

AMERICAN SQUARE DANCE

DECEMBER 1978



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30 ONE WEEK PROGRAMS 404 746 2134



APRIL 2-8, 78

Ph.D Program
Ed Newton

APRIL 30 - MAY 6, 78

Jack Livingston
of Fla.
RNDs: The Beatties, Fla.

MAY 7-13, 78

Dale Eddy
of Ohio
RNDs: The Eberharts, Oh.

MAY 14-20, 78

Jerry Seeley
of Fla.
RNDs: The Maynards, Fla.

MAY 21-27, & 28-June 3, 78

Ed Fraidenburg
Rip Risky
TWO GREAT WEEKS!

JUNE 4-10, 78

Ray Massey
of Ga.
RNDs: The Wieses, N. Y.

JUNE 11-17, 78

Ed Newton
of Fla.
RNDs: The Jaynes, Fla.

JUNE 18-24, 78

Jim Ray, VA.
Fred Stacy, W. Va.

JUNE 25 - JULY 1, 78

Roger Chapman
of Fla.
RNDs: The Lovelaces, Fla.

JULY 2-8, 78

Tony Oxendine
Tom Godfrey
RNDs: The Eberharts, Oh.

JULY 9-15, 78

Bill Ford
of Fla.
RNDs: The Trulocks, Fla.

JULY 16-22, 78

Harold Thomas
of S. C.
RNDs: The Raybucks, N. C.

JULY 23-29, 78

Bill Peterson
of Mich.
RNDs: The Pereiras, Mich.

JULY 30 - AUGUST 5, 78

Bill McVey
of Ga.
RNDs: The Lawsons, Ala.

AUGUST 6-12, 78

Gordon Blaum
of Fla.
RNDs: The Beatties, Fla.

AUGUST 20-26, 78

Art Springer
of Fla.
RNDs: The Martins, Fla.

AUGUST 27 - SEPTEMBER 2

Dick Barker
of Ga.
RNDs: The Blackfords, Fla.

SEPTEMBER 10 - 16, 78

Jack Cook
of Mich.
RNDs: The Wiewioras, Mich.

SEPTEMBER 17-23, 78

Dale McClary
of Fla.
RNDs: The Pells, Texas

SEPTEMBER 24 - 30, 78

Danny Robinson
of Fla.

OCTOBER 1-7, 78

Singing
Sam Mitchell
RNDs: The Jaynes, Fla.

OCTOBER 8-14, 78

Marty Martin
"EMPHASIS ON ROUNDS"
Easy & Int., Evening Sqs.

OCTOBER 15 - 21, 78

Ken Cucore
of Fla.
RNDs: The Hulens, Fla.

OCTOBER 29 - NOVEMBER 4

Art Springer
Johnny Walters
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tenthaler, Exec. Dir., Caller-
lab.

EXPERIENCED COLLEGE:
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AMERICAN SQUARE DANCE

THE NATIONAL MAGAZINE
WITH THE SWINGING LINES



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★ **DECEMBER 1977**

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CO-EDITORIAL



As the holiday festivities bring 1977 to a close, *American Squaredance* comes to the end of its 32nd year of publication. We've been its editors for just over nine and feel proud and humble at once, when we realize that more dancers read its pages now than ever before in its history. This seems a good time to echo some of the earlier editorials we wrote and emphasize again that this is *your* magazine. We try to include news of all phases of square dancing and to present several sides of questions, even those opinions with which we cannot agree. We have tried to be responsive to readers' wishes and have incorporated new columns as requested: Challenge Chatter, People in the News, Speaking of Singles, Keep 'Em Dancing. We wish to continue this policy in coming years, so continue to let us know your opinions and suggestions.

1977 ends with a paradoxical variety of things happening in square dancing. On one hand, basic advanced and challenge calls have been standardized and published; on the other, more and more dancers are crying for a tempering of the flow of new basics and a more relaxed pace in teaching new dancers. Can we mold these two things together into a positive note for 1978? We think so, but it will take some cooperative action.

We were elated with the reports on Roundalab (See page 47) and with the positive steps taken at their October meeting. Here's another paradox: dancing should be fun and recreational,

simple in organizational structure, but it's only through such groups as Roundalab, Callerlab, LEGACY, state federations and others, that dancers meet and agree on procedures. Otherwise the activity becomes fragmented. With the direct goals each association has stated— the preservation and perpetuation of the dance— wise heads will be able to keep the "Tail from wagging the dog" and our organizations will enhance the future dance picture.

1977 has been a year of positive steps in standardization of calls and teaching lists, "levels" defined by number of basics, choreography ratings for rounds, Callerlab meeting, LEGACY debating, Roundalab beginning, a National Convention bringing many dancers together, new help available for teens, singles, handicapped and elderly dancers. Isn't this encouraging? Let's not bog down in the problems of "too much too soon"— we can solve those, too, if we're determined to do so. And more and more dancers are expressing their concern: 1978 may be the year they unite and agree on the first definite steps.

Continued on Page 97



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

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

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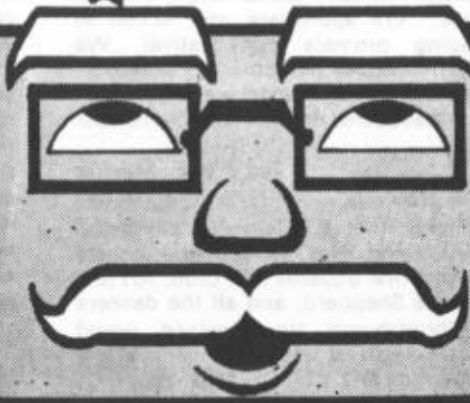
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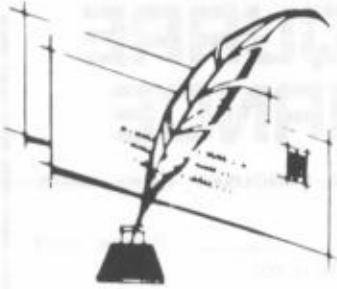
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Grand Zip



I'd like to thank you for printing my list of ABC's in your September issue. It is a handout we use in our classes; leaked into publication through friends in Florida.

*George Eberhart
Canton, Ohio*

ED. NOTE: Thanks for telling us. We "researched" it from the Florida publication but no author was given.

The Chuck Wheelers S/D Club has decided to provide a one year subscription to *American Squaredance* for all members who pay their dues on an annual basis. Enclosed is a check and list of names for this coming year. We hope this will start a trend for the club and that they can continue to do this in the future.

*Chuck Marlow
Gahanna, Ohio*

Thank you for listing our South Central Kansas Festival in the October issue....We appreciate your action in helping promote our festival....We enjoy ASD and particularly "Meanderings With Stan" when we read about the Cessquares dance in the September issue.

*Ted & Babe Mueller
Wichita, Kansas*

The editors of "Cathedral Chimes," Gordon and Gwen Nuttall, the leaders of Cathedral Squares S/D Club, Art and Blanche Shepherd, and all the dancers of Christchurch, New Zealand, would like to wish all dancers a very Merry Christmas and a Happy New Year.

If any dancers should be in our part of

the world, please contact us at 236 Knowles Street, Christchurch 5, or phone 559-673.

*Gordon & Gwen Nuttall
Christchurch, New Zealand*

A couples of weeks ago, I happened to be in Washington on business...I decided to find out more about the National Square Dance Bill.

There are actually three S/D bills presently active...HJR 398 sponsored by Mr. Risenhoover, HJR 444 sponsored by Mr. Cederberg and Mr. Lagomarsino and HJR 461 sponsored by Mr. Mineta. All of the bills are stuck in the Census and Population Subcommittee of the Post Office and Civil Service Committee. The Chairman of the Subcommittee is Congressman W. Lehman of Florida and the Committee Chairman is Congressman R. Nix of Pennsylvania.

What is required to break the bill out of committee is 218 congressmen to co-sponsor the bills. When this happens a summary bill will be passed to the floor of the House of Representatives for approval which is then automatic. Asking your Congressman to vote for the bill is useless; they must co-sponsor the bills.

Please request all square dancers to write their congressman for help.

*Herb & Carol Arkin
Vice-President, Northern NJ S/D Asso.
Pine Brook, New Jersey*

We just got our June and July issues together a couple of weeks ago. I hope I can get under the wire for two more years...I must have a couple of years more to run but I wouldn't take a chance on missing out on your great magazine..

*Tom & Chick McGrath
West Ryde, NSW, Australia*

ED. NOTE: All delivery of surface mail out of this country has been held up by a recent embargo. We hope all subscribers will eventually receive all magazines which have been mailed to them monthly.





The closing of a year brings a propitious moment for thanking all the staff contributors who regularly send their columns for publication, seldom missing a deadline. Thanks to you all.

Besides our staff writers, a dozen or so dancers have become "regular" contributors. These folks enjoy putting pen to paper and sharing their observations and thoughts with the ASD readers. Heartfelt thanks to them, too — they keep us in business.

Four of these regular writers appear in this issue. **Gene Trimmer** needs no introduction, but we do have news about him. He is the author of "Match A Melody," a new book in the CallerAid Series which provides singing calls figures to use when teaching basics. (See ad, page 38.)

Dancers in DeSoto, Illinois, now have a golden opportunity to see **Karen Bigler** vaulting in her garden. It's well-known that authors of fiction write from their own experience — or is it?

Ruth Riley once before wrote of the music of yesteryear for these pages. Her new article prompted a new feature, "Notes of Nostalgia," and we already have a submission for that column in January, too.

Poetry by **Ida Reilinger** has appeared before; her current contribution is very appropriate for the closing of 1977.

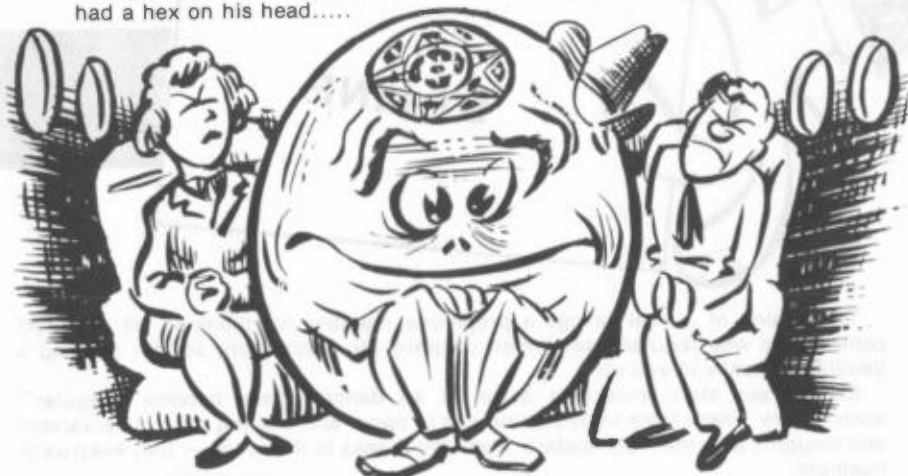
The Air Force Public Relations Department is almost a regular subscriber. This time it's **Gary Ryvbig** who has written the story of a caller who "calls" for the military, too.

Jim and Bonnie Bahr are new authors, by virtue of a panel presentation at the last National Convention. Their tips on the teaching of new round dancers are well worth sharing.

A black and white advertisement for Hanhurst's Tape and Record Service. The ad is set against a dark background. At the top left, there is a logo that says "CALLERS" inside a speech bubble. Below it is a CD with the text "the best service!". In the center, the name "Hanhurst's" is written in a large, bold, serif font. Below the name, it says "TAPE AND RECORD SERVICE". To the left of this text is "P.O. BOX 3293" and to the right is "POUGHKEEPSIE, N. Y. 12603". Below the address, there is a phone number: "phone (914) 297-3230". In the center, there is an illustration of a cassette tape with the text "all the new releases" on it. To the right of the cassette, there is a vertical stack of text: "QUALITY SERVICE", "QUICK SERVICE", "DEPENDABLE SERVICE", and "LOW COST". Arrows point from the cassette towards this text.

Meanderings with Stan

Humpty Dumpty, like me,
had a hex on his head.....



Humpty Dumpty and I have something in common. We both had a great FALL. His was a tumble. Mine was the season just past. (Another thingyou both may be a little CRACKED—Co-ed.)

Old Mr. Dumpty is always pictured in the nursery rhyme books as sort of an egghead. Wrong. I'll set the record straight, kiddies. Actually, he was a little round airline passenger like me, I'll betcha, who had an unshakable hex on his head. He was just plain plane jinxed.

From the moment he sur-planed to the moment he de-planed, odds are that that particular plane took a fit and contracted terminal migraine, resulting in delay after delay.

Other passengers took to hating him, all the way from his yoke to his oval shell to the whites of his eyes. Finally, he met his tragic end. He didn't fall.... he was PUSHED.... from 30,000 feet, yet. True. So help me, Mother Goose.

Now, what has that fib of a fable got to do with me, you ask?

Well, lately I'm wondering if I'm as jinxed as old Humpty or if I have a chronic case of lack-o'-luck, that dread disease that follows on the heels of Murphy's Law.

I'll get to that case in a coupla minutes....

Some of you wise owls out there are wondering if I've been traveling anywhere but in the South Pacific after reading the last two issues of this pretty paltry prose. (Others don't give a hoot—Co-ed.) so I'd better hasten to fill you in on what else is new. (Ho hum, Speaking of fill-ins, remember Digger Joe from Melbourne? He dug graves for a living. But that was only a fill-in job.—Co-ed.)

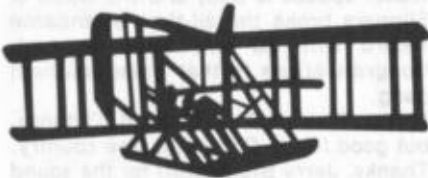
My particular malady started way back in July when we were fog-bound in Canberra, trying to fly on to Sydney (see Oct. ASD, p. 10) or was it a few months earlier, trying to get from Syracuse to Potsdam (see July ASD, p. 8)? Anyway, it seems that with increasing repetition, I walk up to an airline gate lately and have to wait two-three-four or five hours due to plane "malfunctions". I'm getting a complex. When I walk in, things fall apart. (Hmmm.... that's been normal for you for years.—Co-ed.)

In late September I was ready to fly Ozark from the twin cities of Minneapolis-St. Paul to St. Louis to call the annual ASD dance in Belleville, Illinois for the Dandy Dancers. I waited almost four

hours for the afternoon plane to have some old-age malady adjusted (Maybe Geritol would have helped— Co-ed.) and it was evening before we finally took off. Poor Don Steinkamp waited in the St. Louis airport for me all that time, and Joe Obal obligingly called two-thirds of the dance in my absence. Good thing I've got good friends who understand.



That's not all. In early October an almost unbelievable situation occurred. As I sat in Chicago's O'Hare airport for an afternoon United flight to Grand Rapids to call the annual ASD dance in Wyoming, Michigan for the Swinging Silhouettes, it was announced that my plane had to be taken from the gate for repairs and another would be brought in. When the second plane was brought in, it too had a disease, and was towed away while a third plane was conscripted from the mothball fleet. All of this took close to three hours, and unlucky caller Frank Randall waited for me the whole time in the Grand Rapids terminal, while Roger Nichols called the first 45 minutes of the dance, until I arrived. I think I'll drop down to Dayton and see if the Wright brothers have got a new line coming out.....



In case you are now shedding a few tears sprinklingly on my behalf, due to these mishaps, wipe your eyes, blow

your nose, and prepare for more sad reading and unabated weeping, splashingly.....

Still another abortive flight incident! This time it was on a little leg from Rochester to Syracuse, New York, on a Sunday in mid-October. I was on "sched" to call the annual ASD dance for the Barge Thrus of Camillus with Tom and Faye Tomlinson. The flight was suddenly cancelled as I sat in the Rochester terminal, due to foggy conditions at the Syracuse airport, and Allegheny Airlines promised to bus us in about an hour or two. I couldn't wait. I grabbed a rental car (shared with three other passengers, also in a hurry) and hit the pavement. I arrived at the dance almost an hour late, but Tom had things moving along swingingly. A little impromptu callers' chitchat topped the evening nicely.



Murphy's Law

If it might happen,
it always does.....

Hardly a week went by before I was afflicted with those plaintive "plane-plan-blues" again. Cathie dropped me at the little airport in Sandusky for a "puddle-jumping" half hour flight to the Cleveland airport to go on to Kearney, Nebraska (say it like "blarney"); where I was to do a three-and-a-half day callers clinic and dance for the Western Nebraska Callers Association at Camp Comeca in Cozad. Well, with my recent luck, you can guess the outcome! The Cleveland airport was fogged in all morning. No planes in or out. So, I couldn't get west until

afternoon and couldn't land in Kearney, but had to grab a plane for North Platte, and rent a car back to Cozad, a few hours late for the opening session.

An interesting sidelight of that trip is that I landed briefly in Grand Island, Nebraska the SAME DAY (only a few hours later) that hijacking occurred, also on a Frontier plane. (Wouldn't it have been my luck to be on THAT morning plane, redirected to Kansas City and Atlanta, where the hijacker shot himself?)

Anyway the clinic for a dozen or so callers and wives was worth the wait, as we really had a richly rewarding retreat in those secluded rolling hills where the coyotes howl for certain, and probably deer and antelope play, too. After Sunday's session I had a chance to visit Jess & Nell Miller's beautiful hall in North Platt (a well-decorated ballroom, and the three flights up are great for conditioning), a center for square dance activity.

Would you believe it— my flight out of there and on to Denver was fogged-out in Omaha? More delays. This time I wasn't late to a dance in Denver, because a dance originally scheduled for Denver had been scratched and I had a day layover in the mile-high city. Lucky, in a way. I called the S/D information number. No dances to speak of that night, so I rented a car and went "on the town" by myself.

Boise, Idaho— Ross and Penny Crispino had cooked up a dance for me with their "Penny Rounders" club and filled the little hall with eager dancers. Did you know that Penny was the only LADY caller (chosen out of many) to be pre-invited to call at the "Inaugural" in Washington? We joined caller Doug (see this issue, p. 34) and Julie Hyslop to view that beautiful "almost-finished" square dance hall in Boise that will hold SEVENTY-FIVE (count 'em, 75....) sets, comfortably. It opens in January.

Kennewick, Washington— After renting a car in Spokane, I drove in a big triangle (450 miles) to cover southeast Washington, and my first stop was this one, where caller Bob and Pat Sheldon are mighty proud of the Roadrunners.

My hosts were Marie & Dale Evans. The dance was held in a spacious Senior Center in Richland.

Clarkston, Washington— The twin cities again! Bordering Lewiston, Idaho, of course. Nice new hall, here, too. Caller Dick & Charlene Spooner are super-busy with a good program going. **Valley City, N.D.**— After an uneventful (Thank goodness.) flight to Fargo, I was picked up by Howard & Evelyn Clemens and whisked to V.C., where a whoppin' crowd of half a hundred callers and wives (spouses-spices) had hired me to come in for their annual two-day clinic and dance, a statewide event that overlapped state borders and overflowed with fervor.

Louisville, Kentucky— Always a treat to go galloping into Derbytowntown for an event such as that anniversary dance put on by a bell-ringing organization like KSDA.

Kitchener, Ontario, Canada— Another chance to observe the blazing leaves by car in the maple leaf country. Aside from hall location problems for the Beaux & Belles, it was a providential province production, indeed.

Hamilton, Ontario, Canada— ASD dance again, arranged by my friends Marg & Gerry Johnston and the Dofasco bunch. Time in the afternoon to visit the Buckles and Bows Shop to chat with Ross Buckle himself (No kidding.) and buy a shirt.

Toledo, Ohio— (Actually Haskins, near Bowling Green.) Best annual ASD dance in the area yet, under Glass City sponsorship at Vollmer's, with caller Jack May and about 20 sets.

Charlotte, North Carolina— Caller Sam & Eve Rader (formerly of Columbus) rolled out the welcome mat for me, while champion promoter Jo Ferrell (caller-spouse is Bob) and the Boots & Slippers broke the all-time attendance record with 50 sets sold, all told. Congratulations to that great southern gang.

Spruce Pine, N.C.— Small ASD dance, but good fun in Christmas tree country. Thanks, Jerry Biggerstaff for the sound equipment.

Peoria, Illinois— I went "Marching thru Peoria"— EAST Peoria, that is, to call

Continued on Page 78



Memories invade our thoughts
As seasons slip by fast,
It's never quite as it may seem
When thinking of the past —
Years ago — or yesterday?
When our first brief encounter came
To dancers at a show,
How we envied all that fun
Oh, so very long ago—
Or was it only yesterday?
When did we say we'd never wear
Those bright and wild clothes,
Or lift our arms so gracefully
Or dance up on our toes—
Seems like only yesterday.
Think back to that first square dance call,
Does it seem years ago to you?
And how long has it truly been
Since our first round dance cue?
Was it only yesterday?
So many, many years from now
When we are old and gray,
We'll thank our lucky stars above
For each tomorrow, every day —
And we'll remember, yesterday!

Yesterday

by **Ida Reilinger**
Fairfax, Virginia

DANCING VS. WALKING

by Gene Trimmer
Paragould, Arkansas

"Music has charms to soothe the savage beast." Somewhere, back in decades of memory, this phrase emerges when we speak of dancing and getting beginner dancers started. We call our activity "square dancing" and yet many of us never really learn to dance while they are taught body flow of the basics. Let us place emphases here on the concept that there is a lot of difference between *walking* through basic body flow patterns and *dancing* through them.

The walkers will know how to go through the body flow of the basics and to position themselves for the next call. They will also be adept at the swings, twirls, and balances but they will move like robots who have been programmed with patterns of body flow. Both the walker and the dancer will go through class, will join and support the club and will be friendly additions to our growing numbers. This prompts the question, "Why, then, is it so important to learn to dance?"

To answer that question you have only to take a count of the dancers who have been around the longest and are the most adept at body flow in the square. You will find most of them to be the *dancers* who are aware of the beat of the music and are dancing with it. The walkers will be with us an average of two years while the dancers will average twice that and more. It behooves us then to teach dancing at the same time we teach basics. This brings us to the question of how best to accomplish that goal.

It is possible to teach dancing simultaneously with body flow, but it is also not easy to reach the thought patterns of all new dancers by this method alone. How, then, do we meet the need and get the majority to moving to the beat of the music? We have the necessary tool readily available if we will only use it. We should supplement our teaching curriculum with the

insertion of very basic round dances.

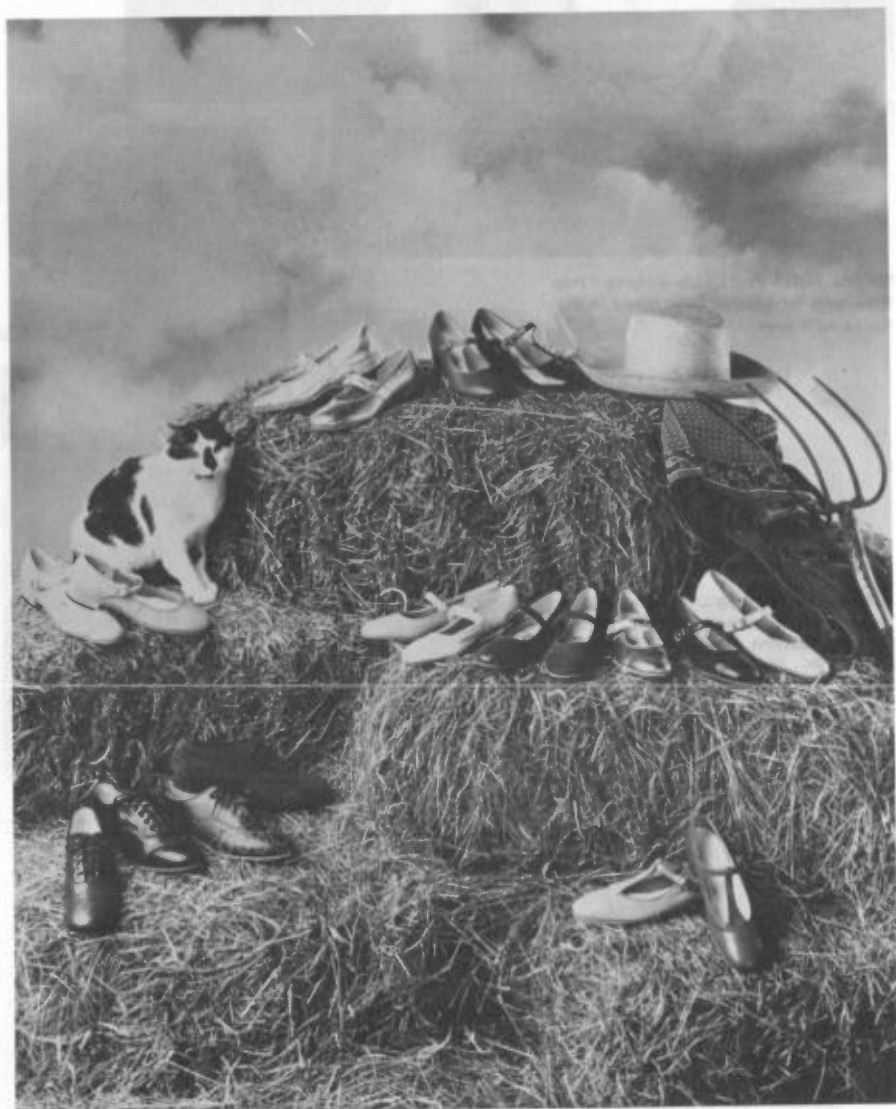
Teaching the basic round dances such as "Left Footer's One Step," "Steppin' Easy" and some of the mixers does many things. It teaches the beginners to step to the rhythm of the music while helping them with positioning of their hands and feet and bodies. With basic rounds it is much easier to get across the idea of the shuffle step where the balls of the feet take body weight before it falls on the heel of the foot. Note that this is exactly opposite to the sequence of weight transfer during the walk where the heel takes weight before the balls of the feet.

Once the shuffle step is introduced and you have the dancers doing it, some important by-products emerge with very little effort on the part of the teacher or caller. One of these is the shorter steps necessary to comfortable dancing. Another is the improved posture that adds beauty to the dance and allows us to dance longer without becoming overtired.

We should point out that the most effortless and enjoyable way of dancing is to maintain good posture, dancing on the balls of the feet and taking short steps. Dancing the shuffle step places emphasis on the dance as a whole and makes it possible for everyone, young and old, to dance rhythmically and smoothly to the beat of the music. The introduction to the shuffle step should be made when the new dancer first steps onto the floor, and repeated as they progress through the basics.

The basic foundation of anything is more important than any of its subsequent building blocks and we only get one opportunity to teach dancing properly. If we believe there isn't time to place emphasis on dancing or on the shuffle step or if we think these can be learned later, this brings us to another question. If we don't have time to do it right the first time, how can we possibly find time to do it over at a later date?

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SWING YOUR PARTNER— Harry "Hap" Pope calls for another local dance in the Reese AFB area.



ROVER TWO FOUR— Staff Sergeant Harry "Hap" Pope of the 1958th Communications Squadron at Reese AFB, Tex., performs his daily duty as an air traffic controller.



LISTEN UP EVERYONE— Members of "Hap's Hazards" demonstrate their abilities during an area square dance. The club is named after Staff Sergeant Harry (Hap) Pope.



CONTROL TOWER SWING

By Airman First Class Gary C. Dybvig
Office of Information
Reese Air Force Base, Texas

"Rover two-four, this is Reese Tower, check wheels down, wind two seven zero at one zero, you're cleared to land— Reese Tower, this is Rover two-four, please say again everything after cleared to land...." This is how the conversation might sound between Air Force Staff Sergeant Harry C. "Hap" Pope, an air traffic controller assigned to the 1958th Communications Squadron located at Reese Air Force Base (AFB), Texas and a pilot in the 64th Training Wing at Reese AFB.

"Allemande left, Do-sa-do, swing and promenade, square thru, right and left thru and dive thru, square thru three hands, allemande left and promenade...." This is what Sergeant Pope might be saying when he is not on duty in the control tower. When he is not directing traffic in the air, he's directing people— square dancing, that is!

In 1971, while stationed at Webb AFB, Texas in Big Spring, Hap became interested in square dancing and began dancing with the Big Spring Squares, a local dance group. He began his calling career at the same time.

Asked about why he picked square dance calling as one of his hobbies, Hap had this to say, "I enjoy people, and I enjoy dancing and music. As a caller, I can put my musical talents to work and provide a medium through which people can get together and have fun."

After a year at Big Spring, he received orders to report to Otis AFB, in southeast Massachusetts, in his home town of Falmouth, Mass. His calling

career began to take shape at Otis AFB, when he started his own square dance club, "The Nautical Twirlers", with Falmouth as home base.

During the first year, the club became known as Cape Cod's club for relaxed-level fun and grew to ten squares. Beginning with only eight people in the club, however, it took two years for things to really catch on. The club participated in many events and traveled throughout the Cape Cod region, entertaining thousands of people.

One of the biggest events that the Nautical Twirlers took part in each year was a square dance weekend at Nantucket Island, off the Cape. Leaving from Woods Hole, Mass., the dancers would go to the island on a three-hour ferry boat ride. When the sea was calm, the dancers would have fun and pass the time away by square dancing on the deck both over and back. The big dance would take place on Saturday night, and then everyone would sight-see on Sunday.

After two years with the Nautical Twirlers, Hap was transferred to Reese in June, 1974. With a little over three years in the Lubbock area, Hap, his wife Robin, and two daughters Lara Marie and Alyssa Ann have seen lots of action around the dance floors of West Texas and eastern New Mexico, as well as in Oklahoma.

Sergeant Pope's calling ability was recognized soon after he arrived at Reese. He became a guest caller for many of the local clubs, and taught

lessons in nearby Plainview. He also was a regular caller for "The Circle Eights" in Littlefield, Tex. On many occasions, Hap has called dances in New Mexico and Oklahoma and currently is calling out of state dances about twice a month.

"Hap's Hazards", a club started in Lubbock in 1976 by Sergeant Pope, has grown to eight squares in size and has joined the Lubbock Area Square and Round Dance Federation.

A Crew Chief in the Air Traffic Control Tower at Reese, Sergeant Pope is very active in the local community, where he uses his talent for calling dances. He calls dances at local nursing homes each month and charity dances for the United Way and Muscular Dystrophy Association each year. The community knows that if there is a fund raising dance in the area, Hap, his family, and "Hap's Hazards" will be there to help.

Specializing in one night stands, Hap calls many dances for people who have never danced before. Schools, church-

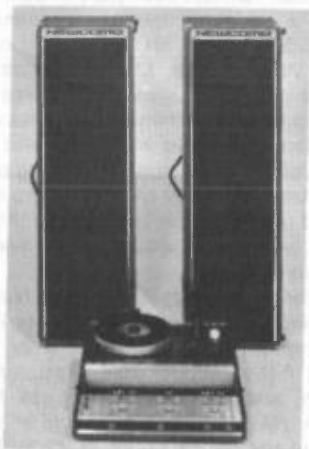
es, civic groups, and organizations frequently ask him to call for their outings and parties.

He was recently named president of the West Texas Teachers and Callers Association, which he joined in 1975. He is currently planning the association's part in the Texas State Festival to be held in Lubbock in 1978.

With eleven years of active duty in the Air Force, Sergeant Pope is active in on-base activities. He serves as President of the Wing Enlisted Advisory Council, a council which hears complaints and tries to find solutions to them, while also planning and helping with base/community functions during the year. He also serves as a member of the Hospital Advisory Board, a committee that sets policy for patients.

Asked for his opinion on the future of square dancing, Hap replied: "I think square dancing will be around for years to come. It is an inexpensive activity in which the whole family can participate and I hope to be around to grow with it in the future."

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Dean Edwards, Jane Fonda and James Caan on location in Colorado.

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....And James Caan do a few steps, too, thanks to Dean Edwards and his "Squares For Fun" group of over twenty couples. Dean will be billed as instructor, caller and technical advisor for the movie, "Came A Horseman Wild and Free," which was filmed just outside Westcliff, Colorado. 1945-style dancers were needed, and Dean, who has been calling since 1944, was able to provide them. He then taught Jane Fonda and James Caan to dance and advised the producers on authentic dance patterns.

According to Dean the square dance scene is crucial to the movie's plot. "It's the scene where James Caan, a young rodeo rider, steals the girlfriend, Jane Fonda, from Jason Robards, the older man."

Dean added that the highlight of the three-day shooting project was an impromptu square dance involving members of both cast and crew. During a break in filming due to a technical problem, Dean organized everybody — his dancers, Jane Fonda and James Caan, cameramen, extras, carpenters and technicians — and has an old-time square dance on the spot. Dean remembers that, "After we finished filming that day, one of the technicians came up to me and said, 'I believe you could even teach that horse over there to dance.'"

Two Colorado Springs newspapers, the *Gazette Telegraph* and the *Sun*, featured pictorial stories of Dean Edwards and the stars of "Came A Horseman." The movie is to be released next May.

The first trip to the set for the Colorado Springs dancers, several days before shooting was to begin, was a visit to the wardrobe and hairdressing departments. They were outfitted with western type clothes and 1940s dresses. For the women, this also meant hose with seams up the back to be authentic. The men had to have the close-clipped

hair-styles of the 40s.

At one point the dancers were kept doing a vigorous polka for thirty minutes. Dean thought something had gone wrong but was assured by the director that it was just so good he decided to use several different cameras at different distances, which was why they had to continue so long.

Dean Edwards works in the Colorado Springs Police Department and directed the recreation program at Acacia Park for twenty years. After he gave up that program, friends at his church persuaded him to call there twice a month. This dance group became the "extras" for the movie.

Dean says Jane Fonda was easy to work with and learned fast. "Jane is a very pleasant person, compassionate and courteous. She mixed with the dancers and just became one of the bunch." Dean worked with director Alan Pakula on the kind of dances needed. They decided on a waltz which was later dropped, a polka and a square dance that would use certain basic figures and steps. The Texas Star was Dean's selection, along with "Right hand up, left hand under" and

Two gents swing with a two arm swing
Opposite ladies with a turkey wing
Two gents do the same old thing
Now go back home with a pigeon wing.

He combined these with grand right and left, promenades, left allemandes and other standard calls.

Dean Edwards says he is an old-fashioned direct-call caller, who instructs the dancers as they go along, so that all they have to do is listen. This is the type of calling done in the 1940s. He thinks squares should be danced for fun and good fellowship and that's the way he tries to keep it. He also says square dancing is a way of preserving something good from the past. "I think what our fathers handed down to us is beautiful. I still work to preserve it."

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VAULTING

MATILDA

by Karen Bigler
DeSoto, Illinois



Stop! Look! Listen! Approaching railroad tracks. Yes. On the dance floor, forget it. It's listen, listen, listen and keep on hustling. To stop and look could be as disastrous as being hit by a locomotive with a full head of steam. Believe me, I know. Any one of seven other dancers wants your position, depending on the call, and everyone of them seem bigger than you are. Especially, if you're a new dancer. If you're not sure where you belong, keep moving. They've all got to stop someplace, sooner or later. When you see a spot vacant, vault right in there.

Life on the dance floor can be a hardwood planked jungle for every female, shoe size four thru eleven. There are more pairs of size forty-eight boots with heavy heels and pointed toes than I care to think about. Really! You have to learn counter-dancing early in the game. In time you will learn to be graceful, but in the beginning it is a matter of self preservation.

During the summer months, you can practice vaulting in the privacy of your own vegetable garden. The pole beans, like your hairdresser, will never tell. Who knows, your bounding presence

may inspire their growth to greater heights up their stakes. There will be many casualties among all the low-growing vegetables, but there should be no limit to the sacrifices you make, in the pursuit of becoming an accomplished square dancer.

What to do if you're caught? No problem. During a recent session, as I vaulted over the last row of squashed neck squash, I landed face to face with my neighbor.

"Good morning, Matilda."

"Good morning, Marge."

"I guess I really shouldn't ask, but what are you doing?"

You know the type. They're always asking a lot of things they shouldn't ask.

"Vaulting." I answered.

"You're vaulting."

"That's right, Marge, vaulting."

"Well, I've never seen anything quite like that before. Why the bean stakes taped to your back?"

The skepticism in her voice didn't sway my confidence.

"Posture, Marge, anyone would know that. You must have good posture."

She wasn't thoroughly convinced.

"And the twine, tying your ankles together?"

"It should be done with short steps, Marge. Very short steps."

That did it.

"You know Matilda, I believe it was just last week, I read about this guy who jumped into this huge pile of jello. This just might be as much fun, or more. Do you think I could learn?"

"Sure you can, Marge."

After I had given her a brief demonstration, she couldn't wait to get home and hasn't missed a day in her garden for two weeks. I have her believing vaulting will immediately replace the skateboard craze.

After a month of rampant vaulting, I had developed it to a fine art. (The garden wasn't much, but the weeds took it beautifully.) It was now time to limit my territory. An eleven foot by eleven foot area being acceptable for a normal square, I carefully marked my boundaries. A fleeting thought diminished my enthusiasm. I have never danced in a normal square. All my square mates think and act just like I do. What chance have I had? Quickly I summarized my present square dancing status. I had never been called a square stander or statue by a fellow dancer. Maybe other unprintable things, but I practice another characteristic of a good dancer. I smile a lot.

To add a personal flair to my vaulting form, I added extra movements to suit my own desires. A karate chop, here and there on random ears of corn. I confess this to be the highlight of my vaulting sessions. The sense of power at

bringing an object two feet taller than one's self to the ground is overwhelming. I realized, of course, this tactic would have little use on the dance floor, but in so doing, I relieved many emotional hostilities. Thus I became a more courteous and considerate square dancer.

I looked forward to our next dance with great anticipation. I could sense that it was to be an extra special evening and I wanted to look my best. My vast knowledge of basic square dance movements would at last be complimented by my extensive study of styling and counter-dancing.

I polished my teeth individually, as though I expected them to be examined by the tooth fairy herself. I peeled onions without holding them under running water, to achieve a subtle misty-eyed look. I knew my hair-do was perfect. I had canceled our garbage pickup for the next six months, to pay for it on the easy installment plan. The cucumber facial was a cinch. I had enough pulverized cucumbers to mask the face of every female on the block. I sang a merry tune as I finished my preparations. "And he'll be a-vaulting, a-vaulting with me."

As smooth and graceful as the butterfly, evolving from her cocoon, I floated about the dance floor. I gave a vaultless performance. I can't promise everyone the success I've had by learning this counter-dance tactic. I'm sure it will become useful in other areas of my life. It has definitely given me a jump on the "first come, first serve" department store sales.

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ENCOURAGEMENT

by Jim & Bonnie Bahr
Lakewood, Colorado

Teaching is our bag and that is where we normally can do the most good. The subject of this particular article, however, is very dear to our hearts, and, therefore, we decided to share some of the things that have worked for us. We realize that they will not work for all, and that each teacher has his or her own methods of doing things, but if only one of our suggestions is helpful to you, then it has all been worth while.

First of all we recommend a strong beginner's class of at least 20 weeks. We start by teaching strictly basics and mixing them up in many different ways to music (much as a square dance caller does with patter), before ever teaching an actual routine. In this respect the dancer learns the basics in their basic form before being exposed to a choreographer's version of one. Once he has mastered this, it is relatively simple to learn routines. We try not to introduce waltz until the tenth or eleventh week of lessons, and then we sprinkle it in gradually. We review at the beginning of class and teach anything new or more difficult midway. We have found that people don't have so many personal disagreements when they leave, have more of a tendency to return next week, if we give them something they have already mastered or something they will have no difficulty in mastering during the last ten minutes of class. Our dropout rate decreased noticeably when we started this procedure.

We have talked with many instructors who feel if a new dancer has problems it is probably kinder to tell him to take up bowling. We very strongly encourage every dancer regardless of his ability. This has paid off, for many times a slow learner retains better and becomes one of our better dancers.

After graduation, we offer an easy level round dance club that dances every week all year. We cue every word to this group (and we might mention that it remains our largest). We have approximately twelve other easy level round dance clubs in our area and we strongly encourage all our graduates to pay them a visit. After all, they do this for fun and dancing with new and old friends is one of the fringe benefits. This really helps to stimulate interest. This is the level where we constantly hear the question "Which level group do I belong in?" We sincerely believe the answer we always give. "You belong where you enjoy yourself. If you continue to enjoy an easy level, that's where you belong. When you find yourself becoming a little bit bored, then you need to be challenged." We personally do not believe in forcing any dancer to dance where he is not comfortable and have found that most of them know what they want and are perfectly capable of moving themselves.

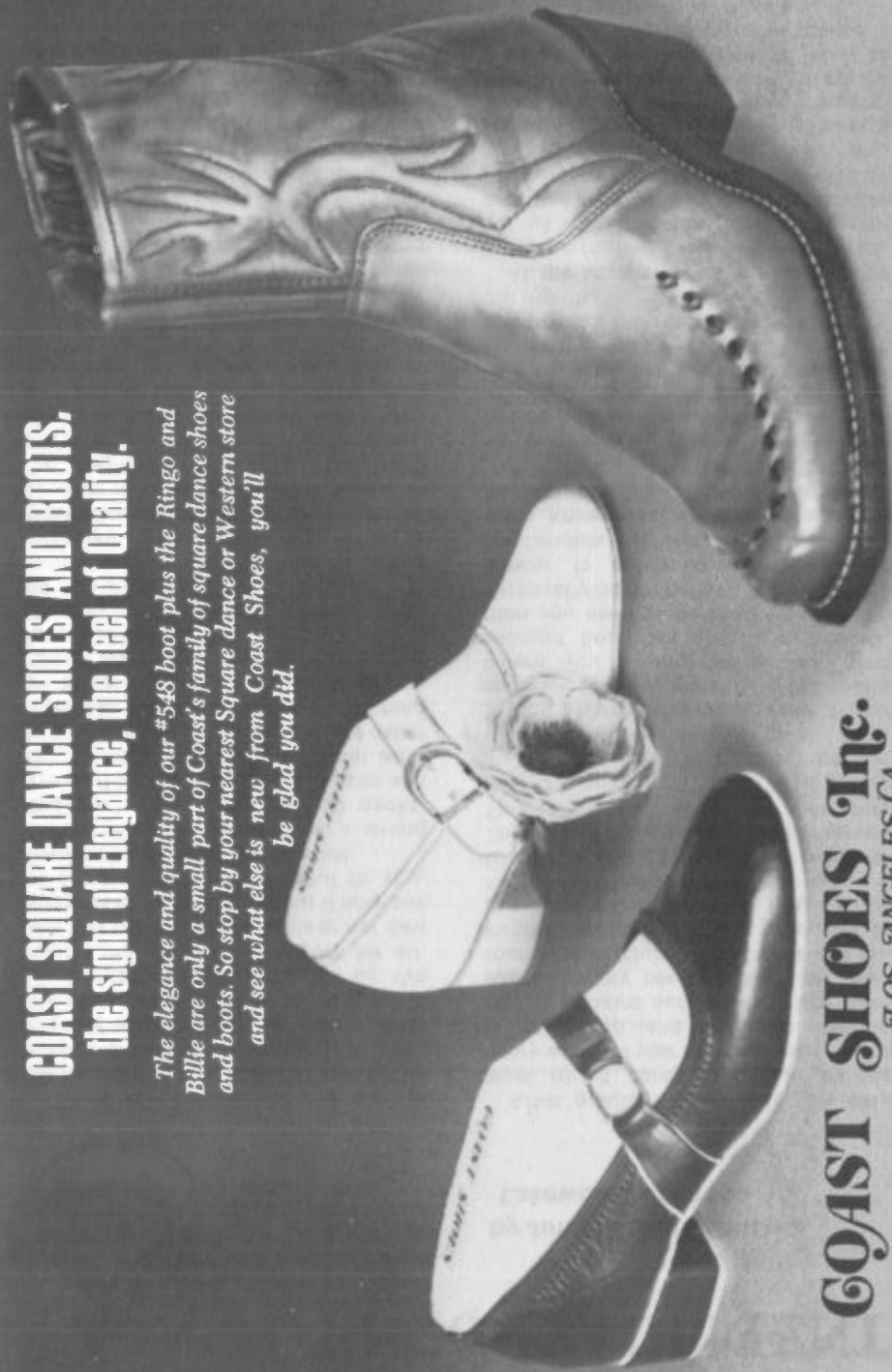
At the intermediate level we begin to teach memory. This is achieved by cueing half way or spot cueing, also by dropping actual footwork and replacing with rhythm when teaching. This group learns the square dance round of the month plus the round dance round of the month.

At the advance level, we do not cue once the routine has been memorized. Let us add that this level of dancer provides always the smallest group. We try to teach them to enjoy any kind of dancing including easy level and encourage them to continue to square dance and not belittle other dancers. This is beginning to have an effect on the picture; one is much more likely to think about learning to round dance if

Continued on Page 92

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National Camporee — 1977

From "NSDCA Times"

Square dance camping is becoming increasingly popular, as evidenced by the attendance at the National Camporee. Here's the inside story of the "doings" in the summer of '77. Hitch up your camper and get ready for 1978!

Wild weather welcomed early arrivals as the Walworth County Fairgrounds in Elkhorn, Wisconsin grew into a community of 555 National Square Dance Camper families. The estimated 2400 adults and children increased Elkhorn's population by over 50 percent and put a real strain on services and supplies, especially ice. Many Saturday and Sunday arrivals enjoyed the Rodeo which ended Saturday afternoon.

Trail in dances on Saturday and Sunday nights led to a big Kick Off Dance Monday night and three action-filled days of the official National Camporee.

The 70 families who arrived on Saturday and the 100 more families who came in on Sunday were treated to a wild and wooly rainstorm lasting from 11 PM Sunday until 9 AM Monday. Lightning struck all around the site including a tree in the Board of Directors camping area. The Shamboughs arrived from Illinois about midnight and managed to get their tent camper set up by about 3 AM by dodging lightning and setting up during lulls in the storm, which dumped 4.8 inches of rain in about 10 hours. The dry ground soaked it up quickly.

Many of the 225 families arriving on Monday reported flooded campgrounds, stops along the road because of poor visibility, and evacuation from one campground because of tornado warnings.

About 150 families arrived Monday and Tuesday from the Michigan State NSDCA, Inc. Camporee held the weekend before. They came in singly or in small caravans and were quickly directed to sites by the parking committee.

On Tuesday, while the registration and parking committees were busy with 105 more families (530 by Tuesday night) the program got into full swing

with Square, Round and Contra dance workshops, a morning and afternoon crafts program and 306 sports enthusiasts participating in jarts, horseshoes, softball, and volleyball.

Tuesday also brought in hot, hot weather which seems to have become a tradition for the National Camporee. 90 to 100 degree weather sent many members to the city swimming pool and many others to the downtown air-conditioned stores for supplies. Still others decided to take one of the tours which were offered daily.

Fans and slight cooling in the evening made dancing tolerable Tuesday night as most members dressed up for the evening of dancing. Some members chose to stay in camp or wander around renewing acquaintances and swapping yarns about the trip and past year's activities.

Many dancers started Tuesday night out early by participating in an exhibition in the bank parking lot in Elkhorn. About 25 squares of dancers drove or walked the few blocks to town to dance from seven until eight o'clock. Elkhorn residents were very appreciative of the exhibition.

A singalong after-party capped off Tuesday's scheduled activities. A few hardy souls kicked up their heels at a square dance after after-party, while most people adjourned to their campers to relax and get ready for Wednesday.

Wednesday started out hot and got hotter but activities continued as usual. Many people used Wednesday as a day of shopping for square dance clothes and accessories at the well stocked exhibitors. Tours, sports, crafts, and workshops filled out the day's activities. Over 250 chapter representatives participated in the representatives meeting Wednesday morning, while the Elkhorn ladies were plying us with great homemade goodies!

Continued on Page 93

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A GRAND SQUARE

DANCER



Fenton Sellers of Memphis, Tennessee, is an avid square dancer and truly "young at heart." If it's a fact that "years wrinkle the skin but lack of enthusiasm wrinkles the soul" (Her "Finish Line," Oct. 1977), then Fenton's soul has very few wrinkles.

A senior citizen who continues to teach small children year-round in a private school, Fenton is a world traveler who includes tours to Russia, Japan and Australia in her memoirs and is a tireless square dancer and helper.

Her dancing days have included participation, with her husband, in the Dearborn, Michigan, dance group sponsored by Henry Ford. Mr. Ford's interest in old-fashioned dance parties is now legendary and his monetary support for the preservation and teaching of square dancing was largely responsible for its revival in the eastern U.S. during the thirties. Ford continued to hold dances and parties in Dearborn during the early forties, when the Sellers were members.

The dancing master was Richard R. (Dick) Moore, who was a dance caller and instructor for the Dearborn Recreation Department. Dick was a member of the American Federation of Musicians and the Dance Masters of America and one of the few men who could teach, call and play for the dancing. Mr. Moore worked very closely with Henry Ford in studying the origins of dances and their music. A typical evening of dancing with him included gavottes, schottisches, mazurkas, minuets and other types of round dances.

The Dearborn Recreation Group had an active adult membership of over 350 couples who danced once a week. Only one hall was large enough to accommo-

date everyone and that was available only once a month, so the dancers divided into neighborhood groups. Once a month the groups got together for a Formal Ball at the Ford Naval Armory where over 600 persons would take the floor for quadrilles and round dancing. Occasionally dances were held "on the green," and attended by Mr. and Mrs. Ford.

A typical dance evening at Greenfield Village included a program such as: The Keynote Schottische, Canadian Barn Dance; Quadrille, Billy Boy, Gunnings and Fascination; Varsouvienne Waltz; Quadrille, Red River Valley; Columbine Mazurka, Quadrille, My Little Girl, Nellie Bly, Oh Susannah, and then an intermission. This was followed by a fox trot; Quadrille, The Texas Star, French Quadrille, the New Mexico Star; the Waltz of the Bells; Quadrille, Devils Britches, Double Chase, Weaving; then all would join in singing "God Bless America" and dance a closing waltz.

Fenton remembers that they also attended many dinner dances, with the women wearing formal gowns and men in dark suits. Corsages were the order of the day and the evening was made up of waltzes, quadrilles, polkas and schottisches.

Spanning forty years of square dancing is an experience few dancers today can rival. Fenton says of this, "Whether dancing in beautiful Lovett Hall (Detroit) to a program of schottisches and quadrilles, or dancing at a huge square dance convention, or at a small gathering in my local Memphis club, the feeling of participating in a form of dance that has been with us over the centuries is exciting."

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ASDA INTERNATIONAL REPORT

MD TOTALS UP

Over \$50,000 for Muscular Dystrophy is known to have been raised by square dancers this year, according to Chris McEnany, director of the American Square Dance Association/International. Some of the larger dances were held in Ft. Worth, (\$10,000), Iowa (sponsored by ASDA/Int., \$9395); South Carolina (\$8235); Arizona (Central Ariz. Callers, \$5000), Memphis (\$2817), and Puerto Rico (\$1500).

Many people who saw the square dancing on TV during the Labor Day Telethon asked why the money was not mentioned. The answer is that the grand total was unknown. What is collected in fall of 1977 and early 1978 will be reported next Labor Day. The dancing this year was included by the Telethon promoters as a spur to the square dancers who were dancing and contributing, but no amount was available to be mentioned.

If square dancers are to report a stunning total in 1978, it is important that ASDA/Int. be informed of local and state totals. Local square dance groups work with MDA committees in their states and the money contributed goes directly to MDA. Only the total amount need be sent to ASDA/Int. in order that a cumulative report for the nation can be shown on TV next fall.

The Jerry Lewis Telethon staff is working with ASDA/Int. now, seeking to schedule a one-hour educational panel at the Oklahoma City National Convention, advising dancers how to plan and operate an MDA benefit. Look for it on the schedule.

Any club or organization may run a benefit. Contributions do not have to be large. As in all efforts to fund research for cures, every donation helps, no matter the size.

Those who have promised to work

with MDA on benefits during the coming year are: Monty Stallcop, Fort Worth; Bill Franck, San Antonio; Claudette Hill, Hato Rey, Puerto Rico; Al Horn, Penrose, Colo.; Bill Crawford, Memphis; Bill Evans, Fort Lauderdale; Tom and Joanne Meidinger, Oberlin, Kansas; Joe Secor, Spokane; Harold and Ida Seibel, Maple Grove, Minn.; Dick Kenyon, Glendale, Ariz.; Sheila Yurochko, Edison, N.J.; Homesy Holmes, El Monte, Cal.; Eugene and Doris Broussard, Lake Charles, La.; George and Judy Garland, Neptune Beach, Fla.; John and Ruth Largent, Brookpark, Oh.; Kathleen S. Griffen, Norfolk, Va.; Paul Greer, Temple, Tx.; W. T. Walton, Carolina, Puerto Rico; Russ and Eloise Hoekstra, Longmeadow, Mass.; Harry and Ann Landwehr, St. Cloud, Minn.; and Bob Peterson of Cayuga, Ind.

Reports from the Arizona benefit held recently spotlighted a 68-year-old dancer and her 13-year-old grandson, who completed the long hours of dancing, remembering those children for whom they dance — perhaps one day because of research made possible by MDA, "Jerry's kids" will be able to stand and join the dance.

Further information may be obtained from the offices of ASDA/Int., 2414 Cooley St., Cedar Falls IA 50613.

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MONEY BACK GUARANTEE



THE BELLS OF ST. MARY'S, PENNSYLVANIA

In December 1965, by pure chance, the seed for another dance organization was planted at the annual Memorial Dinner of the St. Mary's Historical Society. Dr. A.C. Luhr was president at the time, and was searching for a suitable program. Herman (Hum) Hanes was also on the committee. He remembered the western style square dancing and found a group, the Shin Diggers, to put on the program. The audience was enchanted, and then and there, local people decided to start a club of their own. Monty Montgomery has been both sparkplug and guardian angel for the "Bells" and, at eighty, still dances with zest.

The club, formed in March of 1966, had 72 charter members. There are still thirteen charter members active among the 84 present members. Club caller is Ed Buckner, assisted by his wife Grace.

The "Bells" have performed special dances for benefits and community service, and given demonstrations for community and county events, such as the Elk County Fair. They have sponsored a junior dance team through 4H, who have brought back winning ribbons from Harrisburg. All seem to gain much enjoyment from visiting and entertaining other clubs.

Thirty-six members journeyed by bus in October to Camp Greentop, Md. to visit the "Rock Eights" and retrieve their club banner. The occasion served as a reunion with Fran and Edyie Robacher, who were among the original charter members. Edyie designed and made the banner for the "Bells" in 1966. The dance at Camp Greentop was located in Catoctin Mountain National Park, very near Camp David, the Presidential Retreat. An invitation was sent to President and Mrs. Carter to attend, but they were unable to be present.

The "Bells" were also recently featured in "Roaming through Elk County," a monthly publication, from which some of this account is taken. Good luck to a "ringing" swinging club, the Bells of St. Mary's.



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Highlights from Past Issues of this Magazine

25 YEARS AGO — December 1952

Rickey Holden discusses proper tempo in his editorial and though he includes anywhere from 110 (for the early American dancers in the Detroit area) to 165 (for the mountain dancers of the Appalachians) as "absolutely proper" (but only for the area and style mentioned), he is convinced that for all other square dancing the tempo should range between 120-130. He says, "Areas dancing faster than this right now, will, I am confident, either gravitate toward 120-130 dancing or quit dancing because the dancers have been killed off." With remarks obviously aimed at the faster pace (140-146) of California Western Square Dancing, he advises, "Take it easy. You'll last longer."

Dr. Joseph Baker's scholarly discussion of the cultural trends and implications of our present square dance development is included in this issue. Thought-provoking and in some ways prophetic, it is almost impossible to condense without simplification. Included here are some quotes. "When we turn to such a popular art as the dance, especially the square dance, we are not surprised to find a conflict between two tendencies: regional variation and national standardization." "If square dancers were polled, I believe most of them would 'vote regionalist' for that is more fun. But in some ways it is easier to let standardization increase."

"There is a certain tendency for cultural waters to run down hill, for the many different lively rivers to mix in one quiet lake. That can be fatal to any of the lively arts."

"There is no one common way of life for our common men. Let us be deeply

grateful for that fact. Variety is the spice of national life, and I hope we shall long be able to talk about ourselves in the plural."

"It is the mark of a cultivated art to have several styles available. That is something very different from trying to iron out the differences. We do not want to liquidate but to enjoy the peculiar qualities of Viennese cooking, Scottish accent, and New England contra dances."

"We Americans travel around a great deal in our own country, apparently in search of a change, so that we can enjoy something different. Then we frustrated ourselves by ironing out the differences."

"If we were somewhat more conscious of what it is we enjoy, we would be in less danger of losing our cultural resources."

"The American tendency at the present time is to fear being different" but "the tough-minded are content that differences should exist." "Fortunately there are still many patterns of American culture, some of them both popular and beautiful. Let us enjoy them."

10 YEARS AGO — December 1967

Have you asked anyone lately to join your round dance classes? Was the response, "I'd like to round dance, but...? Barbara and Chet Smith give some answers to this typical reaction from prospective round dancers.

"But there are too many rounds." Who says you must learn them all? Basics come first, then easy dances. Cueing is an invaluable memory-aid when you add to your list of dances learned.

Continued on Page 97

LEGACY

SPIN-OFF

This little fable was written and presented by Doug Hyslop at the Leadership Panel of the 1977 Idaho State Festival. We reprint it as "LEGACY Spin-Off" because of its subject matter and because it may be appropriately used at Mini-Legacies and Leadership Seminars.

Today, let us think of square dancing as a big swamp. For every pond there has to be one Top Frog. But in square dancing the ponds have a way of flowing together. And when they do, all the Top Frogs must present a harmonious picture to both the Pollywogs in their respective ponds and to all the other creatures in the swamp, for from these other creatures we gain new members for our pond.

Now, Top Frogs can have, and will have, problems. They will hear that the frogs in the other pond are using the Dog Paddle rather than the recognized Australian Crawl that we use. They will hear that these neighboring Top Frogs have warts and other frog ladies. Now, a good Top Frog will not swim out to the middle of his pond and have all of his Pollywogs rally around the cat tails and proceed to unite and incite all his Pollywogs to invade the neighboring pond and show them how a good pond

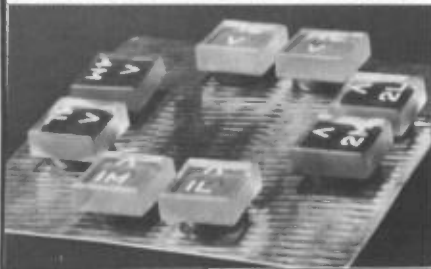
should be run. The Top Frog should hop right over and squat right down and croak a little with the other Top Frog. Maybe his Dog Paddle will work better for his Pollywogs than your Australian Crawl. Maybe his warts are really beauty spots and not the ugly bumps one thought they were.

And, for sure, if he has more Pollywogs having fun Dog Paddling around his cat tails than you have, learn the Dog Paddle and become infected with his warts and take these back to your pond. Show them to your Pollywogs. Maybe your Pollywogs won't accept the Dog Paddle, but they will at least recognize that it is a way to get around in the swamp.

The moral of this swampy dissertation is: If you ever find yourself sitting on a lily pad being a Top Frog in the pond, swim fast— jump high— croak softly— love Pollywogs, and stay away from fires and hot frying pans.

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CALLERLAB CONFAB

the INTERNATIONAL ASSOCIATION OF SQUARE DANCE CALLERS

TEACHING TIME for NEW DANCERS

During the past several years, Callerlab delegates, at their annual meetings, spent considerable time determining what basic figures all dancers should learn in order to participate in club level dancing. The discussions included not only what figure and terms should be included but also how long and in what sequence the basics should be taught.

The members of Callerlab further defined a stepping stone sequence of teaching called the Basic Program, Extended Basic Program and the Mainstream Program. In order to teach all of the figures and terms included in each plateau, and give the new dancers an opportunity to feel comfortable at each level of dance, Callerlab recommends 41 teaching sessions of two hours each or approximately 80 hours of instruction.

Several years ago, lessons took much less time because there were fewer basics. New basics and new concepts in choreography were absorbed into regular dancing on a gradual basis. This is especially true of the Callerlab Mainstream Experimentals that were started and published quarterly for the past three years. Perhaps we all need to take stock of the situation and examine what we are doing in our clubs. The following are included in that "we": callers,

caller associations, clubs, club officers, dancer associations, state and regional organizations and probably even national organizations. No one segment of the activity can address this problem by themselves. We propose the following questions as the starting point.

1. At what plateau (dance level) should we expect the majority of dancers to be able to dance?
2. Has the Callerlab Mainstream Program of square dance basics gotten so large that it is unattractive for the average non-dancer to take the time to learn and master the art of square dancing as a recreational form of entertainment?
3. Are we allowing the caller(s) sufficient time to prepare the dancers for club dancing (at a designated level) or do we force graduation before the dancers are ready to feel comfortable at the designated level?
4. Should we work towards a 20-week plateau and support clubs at that level?

There are many additional questions to discuss. We solicit your comments on these questions. We ask that you discuss them at clubs, dancer association meetings, caller association meetings and any leadership training sessions during the year. Send your replies to Callerlab, Box 679, Pocono Pines PA 18350.


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- 2050— THERE'S NOT A STAR LEFT IN TEXAS, M. Flippo*
- 2049— BLOODY MARY MORNING, Caller: Roger Chapman*
- 2048— DOGGIE, Key A/TEXAS RAG, Key A (HOEDOWNS)
- 2047— BLUE STAR SPECIAL/TEXAS MAID (Hoedowns)

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*

BOGAN RELEASES:

- 1301— HOW I LOVE THEM OLD SONGS, Caller: Horace Guidry*
- 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*

LORE RELEASES:

- 1163— SO ROUND SO FIRM, Curtis Thompson*
- 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*

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- 1368— I LOVE YOU MORE EACH DAY, Caller: Jesse Cox*
- 1367— I'LL BE WAITING FOR YOU, Caller: Otis Getts*

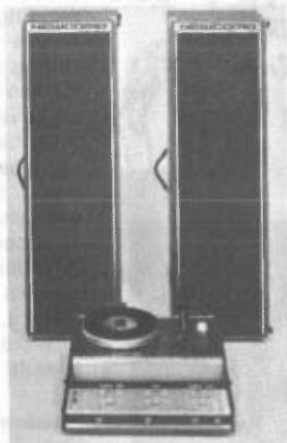
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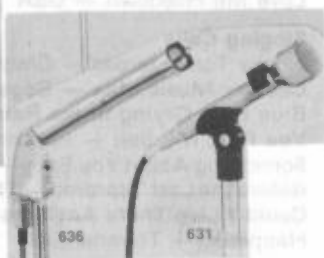
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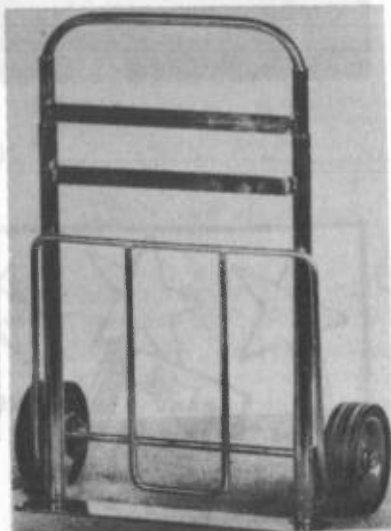
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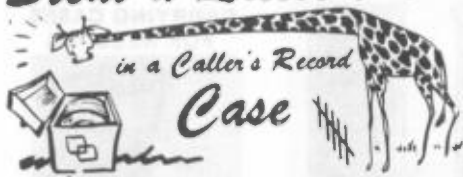
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Steal a Little Peek



Ron Bessette, his wife Sandy and children Brent and Rhonda are now residing in Wayne, New Jersey, after twelve years in Dallas. Ron has been calling eight years; in Dallas he called for two Mainstream Plus Two clubs and an advanced workshop, and conducted three beginners classes. In New Jersey, he is becoming active with a beginners class, two advanced workshops and weekend guest bookings. Ron is a member of Callerlab and holds a full-time job as sales manager for the eastern region for Missouri Pacific Truck Lines. The Bessettes are looking forward to the many new square dance friends to be made in New Jersey.



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STRAIGHT TALK



A new word has crept into square dance terminology recently which is very disturbing to me. The literature is using the word "commands" rather

than "calls." As a caller and a physical education teacher who has seen physical education grow from the "command" type of teaching to the democratic and cooperative type of learning which we have today, I do not like the implication that the caller barks commands which the dancers must obey. I hope to see an effort to return to the use of the term "calls" which presents the more desirable image of the cooperative teamwork necessary between the caller and the dancers to successfully complete the dance.

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AN EXCELLENT GIFT IDEA

NOTES OF NOSTALGIA

by Ruth Riley
San Pedro, California

THE OLD TIME HALF AND HALFS

Back in the 1930s when the half and half dances were at the height of their popularity, I played three nights each week with a small orchestra in central Illinois.

For the half and half dances we played three round dance numbers and then a square dance piece, and continued that routine throughout the evening.

The round dance usually were two fox trots and a waltz, unless there had been a special request for a number.

Because of popular demand the dance committee decided that to give equal time to the round dance and the square we should repeat the round dance music twice or three times.

In time our violinist and banjo player came up with a new way to do so. They had us combine two different round

dance numbers which went well together. We began playing these double tunes which seemed to belong together:

"Just One More Dance With you",
"Let Me Call You Sweetheart" and
"When I Grow Too Old To Dream";

"When They Ask About You", "Me
And My Shadow" and "I Ain't Got
Nobody";

"Walkin' My Baby Back Home" and
"Me And My Gal";

"K-k-k-aty" and "You Tell Her
Cause I Stutter".

Other combinations might include:

"When The Red, Red Robin Comes
Bob, Bob, Bobbin' Along" and "I'm
Singin' In The Rain";

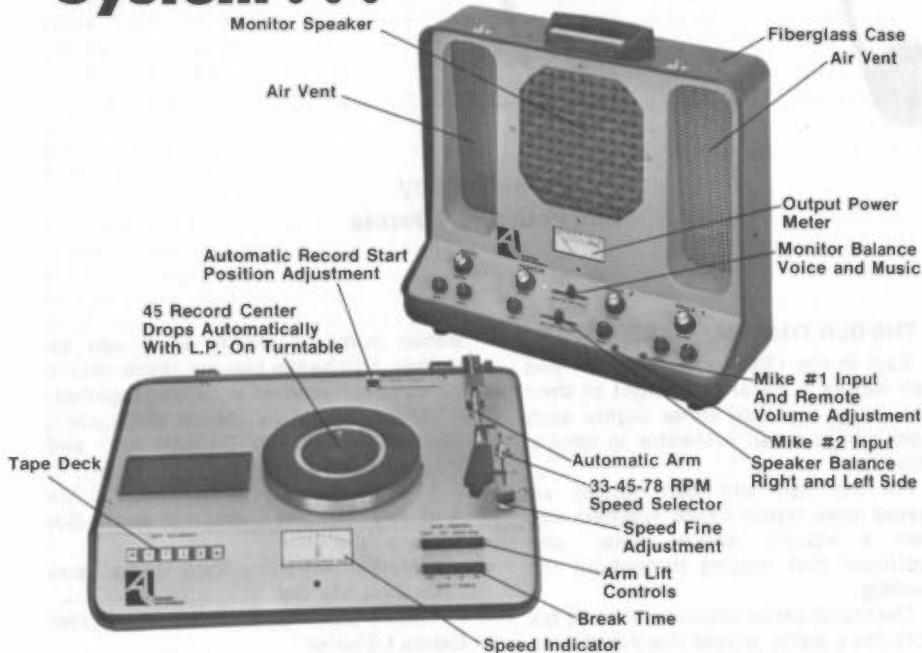
"Peggy O'Neil" and "When Irish
Eyes Are Smiling";

"There's An Old Spinning Wheel In
The Corner" and "Put On your Old
Gray Bonnet".

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION

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FEEDBACK

Gregg Anderson of Colorado Springs sent a clipping entitled "Tax Signposts," with information of interest to every caller who drives to dances. Here is the good news:

"The standard mileage rate for the first 15,000 miles of business use of an automobile has been raised to 17 cents from 15 cents. The two-cent increase also applies to a fixed mileage allowance employers may use to reimburse employees for transportation while traveling away from home. The increase which is based on the General Services Administration's 1977 study of the cost of travel and the cost of operating automobiles, is effective for 1977 and other taxable years beginning after December 31, 1976.

The rate for business use of an automobile in excess of 15,000 miles per year, and for automobiles that have been fully depreciated, remains unchanged at 10 cents a mile. The rate for use of an automobile for charitable, medical and moving expense purposes also remains unchanged at seven cents a mile."

Thanks, Gregg. This will be helpful when those forms arrive for filing in 1978.

I take this typewriter in shaky hands to thank Tom Trainor for reminding me of my duties to my dancers, as a caller.

I have been calling for many years and it has become evident that square dancing has become a game of who can call the most complicated movements or hardest material. The truth is that most callers, locally and nationally, are failing to let their dancers enjoy good basic square dance movements.

Most callers will use the excuse, "My dancers want something new." Has it not been stated somewhere that there is nothing new in western style square dancing? Maybe we have not been taking time to renew what we have been calling for these many years.

Why not let our dancers learn and enjoy the first sixty-eight before we throw them into an advanced club? This would certainly cure most of our dropout problem.

As the man said, "This is nothing that has not been said before," so all of us should take a good look at ourselves and ask this question, "Are we doing our best for all of square dancing?" I think not.

*Jim Congleton
Sheffield, Alabama*



See October issue, page 49, "Kangaroo Hop." It is a take-off on the "Norwegian Polka." I personally can't buy it because I use it as a "restful" walking two step between the usual Slavic bouncing polkas. Next, you can't use just any polka record. The "Norwegian" is a 16-count maneuver. Some orchestras, inadvertently repeat the opening introduction in the second half of the record. when that happens, your routine sequence suffers. Don't treat this as a complaint, only as a reminder from an "old timer."

*Edmund Lukaszewski
Chicago, Illinois*

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Sharing recipes is a part of the fun of holiday cooking. All the ones presented here are recommended by the Burdicks, and have been kitchen-tested by their family. This may not be as sterling a seal of approval as *Good Housekeeping* provides, but anyone can see we are not starving.....

EASY CHOCOLATE FUDGE

In a saucepan, melt $\frac{1}{2}$ cup butter or margarine, stir in two 4-ounce packages regular chocolate pudding mix and $\frac{1}{2}$ cup milk. Heat to boiling; boil 1 minute, stirring constantly. Remove from heat; beat in one 1-pound box sifted confectioners' sugar. Stir in 2 teaspoons vanilla and $\frac{1}{2}$ cup chopped walnuts. Pour into buttered 9" square pan. Chill before cutting.

Easy to make; never fails.

FRUITED TURKEY SANDWICHES

How to use leftover turkey in a new, tasty way.....

- 4 slices raisin bread, toasted
- $\frac{1}{2}$ cup whole cranberry sauce
- 4 slices cooked turkey
- 4 slices process cheese
- 4 slices pineapple, well drained

Spread one side of toast with thin layer of cranberry sauce. Top with a slice of turkey, cheese and pineapple. Broil three inches from heat for 3 to 4 minutes until cheese is melted. Makes 4.

CHOCOLATE CHIP COOKIES

Also easy and never fail.... this recipe is no longer in print but we've used it for twenty years.....

- $\frac{1}{4}$ cup soft butter or margarine
- $\frac{3}{4}$ cup brown sugar, packed
- 1 egg
- $1\frac{1}{3}$ cups Bisquick
- $\frac{1}{2}$ cup chopped nuts

6 oz. semi-sweet choc. bits

Heat oven to 375°. Mix well butter, sugar, egg. Stir in Bisquick, nuts, chocolate pieces. Drop with teaspoon 2" apart on ungreased baking sheet. Bake about ten minutes. (Double the recipe and get 75 mouthwatering morsels!)

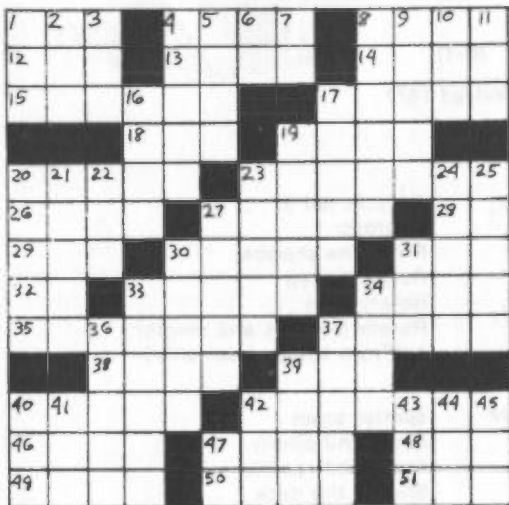
Here are two delicious gelatin salad recipes, also easy and tasty:

- 1 large package lime Jello
- 1 medium can pears
- 1 medium can crushed pineapple (13 oz.)
- 1 8-oz. pkg. cream cheese
- Small container Cool Whip

Drain fruit, save liquid. Add enough water to make two cups. Boil and stir in Jello. Add $1\frac{1}{4}$ cups cold water and cool. Mash pears, add pineapple, softened cream cheese and Cool Whip. Add to gelatin mixture and pour in 9x13 pan.

Continued on Page 99

Puzzle Page



Across

1. "---- Antonio Rose"
4. "O Little Town of ----lehem"
8. Re---- the thar
12. Compass reading
13. Eager
14. New ---- (ASD feature)
15. S/D clothing
17. Does fancy foot work
18. Mr. in Italy (Abbr.)
19. Make an animal noise
20. Re----
23. ½ couple (western spelling)
26. "The gang's all ----"
27. Kind of grape
28. Concerning
29. Caller Pardue
30. Unjust
31. Half ---
32. "It -- A Sin ----"
33. What Jim Hilton is noted for
34. Santa ----, Cal.

35. Danced the "Teton Mt."
37. Part of a collar
38. "It's A Sin To Tell A ----" (pl)
39. Vegetable container
40. Center of Xmas celebration
42. ----- Club Book
46. "If We're Not Back In ---- by Monday"
47. Circle to a ----
48. Eye
49. Spots
50. Opp. of evens
51. Fraidenburg & Preslar

Down

1. Pass the ocean, pass the ---
2. Emmet
3. Petticoat material
4. ----- three
5. Always
6. Musical note
7. Not sd. couple
8. "No More Tears -----"
9. Decorate
10. Barrel
11. "Steppin' ---y"
16. "---- of Capri"
17. Orangy-pink color
19. Gathered leaves
20. Santa's other name (var.)
21. Used in Xmas breads
22. "---- Me A River"
23. What we gain at the holidays
24. Wipe out
25. Queenly or kingly
27. Lines up accurately
30. Dealt with
31. Spin the ---
33. What square dancers should wear
34. Talk wildly
36. Red and green Xmas buffet food
37. ----- go forward & back
39. ---- the line
40. Christmas
41. Garden tool
42. Spanish hero
43. Avail oneself of
44. Caller Orndorff, Ky.
45. "---- We Have No Bananas"
47. "---- How A Rose"



CHALLENGE DANCING'S BASIC CALLS

(C-1)

Revised 1977

- About (swing about, "anything" about)
Alter the wave
Beaus and belles concept
Block formations:
 Partner trade, partner tag, pass thru,
 curlique, star thru, walk & dodge,
 square thru (i.e. square the block)
Cast back/cross cast back
Circle by (with fractions)/Single circle
 by
Counter rotate/split counter rotate
Cross and turn
Cross by
Cross chain thru/cross chain & roll
Cross and wheel
Diamond formations:
 Diamond chain thru
 Dixie Diamond
 3 by 2 acey ducey
Everybody chain
Flip back
Follow your neighbor variations:
 Chase your neighbor
 Cross your neighbor
 Grand follow your neighbor
 Pass and roll your neighbor
Interlocked diamond formation:
 Interlocked diamond circulate
 Cut/flip the interlocked diamond
Pass the axle
Peel and trail/trail and peel
Percolate
Phantom formations:
 Circulate, acey ducey, tag the line,
 trade the wave, turn & deal, wheel &
 deal
Recycle (all 8)
Regroup
Relay the shadow
Relay the top
Rotary spin
Rotate (couples and single)
 (From squared set only)
Scatter scoot
Scoot and plenty
Scoot and ramble
Shuffle the deck
Spin chain & circulate the gears
Spin the windmill variation:
 (Anything) the windmill (right, left, in,
 out)
 Such as "mix the windmill in"
Split square chain thru
Square the bases
Square chain the top
Swing and circle
Swing the fractions
T-Bone formation:
 T-Bone circulate/split circulate
Tag back to ocean wave
Transfer the column variation:
 Transfer and (anything)
Twist the line
Vertical tag
Weave (added after any call)
Wheel and (anything)
Wheel fan thru

The calls on this list were selected by vote of challenge-level callers throughout the country and has been approved by Callerlab.

roundalab



ROUNDALAB, the International Association of Round Dance Teachers, held their first annual meeting in Memphis, Tennessee, on October 24, 25, and 26, 1977. The established purpose of Roundalab is to promote, protect and perpetuate the general round dance movement as a complement to the overall square dance picture.

Honorary life-time memberships were bestowed on Dorothy Stott Shaw and Frank and Carolyn Hamilton in recognition of their many accomplishments and outstanding leadership in the round dance teaching profession.

A tentative list of those things a new teacher needs to know in order to teach round dancing to people was developed by a committee chaired by Manning and Nita Smith and approved by the membership of Roundalab. The list includes movements in the one-step, two-step and waltz rhythms. Dance positions, cardinal directions used in round dancing, stepping to the beat of music, selected figures and secondary movements are covered through the first two phases of round dancing. Since this is the area of round dance teaching in which square dance callers who teach rounds generally work, these initial phases will be coordinated with Callerlab prior to finalizing.

A Standardization Planning Committee, under the chairmanship of Joe and Es Turner, has started a study which will result in a logical approach to round

dance standardization wherein the greatest need will be satisfied first.

Other committees were: Organizations: Charles and Edith Capon, Doc and Peg Tirrell, co-chairmen; Design: Bud and Shirley Parrott, chairmen; Ways and Means: Dave and Shirley Fleck, chairmen; Operating Policies: Doc and Peg Tirrell, chairmen.

Charter memberships in Roundalab will be available through March 15, 1978. Active round dance teachers desiring to join should submit a request to the Executive Secretary, Charles Capon, 1025 N. Highland, Memphis TN 38122.

The second annual meeting of Roundalab is scheduled for October 22, 23 and 24, 1978. A committee is now looking into available facilities in the north-central or west-central U.S.

Wayne Wylie was elected chairman with Charles Capon as executive secretary. The Board of Directors consists of Jack and Darlene Chaffee, Arizona; Irv and Betty Easterday, Maryland; Dave and Shirley Fleck, Ohio; Jim and Marie Hopkins, Alberta; Frank and Ruth Lanning, Kansas; Clancy and Betty Mueller, Indiana; Bud and Shirley Parrott, Oregon; Charlie and Bettye Procter, Texas; Manning and Nita Smith, Texas; Doc and Peg Tirrell, New Jersey; Joe and Es Turner, Maryland; the Wylies, Missouri; and the Capons, Tennessee. The Executive Committee consists of the Wylies,

Continued on Page 96

KEEP 'EM DANCING

by Ed Fraidenburg



Average Club Hash & Breaks

Interesting choreography arrangements
using no more than Mainstream Basics
plus Callerlab-endorsed Experimentals

Heads square thru four
Circle half to a two-faced line
Crossfire, trade and roll, slide thru
Pass thru, trade by, swing thru
Boys run, tag the line in, pass thru
Girls cross fold, star thru,
Wheel and deal, pass thru, trade by
Left allemande.....

Head men and corners forward and back
Curlique, walk and dodge
Swing thru, recycle, star thru
Pass thru, wheel and deal
Centers touch a quarter, left allemande.

Head ladies chain, heads pass thru
U-turn back, lead right and circle four
Ladies break to a line, pass thru
Chase right, recycle, left allemande.....

Heads lead right and circle to a line
Pass thru, one and four partner trade
All wheel and deal, star thru, pass thru
One and two partner trade
All wheel and deal, star thru, pass thru
One and three partner trade,
All wheel and deal, left allemande.....

Heads square thru four, swing thru
Head men run, centers pass thru
Chase right, ends circulate
Tag the line out, California twirl
Left allemande.....

Heads curlique, follow your neighbor
And spread, sides divide and star thru
Extend the tag, girls trade, recycle
Square thru three-quarters
Trade by, left allemande.....

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers curlique, follow your neighbor
Sides divide and curlique,
Centers cast three-quarters and roll
Pass thru, cloverleaf
Others walk and dodge, pass thru
Trade by, left allemande.....

Sides roll away, heads lead right
And circle, men break to a line
Pass thru, wheel and deal
Centers curlique, follow your neighbor
And spread, sides divide
All right and left thru, square thru four
Clover and slide thru, double pass thru
First left and next right, crosstrail thru
Left allemande.....

Couple two lead right and circle to a line
Couple one promenade go round two
Couples to a line, couple four step ahead
And promenade go round two couples
To a line (make announcements)
Bend the big line, left allemande.....

Head ladies chain three-quarters
Sides turn 'em, six pass thru
Side men run, swing thru
Head men pass thru turn right
Around three, recycle, left allemande...

Heads square thru four, sides roll away
Swing thru, centers run, tag the line left
Girls trade, centers trade and roll
Curlique, left allemande.....

Heads square thru four hands
Right and left thru, swing thru
Boys run, tag the line left
Boys roll to face, touch a quarter
Left allemande.....

Heads square thru, sides roll away
Swing thru, centers roll to face
Touch a quarter, couples circulate
Bend the line, star thru California twirl
Pass thru, left allemande.....

Heads square thru, sides roll away
Swing thru, centers run
New centers trade and roll, curlique
Wheel and deal, swing thru, boys run
Pass thru, wheel and deal, zoom
Square thru three-quarters
Left allemande.....

Heads square thru, sides roll away
 Swing thru, centers run
 Tag the line left, girls trade
 Centers trade and roll, curlique
 Left swing thru, centers cross run
 Boys run, left allemande.....

Heads square thru, ocean wave,
 Girls trade, swing thru, boys run
 Half tag, boys touch a quarter
 Girls quarter left, left allemande.....

Heads lead right and circle to a line
 Curlique, circulate, centers four trade
 And roll, right and left thru
 Others face in and all pass thru
 Wheel and deal, girls turn thru
 Star thru, wheel and deal, star thru
 Pass thru, wheel and deal
 Centers pass thru, left allemande.....

Heads square thru, ocean wave
 Circulate, centers trade and roll
 Ends quarter in, girls turn thru,
 Star thru, boys trade and roll
 Girls quarter in, boys pass thru
 Star thru, couples circulate, half tag
 Trade and roll, left allemande.....

Heads square thru, sides roll away,
 Swing thru, centers cross run
 New centers trade
 Same four follow your neighbor
 And spread, ends circulate, quarter in
 Centers turn thru, split two
 Line up four, left allemande.....

Heads curlique, follow your neighbor
 And spread, sides divide and star thru
 Extend, swing thru, boys run
 Wheel and deal, pass thru
 Trade by, left allemande.....

Heads square thru, *circle half
 To a two-faced line, half tag
 Follow your neighbor and spread*

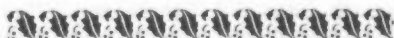
Girls trade, recycle, left allemande.....
 (* to * equals right and left thru)

For southpaws:

Heads square thru, circle half
 To a two-faced line, half tag
 Follow your neighbor and spread
 Boys run, crossfire, coordinate
 Boys cross run, crossfire, coordinate
 Girls cross run, boys trade,
 Wheel and deal, right and left thru
 Left allemande.....

Heads lead right and circle to a line
 Curlique, center four
 Follow your neighbor and spread
 Boys trade and pass thru, round one
 To a line, ends circulate, girls trade
 Center four follow your neighbor
 And spread, pass thru, split two
 Line up four, star thru
 Centers flutter wheel, zoom
 Square thru three-quarters
 Left allemande.....

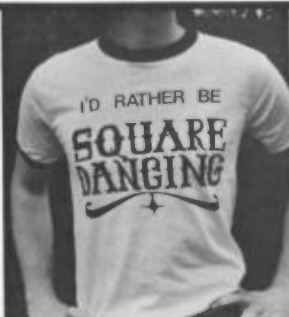
Promenade, one and two wheel around
 One and four pass thru to the next
 Right and left thru, pass thru
 Three and four California twirl
 All wheel and deal, pass thru
 One and four California twirl
 Pass thru, all trade by, circle four to line
 Crosstrail thru, left allemande.....



FOR SQUARE DANCIN' FUN

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 Child 6-8, 10-12, 14-16 \$5.00
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- crewel ● napkins
- balloons ● cookie cutters ● throw pillows
- counted cross stitch



Dancing Tips

For years we have had discussions, panels, and I might add, arguments about "proper" square dance attire. Now if you will look around the hall at most any dance you will see that a good 95% already are agreeing on "proper" attire. Most leaders and dancers alike want the standards maintained. The trouble is that when we see one or two people who do not dress properly, everyone tries to point the finger at some one else as the reason for it.

At conventions we have panels where all agree that proper attire is important. Most agree on what is proper; the disagreement is usually how to bring new dancers into the hobby with proper instruction on square dance clothing.

Here we start "nit pickin'." Some say, "You must wear square dance attire from the first night right on through lessons." Others say, "You don't need to wear square dance attire at first but gradually introduce new dancers to it." Now here is where the situation starts getting ridiculous: both camps are getting the job done. Both are actually doing the same thing, but the fine print seems to be getting in the way. The group that says "start from the first night," I feel sure, doesn't

show up in the fullest skirts and fanciest shirts. I'm sure they find a less extreme form of dress. The group that says, "Introduce them gradually," surely does not come in blue jeans and overalls. If you were there you would find they are dressed a bit "square dancy" but not to extremes.

If these two groups could visit each other, chances are they would both find the other is not too far out of line. We could go on and on with this subject, but just let us say, "We all agree on the advantages of our "western" style clothes; let us not come to grips about procedures. Some of the worst offenders are not newer dancers, but some who are looking for the excitement of being different. The show-offs are hard to control in any game.

Recently I was questioned by another caller about the number of lessons we give in our area. The answer had to be, "Not enough!" Most classes are sponsored by clubs, and clubs must meet the expenses. When the clubs find they have class groups not large enough to pay the whole ticket, the balance comes out of the club treasury. This can make the club tend to hurry things. Again, most classes involve club members as helpers to fill squares, make coffee, open and close the hall, and clean up. Club members do get tired of this after twenty weeks or so. You can see that in the normal set-up, everything makes the club want to get the new dancers graduated.

It is sad to have new dancers rushed, frustrated and generally not ready for

Continued on Page 89

	<h2>C BAR C</h2>		<p>NEW RELEASES</p> <p>I'M THE ONLY FOOL (MY MAMA EVER RAISED) CC529 AI</p> <p>GONE WITH THE WIND CC530 AI</p> <p>DANA LEE CC531 Jim</p> <p>I JUST WASTED THE REST CC532 Jim</p>
	<p>RECENT RELEASES</p> <p>ALL I'LL EVER NEED CC525 Jim</p> <p>DIXIE CC527 Jim</p> <p>IN THE MIDDLE OF THE NIGHT CC528 Bob</p>	<p>Jim Congleton Owner & Producer</p>	<p><i>For the Sound You Love To Hear</i> Distributed by Old Timer, Twelgrena & Corsair 1409 Sheffield Dr. Sheffield AI 35660 (205)383-3675</p>



calling tips

Someone asked the question, "How has the dancing in square dancing changed in the last ten years?" A similar question of special interest to callers is this one, "Why is it that caller sounds so oddball and plain, with routines like we used to dance a long time ago?"

Choreography has changed a lot, of course. We do fewer *swings, promenades, grand right and lefts, box the gnats, balances, do-sa-dos, eight chain thrus, substitutes, crosstrail thrus*, and plain arm turns than we used to at mainstream and mainstream-plus hash tips. We hardly ever call *all around/see saw, swat the flea, backtrack, crosstrail, do paso, inside out/outside in, pass to the center, peel off*, and *single file turn back*. On the other hand, we have increased our use of *flutter wheel, reverse flutter, ladies in/men sashay, scoot back, sweep a quarter, tag the line, veer left, walk and dodge, and zoom*.

Swing thru has been overused so long that lately it is being played down, and combinations such as *scoot backs* and *trades* put in its place. *Recycle, ferris wheel, pass the ocean* and the *touch* family have gotten so popular they really "belong" at most mainstream dances these days, even though they are still in the experimental category.

But the real point of this discussion is not WHAT we are dancing but HOW we are dancing, or HOW this material is put together, that sets today's dancing so far apart from that of ten years ago. This points directly to the caller. One caller can call the same mainstream group of material and sound plain, ordinary, even boring; but the next caller can make that material come alive, and give it just enough challenge to excite the crowd. We daresay MOST

callers can do this today. That fact in itself makes dancing today a double-dip experience over what it once was. Here are the factors that have changed the picture:

A. Callers are better trained, more imaginative, work harder on material preparation, and know better what the dancers want.

B. More and more callers are moving into SIGHT calling or partial sight, which in most cases automatically affords more variety with less advance preparation.

C. More All Position Concept (APC) is being used to create more challenge.

D. Classes are longer in length; more workshops are available, which has sharpened the ability of dancers. Dancers listen better today.

E. Callers have become more adept at pre-cueing or quick-cueing dancers through more difficult material as they call it. Needless patter has been dropped, but directional patter has increased.

F. New concepts of interesting flow and formation have greatly increased the application of material we have to work with. Dancers who may be reading this will get the idea from these examples: *swing thru, DOUBLE; just the CENTERS box circulate; sweep a quarter, then ANOTHER quarter; ferris wheel and the CENTER four sweep a quarter; circulate ONE HALF; if you can, recycle, others wheel and deal* (from 3 x 1 lines); boys do this, girls do that; ends do this, centers do that, etc.

If a caller is going to call *teacup chain* or *grand parade* today to mainstream dancers, he most often gives quick cues to get the dancers through as they go. He wants them to WIN, but he also knows they want to REACH a little, and perhaps balance on that delicate edge of what they know and what they don't know. He wants them to WIN most of the time. Strangely, if they win ALL the way through the dance, his calling may lean a little towards the routine.

Variety seems to be the key, rather than a deluge of strange, unknown material to keep the dancers happy. Callers like Beryl Main have often led the dancers through difficult

Continued on Page 89



by Bob Howell

easy level



CHANGE SLEIGHS

Here is a Christmas three-some. Triples are so handy for party nights and one-night stands. The music is "Deck the Halls" done in schottische cadence. Schottische patterns made good mixers. This one is a take-off on the Oklahoma Mixer.

RECORD: Lloyd Shaw #4592

FORMATION: Lines of three, a man between two women or a woman between two men, all facing LOD around the circle. Man takes outside hands of women. Women join inside hands behind his shoulders.

FOOTWORK: Identical

MEASURES

- 1-4 LEFT, SLIDE, LEFT, BRUSH; right, slide, right, brush; WALK, —, 2, —; 3, —, 4, —; Step fwd in LOD on L, slide R to L, step L, brush right; Repeat, starting R; four slow walking steps for 2 meas. (Vary these steps with other 4/4 steps).
- 5-6 LEFT HEEL, —, TOE, —; STEP, STEP, STEP, —; All step out to the L with L heel, hold, back with L toe, hod. l.d.; (W release each other's hands) while M takes 3 steps backward, he pulls women around to face him in 3 steps, L woman turning R-face, R woman L-face.
- 7-8 RIGHT HEEL, —, TOE, —; AND ON YOU GO: (STEP, STEP, STEP, —;) Repeat the heel and toe step with R feet; then all three (M gives women a slight pull for a little "send off") take 3 steps fwd (women in RLOD) the M passing between his own ladies to join hands with the next two, the two ladies taking hands with the man behind their own, turning into place and joining their inside hands behind his shoulders.

REPEAT AS OFTEN AS DESIRED. Do not worry if you have two men with one woman or even three women together. It works just the same.

JINGLE BELLS

From the book "Easy Sing-a-Long Calls," written by co-editor Stan Burdick comes this enjoyable variation of "Jingle Bells."

First couples join the sides, it'S FORWARD SIX YOU GO

Back right up again, all six you do-sa-do

All the way around, back right out you go

Lone couple swing in the middle of the ring, circle (six) you know (and sing)

Jingle bells, jingle bells, jingle all the way

Everyone get back home, then promenade the ring (sing)

Jingle bells, jingle bells, jingle all the way

Oh what fun it is to ride in a one-horse open sleigh.

Use any standard intro.

MELE KALIKIMAKA (Hawaiian Christmas Carol)

Here is an adaptation I have written to a current Christmas release. It has a lovely melody and if you use the opener, middle break and closer as Don Pfister of San Diego has written it, the words have warm meaning.

RECORD: Scope 607

OPENER: (Sides face, grand square)

Mele Kalikimaka is the thing to say
On a bright Hawaiian Christmas day
It's the island greeting that I send to you
From the land where palm trees sway
Allemande left the corner lady
Do a little do-sa-do
Promenade the corner again
Come back and promeno
Mele Kalikimaka is Hawaiian's way
To say "Merry Christmas" to you.

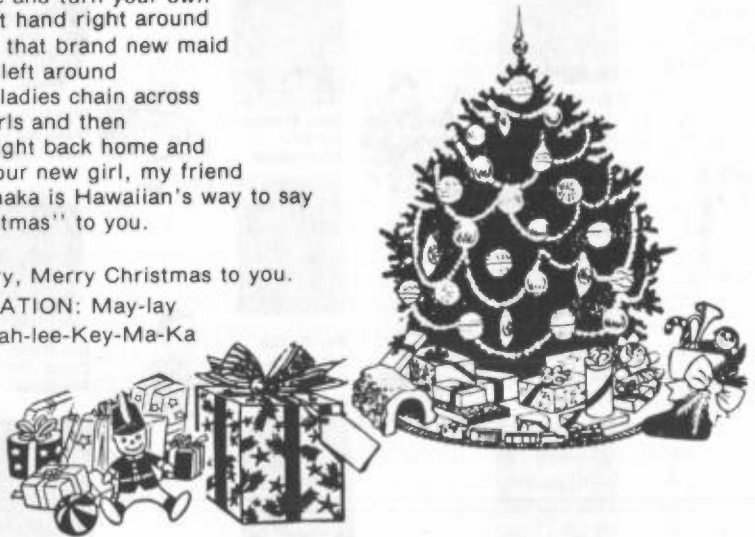
FIGURE: Ladies center back to back,
Men run the outside track (to the right)
Pass your partner, turn the next with the left
Go back home and turn your own
With the right hand right around
Back again to that brand new maid
And turn her left around
Then all four ladies chain across
Turn those girls and then
Chain them right back home and
Promenade your new girl, my friend
Mele Kalikimaka is Hawaiian's way to say
"Merry Christmas" to you.

TAG: A Merry, Merry Christmas to you.

PRONOUNCIATION: May-lay
Kah-lee-Key-Ma-Ka

MIDDLE BREAK AND CLOSER:

Allemande left the corner
And you do a little do-sa-do
Men star by the left and ladies hula hula
Turn the partner by right
And corners allemande
Come back, swing the partner
Sides face, grand square
Here we know that Christmas will be
green and bright
The sun will shine by day
And all the stars at night
Mele Kalikimaka is Hawaiian's way
To say "Merry Christmas" to you.



CHORUS JIG

Finally, here is a proper contra that is danced as a triple. As the words to the Christmas Carol go, "Strike the harp and join the chorus," try joining this chorus

MUSIC: Any good 64-count jig music or any smooth 64-count seasonal square dance tunes, i.e. "Jingle Bells," "Winter Wonderland," etc.

FORMATION: 1, 4, 7, etc. active but NOT crossed over

- — — — Active couples go down the outside
- — — — — — — — Back
- — — — Active couples go down the center
- — — — — — — — Back
- — Cast off 8 8 turn contra corners
- — — — — — — —
- — — — Active couples balance and swing
- — — — — — — —

WHAT'S M

Here's what you've been waiting for — answers to our October NAME-THE-Caller Contest. At the same time, this presented an interesting study of what various callers do (or did do) as a career besides calling square dances. There were a couple of surprises in there to make it tougher for you, such as Frank Lehnert,



Neil Howard
Houma LA
Oil well tool
Salesman



Paul Childers
Lynchburg,
VA, Auto
Mechanic



Lee Swain
Memphis TN
Industrial
Parts Rep.



Mike Lit-
berger,
dell LA, S
camper p



Gerald Mc-
Whirter, Okl.
City OK Roof
Contractor



Harry McCol-
ligan, Prince-
ton WV
Postmaster



Bob Wickers
Mesa AZ Ex-
Auto Dealer



John W.
Alton K
Farmer



Roy Blaylock
Albany GA
Dir. City
Recreation



Bill Barner
Baton Rouge
Computer
Analyst



Bill Bailey
Canal Zone
Physician



Walt Co.
Ogdens
Entomol



Jesse Walker
Jellico TN
Physician



Al Stevens
Hampton VA
In military



Joe Curtino
Galveston TX
Pres. mach-
ine works



Warren,
tes. Des
Elec. lea
& music



Dick Bayer
Fenton MI
Ins. adjuster



Dick Leger
Bristol RI
Ex-lace de-
signer



Jon Jones
Arlington TX
Muni. Engr.



Horace
dry, Ne-
ria LA,
Bank

Much of the research for this feature

MY LINE?

who is a round dance cuer. We hope you enjoyed it. The winners are Jack and Betty Crowell of Wilton, Connecticut. The Crowells were also winners in the last ASD contest and received a five-year subscription. First prize for this contest is a \$25 gift certificate.



Mike Litzenberger, Slidell LA. Sells hamper parts



John Swindie Smyrna GA Purch. agent



Johnny Creel Metairie LA RR Worker



Ken Bower Hemet CA Ex-printer



John Ward Fulton KS farmer



Fred Bouvier New Orleans Circuit designer



Jerry Duplantier, New Orleans; Engr. Tech data



Lem Gravelle Jennings LA Power Co. Foreman



Valt Cole Ogden UT Entomologist



Jack Cook Wayland MI Jeweler



Nadienne Burford, Buckner MO, Sales rep.



Lee Kopman Wantagh NY P.E. teacher



Warren Quas, Detroit Tec. leader musician



Andy Petrere Baton Rouge Electrician



Joe Prystupa Tarpon Spgs FL; ex-salesman



Frank Lehnert, Toledo Ohio R/D Pharmacist



Horace Guiry, New Iberia LA, VP-Bank



Herb Egender, Denver College Prof.



Bob Howell Euclid OH Ex-principal



Jim Hopkins Innisfail Alta Mgr. Dry Cleaners

Picture was done by Mike Litzenberger, Slidell, La.

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

CHALLENGE CHALLENGER

by Jim Kassel

Challenge Dancing Basic Calls (C-1)

The list of Challenge Basic Calls has been revised by a vote of all Challenge Callers and is an official Callerlab List. (See page 46). This list will be adhered to by all Challenge and Advanced callers for the next two years. All conventions, weekends and special dances will undoubtedly use these lists when advertising Advanced and Challenge (C-1; C-2; C-3) dancing times or halls. This magazine along with other area and special publications will be printing and promoting the use of this list. Let's all do our part in this standardization work.

EAST MEETS WEST

The now annual East meets West weekend was held in October in Niagara Falls. Lee Kopman and Bob Fisk again were the callers. It was a great event. This year it was advertised as Advanced. Next year it will be promoted as a Challenge (C-1) level Dance, and so the trend continues to follow the lists and be as accurate as possible in following the advertised programs.

WE'VE COME A LONG WAY!

Joan Mills, Zip Coder, Sept. 1977

A young father, Bruce Roe, came to the Challenge Convention this year with his wife Jean and two children— one a very attractive little girl named Heather, and the other a brain child which we have christened Box One Four (BOF).

When Bruce couldn't find anyone to workshop the level of Challenge dancing that he wanted to practice he invented, designed, and assembled BOF, which is a square teaching machine. BOF is a machine of many

parts— the specs are in a notebook which is 6 inches thick. But to a layman it appears to consist of a stick shift set in a little box, a small TV set, a cassette tape recorder, and a typewriter keyboard, all connected to each other and to several cannisters and blowing lights by numerous cords, cables and metallic strips. Bruce selects a cassette, puts it in the tape recorder and pushes the play button. From the speaker we hear the voice and music of a caller calling a live dance, and on the TV screen we see 8 "checkers", squares representing men and circles representing women, all numbered according to their position in the square and with their facing directions indicated. Lo and behold, these checkers are moving, in fact they are doing the calls as the caller gives them.

Bruce taught BOF by playing a tape of the dance and moving the #1 man and his opposite through one sequence. Then he could play the same sequence and move the head ladies, and so on until he had the whole square doing that sequence, and then on to the next sequence. In teaching the machine, he himself learned the calls from all the positions. Now, if he wants to refresh his memory, he punches one of the typewriter keys which tunes out one of the dancers and allows him to control that dancer manually with that stick shift.

We got to dance with Bruce and Jean a few times and we noticed that he didn't dance like a robot at all. On the contrary, we thought his checkers bounced off their corners very cheerfully when they got to the allemande left.

This 11th Challenge Convention was the best one yet, and this teaching machine, with all the work and thought that it represented, was one of the stars.





Tape Spinners

PRESENT A WEEKEND WITH.....

LEE KOPMAN

AUGUST 4, 5, 6, 1978
KENTUCKY STATE FAIRGROUNDS
LOUISVILLE, KY.

**Advance to Basic Challenge - (Special Challenge Tips
After Each Session)**

Air Conditioned Dance Hall, Camping Available at Dance Site, Motels Nearby (no motel more than 15 min. away - some within walking distance), Taping Permitted, Free Door Prize!

\$22.50 Dancing Fee Per Couple
(for entire weekend)

Advanced Registration - \$10.00 Deposit
(No Refund After July 1, 1978)

Friday, Aug. 4:

9:00 - 11:30 p.m. - Dance

For additional information contact:

Ron & Trezenda Hood
General Chairman
8605 Honor Avenue
Louisville, Ky. 40219
Phone (502)969-8408

*Saturday, Aug. 5:

10:00 - 11:30 a.m. - Workshop
2:00 - 4:00 p.m. - Workshop
8:00 - 11:00 p.m. - Dance

* Square Dance Attire Requested For
Saturday Night Only.

Sunday, Aug. 6:

11:30 - 2:00 p.m. - Dance

Enclosed is check for \$10.00 payable to "Tape Spinners" to serve as deposit for Tape Spinners Weekend. Balance may be paid at Weekend.

Name _____
(His) (Hers) (Last)
Street Address _____
City, State, Zip _____
Phone _____

Mail to:

Reuben & Joyce Timberlake
Registration Chairman
1814 E. Oak St.
New Albany, Indiana 47150
Phone (812)945-7526

Check if applicable:

- I will be camping at dance site.
 Please send rate, locations, etc. of motels in area.

A SELF-ADDRESSED, STAMPED
ENVELOPE WOULD BE
APPRECIATED. THANK YOU.

WORK- SHOP

□ □ □ □ EDITED BY
**WILLARD
ORLICH**



CHORE*GRAPHY

In answer to several inquiries about my reaction to the term "technical zero," a term invented long after the original "zero movement (one time/two time/three time)" was offered: We find it difficult to identify a "technical zero" to be effective only on a part-time basis as compared to a true zero which identifies itself on a full-time basis. Having been a part of the Lloyd Litman (*Instant Hash*) days of square dance choreographic nomenclature formation (whew!), I have a tendency to recognize conditions as a zero combination or an equivalent zero resultant ending. The example we used most often in those days was:

Box 1-4 = heads square thru, face corner

Box 2-3 = Sides square thru, face corner
Apparently, today's theory is that the outside people are now inside and vice versa. Here is the original quote from NCR, December 1965, Page 527:

"Beware of thinking a certain combination of figures is a one-zero sequence without checking to be sure. Any one-zero sequence is also a two-zero sequence, but the reverse is not true. Any time you are in doubt about a one-zero sequence (whatever your theory or name for it may be), call it twice to be sure."

The following is taken from National Callers Report, November 1977 issue: In preparation for the 1978 Callerlab Committee meeting on square dance nomenclature and definitions, the thought occurred to us that perhaps there are some callers in the game today who really aren't aware of a possible difference between a *crossrail* by itself and a *crossrail thru*. Since a decision should be made this year, we are jotting down a few of our teaching figures for your trial or perusal. The way it stands today, about 50% of the callers today agree these work and 50% do not. Please note this: 100% agree that two facing couples who *crossrail thru* and do a U-turn back have done an

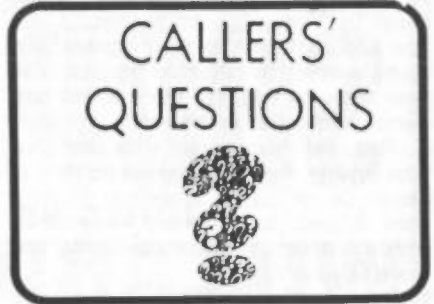
equivalent to a *right and left thru*. Unless a U-turn back is considered by some to be other than a 180° about-face turn, we cannot see the validity of any other thinking than that which we have advocated these many years. Voice your opinion to the committee chairman, Jack Murtha, 146 Clinton St., Uba City CA 95991.

CROSSTRAIL THRU FIGURES

Head couples crosstrail thru
 Separate around one,
 In the middle star thru, move ahead
 And crosstrail, around one
 Into the middle crosstrail thru
 Split the outsides, around one
 Into the middle, star thru,
 Crosstrail thru, split the outsides
 Around one, pass your partner
 Go to the corner, left allemande.....
 Heads lead right, circle to a line
 Pass thru, U-turn back
 Center two crosstrail thru
 Separate around one, forward eight
 And back, pass thru, U-turn back
 Center two crosstrail thru
 Separate around one, left allemande.....
 Promenade, don't slow down
 Head couples wheel around
 Crosstrail thru, couples trade
 Ends star thru and crosstrail
 Behind those two star thru
 Centers half square thru and crosstrail
 Star thru, crosstrail thru
 Lady go left, gent go right
 Left allemande.....
 Head couples crosstrail thru
 U-turn back, crosstrail (A)
 Split the sides, criss cross thru*
 Around one by your partner stand
 Side couples crosstrail thru
 U-turn back, crosstrail, split the heads
 Criss cross thru, around one
 Into the middle, star thru
 Partner trade, one in front
 Left allemande.....
 *Criss cross thru: an active couple does a *crosstrail thru* an inactive couple. (A) *Crosstrail* (not *thru*) right where you are to split sides, etc.
 Heads lead right and circle to a line
 Right and left thru
 Same two crosstrail thru
 Centers cross run, cast off ¾ around
 Ends cross fold, zoom, box the gnat
 Square thru three-quarters around

One you meet, swat the flea
 Change hands, pull by to a
 Left allemande.....

Circle up eight and don't you fail
 California twirl and then crosstrail
 Corners all left allemande
 Partners all right and left grand.....



Q.: Are there guidelines to use in talking about courtesy and etiquette for square dancers?

TEN COMMANDMENTS FOR SQUARE DANCERS

1. You shall square dance only for the fun which you will find in it.
2. You shall not be a snob by considering yourself too good to dance with any and all, by sitting out mixers, or by leaving a square lest you be required to dance with those you deem unworthy of your talents, for the gods of retribution are jealous gods, and will visit their mischief upon you and you will be the one to goof the square.
3. You shall be exuberant, but shall act your age. Do not offend others by your high-flung legs, outflared skirts, or by overzealous endeavors to help others who may hesitate by pulling, grabbing, or pushing upon them or speaking loudly to them.
4. You shall go abroad and dance to other callers so that your opinions expressed as to the merit of this one and that one are based on fact.
5. You shall be conscious of the feelings of those around you and shall not let the stranger in your midst sit on the sidelines and cool his heels nor fail to speak to him.
6. You shall bathe diligently, that the sweet aroma of soap and shaving lotion may assail the nostrils of your associ-

ates. You shall similarly take care that words of your mouth are not scented with strong smelling herbs, such as garlic, or strong smelling beverages such as beer. Men shall wear long-sleeved shirts that their arms may be more pleasant to grasp.

7. You shall guard carefully the utterances from your lips while dancing lest you add confusion to your square and cause yourself or others to be unable to hear the next call, for there is but one designated caller in the hall.

8. You shall honor your club and give your loyalty, for if you cannot do this, it would be better to separate yourself from it and join yourself to another whose methods, members and caller are more to your liking.

9. You shall not kill your club with bickering and fault-finding, or by pointing any figures of blame for errors either in dancing or club operation at any fellow members or dancer, for, in so doing, such a finger may thus be deservedly due in your own direction.

10. You shall never forget that you were once a beginner and that others helped you to become a good dancer by tolerating your mistakes. You shall always remember that if you are to be able to continue square dancing for a long time there must always be beginners and new dancers joining your hobby and they will need your patience and assistance.



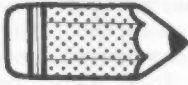
CAST THE COLUMN
by Sam Mitchell, Holiday, Florida

From parallel right-hand columns, all cast three-quarters, then centers of each foursome trade (half by the left), then all turn thru to finish movement in lines of four back-to-back. From left-hand columns, the opposite hands would be used, still ending in back-to-back lines of four.

Heads lead right and circle to a line
Curlique, all eight circulate
Cast the column, wheel and deal
Zoom, pass thru, left allemande.....
Heads square thru four hands
Half square thru, bend the line
Touch a quarter, *cast the column*
Cast off three-quarters, turn thru
Wheel and deal, centers square thru $\frac{3}{4}$
Left allemande.....
Heads square thru four hands
Slide thru, square thru
But third hand curlique, ends circulate
Centers circulate, all eight circulate
Cast the column, tag the line but
Lead couple turn back, swing thru
All-eight fold, pass thru
Right and left grand.....
Heads curlique, sides partner hinge
And cast a quarter, *cast the column*
Wheel and deal, zoom, box the gnat
Right and left grand.....
Heads star thru, pass thru, veer left
Bend the line, touch a quarter
Cast the column, tag the line in
Touch three-quarters, *cast a column*
Wheel and deal, zoom and partner trade
Left allemande.....
Heads pass the ocean, swing thru
Hinge, sides divide and curlique
Cast the column, girls fold, curlique
Ah so, all eight circulate
Cast the column, partners tag
Partners trade, left allemande.....
Heads lead right, veer left
Bend the line, curlique
All eight circulate, *cast the column*
Wheel and deal, Dixie grand
Right, left, right, left allemande.....
Heads lead right, circle to a line
Left touch three-quarters
All eight circulate, *cast the column*
Partner trade and roll, swing thru
Ah so, *cast the column*, bend the line
Go right and left allemande.....

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.

REVIEW



REVIEW IDEA SPLIT CIRCULATE

by Ray Viera, Calif. 6/64

In any four-dancer box formation, such as after two facing couples curlique, each dancer moves forward one position within his own group of four. Two dancers are walking straight ahead, and two are flipping over into the spot vacated next to them. Can be called as Box or Split Circulate, depending on how many couples are active.

Examples by Deuce Williams, Detroit:

- Heads square thru two hands
- Do-sa-do to an ocean wave
- Split circulate, centers trade
- Men run, all pass thru, wheel and deal
- Zoom, square thru three-quarters
- Left allemande.....
- Sides square thru four hands
- Do-sa-do to an ocean wave
- Split circulate, centers trade, men run
- Swing thru, box the gnat, slide thru
- Left allemande.....
- Heads curli-cross, swing thru
- The outside two, split circulate
- Men run, fan the top, pass thru
- Left allemande.....
- Sides curlique, same four box circulate
- All partner tag, ladies run
- Split circulate, ladies run
- Box the gnat, crosstrail thru
- Left allemande.....
- Sides curli-cross, do-sa-do to a wave
- Split circulate, fan the top
- Crosstrail thru, left allemande.....
- 1P2P Lines: Curlique, split circulate
- Single hinge, ladies trade
- Crosstrail thru, left allemande.....
- Heads curli-cross, split two, around one
- To a line, all curlique, split circulate
- Partner tag, ladies cross fold

- Star thru, wheel and deal, pass thru
- Left allemande.....
- Sides curli-cross, swing thru
- The outside two, trade the wave
- Split circulate, centers cross run
- Split circulate, men run, bend the line
- Crosstrail thru, left allemande.....



FIGURES

by Neil Grossman, So. Cal. Callers Assn

- Heads curlique, walk and dodge
- Circle four to a line, couples veer left
- To a (long) two-faced line
- Original sides partner trade
- Wheel and deal to a two-faced line
- Wheel and deal, circle four to a line
- Left allemande.....
- Heads square thru four hands
- Spin the top, boys run, half tag
- (Check columns), coordinate
- Ferris wheel, pass thru, pass the ocean
- Girls run, half tag, trade and roll
- Slide thru, trade by, star thru
- Left allemande.....
- Heads curlique, walk and dodge
- Right and left thru, rollaway
- Swing thru, scoot back, boys trade
- Boys run, tag the line right
- Wheel and deal, square thru,
- Third hand go right and left grand.....
- Heads pass thru, separate round one
- To a line, centers right and left thru
- Centers rollaway, everybody touch 1/4
- Girls run, star thru, wheel and deal
- Double pass thru, leads partner trade
- Pass the ocean, girls trade, recycle
- To a line, pass thru, wheel and deal
- Right and left thru, curlique
- Left allemande.....
- Heads square thru four hands
- Curlique, swing thru, centers trade
- Swing thru, centers run, ferris wheel
- Double pass thru, boys partner trade
- Touch, scoot back, boys run

Star thru, pass thru, trade by
Left allemande.....

Head ladies chain, heads box the gnat
Heads half square thru, touch a quarter
Split circulate, boys run
Couples half circulate, bend the line.....
(Squared set at home)

No. 1 and 2 men face your corner
Box the gnat, square your sets like that
No. 3 rollaway, No. 1 partner trade
And U-turn back, heads pass thru
Separate round one to a line, pass thru
Wheel and deal, pass thru, star thru
Wheel and deal, leads partner trade
Dive thru, square thru three-quarters
Left allemande.....

Four ladies chain three-quarters
Four ladies chain across
Heads square thru, swing thru
Boys run, tag the line, cloverleaf
Girls square thru three-quarters
Star thru, promenade.....

Four ladies chain three-quarters
Ladies chain across, heads square thru
Touch a quarter, scoot back, boys fold
Girls turn thru, star thru
Couples circulate once and a half
Bend the line — you've rotated.....

by Al Colclough, So. Cal. Callers Notes

Heads lead right, circle to a line
Pass the ocean, follow your neighbor
And spread, girls turn back
Wheel and deal, double pass thru
Track two, follow your neighbor
And spread, boys run, flutter wheel.....
(1P2P)

Heads flutter wheel, touch a quarter
Walk and dodge, touch and
Follow your neighbor and spread
Boys turn back, box the gnat
Slide thru, left allemande.....

Heads lead right and circle to a line
Pass the ocean, follow your neighbor
And spread, cast off three-quarters
Swing thru, ladies trade
Right and left thru, star thru (1P2P)
Heads square thru, touch and cast off $\frac{3}{4}$
Follow your neighbor and spread
Swing thru, recycle, dive thru
Square thru three-quarters
Left allemande.....

Heads square thru, touch and
Follow your neighbor and spread
Boys run, star thru, dive thru
Square thru three-quarters

Left allemande.....

by Will Orlich, Bradenton, Florida

Four boys only, face your partner
All four girls go forward and back
Grand square, boys turn back to a
Left allemande.....

Side couples swing thru, fan the top
Step thru, swing thru, slide thru
Fan the top, step thru, wheel and deal
And a quarter more, centers run,
Centers trade, all eight turn thru
Circulate, ends run, centers trade
All star thru, clover and pass thru
Clover and pass thru to left allemande...

by John Strong, Salinas, California

Heads flutter wheel, sweep a quarter
Square thru three-quarters, slide thru
Pass thru, tag the line, cloverleaf
Turn thru, slide thru, star thru
Pass thru, trade by, left allemande.....

Four ladies chain, heads curlique
Walk and dodge, spin chain thru
Turn thru, left allemande, walk by one
Promenade, heads wheel around
Right and left thru, pass thru
Tag the line in, box the gnat
Right and left thru, pass thru
Bend the line, flutter wheel
Left allemande.....

Head ladies chain, heads square thru
Swing thru, scoot back, fan the top
Right and left thru, pass thru
Tag the line right, couples circulate
Wheel and deal, swing thru
Split circulate, walk and dodge
Bend the line, flutter wheel, star thru
Square thru three-quarters
Left allemande.....

Heads star thru, double pass thru
First couple left, second go right
Right and left thru, pass thru
Wheel and deal, zoom, swing thru
Turn thru, slide thru, flutter wheel
Crosstrail thru, left allemande.....

Heads curlique, boys run, curlique
Walk and dodge, U-turn back
Box the gnat, right and left thru
Pass thru, wheel and deal
Centers pass thru, left allemande.....

Four ladies chain three-quarters
Heads star thru, pass thru
Swing thru, boys run, couples circulate
Wheel and deal, veer left, girls trade
Boys circulate, wheel and deal
Sweep a quarter, star thru, dive thru

Square thru three-quarters
Left allemande.....

**MAINSTREAM AND CALLERLAB
EXPERIMENTALS**

Heads flutter wheel, sweep a quarter
Veer left, crossfire, walk and dodge
Curlique, split circulate, boys run
Pass thru, wheel and deal
Square thru three-quarters
Left allemande.....

Heads pass the ocean, extend
Swing thru, boys run, ferris wheel
Centers pass thru, swing thru
Spin chain thru, girls trade, girls run
Tag the line right, half tag, trade, roll
Swing thru, turn thru, left allemande....

Head ladies chain, sides flutter wheel
Sweep a quarter, double pass thru
Track two, swing thru, boys run
Wheel and deal, curlique
Follow your neighbor and spread
Girls circulate, recycle, dive thru
Square thru three-quarters
Left allemande.....

Heads pass the ocean, turn thru
Swing thru, walk and dodge
Bend the line, touch a quarter
Coordinate, crossfire
Single file circulate, boys run
Left allemande.....

Heads curlique, walk and dodge
Pass the ocean, swing thru, boys run
Crossfire, split circulate, boys run
Flutter wheel, crosstrail thru
Left allemande.....

Heads star thru, pass thru, curlique
Split circulate, boys run, pass thru
Wheel and deal, double pass thru
Track two, girls trade, recycle
Pass thru, trade by, left allemande.....

Four ladies chain, heads right
Circle to a line, pass the ocean
Spin chain thru, boys run, bend the line
Pass thru, wheel and deal
Double pass thru, track two
Swing thru, boys trade, boys run
Couples circulate, ferris wheel
Square thru three-quarters
Left allemande.....

by Jocko Manning, Beltsville, Maryland

Heads lead right, circle to a line
Pass thru, tag the line, centers in
Cast off three-quarters, ladies in
Men sashay to a left allemande.....

Four ladies chain three-quarters
Heads square thru, centers in
Cast off three-quarters, ends trade
Ends run, cast off three-quarters
Ends trade to a left allemande.....
Heads lead right circle to a line
Right and left thru, ladies lead
Dixie style to an ocean wave
Left spin chain thru to a
Left swing thru to a left allemande.....
Head ladies chain to the right
Heads spin the top, sides divide
Everybody go right and left thru
Flutter wheel, reverse the flutter
Ladies lead, Dixie style to ocean wave
Boys cross run, girls trade, fan the top
To a curlique, boys run to a
Left allemande.....

Four ladies chain three-quarters
Four ladies chain across
Heads lead right and circle to a line
Up and back, pass thru, centers only
Chase right to a left allemande.....

Sides pass thru, partner tag
Right and left thru, dive thru
Pass thru, left allemande.....

Sides partner trade, partner tag
Slide thru, partner trade, partner tag
Partner trade, pass to the center
Partner tag, left allemande.....

Sides pass thru, partner trade
Pass thru, partner tag, then pass thru
Partner tag, partner trade
Slide thru, left allemande.....

Heads pass thru, partner tag
Slide thru, partner trade, partner tag
Partner trade and pass to the center
Slide thru, left allemande.....

Heads pass thru, partner tag
Swing the one you found, promenade
Sides wheel around, pass thru
Partner trade, square thru four
Give right hand to partner, pull by
Left allemande.....

PLUS TWO FIGURES

by John Strong, Salinas, California

Heads star thru, pass thru, curlique
Turn over, ferris wheel, pass the ocean
Lockit, step thru, star thru
Slide thru, left allemande.....

Four ladies chain, heads pass the ocean
Ping pong circulate, swing thru
Boys run, crossfire, walk and dodge
Touch, girls trade, recycle, pass thru
Trade by, left allemande.....

Heads star thru, pass thru, curlique
 Follow your neighbor, boys cross fold
 Slide thru, pass thru, wheel and deal
 Double pass thru, clover one, girls trade
 Recycle, pass thru, all pass thru
 Trade by, left allemande.....

Heads curli-cross, swing thru
 Walk and dodge, chase right
 Scoot back, walk and dodge
 Partner trade, crosstrail thru
 Left allemande.....

Heads swap around, cloverleaf, touch
 Recycle, pass thru, touch, ah so
 Coordinate, half tag, trade and roll
 Star thru, left allemande.....

Four ladies chain, heads pass the ocean
 Explode the wave, partner tag
 Swing thru, boys run, wheel and deal
 By golly, walk and dodge
 Partner trade, pass thru,
 Wheel and deal, zoom, square thru ¾
 Left allemande.....

Heads pass the ocean, extend
 Swing thru, boys run, girls cast ¾
 Flip the diamond, boys run, crossfire
 Coordinate, couples circulate

Half tag, trade and roll, slide thru
 Left allemande.....

ADVANCED MATERIAL

by **Johnny Davidson, Hannon, Ontario**

Heads square thru, swing thru
 Scoot back, boys run, boys trade
 Tag the line left, bend the line
 Turn and left thru, slide thru
 Swing thru, boys run, half tag
 Trade and roll, swing thru triple
 Spin chain the gears, boys run
 Couples circulate, wheel and deal
 Swing thru, acey deucey, boys run
 Bend the line, square thru
 Spin a windmill left, left swing thru
 Centers run, wheel and deal
 Centers U-turn back, right hand pull by
 Left allemande.....

Heads pass the ocean, trade the wave
 Left turn thru, swing thru
 Split circulate, single hinge
 Trade the wave, left spin the top
 Ladies run, fan the top
 Couples circulate, wheel and deal
 Pass thru, trade by, curli-cross

Continued on Page 94

KALOX-Belco-Longhorn

NEW ON KALOX:

K-1210 GETTING IT ON/WHATJAMACALLIT
 (Hoedowns)

RECENT RELEASES ON KALOX:

K-1209 HELLO FUN, Flip/Inst. by Joe Lewis
K-1208 LAST TIME I SAW HER, by Bill Peters
K-1207 ADIOS AMIGO by C.O. Guest



C.O. GUEST



HARPER SMITH

RECENT RELEASES ON LONGHORN:

LH-1201 WILD ABOUT HARRY,
 Flip/Inst. by Walt McNeel
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



LEE SWAIN



GUY POLAND

NEW ROUNDS ON BELCO:

B-274A PALI BREEZES, Waltz by Ed & Mary Susans
 1st band, Music Only; 2nd Band cued by C.O. Guest
B-274B TAKE IT EASY POLKA by Tom & Lillian Bradt
 1st band, Music only; 2nd band Cued by C.O. Guest



BILL PETERS



BAILEY CAMPBELL

RECENT ROUNDS ON BELCO:

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

KALOX RECORD DISTRIBUTING CO. 2832 Live Oak Dr., Mesquite, TX 75149

Sketchpad Commentary

FIELD GUIDE TO "BIRDS" THAT BEAR WATCHING

- THEY CAN DISRUPT MEETINGS
- THEY CAN RETARD PROGRESS
- BE ALERT TO AVERT THEIR FALLOUT



ANTAGONISTIC
JAY



BLASÉ
BLUEBIRD



NIT-PICKER



TOO-PIOUS
CARDINAL



GREAT
BALD EGO



OVER-
OPTIMISTIC
OWL



PALTRY
PESSIMISTIC
PEEWEE



INDECISIVE
TERN



OVER ACTIVE
THRASHER



MOUTHY
MOCKINGBIRD



MUTE
SWAN



People

IN THE NEWS



In London, Ontario, Canada, the *London Free Press* printed a most comprehensive story of square dancing, especially featuring **Alex Piggot**, caller, with several photos, and **George Rayner**, another caller. *The Bugle*, a publication of the Southwest Ontario S/D Association, is mentioned, and editor **Tom Parmenter**.

Jerry Story, youthful caller from Quincy, Illinois, is mentioned in the *Quincy Herald-Whig* as a lucky guy to be flying all the way to Riyadh, Saudi Arabia, with all expenses paid, just to call a square dance for a small festival of the Desert Swingers Club in Riyadh. Middle East dancers heard him call at the recent National Convention in Atlantic City and this is how it all came about. Often **Kristy** and their ten-month-old son **Joshua** go on his trips, but not this time.

Another youthful caller, **Eddie Powell** of Reynoldsburg, Ohio, near Columbus, is writing square dance articles regularly for the *Columbus Dispatch*, and given generous space for some very complete stories. We note that caller **Al and Connie Hosmer** of that area are moving to Pennsylvania.

Al Horn of Penrose, Colorado, was the featured caller for the grand opening of Allemande Hall in Chattanooga, Tennessee, and sent a report of much new square dance activity in that southern state as a result of the special new hall, just made for dancing.

What a lot of fun your editors had with the special personality feature in the center pages of both this and the October issues, taking a close look at what various callers do in addition to calling dances! We wish we could have used more callers in the feature, but space didn't permit it. For instance, here are a few more with interesting occupations:



Don Littlefield
Moorhead MN
plumbing contractor



Dub Hayes
Springdale AR
exterminator



Ross Crispino
Nampa ID
ex-railroader

Also, in letters we received, we learned additional facts. **Dub Hayes**, shown above, relates how when he was a professional entertainer, **Eddy Arnold** gave him some good advice as he sat in the wings of a hall in Hutchinson, Kansas, one night.

Eddy said: "Dub, when people pay you to perform, you owe it to them to always give the *best* you can give 'em."

Paul Childers of Virginia, who operates a repair garage, has a constant helper who is often as not found underneath a car, pulling parts. The helper is his wife, **Nancy**.

Fred Bouvier designs those special service circuits that let computers and teletypewriters "talk to one another."

Dick Leger was actually a lace draftsman, not a designer, which is different, he says, and more involved. He turned to full-time calling in recent years.

We wish we'd been able to get a photo in time of **Tom Tomlinson** of Camillus, New York, who is a part-time preacher. In our backlog for another time, we now have a blacksmith, an airline pilot, an electrician, and a court reporter.

A sad note is that we fully intended to use our good friend **Ed Moody** of Nashua, New Hampshire, a long-time contributor to this magazine, but during the long period of research we did along with **Mike Litzenberger's** research, Ed passed away. **Ed's** fascinating occupation was designing and building custom fire engines.



Since they had the once-in-a-lifetime opportunity to dance at the White House with **President** and **Mrs. Carter** (see Oct. ASD, p. 14), the **Bob Bennett** family (caller **Bob**, **Vivian**, and daughter **Debbie**) are still walking on "Cloud Nine". *The Valdosta Daily Times* recently highlighted the Georgians' trip to Washington, and quoted 16-year old **Debbie** as saying: "It was unreal. I danced with the President of the United States. I couldn't believe it. He said something to me and I was so awed by it all I just mumbled something. He danced with me and then with mama."

At the same time, **Bob** was dancing with **Rosalynn Carter**, while **Rod Blaylock** called. When **Bob** asked visiting politician "**Tip**" **O'Neil** if he was enjoying his hamburger, "**Tip**" said: "It ought to be good. They made us pay \$3.50 for it." The **Bennetts** and a caravan of 48 Georgians will cherish their memories of that July trip for a lifetime as being, in **Debbie's** language "Fantastic".

Mary and **Bill Jenkins** have announced a full program of Contra Dancing for 1978, sponsored by the Adirondack Colonial Dancers in northern New York state, featuring a number of contra prompters, such as "**Duke**" **Miller**, **Roger Whynot**, **Bob Howell**, **Lannie McQuaide**, **Ed Butenhof**, and **Walt Cole**.



CONNECTICUT FESTIVAL

The 11th Annual Connecticut Festival in Newington, March 19, 1978, will feature dancing in eleven halls with bus transportation between halls. Special halls are earmarked for round dancing, senior citizen dancing, club level, mainstream plus and challenge dancing.

The festival is co-sponsored by CASDCA (Assoc. of S/D Clubs), CSDCA (S/D Calendar Assoc.), CCA (Callers Assoc.) and CARTS (R/D Teachers). For further information contact Bob Prentice, 1845 Main St.,

Newington CT 06111.

*Russ Moorhouse
Warehouse Point, Connecticut*

WESTERN MICHIGAN S/D LEADERS

New officers of the West Shore S&R/D Leaders Association in Western Michigan, recently elected new officers: Jay and Dot Bruischat, president; Dave and Dorothy Rose, vice-president; Bill and Rita Squires, secretary/treasurer.

ASD MAKES HONOR ROLL

Since June 1975, *American Square-dance* has been on the Honor Roll of the Advertising Council for supporting their ad campaigns and donating ad space to public service announcements. ASD also donates space to C.R.O.W.D. and the Square Dancers of America, supporting the efforts of these service groups.

FIRST PRIZE WINNERS

The Adirondack Colonial Dancers won a \$75 award at the 6th Annual Flaming Leaves Festival recently held in Lake Placid, New York, home of the 1980 Olympics. Their presentation included two contra dances, "Market Lass" and "Cayman Island Contra."

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Judges were Frannie Heintz, Mal Cameron, Dick Flemming and Tom Vititow, all members of the festival staff.

Nine couples of the Adirondack Colonial Dancers, in their beautiful "home-made" colonial costumes have been meeting twice a month at the home of Mary and Bill Jenkins in Minerva and entertaining at nursing homes and homes for the aged throughout the Adirondack Mountains.

FACT IS FORMED

A new callers association has been organized in Fairbanks, Alaska, known as the Fairbanks Assoc. of Callers and Teachers (FACT). Officers are Hugh Conard, President; Joe Mraz, vice-president; Rick Sommers, treasurer; Edith Duckworth, secretary. FACT will meet each third Sunday at Walt's Hoedown Center for a business meeting followed by a review of current record releases and a workshop open to all dancers in the Fairbanks and North Pole areas.

*Edith Duckworth
Fairbanks, Alaska*

SQUARE DANCING IN THE SCHOOLS

At the Fall meeting of the New York State S/D Federation in Syracuse, Mary Jenkins was appointed chairman of a committee to prepare a syllabus for teaching modern square dancing in the schools. When completed, the syllabus will be presented to the N.Y. State Dept. of Education for its approval.

Both active and retired teachers are asked to send their suggestions and comments as soon as possible to Mary at Mockingbird Hill in Minerva, Olmstedville NY 12857. Be sure to mention the grade or subject you teach or have taught.

GUIDE TO FILMED DANCES

Over 1600 filmed dance performances will be identified and described in the latest volume in Gale's Performing Arts Information Guide Series. *Guide to Dance in Films* will provide dancers, dance historians, audiovisual librarians, and others with a key to all types of dances found in films ranging from Hollywood musicals to experimental films, from documentaries to television

Mustang and Lightning S



Chuck Bryant



Dewayne Bridges



Dave Smith

NEW MUSTANG RELEASES:

- MS 176 WESTBOUND AND DOWN by Art Springer
- 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)



Johnny LeClair



Earl Rich

LIGHTNING S RELEASES:

- LS 5033 GONE ON THE OTHER HAND by Earl Rich
- LS 5032 GOOD WOMAN BLUES by Dewayne 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



Art Springer

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specials. Among the dancers covered are Scottish reel, can-can, cakewalk, tango, tap dance, American Indian dances, ice ballet, and ceremonial, ballroom and square dancing.

Guide to Dance in Films is international in scope, covering films from all continents. The book is edited by David L. Parker and Esther Siegel and will be ready in December, 1977.

TV COMMERCIAL FILMED

Jim Champion, popular Atlanta area square dance caller, recently put some members of Kelly Stompers and Skipper Squares through square dance routines as part of a TV commercial for Krystal Restaurants. The filming took place at Stone Mountain, Georgia, and the commercial is due to be released after January 1. A larger crowd of spectators watched the filming, including square dance campers who were in the area. After the filming a demonstration was held to encourage new dancers for the Kelly Stomper class which started this fall.

Judy Dover
Atlanta, Georgia

LOAD THE BOAT

Members of the Circle Eight club of Warren, Pennsylvania, know how to load the boat for sure, after their September cruise on the Chatauqua Belle. Thirty-five couples met for a two-hour cruise and dance on the steam-powered stern wheeler, operating out of Mayville, N.Y. The evening was organized by Evelyn White and Evelyn Frazier, began with a Dutch treat dinner at the York Steak House, squared up for caller Gary Brumagin on the cruise, and rounded off with another stop for refreshments on the way home.

Evelyn White
Warren, Pennsylvania

SIXTEENTH ANNUAL REUNION

The sixteenth annual reunion of Overseas Dancers will be held August 2-5, 1978, at the Four Seasons Motor Inn, Colorado Springs. General chairmen are Len and Elly Berquist. Registration chairmen are Julius and Miriam Nestor, PO Box 114, Loveland CO 80537, who will furnish further details on request.



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- LM 121 LAST FAREWELL by Mac Letson
- LM 120 TENNESSEE SATURDAY NIGHT by Bill
- LM 119 POLLY ANN by Harold
- LM 118 NELLIE by Mac
- LM 117 YOU CALL EVERYBODY DARLING

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

NEW ON BOB-CAT

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

P.O. Box 2406, Muscle Shoals, Alabama 35660



Bill
Claywell



Jim
Coppinger



Larry
Letson

NEBRASKA HOSTS BOB RUFF

Late November found the entire state of Nebraska involved in a square dance training program for school teachers, callers and youth leaders. The Nebraska Dept. of Education and the S&R/D Association have joined forces to bring Bob Ruff to Nebraska to conduct workshops for teachers in every region, beginning in western Nebraska and ending in Omaha with a seminar for callers.

Teachers will learn basic skills and teaching techniques of square dancing, learn how to start this program at various grade levels, and get ideas on contemporary music and dances. They will also learn to use a variety of material to maintain enthusiasm and will practice creating dances so they can do their own calling.

Bob Ruff is a professional educator and caller/teacher with 30 years experience. He is the calling voice on "The Fundamentals of Square Dancing" and has demonstrated this program at national conventions, uni-

versities and state seminars. Information on his program may be obtained by writing Bob Ruff, 8359 Edmaru Ave., Whittier CA 90605.

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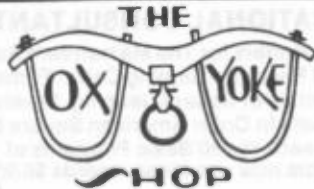
Two thousand RV owners will be able to get water, electricity hookups and dump station facilities for the five days, June 20-24, during the Oklahoma City National Convention. Showers and restrooms in three buildings at the Oklahoma State Fairgrounds have been reserved. A first aid station, communications room, canteen on wheels and ice delivery will be available, with a grocery store, newspaper stands and pay telephones close by. Buses will shuttle dancers to Myriad Convention Center, a scant three miles away.

For further information, write 27th National S/D Convention, PO Box 14586, Oklahoma City OK 73114.

EDUCATION COMMITTEE

The extensive education program planned for the 27th National S/D Convention will have something for

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everyone: seminars for callers, round dancers and contra dancers, teaching the handicapped, publicity and public relations. The caller's spouse will be the subject of one panel, while an additional one will explore the woman's role (other than callers' wives). Other special groups will have their needs and interests discussed in panels for solos, teens, exhibition groups, retirees, exhibitors and organization leaders.

Each day will offer clinics on round dancing, contras, smooth dancing and styling, after-party ideas.

A four-session club leadership seminar will explore every facet of developing leadership at that level. A total of 111 hours will afford a smorgasbord of educational opportunities for all dancers, teachers and callers.

NEW ENGLAND BENEFIT DANCE

On January 28, 1978, the largest benefit square dance in New England will be held in Chicopee, Mass. The second annual Bob Howard Dance-A-Thon, an eighteen-hour dance for the

American Cancer Society, will be held at the High Point Motor Inn.

Last year the Dance-A-Thon raised more than \$1800 for cancer research. All monies went directly to the Cancer Society, with callers and dancers coming from all over New England to support the dance.

This year's Dance-A-Thon is expected to double last year's total. Appearing will be the Jerry Benoit Goofers and the Bob Howard Gymnastic Squares. A leading Springfield area disc jockey will host broadcasts and a phone-a-thon for telephone pledges will be added.

The dance begins at 12:00 midnight on January 28, and continues eighteen hours until 6 p.m. January 29. The High Point Motor Inn, just off the Mass. Turnpike, will provide the dance all, and has restaurant and overnight accommodations available. There is no admission charge for the dance, just what the dancer wishes to donate.

*Bob Howard
West Springfield, Massachusetts*

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- ★ Singing calls help dancers in learning the extended basics. Bob Ruff has categorized existing records for use in this program. ★ Contra records and books can be ordered from Bob Ruff ★ Films Two 16mm color/sound films on how to teach level 1 can be rented ★ Special help extended to those learning in towns without a caller.
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C.R.O.W.D. — NEW MANAGEMENT

Or should we say "old management?" After almost four years under the custodianship of Marv and Syl Leibowitz of Universal City, Texas, the Central Registry of World Dancers is being returned to the couple who founded it and guided it through the first ten years of its existence. Steve and Fran Stephens of San Antonio, Texas, will resume management of CROWD effective December 1, 1977.

For the past thirteen years CROWD has provided free square and round dance information to traveling dancers the world over. It was founded in 1964 to help military dancers and their families find a place to dance when they returned from overseas. The idea was so successful that it was later expanded to help all dancers find a place to dance while they were traveling. The volume of requests has grown from approximately 100 in 1964 to almost 2000 in 1977.

Editors of square dance publications all over the world provide CROWD with

complimentary copies of their publications and, when space permits, publicize CROWD. Dancers requesting information should list the cities where they would like to dance, provide sufficient return postage and allow three weeks for reply. No requests will be answered during August, when CROWD also takes a vacation from researching local publications and its files to provide dancers with travel-dance information, free of charge.

After December 1, requests for information should be sent to CROWD, Steve and Fran Stephens, 151 Dryden Dr., San Antonio TX 78213.

NORTH DAKOTA CALLERS

New officers of the North Dakota Callers Association, recently elected, are: president, George and Doris Garton; vice-president, Arnold and Nobuko Strebe; secretary-treasurer, Ron and Verle Morrisette.



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RECORDS

ROUND DANCES

by Frank & Phyl Lehnert

NEAREST AND DEAREST— TDR 118
Choreo by Eddie & Audrey Palmquist
Very pretty music and a good intermediate-plus international waltz.

THE MUSIC PLAYED — Roper 264
Choreography by Ron & Ree Rumble
Good pretty music and a nice flowing intermediate rhumba.

ORIENT EXPRESS RHUMBA— Tele-
mark 907; by Paul & Lorraine Howard
Pretty music and a high-intermediate rhumba with interestingly different figures.

YOU'RE MY WORLD— Capitol 4418
Choreography by Steve & Fran Bradt
Good music with a Helen Reddy vocal; a

good high-intermediate two step.

ENGINE #9 — Belco 273
Choreography by John & Shari Helms
Good catchy music and a good easy two step, cued by John.

SWEET THANG— Belco 273
Choreo by rocky & Vickie Strickland
Good music and a flowing easy two step cued by Rocky.



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Choreography Ratings ***

Dave and Shirley Fleck of Toledo, Ohio, will compute the choreography ratings on new round dance records each month. For explanation of the process used, which has been adopted for a trial period of one year by the Choreography Panel of the National Convention, see November *American Squaredance*, page 27.

SQUARE DANCE

You're Sixteen (line dance)	Apple Records	90 = 90
I'll Do It		
All Over Again	U. A. XW948-Y	69/24 = 93
For The Good Times	JK 508 F	93/5 = 98
Bluest Heartaches	Capitol	83/18 = 102
Victoria Waltz	Hi Hat 956	104 = 104
Our True Love	Hi Hat 956	96/10 = 106
I Need You		
All The Time	RCA PB10899A	113/3 = 115
Kangaroo	MCA 40670	95/25 = 120
Sleep Tight	Ranwood R-915	100/20 = 120
Glow Worm	MCA 60125	121/3 = 123

EASY INTERMEDIATE

Never Say Good-Bye	TDR 162	126/5 = 131
After The Storm	Playboy	134/4 = 138
Broken Hearted		
Melody	Mercury	140/8 = 148
Our Dreams	Grenn 14254	152 = 152
Jass Me Blues	Hi Hat	157 = 157
All Or Nothing At All	Hoctor	141/20 = 160
Yakity Sax	IDTA 36	149/16 = 165

INTERMEDIATE

Trail Of		
The Lonesome Pine	IDTA 44	144/33 = 177
Love Me Tonight	TDR 162	202 = 202
Cover Girl	Hi Hat	152/51 = 203
You Always Hurt		
The One you Love	TDR 145	206 = 206
Second Time	Dance Along	208 = 208
Busy Body Two Step	Windsor	199/10 = 209
Pass The Good		
Things Along	Marilee	173/50 = 223
Would You	TDR 162	249 = 249

HIGH INTERMEDIATE

True Love	Telemark	259 = 259
Touch Your Lips	Telemark	158/105 = 263
The Lucky Escape	Telemark	212/60 = 272
Carmen-Carmela	Hi Hat 956	230/45 = 275
Masquerade	RCA 447-0708	293 = 293
Devil Woman	MCA Pig 40574	221/78 = 299

ADVANCE

Sympathy	TDR 148	265/35 = 300
Evelyn	Telemark	316/35 = 351

RECORDS

SINGING CALLS

by John Swindle

This was another slow month, only eleven singing calls and two patter records, with a few repeats of previously released songs and a couple of real oldies. Most of the records had good music and some really interesting figures, but there was nothing really outstanding this month.

HOW COME YOU DO ME LIKE YOU DO— Longhorn 1020; Caller: Rick Smith

Here is a repeat of a singing call that came out a while back. It has a very strong beat, with good guitar and banjo. The use of the harmonica gives it a good sound. Rick does a very fine job on the flip side of the record, using a *peel the top* in his figure. This record was enjoyed by the dancers and seemed to flow very well. FIGURE: Heads square thru, do-sa-do, swing thru, girls fold, peel the top, square thru three-quarters, swing corner, promenade.

MACK IS BACK— TNT 112

Caller: Singin' Sam Mitchell

Another 50's hit is back on the square dance floor again. Better known as "Mack the Knife," the music is well done, with an organ lead producing some very interesting sounds. Sam as usual does a very nice job on his side. FIGURE: Heads promenade half, square thru, do-sa-do, right and left thru, pass thru, trade by, swing corner, promenade. Alternate: Heads promenade half, curlique, boys run, right and left thru, veer left, ferris wheel, square thru three-quarters, swing corner, left allemande, promenade.

THIS OLD PIANO— D&R 120

Caller: Ron Russell

A very nice job by both Ron and the D&R Band on a popular country and western song. The figure Ron uses is very well-timed and moved right along.

A drum lead in the music and an upbeat at the end of the record added to the dance which was enjoyed by the dancers. FIGURE: Heads go right and left thru, roll a half sashay, pass thru, separate around one, make a line, right and left thru, pass the ocean, girls recycle, dive thru, square thru three-quarters, swing corner, promenade.

HELLO LOVE— Kalox 1209

Caller: Joe Lewis

Now here is a nice change-of-pace record, with a nice soft beat and easy-going music, a well-timed figure done nicely by Joe. FIGURE: Heads square thru, do-sa-do, swing square thru (on the third hand, swing thru) boys run, couples trade, ferris wheel, pass thru, swing corner, promenade.

STAIRWAY TO PARADISE— FTC 32021; Caller: Ed Fraidenburg

Want to add a little Dixie Land sound to your dance? Well, here is a very lively little number with a clarinet and banjo lead. The figure moved right along and was well presented by Ed. FIGURE: Heads promenade half, sides do-sa-do, turn thru, walk around one, make a line, right and left thru, square thru, trade by, swing, promenade.

WAIT TIL THE SUN SHINES NELLIE Scope 618; Caller: Jay Henderson

This song was recently released on another label, but this one deserves listening to. The music is very peppy and the figure moves right along. There is a very good banjo lead in parts and Jay calls very nicely on the flip. FIGURE: Heads pass thru, partner trade, reverse the flutter, sweep a quarter, right and left thru, pass thru, right and left thru, veer left, half tag, walk and dodge, partner trade, reverse the flutter, promenade.

CHEROKEE MAIDEN— HiHat 483

Caller: Ernie Kinney

A real oldie, dating back quite a while. Although the music is very good and Ernie calls very well, there is a lot of waiting at the end of each figure. FIGURE: Heads promenade half, right and left thru, slide thru, square thru

three-quarters, left allemande, weave the ring, do-sa-do, corner promenade.

RED HOT SPINNING TOPS — Top 24342; Caller: Jack O'Leary
FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, flutter wheel, sweep a quarter,

swing corner, promenade.

THAT'S WHEN MY WOMAN BEGINS Thunderbird 174; Caller: Willie Howard
FIGURE: Heads promenade half, square thru, right and left thru, touch a quarter, follow your neighbor and spread, all eight circulate, swing your corner, promenade.

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WHAT WOULD THE MOON SAY—

D&R 121; Caller: Sam Atkinson

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, half tag, scoot back, boys run, slide thru, swing, allemande, promenade.

Continued on Page 98

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MEANDERINGS Continued

an ASD dance for the Twirling Singles club, hosted by caller Paul & Ruth Helmig, who have a host of talents, including calling, teaching callers, and doing great after-parties.

Gaines, Michigan (Flint)— Sheer delight to do an ASD dance for the Gaines Country Corners and be hosted by Jeff & Karen Keelor! Jeff is a newer caller going great guns in his corner of the state.

Kane, Pennsylvania— Bushel and a peck of fun to do it again for the Seneca Swingers, and be hosted by friends Vic & Elinor Gentilman, deep in the heart of that rolling northwest PA tree-studded terrain. (No wonder they call it PENCIL-vania— Co-ed.) The reporter from the Republican did a nice piece.

Webster, South Dakota— The Lake Region Swingers threw a fine dance in a little out-of-the-way hall, ringed inside with stuffed trophies. Would you believe, as I called, I had a MOOSE actually looking over my shoulder? Thanks, Perry & Margaret Bergh, again and again.

Whoa... let's go way back to September accounts before we finish October and on into November....

Clarion, Pennsylvania— Kalyumet Park just one more time, Labor Day weekend, fun and frolic with those extra sharp Oh-Pen dancers in that Oh-Pen campground; then I "closed the door" on that circuit of my ramblings, opting for the "bush" league, instead.

Fontana Dam, North Carolina— Feeling a need for a totally relaxed week, plus a chance to revisit that nostalgic mountain resort retreat, eyeing a double date getaway gambut, we vanned south with the Fabiks and chalked up forty-eight games of tennis, other purposeful pursuits, and hardly danced a double cutback at the "Accent" program.

Needless to say, the old "cookie jar" was full of Ohio goodies, since we last reported, including **Elyria** (Wam Bams), **Akron** (Town & Country), **Tiffin** (Heidelberg students), **Berea** (ASD dance with Stevenson), **Chardon** (ASD dance), **Enon** (Dayton area— Shooting Stars), **Columbus** (Dudes & Dolls), **Erie** (oops, that's Pennsylvania— Y Squares), and local clubs.

Colby, Kansas— I'd been to Goodland on the flat fields of western Kansas, and Colby had been just a nearby dot on the map, but after a four hour flight to Denver and an equally long rental car jaunt back eastward, I was rewarded with the alchemy of seeing golden wheat farmers of the Golden Buckles turn sunny seeds of cued calls to nifty nuggets of golden action. (I can't decide if you're longing for Longfellow or possessed by Poe!— Co-ed.)

Colorado Springs, Colorado— It was a superb fall day as I drove southwest from Colby toward the panoramic Rockies, dominated by Pikes Peak, which provided a point to aim at from fifty miles away. It was a double duty Sunday with a callers clinic followed by an ASD dance at the Carriage Stop, that area's fine square dance hall. Caller Fred & Ruth Staeben's mile-high hospitality gave me a "lift" at their secluded mountain ranch.

Bismarck, North Dakota— Back to the capitol city for about the fourth year, and the usual good time. John & Ginny Craven prescribe the tonic in that area, teaching four classes at once, writing hit rounds, and keeping everybody fit and swinging.



Fargo, North Dakota— Those Y Promenaders did it again. Nice crowd. Fun event. Caller Don & Martha Littlefield hosted me handsomely. Would you believe it? One of his classes (just ONE of several) is 125 miles away, ONE way! There's a measure of dedication, matched by few.

Grand Forks, North Dakota— My first G.F. visit, and luckily I'll be back. Grand crowd for an ASD dance. Caller Virgil & Ruth McCann did it right at the Fork, folks.

Sometimes being "on the road" a lot gets frustrating and lonesome, especially when the fabled Murphy's Law seems to rule the highways and skyways, but there is always that compensating factor, folks, 'lest you think I'm ready to chuck it. There's still the new experience, new place, new challenge and super-friendly dancers to

Continued on Page 100



RHYME TIME



Please give me a minute
Of your precious time
To tell you a story
Of a caller, in rhyme.

This caller has traveled
From east to the west
And calling square dances
Is what he likes best.

He started his callin'
A long time ago
And worked everyday
So the calls he would know.

He bought a new system
And then a new mike,
Pored through new records
To find one he liked.

It cost him a bundle
And cost him a mint
For the sake of square dancin'
He felt it well spent.

Then practice and practice
Day after day
His goal was to throw
The cheat sheet away.

He knew it completely
He knew it by heart
Before the whole club
He was ready to start.

His head was apoundin'
His hands were like ice
And wondered just briefly
Oh, what a price!

With fiddle music playin'
And bass booming clear
With deep determination
He called loud and clear.

He must have shook for hours
Or so it seemed to him
But desire was overwhelming
He had to call again.

Calling's habit forming
And it's hard to understand
How this could be rewarding
To those with mike in hand.



by Dick & Carol Manning

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Although it takes a lot of work
To teach beginners squares
Some learn fast...some slow
And some I swear don't care.

When they learn the calls he drilled
And he sees them in a square
It's then he feels the real reward
Because of him they're there.

It's love that he is givin'
When he teaches that new call
And love he is receiving
When they're dancing wall to wall.

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Louisiana— Swinging Rebels Special, Dec. 17, K of C Hall, Westlake; Gene Pearson calling.

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

Tennessee— Out and In Dance, Dec. 31, Looby Recreation Center, Nashville; Bill Dunn & area callers. Write Bob and Mary Nell Rager, 203 Liberty Lane, Madison, Tenn.

Kentucky— 2nd Annual Allniter, Dec. 31, St. John's School, Carrollton. Write Red & Joyce Orndorff, RR 1, Lexington IN 47138.

North Carolina— Annual New Year's Eve Party, Dec. 31, Polo Park, Winston-Salem; John Saunders. Write Jim Hipps, PO Box 10727, Salem Sta., Winston-Salem, N.C.

Texas— Lubbock Federation Dance, Mem. Civic Center; Dec. 31; Andy Petrere. Write Paul & Susie Drake, 5437 41st, Lubbock TX 79414.

Pennsylvania— New Year's Eve Party, Dec. 31, Bethlehem; John Kaltenthaler. Write Ann Van Doren, 1034 Center St., Bethlehem PA 18018.

Maryland— Round-A-Rama Weekend, Jan. 6-8; Hunt Valley Inn, Baltimore; Irv & Betty Easterday, Charlie & Betty Proctor. Write Round-A-Rama, 1125 Haven Road, Hagerstown MD 21740.





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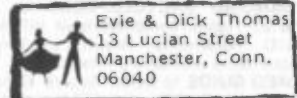
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- RH-402 RAGGED BUT RIGHT by Johnny Walter
- RH-207 SOLITAIRE by Darryl McMillan
- RH-208 NIGHTTIME AND MY BABY by Darryl McMillan

RECENT RELEASES

- RH-302 IT'S ENOUGH by Bill Terrell
- RH-401 SITTING ON TOP OF THE WORLD by Johnny Walter
- RH-501 HITCH HIKE by Tony Oxendine
- RH-206 ON THE REBOUND by Darryl McMillan

BEST SELLERS

- RH-204 SOMETIMES GOODTIMES by Darryl McMillan
- RH-202 SAN ANTONIO STROLL by Darryl McMillan
- RH-201 MOVING ON by Darryl McMillan

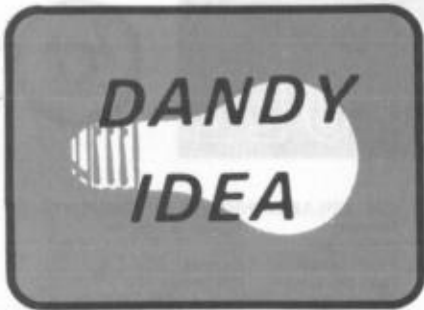


Produced by RANCH HOUSE RECORDS

Darryl L. McMillan

PO Drawer 880, Lynn Haven FL 32444

Darryl McMillan



CCR Banner

The Callers Cooperative of Rochester, NY, (area callers association), has a very distinctive banner.

The idea for the musical scale was taken from the ASD clip art book. (See back pages) Instead of the square dancers in the center we put in CCR in bright red letters. The musical notes are black felt and the scale is gold braid, with gold fringe on the top and bottom. The background is white.

The girls involved in the project were our daughter Kimberly Ann who made the full scale drawing, Sylvia Kellogg, Judy Wilcox and myself.

*Ken & Lill Boss
Rochester, NY*

SQUARE DANCE RECORDINGS

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- RB226 **RODEO BUM**
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- RB227 **LOUISE**
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- RB228 **NO TEARS MILADY**
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- RB220 **THINKING OF A RENDEZVOUS**
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- RBS1234 **SOUTHERN NIGHTS**
by Elmer Sheffield, Jr.
- RBS1235 **BABY YOU LOOK GOOD TO ME TONIGHT**
by Johnny Wykoff
- RB224 **LAREDO**
by Ralph Silvlus
- RB219 **SAY IT AGAIN**
by Bob Vinyard
- RB225 **ALL THE SWEET**
by Don Williamson

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YOU PICKED A FINE TIME TO LEAVE
ME LUCILLE

MARGARETTEVILLE
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CALLERLAB APPROVED EXPERIMENTALS

Recycle	Touch 1/4, 1/2, 3/4
Coordinate	Roll
Ferris wheel	Extend
Pass the ocean	Crossfire
Chase right	Follow your neighbor
Track two	

MAINSTREAM PLUS ONE

1. Roll (as an extension)
2. Cloverflow
3. Dixie grand
4. Pair off
5. Peel the top
6. Single circle to a wave
7. Spin chain the gears
8. Substitute
9. Tea cup chain (and variations)
10. Triple scoot
11. Triple trade
12. Turn and left thru

MAINSTREAM PLUS TWO

1. All eight spin the top
2. All eight swing thru
3. Curley cross
4. Explode the wave
5. Follow your neighbor
6. Relay the deucey
7. Remake the thar
8. Swap around
9. Trade the wave
10. Checkmate
11. Diamond circulate
12. Flip the diamond

PULSE POLL EXPERIMENTALS

1. By golly
2. Ping pong circulate
3. Touch of class
4. Shuttle in, out, etc.
5. Ah so
6. Chase and hinge
7. Keep busy
8. Mark time
9. Chain reaction
10. Exchange the diamond



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2. Alexander's Rag
3. Maria
4. Millionaire
5. Adios
6. April in Portugal
7. Wall Street Rag
8. Whoopee
9. Manuela
10. Very Smooth

SQUARE DANCERS' ROUNDS

1. One More Time
2. Jazz Me Blues
3. Tips Of My Fingers
4. Old Fashioned Love
5. Apron Strings
6. Four Walls
7. Tuxedo Junction
8. Let's Cuddle
9. Waltz With Me
10. Sandy's Waltz

CLASSICS

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

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- (Courtesy Carousels Clubs)
1. Till (Moss)
 2. Dancing In The Dark (Roberts)
 3. Maria Elena (Ward)
 4. Let's Dance (Stone)
 5. Elaine (Highburger)
 6. Kiss Me Goodbye (Tullus)
 7. Glenn's Adios (Morrison)
 8. Fascination Waltz (Moss)
 9. Torero (Howard)
 10. Eye Level Cha Cha (Tullus)

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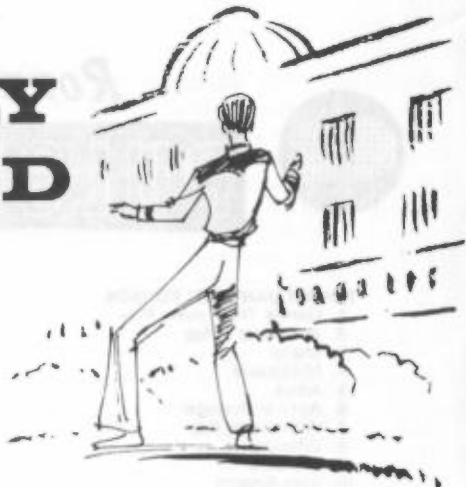
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IT REALLY HAPPENED



VIP EXCUSE

From Salem, Oregon, comes an Associated Press story about Randy Hunsucker, who needed an excuse from school. Oregon Governor Bob Straub wrote a note for him saying the 17-year-old was absent "on an issue of vital state concern."

The high school junior was one of eighteen square dancers who performed for that state's chief executive in his office.

The youths were celebrating Straub's declaration of square dance week in the state. The Oregon Legislature passed a bill making the square dance the official

state dance.

We surely wish other states would make square dance matters "of vital state concern."



★

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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DANCING TIPS, Continued

the club. These are the facts of life in the square dance world today. It would be much better if the class could be independent of the club for the first year of their dancing. We guarantee you we would be able to keep more of the new dancers. The problem is, of course, to find ways of making the class independent, and ways of keep club dancers from trying to hurry the new dancers into situations they are not ready for.

There is a solution — we offer it to you — but we will leave it up to you as to how to accomplish this. There are ways, but there must first be an effort and determination to do it thus.

CALLING TIPS, Continued

figures such as *relay the deuce* very smoothly and directionally without ever giving it a name.

The figures in singing calls are often switched, adapted and improvised in a single number, again to provide variety. That seems to be the "spice of life."

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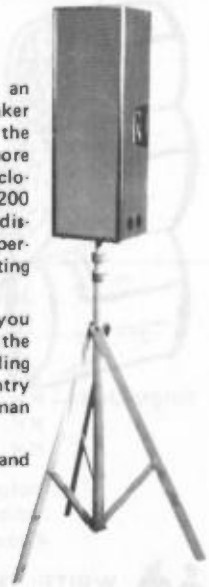
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Speaking Of



Singles

The Solo Panel at the 26th National Square Dance Convention in Atlantic City has as members, Betty Ross, secretary of Single Square Dancers U.S.A. and Jay Metcalf, president of Bachelors and Bachelorettes.

Betty Ross' statements make several important points:

On Cooperating with Local and State Associations— Single square dancers must make local and state associations realize that singles are able to function as an individual (one person) as well as any couple and that we want to be part of the working area for square dancing.

We must be willing to take part in all fields of square dancing. Singles must unite together in order to see that this goal is accomplished.

On Cooperation with Couples Clubs— First of all, a single square dancer should be treated as a *dancer*. When we go to a couples club, we are there for only one thing — to square dance. Single ladies or men who go solo to a couples club should always arrive after the first tip has started and leave before the last has begun, unless having been asked for this tip. They should always thank both the husband and wife for the tip. I make it a point to thank the lady who has let her husband dance with me.

Let couples know we want them to dance with and among us. Let them know we only want to be square dance friends.

Jay Metcalf focused on leadership. While he was speaking on the Singles Panel, what he says is true for every person:

Good leadership— leads to good organization and good clubs. We have



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two types of dancers, those who want no responsibility, and those who need a leadership role and thrive on it. A leaders may not always please everyone but does what he feels is best for the majority. To do this, he must understand the needs of the majority.

Signs of a good leader—

- * A good leader will delegate responsibility.
- * A good leader will pick individuals according to their interests and ask for their help.
- * A good leader leads, not pushes.
- * He will follow up and check with individuals and committees.
- * He must have the ability to get along with others.
- * He seeks advice and help from others.
- * He is willing to listen to problems and work on them to insure harmony within the club.
- * A good leader plans ahead for special events.
- * He must have a sense of loyalty and should feel he is leading the finest of organizations, otherwise he should

resign and get into the one he thinks best.

- * A good leader welcomes individuals with different views.
- * A good leader does not take problems to the club, but settles them within the board or with the individual involved, without publicity, if possible.

Responsibilities of leader— Programming, promotion, internally to members, externally to non-dancers, beginners and other clubs; business (handling expenses); hospitality, friendship, warmth, communications.

Developing new leaders—

- * Responsibilities should be assigned to others to gain experience.
- * Leadership courses held or attended when sponsored by associations or state federations.
- * Club or president should be selective in who attends leadership course. If possible, help pay expenses.
- * Select speakers with experience and new ideas.

A good leader has a positive attitude in statements, never negative.

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 Shoemake
- 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



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NEW RELEASES

- RR-101 YOU PUT THE BOUNCEBACK
(Into My Step)
Flip Inst. by Paul Marcum
- RR-201 SWEET FEELIN'S
Flip Inst. by Wayne Baldwin

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- C-103 EXCELORATOR SPECIAL
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- C-202 ROCKIN' IN ROSALIE'S BOAT
Flip Inst. by Jerry Haag
- C-402 FLASH OF FIRE
Flip Inst. by Beryl Main
- C-502 HONKY TONK HEROES
Flip Inst. by Ken Bower



Jim Hatrick



Gordon Sutton



Daryl Clendenin

- C-001 FIRST HELLO, LAST GOODBYE by Daryl
- C-002 GOODY, GOODY by Daryl
- C-003 PAPER DOLL by Daryl
- C-004 ROLLIN' WITH THE FLOW by Daryl
- C-005 THE ONLY HELL MY MOTHER EVER RAISED by Daryl
- C-006 JUST A LITTLE LOVIN' by Gordon Sutton
- C-007 IT AIN'T ME by Jim Hatrick

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ENCOURAGEMENT, Continued

he has a friendly relationship with the good dancers. This group works very hard; they learn the round dance of the month plus any kind of advanced material we can throw at them.

All of our clubs dance weekly year round and have the same name. We try to keep the dancers active in their square dance clubs also by not requiring them to hold office. They pay no dues, just a weekly rate which they pay at the door each night.

To help bridge the basic gap between these levels, we run two clinics each year on solid intermediate-to-advanced basics. No routines are taught, just basics put together in the same manner as in the beginner's groups. These clinics are open to the area and again all dancers are encouraged to dance with all clubs.

In our area our main source of new dancers come from the square dance world. We are proud to say that due to strong cueing the participation has doubled in the past three years. Once you establish happy dancers with healthy attitudes on the floor enjoying themselves in their hobby, everyone wants to get in on the fun, and the groups will grow and grow.

We've just touched on a few highlights and hope something might have struck your fancy, and we'll close with another attitude talk we give our dancers. "When you have the opportunity to learn something from someone else, grab it. Try whatever he is telling you his way. He does not expect you to copy everything he says and does, and when you are finished take what he said or did that you liked and add it to your dancing. After all, we don't need two of anyone. BE YOURSELF!"



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ROUNDS

RR501 WIND ME UP, Dave & Nita Smith

HOEDOWNS

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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 Driver

CD209 KELLY KEEP THE LIGHTS ABURNING by Les Main

SO YOU WANT TO LEARN TO
CLOG Instructional Record

by Wade

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NATIONAL CAMPOREE, Continued

The Wednesday night after-party was one of the highlights of the week. About 1500 members filled the center of the grandstand to enjoy a troupe of Hawaiian dancers from Milwaukee. Five of the girls were NSDCA members, daughters of after-party chairman Bill and Dorothy Schubel. Fast-paced, with many costume changes, beautiful staging, and outstanding timing, the girls presented a really professional show. A standing ovation brought the girls back for an encore which followed one of the many excellent and amusing skits by NSDCA members.

Thursday brought a really welcome change in weather. The comfortable day and cool evening were a good setting for the final day of the Camporee. The usually great daytime activities were followed by the annual meeting, the Grand March, an evening of dancing and an entertaining after-party by the hosts of the 1978 National Camporee.

The Grand March was led by Dorothy and George Fischbach, 1977 National

Camporee chairmen and Bev and Howie Reoch, Camporee Program chairmen and the rest of Pinetree Chapter 002. They were followed by hundreds of dancers, grouped by chapters, from the main gate to the Activity Building where they were greeted by the Board of Directors and Miss Walworth County Fair.

Evening dancing was so cool that a committee was dispatched to collect fans from the halls and return them with thanks to their owners.

Five issues of "Camporee News" kept those attending aware of daily activities, door prize winners, humorous "happenings", birthdays and anniversaries.

Friday was filled with goodbyes, some lingering and some a honk of the horn.

"And we heard them exclaim,
As they drove out the gate,

'Had a fantastic time,
Now on to Spencer in '78'"

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WORKSHOP, Continued

Chase right, follow your neighbor
 And spread, ladies trade, square thru $\frac{3}{4}$
 Trade by, swing thru, spin the top
 Boys run, triple trade, boys run
 Pass thru, partner trade and roll
 Star thru, bend the line.....1P2P
 Heads square chain thru, swing thru
 Boys run, bend the line, swing thru
 Boys run, tag the line right, lockit
 Boys cross run, ladies trade
 Bend the line, star thru, pass thru
 Spin a windmill left, split circulate
 Girls circulate, trade the wave
 Square thru three-quarters
 Left allemande.....
 Heads curlique, boys run, touch
 Ladies circulate, with this girl cast off $\frac{3}{4}$
 Boys circulate once and a half (6-hand)
 Swing thru, same six cast off $\frac{3}{4}$
 Four men wheel and deal, men pass thru
 If you can, star thru, others centers in
 Cast off three-quarters

Couples circulate, wheel and deal
 Pass to the center, centers pass thru
 Swing thru, spin the top, to a curlique
 Boys run, centers in, cast off $\frac{3}{4}$
 Star thru, centers pass thru
 Square thru three-quarters, trade by
 Slide thru, right and left thru
 Swing thru, box the gnat
 Right and left thru, ladies lead
 Dixie style to an ocean wave
 Boys circulate, boys turn back
 Promenade, heads wheel around
 Pass thru, boys run, centers cross run
 Ends cross fold, star thru, bend the line
 Right and left thru, pass thru
 Wheel and deal, double pass thru
 First right, next left, ladies lead
 Dixie style to ocean wave, acey deucey
 Boys run, cross over circulate
 Ferris wheel, centers swap around
 Square thru three-quarters
 Left allemande.....



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"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.

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ROUNDALAB, Continued

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Eric and Irma Lind, Louisiana; Charlie and Madeline Lovelace, Florida; Angus and Catherine McMorran, Ontario; Marty and Byrdie Martin, Florida; Ted and Barbara May, Louisiana; Jim and Dottie McCord, Alabama; Bob and Ted Meyers, New Mexico; the Muellers; Bob and Sally Murphy, Indiana; Obie and Dorine O'Brien, Iowa; Jimmy and Sibyl Olsen, Louisiana; Norma Parks, Missouri; the Parrotts; Art and Gladee Peavey, Arkansas; Corky and Paulette Pell, Texas; Grant and Barbara Pinkston, Tennessee; Tom and Barbara Potts, Massachusetts; the Procters; Tom and Joyce Riding, Rhode Island; Irene Roth, North Dakota; Jennie Runnels, Florida; Otto and Lillian Seidelman, Illinois; Clark and Maxine Smith, California; the Manning Smiths; James and Elaine Snowden, Tennessee; Lew Sullivan, Oklahoma; the Tirrells; the Turners; Bill and Ruth Winkler, Michigan; John and Wanda Winter, Texas; the Wylies; and Lucyan Ziemba.

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ENCORE, Continued

"But I've never been on a dance floor." A background of ballroom dancing is no prerequisite for good round dancing. On the contrary, unless you were taught by a good instructor, you might have to erase preconceived ideas or habits. It's just as easy to start with an open mind.

"But I have two left feet." It's O.K. to have two left feet, but if you have three, man, then you are in trouble. At first, round dancing is just walking in rhythm and then a gradual building upon learned abilities. Everyone in the class is on the same footing (pun intended). Remember, there'd be no reason to attend classes if you already knew how.

"But I always argue/fight with my husband/wife." Well, you might just as well dance and put your argument to music! There will be frequent partner changes of short duration. Partner changes minimize frustrations and

equalize individual abilities.

The only person left is the truly disinterested one, and the only answer here is that round dancing must be its own advertisement — too good to resist.

Willard Orlich reviews the past year's "New Ideas" and finds three that stand out: *spin chain thru*, *barge thru*, and *trade the wave*.



CO-EDITORIAL, Continued

1977 has a few days yet to go, so let us use them in joyous celebration. Christmas is a time for families and friends to meet, to dance, to exchange gifts of love. Enjoy the mistletoe, the holiday feasting, the Christmas music and store up the good will. If we carry it with us into 1978, we can enrich square dancing a hundredfold.

Best wishes for happy holidays from us and all the ASD staff!

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For info on P-Nut Apparel, write or call TSR

RECORD REVIEWS, Continued

PATTER RECORDS

BREAK 1-9 — Hi-Hat 635

Caller: Dick Waibel

A strong beat makes this a very workable patter record. If dancers are looking for a practice record for *spin chain thru*, here it is. Dick puts the dancers through *spin chain thru* from just about every way in the book.

COME BACK / HOT BRAKES — Hi-Hat

639: Another patter record on the Hi-Hat label. "Come Back" has a definite beat with mainly guitar lead in the background. A steel is sliding all over the place for a nice change. We don't know how to say this, but we are at a lost for words on "Hot Brakes." The only instruments we can hear are a drum and a bass. This is very interesting, to say the least. We wish we were able to use the record at a dance before releasing the review. All we can say is that you must hear this one.

COVER TALK

It wouldn't seem like winter to many of us without snow. On the other hand, some of us saw enough snow last winter to last a lifetime. (Right Buffaloes?) But in spite of occasional excesses, we like a little of the white powder to enhance the Christmas season. It is in this spirit, and in the spirit of friendliness, warm-heartedness and good dance fellowship that typifies our square dance fraternity, that we fling a few flakes your way on the cover this month.

Square dancers throughout Nebraska and surrounding states were saddened by the tragic deaths of Dennis and Marlene Kelley of Norfolk, Ne. Dennis, a caller of eighteen years, was returning from South Dakota from a calling date early Sunday morning, Oct. 23, 1977, when the plane he and his wife were flying crashed just a few miles from their home.

They will be deeply missed by their family and friends.
*Jerry Junck
 Carroll, Ne.*

**2ND ANNUAL
 HOLIDAY HAPPENING**

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Dec. 9 & 10, 1977



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Gary Shoemaker
 Texas



Jerry & Barbara Pierce
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- TB170 SAVE YOUR KISSES FOR ME by Bobby Keefe
- TB171 GOLD DIGGIN' CLEMENTINE by Bob Bennett
- TB172 BRAND NEW PAIR OF WALKING SHOES, Bob Bennett
- TB173 WHOLE LOT OF DIFFERENCE IN LOVE, Bobby Keefe
- TB174 THAT'S WHEN MY WOMAN BEGINS, Bud Whitten
- TB175 BUT I DO by Kip Garvey
- TB176 LET YOUR LOVE FLOW by Bud Whitten

Coming Releases:

- Melody Of Love,
- Dance With Me
- Sunny
- A Song In The Night

Bobby Keefe
Bud Whitten
Kip Garvey
Bob Bennett



HEMLINE, Continued

- 1 No. 2 can shoestring beets
 - 1 pkg. lemon Jello
 - 1 1/2 tbsp. vinegar
 - 1 tsp. salt
 - 1 1/2 tbsp. grated onion
 - 1 tbsp. horseradish
 - 1 1/4 cups chopped celery
- Drain beets, save juice and add water to make 1 1/2 cups. Heat to boiling and add Jello. Stir until clear. Add vinegar and salt, chill until partially set and stir in beets, horseradish and celery.

MEXICAN WEDDING COOKIES

Daughter Sue uses these for refreshments at Spanish Club meetings.....

- 1 cup butter or margarine, softened
 - Confectioners sugar
 - 1 tsp. vanilla
 - 1/4 teaspoon salt
 - 2 cups flour
- Cream butter, 1/2 cup sugar, vanilla and salt until fluffy. Stir in flour until well blended. Chill 30 minutes. Shape in 1-inch balls. Place 1 inch apart on ungreased cookie sheet and bake in preheated 375° oven until light golden, 12 to 15 minutes. Remove to rack, close together, and sift heavily with confectioners sugar. Store airtight in cool dry place. Makes 48.

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- TNT 110 YOU'RE THE REASON
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
Called by Al Roberts
- TNT 114 HAPPY GO LUCKY DAY
Called by Sam Mitchell (Also Xmas lyrics)
- TNT 115 PRISSY
Cued by Charlie Lovelace
- TNT 116 SUNNY SIDE
Called by Gordon Fineout



Joe Prystupa Singing Sam Mitchell
Larry Prior

MEANDERINGS Continued

be found everywhere, which more than makes up for the setbacks, by golly.

In early November I got "boxed in" on one of those episodes that shouldn't happen, but occasionally do, speaking of Murphy's Law. Let me tell you about it. (We knew you would— Co-ed.)

Greenville, Ohio— This was a thrill to see the 2nd annual ASD dance down Dayton way increase twofold at that attractive new Jay Bar Farm hall (see Aug. ASD, p. 23) but what followed after that was a tiny bit hectic for me. Read on....

Hudson, New York— This little town is in apple growing country, near Albany, and it's got to be an eleven-hour drive from my area. An ASD dance was scheduled the next day after Greenville (which has got to be about a four-hour drive southeast of me). That adds up to fifteen hours of driving between the two dances, one way. I would have flown to Albany, but all flights were filled that weekend. So I barreled that way after Greenville with only a snatch of sleep. Thanks to my new Fuzz-buster, which

saved me on the super-slab a half dozen times! Thanks also to that good buddy "Warm-fuzzy" in the Hudson area for picking me up at the Greenstamp (near Hudson) and escorting me to the dance. Thanks to Ed Joyner for setting up his equipment and calling the first tip in my absence. Thanks to Bill & Eleanor McIntyre (She's a ball o' fire.) and the Apple Valley Squares for close to twenty sets of new ASD subscribers.

Some guys have strange CB handles. you may be wondering about that one "Warm-fuzzy". (Yes, now that you mention it— Co-ed.)

It's simple. I'm the "Red Rooster" because it is the magazine emblem. He's "Warm-fuzzy" because he's a professional psychologist. In people-analyst parlance that means "good; fine feeling; all is OK". If things were "ugly; bad; unhappy" one would say "cold-prickly". So he's "Warm-fuzzy". The beard enhances the name, too.

Gotta sign off. Here's wishing you all a "warm-fuzzy" day! Red Rooster, over and out.


 Shelby Dawson


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- 5070 THE DOOR IS ALWAYS OPEN by Nelson Watkins
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- 5064 MELODY OF LOVE by Dick Parrish


 Warren Rowles


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 Marlin Hull

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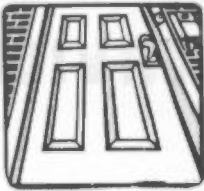
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AMERICAN SQUARE DANCE

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- 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
- MIDLAND, MI; Thursday, January 5
Contact: Cecil Frye
- 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 Rippeto
- CHARLESTON, WV; Thursday, March 16
Contact: Erwin Lawson
- CHATHAM, IL; Saturday, March 18
Contact: Larry Perks
- CENTRAL CITY, KY; Saturday, March 25
Contact: Charles Aahby
- 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
- DALTON, NE; Tuesday, April 4
Contact: Mal & Shirley Minshall
- NORFOLK, NEBRASKA; Wednesday, April 5
Contact: Ralph Middlestead
- ST. LOUIS (St. Ann) MO; Thursday, April 6
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 Dominguez
- 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 6
Contact: Russ & Ginny Perfors
- MT. HOME, AR; Thursday, June 8
Contact: Murel & Almedia Partee
- BIRMINGHAM, AL; Friday, June 9
Contact: Buddy & Janice James
- 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 Walts
- 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
- TOLEDO, OH; Sunday, October 8
Contact: Jim & Mary Batema, Jack May
- PEORIA, IL; Monday, October 9
Contact: Paul & Ruth Helmig
- WYOMING, MI; Tuesday, October 10
Contact: Dale & Carol Looman
- GAINES (Flint) MI; Wednesday, October 11
Contact: Jeff & Karen Keelor
- FRANKFURT, GERMANY; Saturday, October 21
Contact: G. Holger Willm
- WHEELING, WV; Friday, October 27
Contact: Walter Weisal
- CAMILLUS (Syracuse) NY; Saturday, October 28
Contact: Tom Tomlinson (calling)
- JEFFERSON (Ashtabula) OH; Sunday, October, 29
Contact: Robert Thiemann



Book Nook

by Mary Jenkins



MAINSTREAM PLUS ONE AND TWO

by Will Orlich

Today's programs in square dancing include: Mainstream (three steps), Callerlab Experimentals, Mainstream Plus One, Mainstream Plus Two, Advanced Dancing and Challenge Dancing (three steps). All Position Concept is possible in any and all the above programs. Identification of this will be APD added to identify the plateau.

This booklet contains explanations and examples of the eight Callerlab Experimentals for 1977, the Mainstream Plus One List and the Mainstream Plus Two list. The Mainstream Plus Two list includes the following: *all eight spin the top, all eight swing thru, checkmate, curli-cross, diamond circulate, flip the diamond, explode the wave, follow your neighbor, relay the deucey, remake the thar, swap around, trade the wave.*

The Advanced Dancing Basic Calls listed were revised in January 1976, were accepted by callerlab in 1977 and are minus those calls which have been moved into Plus One and Plus Two categories.

The Challenge Dancing Basic calls as listed were also revised in January 1976 and accepted by Callerlab in 1977, and are minus those now in Plus One and Plus Two categories and those which appear on the Advanced Dancing list.

This book contains a vast amount of information and could be very useful to both the caller and the dancer.

Three blank pages provide space for Additional Callerlab Experimentals as released, and other notes.

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Reader's Digest, November 1977

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Cartoon by Aaron Bacal



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WHAT'S MY LINE?

Here's what you've been waiting for — answers to our October NAME-THE-Caller Contest. At the same time, this presented an interesting study of what various callers do (or did do) as a career besides calling square dances. There were a couple of surprises in there to make it tougher for you, such as Frank Lehnert,

who is a round dance cuer. We hope you enjoyed it. The winners are Jack and Betty Crowell of Wilton, Connecticut. The Crowells were also winners in the last ASD contest and received a five-year subscription. First prize for this contest is a \$25 gift certificate.



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Much of the research for this feature was done by Mike Litzemberger, Slidell, La.