jersey, Georgia, Florida, Virginia,

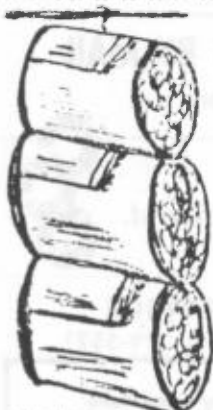
West Virginia, Maryland, Pennsylvania, Delaware, New York, Kentucky, Tennessee, Michigan, Wisconsin and Ohio. Squares were called by John Inabinet, Bobby Lepard, Harold Thomas and Tony Oxendine, with rounds by Harold and Judy Hoover.

Myrtle Beach Mayor Robert Hirsch led the Grand March with S.C. Federation Chairmen, Julian and Jean Howell, and the host club, Kalico Kapers of Columbia. The Kapers wore red and white costumes designed especially for the Beach Ball. The highlight of both evenings were exhibitions by the Columbia Cloggers. The grand finale was the Bathing Beauty Contest. Crowned Miss Myrtle Beach Ball was Miss Circle Up Four, Danny Thomas, representing the Red Rose Ramblers. Runner-ups were Ernie Oxendine and Frank Rogers.

The Myrtle Beach Ball Golf Tournament was won by Zane Byers of Pennsylvania, with special awards to several other participants. Worship

Continued on Page 101

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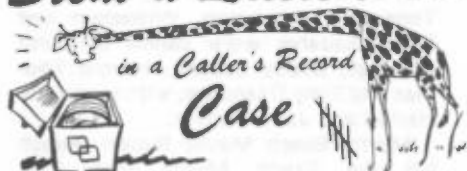


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Brad Tomlinson of Charleston, South Carolina, began his calling career more than six years ago. A member of the S.C. Callers Association, he has served as treasurer and as a director. He calls for two local clubs and has been invited to join CALLERLAB. Brad has called the Railroad Days Festival in Branchville, S.C. in 1975 and travels into Florida, Georgia and North Carolina to call.

Brad, his wife, Pam, and their two daughters constantly stay on the go participating in fun and fellowship among square dancers.

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Sailing — Thunderbird



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Marldon — Top
Trail's End — Square Tunes
Swoggle Stick — Blue Star

Singing Calls

Summer Sounds — MacGregor
I Know — Thunderbird
First Thing Every Morning — Blue Star
El Toro — Thunderbird
Adios Amigo — Kalox
Thinkin' Of A Rendezvous — Red Boot
Last Farewell — LouMac

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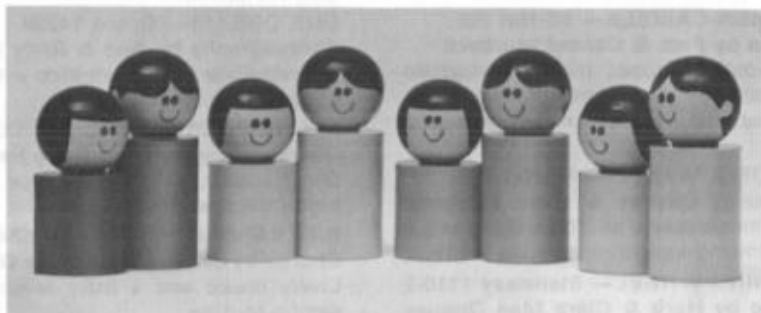
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From time to time we like to show the variety of "pawns" or "checkers" or "dolls" available for callers/dancers/choreographers to check choreo moves. (See ASD, Aug. '75; Sept. '73; Oct. '76, p. 73 and 94; p. 103, this issue, etc. Order these colorful "mini-workshop" dolls for \$11.95 ppd. from Mulberry Studios, 9622 Mulberry Rd., Chesterland, OH 44026.



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CARMEN-CAMELA— Hi-Hat 956
Choreo by Pete & Carmel Murbach
Good catchy music; high-intermediate to challenging mixture of two step, international figures, swing and cha cha.

VICTORIA WALTZ — Hi-Hat 956
Choreo by Charles & Edna Batchelor
Good music (same as "Daniela") and a nice flowing easy-intermediate waltz.

SPINNING WHEEL— Stoneway 1110-2
Choreo by Herb & Clara Mae Duguay
Very pleasant music on the flip side of

"Wildflower;" an easy-intermediate two step featuring a tamara sequence.

TOO MANY RIVERS— Hi-Hat 957
Choreography by Jess & Mary Sasseen
Good music; flowing easy two step.

DREAM SOMEDAY— Hi-Hat 957
Choreography by Leroy & Anita Stark
Good music; easy intermediate rumba with lots of twirls and wheels.

ONCE IN AWHILE— Hi-Hat 910
Choreography by Hank & Mary Dahl
good music and a solid intermediate foxtrot routine.

OUR DREAM— Grenn 14254
Choreography by Ann & Andy Handy
Intermediate waltz sprinkled with international steps.

MILLIE PEABODY— Grenn 14254
Choreography by Irv & Betty Easterday
Great music; a busy fun-type, lively, high-intermediate two step.

BIM BAM BOOM— Hocter 624
Choreo by Charles & Dorothy DeMaine
Lively music and a busy intermediate samba routine.

Continued on page 100



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RECORDS

SINGING CALLS

There were a few more records this month than last, with twenty-two singing calls and two patter records. Before we get into the review, we would like to thank the dancers who gave up an afternoon to dance these records and help get the column together.

There were many good records this month, which got good dancer reaction. For the most part, we believe callers will enjoy this month's releases and the dancers will enjoy dancing to them.

ALABAMA JUBILEE — Red Boot Star 1236; Caller: Elmer Sheffield Jr.
Here is a very fine remake of a very old singing call. We have heard Jr. call several dances and have many of his records, but we must admit this is the first time we have heard him really let go. He does a fantastic job on the flip side. The dancers enjoyed the dance very much. **FIGURE:** Heads promenade half way, sides do a right and left thru, square thru, do-sa-do, eight chain four, swing and promenade.

LUCILLE — Red Boot Star 1237
Caller: Elmer Sheffield, Jr.

Jr. did it again, with a very nice job on a popular country-western tune. This is a very smooth dancing record and has a nice flowing effect. Callers must observe the 48-beat intro, break and closer. **FIGURE:** Heads promenade three-quarters, sides right and left thru, pass thru, do-sa-do, swing thru, turn thru, left allemande, walk by one, swing the next and left allemande, promenade.

LISTEN TO A COUNTRY SONG — Dance Ranch 642; Caller: Ron Schneider
Here is a record that has for some time been a popular round dance. It now has a very good chance of becoming a popular square dance. Ron does a good job on the flip side. His choice of figures fits the music very well, flows nicely, and is a welcome change from the

average figure. **FIGURE:** Heads promenade half, sides star thru, pass thru, swing thru, boys run, wheel and deal box the gnat, right and left grand, swing and promenade.

MR. PIANO MAN — Bogan 1296

Caller: Lem Smith

Lem did a good job on his side of this record and outdid himself on the intro, break and closer. They were far more interesting and much better timed than the figure, so we are including the intro here. **INTRO:** Four ladies chain three-quarters, four ladies chain straight across, sides face, grand square eight steps, circle left, left allemande, allemande thar, shoot the star full turn, pull partner by, left allemande, promenade. **FIGURE:** Heads flutter wheel, reverse the flutter, square thru, pass thru, trade by, split two, round one to a line, star thru, California twirl, swing corner, left allemande, promenade.

LAWDY MISS CLAWDY — Rhythm 116
Caller: Wade Driver

A very lively late '50's rock number has now made the square dance scene. This record has a very strong drum beat and dances very well. Wade does an outstanding job on his side of the record. This records received very good dancer reaction; in fact, when we put the instrumental side on, the dancers found themselves bouncing with enthusiasm. **FIGURE:** Heads promenade halfway, sides right and left thru, flutter wheel, sweep a quarter, pass thru, do-sa-do, eight chain four, swing and promenade.

IF WE'RE NOT BACK IN LOVE BY MONDAY — Rhythm 113; Caller: Wade Driver

Here is a nice change of pace record. Wade's use of an *eight chain six* made the dance a little more interesting and it timed very nicely. Some of the dancers seemed to think it was a little slow, but we still think it will be found in many caller's record cases. **FIGURE:** Heads promenade halfway, sides square thru, right and left thru, eight chain six, swing corner and promenade.

LUCKENBACH TEXAS — Rhythm 112
Caller: Bob Baier

Here is another very popular country western song that is very well done by

Rhythm Records. Bob has a little help on his side with the tag lines. Sounds very good and would be a nice record to do when more than one caller is working a dance. The music is very well done with a key change in the closer that added a little something extra. The only complaint was that the inactive couples were inactive too long. **FIGURE: Heads**

promenade half way, square thru, right and left thru, veer left, ferris wheel, centers square thru, swing and promenade.

TWO PAIRS OF LEVIS— Rhythm 114
Caller: Pat Barbour

Rhythm really outdid themselves this month. This record has a very strong drum beat and some lead guitar sounds

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that are really great. The changing of a few names in the tag lines would make this a very good record for callers in the same area to work with. Pat does an outstanding job. FIGURE: Heads promenade halfway, square thru, do-sa-do, curlique, scoot back, boys run, half square thru, trade by, swing and promenade.

LOUISE— Red Boot 227

Caller: Ralph Silvius

This is a very old classic number turned square dance. We must admit to being disappointed when we realized what tune this was, but after listening to the music and Ralph's rendition of it, we were impressed and the dancers enjoyed it. The use of *grand parade* in

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the break gives a singing caller a chance to really do his thing. As usual, the Red Boot band comes through. FIGURE: Heads promenade halfway, lead right, circle to a line, right and left thru, flutter wheel, sweep a quarter, pass thru, swing corner, left allemande, promenade.

BABY YOU LOOK GOOD TO ME TONIGHT— Red Boot Star 1235; Caller: Johnnie Wykoff

We were really disappointed in the dancer reaction to this number. Johnnie put a figure together to fit the music beautifully. The figure timed great and one could ask for no more as far as music is concerned. Although this is not in the number one slot, we feel every caller and dancer will enjoy this record. FIGURE: Heads promenade half way, square thru, right and left thru, pass thru, trade by, curlique, scoot back twice, swing corner, promenade.

LIVING IN THE SUNSHINE— LouMac 123; Caller Bill Claywell

Good Lou-Mac music but a very simple figure. Bill does a nice job on his side but there is very little imagination in the figure. FIGURE: Four ladies chain, heads flutter wheel, two and four curlique, walk and dodge, swing, left allemande, weave the ring, swing and promenade.

SOME BROKEN HEARTS NEVER MEND— Rhythm 115; Wade Driver

Another change of pace record that a few dancers felt was a bit too slow. This can be corrected with the speed control on your turntable. Again, a fine job by Wade and the Rhythm Rockers. FIGURE: Four ladies chain three-quarters, heads promenade half way, square thru, right and left thru, pass thru, trade by, left allemande, do-sa-do, promenade.

NO MORE TEARS MILADY— Red Boot 228; Caller: Mel Roberts

Mel does a nice job and the music was good. The dancers felt that the figure was for beginners. FIGURE: Heads promenade half way, sides star thru, do-sa-do, pass thru, swing corner, left allemande, weave the ring, do-sa-do, promenade.

WHOLE LOTTA DIFFERENCE IN

LOVE— Thunderbird 173; Caller: Bobby Keefe

This record has the strong Thunderbird beat which is very easy to dance to, and Bobby does a nice job on the flip side. The dancers were not overly impressed with the figure, which was a combination of two over-used figures. FIGURE: Heads square thru, make a right hand star, heads star left, same two do-sa-do, swing thru, boys trade, turn thru, left allemande, promenade.

PAPER DOLL— Chinook 003

Caller: Daryl Clendenin

On this record the music sounded good and Daryl did a nice job calling the flip. The dancers felt the music was really not what they expected of "Paper Doll," since the original tune was a little hard to find. FIGURE: Heads promenade halfway, right and left thru, square thru, split two, round one to a line, curlique, boys run, swing and promenade.

BRAND NEW PAIR OF WALKING SHOES— Thunderbird 172; Bob Bennett

FIGURE: Heads promenade half way, right and left thru, square thru, do-sa-do, swing thru, boys trade, swing corner, promenade.

THE STREET WHERE YOU LIVE— Bogan 1297; Caller: Lem Gravelle

FIGURE: Heads square thru, swing thru, boys run, wheel and deal, curlique, follow your neighbor, left swing thru, girls trade, girls run, promenade.

LAST TIME I SAW HER— Kalox 1208

Caller: Bill Peters

FIGURE: Heads right and left thru, crosstrail round one to a line, pass thru, chase right, boys run, star thru, dive thru, square thru three-quarters, swing corner, promenade.

SONG IN THE NIGHT— D&R 119

Caller: Ron Russell

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, trade, boys run, slide thru, swing corner, left allemande, promenade.

CLAP CLAP HERE COMES CHARLIE Scope 617; Caller: Mac McCullar

FIGURE: Heads square thru, slide thru

Continued on Page 101

Speaking Of



Singles

The Seventh Annual Dance-A-Rama sponsored by the Single Square Dancers, U.S.A., was held at the elegant Chicago Marriott Motor Hotel during the Labor Day Weekend, Sept. 2 to 4. The host club for this yearly gathering of single dancers was the Square Spares of Glenview, Illinois.

Over one thousand solo dancers came from all sections of the country to participate in this exciting and colorful event. Bob Berning of Lansing, Illinois, president of the Single Square Dancers, U.S.A., and Anne Kengott of Glenview, co-chairperson of the Dance-A-Rama, said, "This was the largest group of single dancers ever to assemble for the three day convention since it was started in 1970."

The convention program was held in two rooms, the Grand Ballroom and the Hall of Cities, and provided over 58 hours of square, round and contra dancing, a hot hash program, a fashion show, a special demonstration by a square dance exhibition group, skits, afterparties and a grand march of delegates by states. In addition, local dancers and callers joined with the convention dancers in a Night Owl Special from 11 p.m. to 2:30 a.m. Sunday, to bring the Dance-A-Rama to a close.

Chicago Television Station WGN-TV, Channel 9, taped an early afternoon portion of the square dancing for showing on their midnight newscast which followed the Cubs baseball game.

Scheduled callers appearing on the convention program included Rich Brouillette, Don Stace, Zenous Morgan, Joe Braun, Jack Ritter, Al Schaffner, Bob Berning, Swersie Norris, Leo Briski, Joe Krettler, Marvin Labahn and John Swindle. Round dance leaders

were George Gruwell and Sonja Sekulich. The Queens and Deans exhibition group from Evergreen Park, Illinois, gave a sterling performance of square, folk and line dances. Jean Sedlack, caller and choreographer for the group, said, "We celebrated our twentieth year as an exhibition group this year."

Joe Krettler directed the program in the Grand Ballroom, while Marvin Labahn emceed the programs in the Hall of Cities.

The 1978 convention is scheduled for Labor Day weekend in Atlanta, Georgia.

Marvin Labahn

The windy city will never be the same, after a fun weekend with great calling, round dancing, clogging and square dancing. It was a time to make new friends and renew old friendships. Let us all take time out to say thanks to all those wonderful Chicago area square dancers who worked so hard to make that weekend possible.

As in everything, there is work to be done. The annual meeting and election of officers was held. New officers are Harold Dierke of Minneapolis, president; Betty Ross, Georgia, vice-president; Alice Lincoln, New York, secretary; Nicholas L. Ketz, New York, treasurer.

Betty Ross

SINGLES LOOK AT THE 26th

The Solo Directors, Jim and Bernice Matlack, did a terrific job of welcoming us to Atlantic City and stayed available throughout the convention. The hitching Post (through no fault of their own) was a joke; it seems the National Committee has no idea of its purpose or importance to solo dancers. Apparently we must become more vocal as we are the largest special interest group at a convention, larger than youth groups, challenge dancers or round dancers, and will need our rightful place at future conventions. Single Square Dancers U.S.A. signed up many new members so we now have additional support. Speak out for Singles!

The convention itself was very well run and our hats are off to the people who work to make it so. Atlantic City was a great place to be. Let's see what Oklahoma does for us next year!

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Ohio— 3rd Ann. Golden Rocket Special, Nov. 6, YWCA, Columbus; Cal Golden, Chuck Marlowe, Gail & Dick Blaskis. Contact Don & Barb Plummer, 6112 Karl Rd., Columbus OH. PH. 891-6961.

Pennsylvania— Anniversary Dinner-Dance, Nov. 11, Saucon S&R/D, NCACC Gym, Bethlehem; Ted Knauss, Murray Truax. Write Box 482, Bethlehem PA 18016.

Louisiana— 15th Annual Winter Wonderland, Tammany Twirlers, Muni Audi, Slidell; Nov. 11, Lee Swain; Nov. 12, Wade Driver; Ted & Barbara May. Write Al & Vivian deBrueys, PO Box 1383, Slidell IA 70458.

South Carolina— 1st Ann. Foothills Jamboree, Rec. Center, Anderson; Nov. 11-12; Mac Letson, Harold Kelly, Tomm Holleman & Jesse Taylor. Write Jim Kelly, 1104 Greenacres, Anderson SC 29621.

Illinois— S&R/D Weekend, Pheasant Run, Chicago; Nov. 11-13; For the Mainstream Dancer; Jack Ritter, Cal Golden, Ted & Berma Holub. Write Fran Ritter, 401 Carriage Hill, Naperville IL 60540.

Florida— 24th Ann. Fall Roundup, Civic Auditorium, Jacksonville; Nov. 11-12; Beryl Main, Ken Bower, Charles & Madeline Lovelace. Write NEFSDA, Inc., Jim & Marilyn Stone, 7108 Alana Rd., Jacksonville FL 32211.

Texas— 17th Ann. Nortex Roundup,

Conv. Center, Dallas; Nov. 11, Gary Shoemake, Ed & Sharon Campbell; Nov. 12, Shoemake, Johnny Wykoff, Norman & Helen Teague, Charles & Betty Proctor. Write Bennie Stanley, 234 Linda Lane, Duncanville TX 75116.

Pennsylvania— 11th Annual Horn of Plenty, Fort LeBoeuf High School, Waterford (Erie); Dick Bayer, Gary Brown, Hal Greenlee & the Clevers. Nov. 12. Write Doug & Jeanne Bennett, 2645 Euclid Blvd., Wesleyville PA 16510.

Texas— Sparkle City Squares 6th Annual Festival, Scurry Cty. Coliseum, Snyder; Nov. 12; Johnny LeClair, Dave & Nita Smith. See ad, Page 50.

Pennsylvania— 9th Ann. Fall Fest, Pittsburgh Area S&R/D Fed., Brashear H.S., Pittsburgh; Nov. 12; Ernie Kinney, Johnny Davis & the Bradts. Write Ed Tatters, 201 Dome St., McKeesport PA 15131.

Arkansas— Callers College, Anthony Island Motel, Hot Spring; Nov. 13-15; Cal Golden. Write Sharon Golden, PO Box 2280, Hot Springs AR 71901.

Tennessee— 3rd Ann. Turkey Strut, Auditorium, Gatlinburg; Nov. 18-19; Andy Petre, Harold Kelly, Harold Thomas, Richard Silver, Bill & Judy Martin. Write Joe Corbin, 286 Overlook Rd., Asheville NC 28803.

Virginia— 13th Ann. Shenandoah Valley S/D Festival, Natural Bridge; Nov. 18-19; Earl Johnston, Carl Hanks, Curley Custer, Ron & Carolyn Hankey. Write Joe & Mary Greblunas, 6032 Oriole Ln. SW, Roanoke VA 24018.

Tennessee— 15th Mid-South S&R/D Festival, Cook Conv. Ctr., Memphis; Nov. 18-19; Jerry Haag, John Saunders, Phil & Norma Roberts. Write Jim & Laquita Mustain, 5191 Cottonwood, Memphis TN 38118.

District of Columbia— Washington Cotillion, Hilton Hotel; Nov. 24-26; Bill Addison, Decko Deck, Ken Farris, Gary Felton, Bob Fisk, Kip Garvey, Keith Gully, Bill Harrison, Jack Lasry, John Marshall, Rich Pratt, Jim Schnabel, Howie Shirley, Chuck Stinchcomb; Appels, Dowdys, Lovells, Oslunds, Smarellis. Write Joanna Voight, 6211 Rockhurst Rd., Bethesda MD 20034.

New Jersey— 4th Mini-Festival, NNJ-SDA, Caldwell College. Nov. 27; Keith

Continued on Page 102

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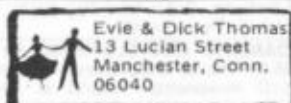
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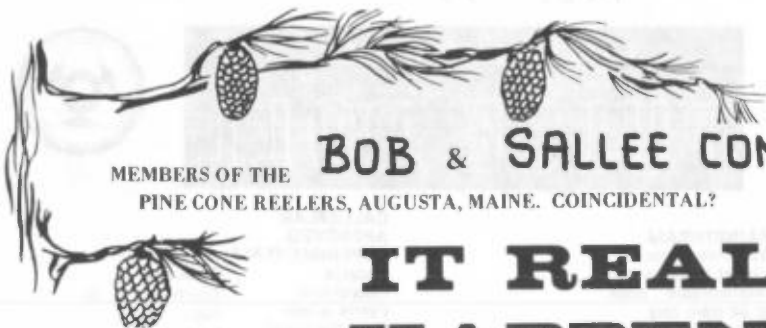
It all began in July 1976. We were at a Twirling Singles club dance at the YMCA in East Peoria, Il. when the subject of calling came up. Several of us were interested in learning to call, so we took club caller Paul Helmig off to the side and asked him how we could go about getting into a Callers' Training Program. He agreed to conduct a training program for us if we could obtain enough prospective callers. Within three weeks we had recruited nine prospective callers and set up our first session with Paul, during which we established the ground rules and outlined the program we would follow. The hard work began; Paul really put us through our paces with lots of discussions, practice sessions on calling and learning experiences with trial and error.

In December during one of our sessions one of our members and his lovely wife came up with an idea. Why not form our own callers' club? Every one seemed to think this was a good idea, but how could we accomplish it? It was finally decided after long discussion that the club would have seven callers (seven of the original nine that began the lesson program with Paul) and would dance on the first and third Tuesday of each month. This way it would not interfere with any of the club dance schedules in the area. Paul would be our club advisor and guide us in the right direction. Officers would be elected, by-laws were established. A hall was rented and our first dance was scheduled to be held the first Tuesday in January, kicking off the new year and our new club.

We had agreed that our goal would be two-fold. First, the club would give us, as new callers, the opportunity to call to dancers and develop ourselves as callers. Second, it would allow dancers who could not get out and dance on weekends, or dancers who wanted a little extra practice, a place to dance and further their development as dancers. Suddenly we realized that a name for the club had not been chosen. After great discussion we looked at our goals and decided upon the "Square Developers". Then began the task of getting ready to conduct our first dance. We decided that each caller would assume calling responsibilities for one hour sessions, alternately, and each caller in turn would also act as Master of Ceremonies on his scheduled night. Everyone would help with the refreshments and the MC for that evening would set up the equipment. The first long awaited night finally came. One square of dancers arrived and away we went. By evening's end everyone went away feeling we were now part of the callers' world. The dancers had a great time as did the callers.

We have been dancing now as a club for nine months and all of us have benefited immensely. We have learned one thing as callers. "The other side of the mike" is different; as a caller you must respect your dancers; as dancers, you must also respect your callers. The club has now applied thru application to join the state federation. Under sponsorship of the Morton Park District we will begin teaching our first set of lessons in October with all callers

Continued on Page 102



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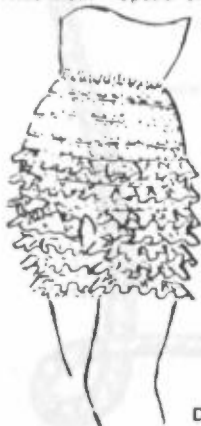
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7. Spin chain the gears
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9. Tea cup chain (and variations)
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12. Turn and left thru

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2. All eight swing thru
3. Curley cross
4. Explode the wave
5. Follow your neighbor
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Cued Round by Jeanne Heater
- TNT 111 LEMON TREE
Called by Larry Prior
- TNT 112 MACK IS BACK
Called by Sam Mitchell
- TNT 113 TEDDY BEAR
by Al Roberts



WELL-GROUNDED, Continued
 and in their rights as customers. If you are a caller, teach them thoroughly. In the Mainstream list there are twenty-two calls that should be taught and used regularly in class and workshops from a variety of starting formations. They are:
 Pass thru Turn thru Cast off
 Chains Swing thru Slide thru
 Right and left thru Run Fold
 Stars Trade Tag
 Bend the line Circulate Walk and Dodge
 Square thru Spin the top Scoot back
 Crosstrail thru Wheel and deal Hinge
 Star thru

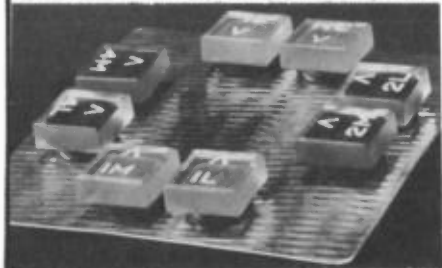
Dancers who can do these from only one or two formations are not well grounded. If you are a club or association officer start pushing for dance level identification. CALLERLAB has provided the definitions but they will help only if they are used. Advertising should include identification of the dance level. (Note: To put down one common objection: a club that normally dances at the Mainstream Plus Two level might sponsor a Basic Program dance. It is the dance that is identified, not the sponsoring club.) The

advertising should also say whether the event is a *dance* or a *workshop*. The caller should be told what the advertised level is and should be told (not asked) to stick to that level. If sticking to the advertised level produces problems (either too easy or too difficult) the dancers should be told about any change, and those who wish should be give their money back.

These are harsh conditions but we do not feel they are unreasonable. We must find some way to keep from making enemies out of 50% of the people that we recruit into our classes. Those who drop square dancing out of frustration do not just go back to their TVs. They also tell their friends about their experiences and thus make our recruiting job much more difficult. Class size is down in many areas and particularly in those areas where square dancing has been active for several years. We have explained that away by saying there are more clubs now, but maybe, just maybe, the real reason is that we have too many people out there who were not well grounded enough to survive.

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(MY MAMA EVER RAISED)**
CC529 AI

GONE WITH THE WIND
CC530 AI

DANA LEE
CC531 Jim

I JUST WASTED THE REST
CC532 Jim

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GRAND SQUARE, Continued

as parents need to share in fellowship with their friends. The Brooks do not advocate a mixed square dance program for children and adults, but rather a program for each, very similar but yet separate.

The Brooks' speak of the future: "Our dream would be that every square dance club would care enough about young people in their community to organize and sponsor a youth activity program. The youth program in itself can be two-fold: it can provide an outlet for young people, and the square dance club can sponsor talent shows or festivals and in one night raise enough money to get that out-of-town caller the club has been wanting. Also this could help reduce club dues, thereby making square dancing an affordable pastime for many others.

"If square dancing is the 'in-thing' for adults, let's make it the 'in-thing' for young people, too! It is better that they

"kick up their heels and strut their stuff" on dance floors than loaf on the streets and be influenced by strangers or drug pushers. We sincerely believe that we must educate our youth to the joys of square dancing so that they will help to preserve our folk arts and cultural heritage of our forefathers.

FEEDBACK, CONTINUED

I also would like to hear more from callers who conduct successful Basic Program clubs (38 calls). For about three years now I have called for a Basic Program club and experimented with several different types of programs to attract and hold dancers for limited basic dancing. It is intriguing to me to try to set up programs that are attractive to those dancers who feel there are too many new calls entering the mainstream program too quickly. I truly believe there are a lot of dancers who want a program at a basic level, but to be honest our program has still not found the key. I personally do not know

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a caller who has been able to promote a sustain a Basic Program group over a period of years. Our efforts will continue here because we do get some encouragement. We do have a few dancers who attend regularly and are very satisfied with the program. We have a number of drop-outs who participate occasionally and are pleased to know there is a place they can still dance. We enjoy visits by college classes which have learned only the first 38 basics and marvel at dancing with real square dancers. I can't say that our Fun 'N Friends Club has really been successful yet, but the idea has not died either. We are looking for guidance from callers who have successful programs at the basic level and would enjoy articles from them or correspondence with them.

My last three beginner classes have been scheduled for one year. September starters graduate during September of the following year. My objective is that

the new dancers I teach be, in fact, confident and competent mainstream dancers when I graduate them and this has been true of these classes. I believe that if anyone has to lower the dancing level when my clubs and classes join together, it will be the class— not the club!

I have been successful in bringing my classes to this skill level with mainstream calls, but have not been able to do as well with the basics of round dancing and contras which I feel all our beginners should also learn. There is little doubt that people who become skillful with round dancing and contra dancing feel these skills help them become smoother square dancers. For this reason, I am interested in the two-year class idea and hope you pursue it further. I would appreciate information and conclusions about these efforts and am very receptive to joining such a movement in the future.

Jack Murtha
Yuba City, California

CALLERS

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ALL CALLERS



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CALLERLAB CONFAB, Continued offer Mainstream potential. The basics selected, not more than two per quarter, are published for use in Mainstream Clubs as workshop material for the next three months. The calls may not be new but generally offer choreographic variety that can be handled in the Mainstream Clubs. To date, no Experimental figures have been added to the Mainstream Basics List. However, two figures will become eligible to be included this year. To be eligible for inclusion, an Experimental must have been on the list for three years. Coordinate and Recycle fall into this category.

Accreditation. A system whereby callers can become accredited by CALLERLAB as evidence of peer recognition. In general, a caller must have demonstrated certain minimum accomplishments in the field of calling to the satisfaction of at least three CALLERLAB members. The instructions state first hand knowledge. Items to be demonstrated include: General

Calling Skills, Certain Specialty Skills, Training, and Experience. A caller needs 20 points to be accredited and points are earned by demonstrating skills in each of the measured categories. 5 Points for General Calling Skills, 1 Point for each of the Specialty Skills including One Night Stands, Contras, Round Dancing, and Advanced Dancing, 1 Point for Training of an approved Caller's Course by an approved Caller-Coach, and 3 Points per year for each year of continuous active calling not to exceed 15 Points total for experience. To date more than 450 callers are accredited.

CALLERLAB Caller's School Curriculum developed. A short comprehensive list of what should be covered in a caller's school to meet certain minimum standards. This curriculum is available to any for the asking. We recognize that certain caller's schools will dwell on some areas to meet the needs of the students (beginner versus more advanced and experienced callers attend-

Continued on Page 99

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Official confirmation will be mailed by the Registrar after April 1, 1977. Full refunds on cancellations until January 1, 1978. NO REFUNDS THEREAFTER.

If Housing is desired, complete the "Housing Application" check lodging desired, and mail with "Registration Form". Dancers receive special rates which will be included in your room confirmation. Housing applications will be processed by the Registrar. You will receive confirmation directly from a hotel about February 1978. NOTE: Rooms may not be ready until after 2:00 p. m.

WHEN MAKING INQUIRY, PLEASE REFER
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BOB MORTON (ARDIS), Housing Chairman
9224 Dellwood Drive, Vienna, VA 22180
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HOUSING APPLICATION—19th Annual Spring Festival, Mar. 9-11, 1978

If Housing Application is submitted with your Registration Form, the Registrar will fill in Registration numbers. If Housing Application is submitted after you have registered, be sure to insert your Registration Numbers (as shown on your Confirmation of Registration) in the space below.

PLEASE PRINT CLEARLY, CHECK ROOM INFORMATION	REGISTRATION NOS.
NAME _____	
Street _____	
City _____ State _____	
Phone _____ ZIP _____	

Check-in time is 2 p. m. Reservations will not be held after 8 p. m. unless requested. All applications will be processed for the Sheraton-Park, as available, unless the Sheraton is requested.

PLEASE RESERVE: (CHECK REQUIREMENTS)

SINGLE (1 person)	MOTOR INN (no singles)	Tues., Mar. 7	_____
TWIN (2 beds, 2 persons)	(2 double beds, 2 persons)	Wed., Mar. 8	_____
DOUBLE (1 bed, 2 persons)	AT SHERATON PARK HOTEL	Thurs., Mar. 9	_____
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PARLOR & 2 BR (4 persons)	AT SHOREHAM HOTEL	Sat., Mar. 11	_____

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CALLERLAB CONFAB, Continued

ing) and some take special advantage of the faculty involved in the teaching. Provisions are now in the works to provide accreditation of Caller's Schools.

Callerlab Caller-Coach. Steps are now in the works to establish the procedures to accredit Caller-Coaches. You will be advised when the provisions are in place.

Mainstream Plus I & Mainstream Plus II Lists. A grouping of 12 figures in each plateau which reflects the next levels of dancing above the Mainstream Level. It is the next logical progression for those dancers and callers who wish to continue to provide more variety to their dancers. It is recognized that many dancers do not wish to advance to this level and do not dance frequently enough to warrant this program. Clearly, this program is not for all callers or dancers.

Advanced, Basic Challenge & Extended Challenge. A listing of the calls being danced by the dancers in these

three categories. Like the preceding group, these calls are not designed for the low frequency dancer. The callers, in this category, vote on a regular basis on the calls to be included in each grouping. As they are revised, CALLERLAB will publish the revisions.

Definition Revision For CALLERLAB Basics 1-38. A herculean effort by five dedicated writers and researchers to revise and standardize the terminology for use in teaching basics 1-38 of the CALLERLAB list of Mainstream Basics. Plans are in process to continue this effort for the remainder of the 68 basics in our list.

Code of Ethics. An excellent guideline for callers outlining what they should be doing for their clubs, their dancers, the organizations of square dancing and their fellow callers. A breakdown of responsibilities and obligations to serve as a guide in one's endeavors in the field of square dance calling.

Caller Association Liaison. A first step in getting input from ALL Caller

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Associations. We are assembling sample constitutions and by-laws, compiling good examples of successful programs and are trying to get feedback from the grass roots of the activity.

Square Dance Building Guidelines. A committee report outlining some of the important considerations when constructing a hall for square dancing. Details of construction, air conditioning, electric, insulations, bathroom facilities and kitchen details are among the topics covered. Insurance, parking and others are included also.

First Full-Time Executive Secretary. The position is now very capably filled by John Kaltenthaler in his second year of service to the organization. Previous Executive Secretaries (part-time) were Bob Osgood and Stan Burdick. No other organization in the square dance activity employs a full-time salaried professional.

R/D Record Reviews, Continued

LOVE MAKES THE WORLD GO ROUND— Hocter H1658
Choreography by Don & Pete Hickman
 Good music and a nice flowing easy-intermediate waltz routine.

ENCORE, Continued

"Kaleidoscope" brings us ideas from area magazines and bulletins that might be worth trying in your club. How about a luau or an auction, a Buccaneer Ball or a barbecue, a hobo party or a hayride, or a Drop Out Drop In Dance (a DODID?)? How about a service project or a float in the community parade, or a summer Ice Cream festival or a melon feed? How about interesting your governor or mayor in proclaiming a "Square Dance Week"? How about trying something different?

SQUARE DANCE RECORDINGS

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- RB226 **RODEO BUM**
 by Allen Tipton
- RB227 **LOUISE**
 by Ralph Silvius
- RB228 **NO TEARS MILADY**
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- RBS1236 **ALABAMA JUBILEE**
 by Elmer Sheffield, Jr.
- RB307 **HORSE CREEK/CLOGGIN SAX**
 (Hoedown)

CURRENT BEST SELLERS

- RB222 **SAY YOU'LL STAY UNTIL TOMORROW**
 by Johnny Jones
- RB220 **THINKING OF A RENDEZVOUS**
 by Elmer Sheffield, Jr.
- RBS1234 **SOUTHERN NIGHTS**
 by Elmer Sheffield, Jr.
- RBS1235 **BABY YOU LOOK GOOD TO ME**
 TONIGHT by Johnny Wykoff
- RB224 **LAREDO**
 by Ralph Silvius
- RB219 **SAY IT AGAIN**
 by Bob Vinyard
- RB225 **ALL THE SWEET**
 by Don Williamson



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S/D RECORD Reviews, Continued
 pass thru, chase right, boys run, square thru three-quarters, allemande corner, do-sa-do own, swing corner, promenade.

I'VE GOT YOU— Wild West 40

Caller; Skip Stanley

FIGURE: Heads promenade halfway, square thru, right and left thru, trade by, right hand star, girls turn back, swing and promenade.

ITS A SIN MY DARLING HOW I LOVE YOU— Lore 1160; Dwight Burger

FIGURE: Heads lead right circle to a line, curlique, coordinate, bend the line, star thru, pass to the center, square thru three-quarters, swing and promenade.

PATTER RECORDS:

BRANDY— Rhythm 302; Flip side called by Pat Barbour

This hoedown has a very strong beat, that is very easy to use. There is some very good lead guitar in the record that made us just stop and listen. We believe this patter record will find its way to

most callers' record cases. Pat calls on the flip side and does a fine job using *coordinate* and *ferris wheel*.

DOGGIE/TEXAS RAG— Blue Star 2048

These are re-releases and we're sure most callers will recognize the tunes when they hear them, if not by name. "Doggie" is in the key of A at a 132 bpm; "Texas Rag" is also in the key of A at 130 bpm. Both records have good strong beats with banjo lead.

NEWS, Continued

services at Wayward Winds on Sunday provided the perfect ending for a wonderful event. Devotions were led by Monroe Sox and hymns of praise by John Inabinet. In closing, dancers joined hearts and hands in "Blest Be The Tie That binds."

Dates for the Spring Beach Ball are April 14 and 15, 1978.

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BEST CLUB TRICK, Continued

teaching. All of us, as callers, have now called throughout the area, doing guest tips, one night stands and dances. All of the callers in the area have given us great support in our endeavor. We feel that we have made great progress towards our goals and are looking forward to the future.

We realize that this type of arrangement cannot work in all areas of the country, but for those areas where there is no organized caller training program it is ideal. If you have given some thought to entering the calling world, remember "Where there is a will, there is a way". If you are ever in the Morton, Ill. area on the first or third Tuesday of each month, drop in and dance with the "Square Developers". We would be glad to have you join us at the Masonic Hall from 7:00 till 10:00 PM. Come and see what "develops".

Novis & Evelyn Franklin

Ruth & Paul Helmig (Advisor)

Carol Micheletti

Dean Larimore

Bob McGrew

Chuck Marshall

EVENTS, Continued

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Arizona— 2nd Fall Frolic, Good Life Resort, Mesa; Nov. 28; Mesa Area S/D Association. Call 832-2025.

Florida— 24th Camp O'Lena Hoedown, Nov. 19-20; Dick Barker, Wayne Brooke. Write Bill Reitermayer, 1952

Navaho Rd., Jacksonville FL 32210.

New York— Contra Dance Holiday, Ramada Inn, Binghamton, Nov. 24-27; Don Armstrong. Write Box 523, Skip-pack PA 19474.

Ohio— Harvest Weekend, Best Western Inn, Lima; Nov. 25-27; Beryl Main, Dave & Shirley Fleck. Write the Flecks, 3444 Orchard Tr., Toledo OH 43606.

Texas— 17th Ann. R/D Harvest Holiday, LeBaron Hotel, Dalls; Nov. 25-27; Carl & Pat Smith. Write Charles & June Brown, 205 Valencia, Garland TX 75041.

North Carolina— Federation Fall Fest, Mulberry St. Rec. Ctr., Lenoir; Nov. 19. Phone 704-754-4619.

Texas— Country Caper, Ward Cty. Coliseum, Monahans; Nov. 26; Johnny Rodgers & Dean Rogers. Write Dean Rogers, 106 Village Dr., Monahans TX 79756.

Arizona— 3rd Ann. Fiesta Ball, Comm. Ctr., Tempe; Nov. 27; 7 Callers from Phoenix. Call 966-9367.

North Carolina— 17th Winter Wonderland Festival, City Park, Shelby; Dec. 2-3; Gary Shoemaker, John Saunders, Irv & Betty Easterday. Write WW, Box 313, Shelby NC 28150.

Nassau— 1st Annual Cruise, Dec. 2-5, George & Ruth Hinkel. Martv & Byrdie Martin. Write Bomatco Travel Service, 1900 So. Harbor City Blvd., Melbourne FL 32901.

Texas— Lubbock Area Fed. Dance, Fair Pk. Coliseum; Dec. 3; Harper Smith. Write Paul & Susie Drake, 5437 41st Lubbock TX 79414.

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A PARTNER FOR ISAAC, Continued

"Yes, it is, Eileen. And listen, I'd really like you to meet my date. Can I bring her to dinner too? We'll go dancing later."

"By all means, Dad." replied Eileen.

Isaac was a little anxious to see how Beth and Eileen would get along. He needn't have worried. As he watched them setting the table, he thought, they could almost be sisters.

The weeks became months and an evening seldom passed in which Isaac and Beth weren't together. One night after a visit with his family, he returned home, laid down on the bed and closed his eyes. Mary, he thought, what shall I do? I think I'm falling in love. Then he opened his eyes, stared at the silent portrait for several minutes and then admitted to himself what he had only outwardly acknowledged before: although her memory would remain with him as long as he lived, Mary was dead.

He took a deep breath, arose from the bed, paused briefly to look at the portrait again and then left the room,

closing the door as he went.

He walked quickly into the kitchen, picked up the phone and dialed Beth's number. He hardly waited for her to say hello when he asked, "Beth, will you marry me?"

He heard someone sneeze at the other end. "Is that you, Isaac?" asked Beth in an unusually husky voice. "You wouldn't believe how sick I am. I had to leave the office. My temperature is 102.5 degrees and I just ache all over and I'm having chills too. What was that you said, Isaac?"

"Beth, I'm very sorry that you're sick, but you must listen. If I don't say it now I'll pace the floor all night. Beth, will you marry me?"

"Yes, Isaac, I will. and Isaac.....?"

"What Beth?"

"You pick the darndest times to call."

The wedding itself was small, attended by family and a few close friends. However, following the ceremony Isaac had rented a big hall and invited all of their friends to attend a dance—a square dance, of course.



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FOR:

CALLERS: To clarify some of the more confusing figures with just a few people looking for extra help without having to get a demonstration square together. A real boon to the caller wanting to work out new ideas.

TEACHERS: To more clearly show just how a call is to be danced without depending entirely on vocal instructions to novice dancers. A valuable supplement for new classes.

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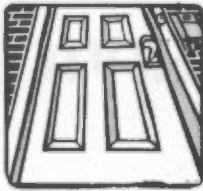
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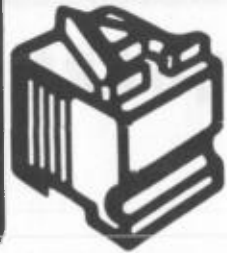
SUBSCRIPTION DANCES

- GREENVILLE, OH; Thursday, November 3
Contact: Emerson Willits
- HUDSON, NY; Friday, November 4
Contact: William & Eleanor McIntyre
- CARROLLTON, GA; Wednesday, November 9
Contact: Wayne Abbey
- FRANKFURT, GERMANY; Saturday, Nov. 28
Contact: G. Holger Willim
- JOHNSTOWN, PA; Sunday, November 27
Contact: Charles, Stephy or Jim McNulty
- DEERFIELD, FL; Sunday, December 4 (aft.)
Contact: Jerry Seely
- COOTER, MO; Thursday, December 8
Contact: Bobby Northcutt or Gene Trimmer
- SAVANNAH, GA; Friday, December 9
Contact: Buzz & Helen Rula
- MONTGOMERY, ALA.; Saturday, January 7
Contact: Wayne Nicholson and Dewey Glass
- GREENVILLE, NC; Sunday, January 8
Contact: Ralph Steele
- GREENSBORO, NC; Wednesday, January 11
Contact: Ray Pardue
- AUGUSTA, GEORGIA; Thursday, January 12
Contact: Don Greer
- VIRGINIA BEACH, VA; Friday, January 13
Contact: Warren & June Bergland
- PISCATAWAY, NJ; Friday, January 20
Contact: Bob & Mary Rankin
- BIG SPRING, TX; Tuesday, January 24
Contact: Sandy Sparks
- HOUSTON, TX; Thursday, January 26
Contact: Wade & Gloria Driver
- LOS ALAMOS, NM; Friday, January 27
Contact: Bob Gill
- SAN ANTONIO, TX; Saturday, January 28
Contact: Marv & Syl Liebowitz
- CINCINNATI, OHIO; Tuesday, January 31
Contact: Flo Rohe
- BECKLEY, WV; Wednesday, February 1
Contact: Fred & Jane Stacy
- COLUMBUS, OH; Thursday, February 2
Contact: August Simmons
- E. BRIDGEWATER, MA; Sunday, February 5
Contact: Pam Reed, Secy, OCCA
- NEW BRIGHTON, PA; Saturday, February 11
Contact: Jim & Lois Hume
- ATHENS, OHIO; Wednesday, March 1
Contact: Bob & Marilyn Ford
- PARKERSBURG, WV; Friday, March 3
Contact: Keith & Karen Rippetto
- CHARLESTON, WV; Thursday, March 16
Contact: Erwin Lawson
- CHATHAM, IL; Saturday, March 18
Contact: Larry Perks
- CENTRAL CITY, KY; Saturday, March 25
Contact: Charles Ashby
- EUREKA, CA; Wednesday, March 29
Contact: Al & Connie Whitfield
- Renton (Seattle) WA; Friday, March 31
Contact: LeVerne Riley
- PHOENIX, AZ; Sunday, April 2
Contact: "Smokey" Snook or Dick Kenyon
- ALBUQUERQUE, NM; Monday, April 3
Contact: Vern & Midge Zimmerman
- NORFOLK, NEBRASKA; Wednesday, April 5
Contact: Ralph Middlestead
- ST. LOUIS (St. Ann) MO; Thursday, April 8
Contact: Bill & Dotty Stephenson
- UTICA, NY; Sunday, April 9
Contact: Ray & Lucille Graf
- WHITE PLAINS, NY; Saturday, April 15
Contact: Richie Andrews
- ALTOONA, PA; Thursday, April 20
Contact: Emil & Ruth Ann Corle
- WATERTOWN, SD; Friday, April 21
Contact: Perry & Margaret Bergh (calling)
- POTSDAM, NY; Sunday, April 23
Contact: Walt & Ruth Pharoah
- MUSKEGON, MI; Thursday, April 27
Contact: Ken & Dot Gilmore
- MORGANTOWN, WV; Friday, April 28
Contact: Frank & Jean Slagle
- CANANDAIGUA, NY; Sunday, April 30 (aft.)
Contact: Bob & Nancy Ellis
- SHEFFIELD (Warren) PA; Sunday, May 14
Contact: Joe Hoobler
- SPRINGDALE, AR; Tuesday, May 16
Contact: Dub & Maggie Hayes
- KERRVILLE, TX; Wednesday, May 17
Contact: Louis Domingues
- WACO, TX; Saturday, May 20
Contact: Paul & Amanda Greer
- RIALTO, CA; Monday, May 22
Contact: Johnnie & Lou Scott
- PETERBORO, ONT.; Wednesday, May 24
Contact: Bob & Jayne Jaffray
- KIRTLAND, OHIO; Tuesday, June 8
Contact: Russ & Ginny Perfors
- MT. HOME, AR; Thursday, June 8
Contact: Murel & Aimedia Partee
- GRENADA, MS; Saturday, June 10
Contact: Joe Harding
- KINGSPORT, TN; Tuesday, June 13
Contact: Johnny & Lib Jones
- MEMPHIS, TN; Wednesday, June 14
Contact: Ed & Sally Ramsey
- HILLSBORO, OHIO; Friday, June 16
Contact: Diane & Daryl Waits
- MINERVA, NY; Wednesday, August 9
Contact: Bill & Mary Jenkins
- DILLARD, GA; Saturday, August 19
Contact: Jerry & Becky Cope
- COLUMBIA, SC; Wednesday, August 23
Contact: Tony Oxendine
- CHARLESTON, SC; Thursday, August 24
Contact: Brad & Pam Tomlinson
- ANNISTON, AL; Saturday, August 26 (tent.)
Contact: Lynwood Williamson
- BEREA, OH; Monday, September 18
Contact: Al & Lou Jaworske
- CHARDON, OH; Friday, September 22
Contact: Ed & Klairie Martin
- BELLEVILLE, IL; (St. Louis) Friday, September 29
Contact: Joe & Marilyn Obal
- PEARISBURG, VA; Saturday, October 7
Contact: Dan & Pat Hickey
- WYOMING, MI; Tuesday, October 10
Contact: Dale & Carole Looman
- FRANKFURT, GERMANY; Saturday, October 21
Contact: G. Holger Willim
- WHEELING, WV; Friday, October 27
Contact: Walter Welsal



Book Nook

by Mary Jenkins



HOEDOWN HERITAGE The Evolution of Modern Square Dancing by Martin Rossoff

The booklet is designed to provide background information on the history and growth of modern square dancing. It traces the development of square dancing from its origins in the quadrilles and contras of the sixteenth century to its contemporary movements and configurations. Since the presentation is informal and non-technical, the material should be of interest to the average square dance enthusiast as well as teachers and callers.

The author is a retired high school librarian whose professional writings include several books on the role of the school library in education. He and his wife, Annie, were first attracted to square dancing in 1955, when they attended the beginner's class conducted by Paul Hunt, then a leading exponent of "hash" calling and a pioneer in that field on the east coast. In 1975, "just for kicks", he participated in one of Stan Burdick's short-term training sessions for aspiring callers. A long-standing curiosity about the changing square dance scene in all its aspects led to the preparation of this booklet.

In his chapter entitled "Origins", Martin informs us that "Dance historians generally agree that, regardless of its ancient roots, square dancing as we know it today resulted from a blend of European dances brought to this country by the earliest immigrants. Apparently, the two strongest influences were the English country dance

and the French quadrille."

As taught by the "Maitres de danse", the quadrille remained more or less unchanged for more than a century. As it went westward with the pioneers, it lost its stately cadence and dignity to become a much freer and rough and tumble affair. It was the favorite dance and chief form of social entertainment on the frontier. While masquerade and fancy dress balls were popular in the towns and cities, the "barn dance" or "cowboy dance" was preferred in the less populated areas. Any occasion served as an excuse to dance.

Chapters entitled "Westward Ho!", "Calls and Patters", "From Country to City", "Henry Ford and Lloyd Shaw", "The Forties and Fifties", "From Traditional to Modern", and "Mainstream and Challenge" are full of valuable and interesting information.

The Bibliography is excellent and although the publishers and their addresses are not listed, the books should be available from libraries.

Callers and/or teachers as well as dancers will find this 23 page booklet an excellent source of information and a useful "tool" in teaching and learning the background necessary to give them a true picture of square dancing past and present.

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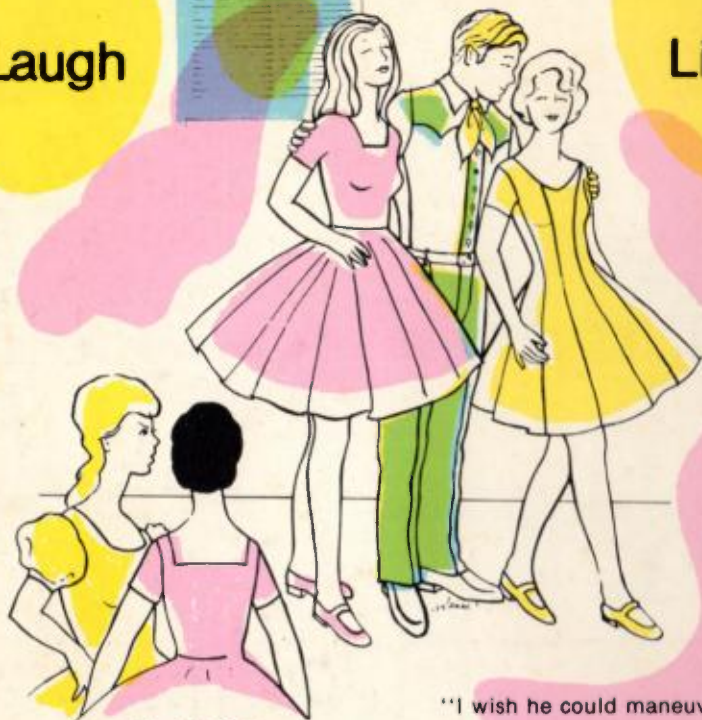
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HOW TO BE A WELL-KNOWN SQUARE DANCER

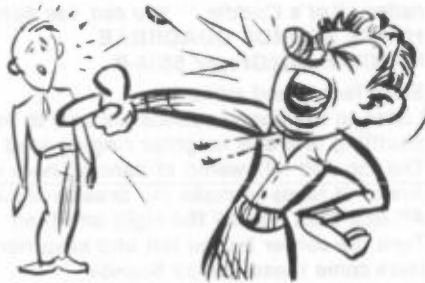
by George Pollock

Edmonds, Washington

The following guide will help you become a well known and frequently discussed square dancer:

Be a Perfectionist

When you respond to the call, don't tolerate the slightest mistake by anyone in your square, including your partner. And be sure to call attention to the culprit in a loud voice otherwise he, or she, may repeat. Overlook your own mistakes, of course.



Help the Caller Instruct

Although the caller may be fully experienced and capable, don't trust him. Re-explain his instructions to the other dancers in your square. For greater effectiveness, explain what the caller really means while he is talking. This helps drown him out and reduces the amount of instruction the dancers receive. Your success in helping the caller will be amply demonstrated when no one in your square is able to follow. Now, simply revert to being a perfectionist and clearly condemn those who goof-up.



Execute Fancy Twirls

There is always the possibility that dancers in your square may not recognize your superb dancing level. When this happens, commence high-level twirling. You can quickly spin your partner in reverse and then adroitly snap her back into position. Invariably other dancers are impressed with the movement. Ignore the unmistakable crunching of her vertebrae. Calling attention to it only diverts other dancers and leads your partner to believe she can fall back on this weak excuse when she collapses.



Pull and Push the Dancers

At times dancers respond slowly to calls because they don't hear clearly, misunderstand, or are inexperienced. But don't be misled by such flimsy reasons— pull and push the offender into line, making certain you frown sufficiently to show your displeasure. By all means, be certain that others in the square know who it is. If the inept dancer didn't hear the call because you were talking, ignore this reason completely.



Be Aloof and Unfriendly

A top-rated dancer never undermines his superiority by meaningless friendly chit chat in the square. Being friendly with less proficient dancers only encourages them to make mistakes. Don't let them forget that dancing is entirely a matter of skill and never smile under any circumstances. Discourage the tendency of new dancers to get the impression that square dancing is fun. If anyone in your square has fun, you have failed.



So will everyone. You'll be so remembered and well known that other dancers will avoid you. But such success doesn't come easily— you must work at it and follow the guide. When your partner finally deserts you, you'll know you have made it big.

Expose New Callers

From time to time you will encounter inexperienced callers. If you let these callers get away with anything, you are doing square dancing a disservice. Protest loudly when one errs and make sure the entire floor hears you. A caller should not be allowed to become over-confident. By pointing out his short-comings you keep him at an acceptable humility level. Should such a caller eventually become a top performer, you can always remind him how you helped and encouraged him along the way. But, chances are, he is going to remember you anyway.

